UNIVERSITY OF
ILLINOIS LIBRARY
AT URBANA-CHAMPAIGN
STACKS

OAK ST. HDSF

CENTRAL CIRCULATION BOOKSTACKS

The person charging this material is responsible for its renewal or its return to the library from which it was borrowed on or before the **Latest Date** stamped below. **You may be charged a minimum fee of $75.00 for each lost book.**

Theft, mutilation, and underlining of books are reasons for disciplinary action and may result in dismissal from the University.

TO RENEW CALL TELEPHONE CENTER, 333-8400

UNIVERSITY OF ILLINOIS LIBRARY AT URBANA-CHAMPAIGN

MAY 15 1997
BUILDING USE ONL
MAY 15 1997
JUN 21 2011
JUN 24 2013

When renewing by phone, write new due date below previous due date.

L162

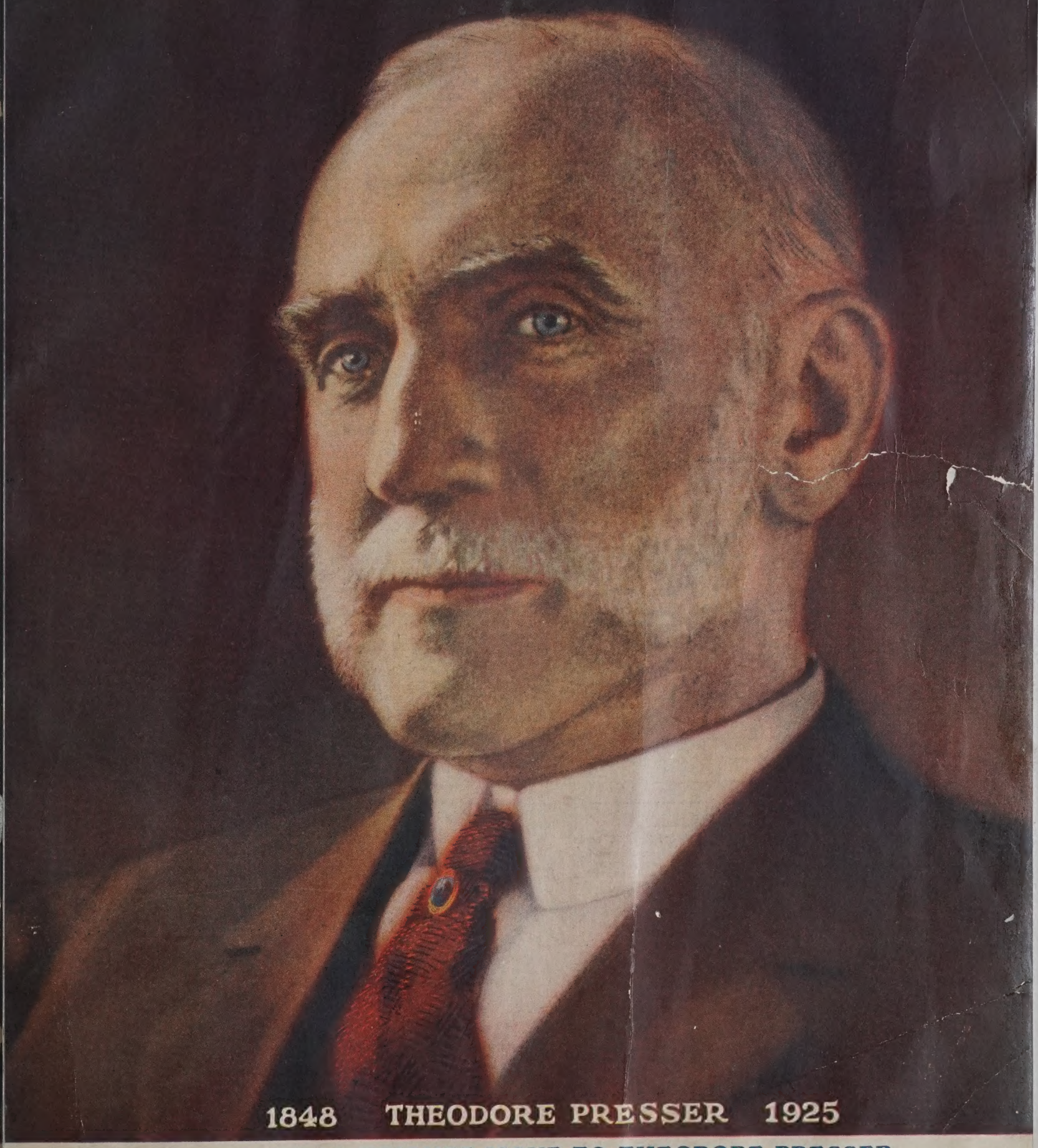

Digitized by the Internet Archive
in 2023 with funding from
University of Illinois Urbana-Champaign Alternates

https://archive.org/details/etudemusicmagazi4419unse

RR

The ETUDE MVSIC MAGAZINE

Price 25 cents JANUARY 1926 $ 2.00 a Year



1848 THEODORE PRESSER 1925

SPECIAL TRIBUTE ISSUE TO THEODORE PRESSER

merica's Advance in Music, Owen Wister; Modernism in Piano Study, Leo O
New Ideas in Study, Percy Grainger; Major and Minor Scales, John M. Willia

IDEAL OPERETTAS AND CANTATAS

From Which to Make Selection Now for Spring Productions



THE CRIMSON EYEBROWS

A Fantastic Chinese Romance in Three Acts

Book, Lyrics and Music by MAY HEWES DODGE and JOHN WILSON DODGE

This melodious romance of old China combines delightfully interesting plot with most attractive musical settings. Reports of its use in various parts of the country are arriving continually.

Vocal Score With Dialog, Price, $1.00
Stage Manager's Guide, Price, $1.00
Orchestral Parts for Rental Only

BARBAROSSA OF BARBARY

Book by FRANCES BENNETT
Music by DAVID BRITTON

A Musical Comedy in Two Acts

Vocal Score With Full Dialog. Price, $1.00
Stage Manager's Guide, Price, $1.00

A delightful and amusing musical play that makes a very enjoyable and successful evening's entertainment for any audience. The plot is highly entertaining, the music is catchy, and within a reasonable amount of expense, the staging can be made very elaborate. Amateur performers can more than satisfy their audiences with this musical presentation of a mirth-provoking reformation of a band of pirates.

A New "Hit" in Comic Operas for Amateur or Semi-Professional Production



HEARTS AND BLOSSOMS

A Comic Operetta in Two Acts

Book and Lyrics by LIDA LARRIMORE TURNER
Music by R. M. STULTS

THIS melodious comic opera made such a "hit" at its first presentation that succeeding nights brought such crowds as to necessitate additional performances beyond those originally planned. The music, lyrics and dialog are such as to gain the spontaneous enthusiasm of any audience. Four love plots are unravelled with numerous laugh-provoking situations arising. The staging and costuming are not difficult and because this is such an excellent vehicle for young people in their 'teens and twenties the audience is treated to many pretty and fascinating stage pictures. "Hearts and Blossoms" truly gives promise of becoming one of the most popular of musical plays for amateurs.

Vocal Score With Full Dialog, Staging and Costuming Hints. Price, $1.00

THE CASTAWAYS

Libretto by A. M. FOSTER
Music by FAY FOSTER

A Clever, Melodious Operetta for Women's Voices in Three Acts

Vocal Score, Including Dialog, Price, $1.00
Stage Manager's Guide, Price, $1.00



KNIGHT OF DREAMS

Or "A Modern Pygmalion and Galatea"

Book, Lyrics and Music by MAY HEWES DODGE and JOHN WILSON DODGE

For a musical comedy that is worth while and ringing with melodies, and yet not difficult, this three-act play is ideal. It employs a very amusing story, while the staging and costuming can be easily handled.

Vocal Score With Dialog, Price, $1.00
Stage Manager's Guide, Price, $1.00
Orchestral Parts for Rental Only

A clever plot, replete with humorous situations, given a charming and excellent musical background by one of America's foremost composers. The chorus can be almost any number, and the main characters require one contralto, two sopranos, one mezzo and two speaking parts, one of these preferably a dancer.

An Immensely Successful Operetta for Young Ladies

GHOSTS OF HILO

Hawaiian Operetta for Young Ladies

By PAUL BLISS

The weird characteristic music of the Hula dancers joins with the haunting melodies and catchy rhythms of the songs and choruses in this delightful operetta for young ladies. The two-part chorus work is especially beautiful and is sure to arouse the appreciation of audiences. Suitable for indoor or outdoor performance, and may be lengthened by interpolating ukulele serenades, solos or dance numbers.

Vocal Score With Dialog, Music and Stage Manager's Guide, Price, $1.00
Orchestral Parts May be Rented

Opera Burlesque on College Life

CLEOPATRA

Book and Music by JOHN W. BRIGHAM

A NOVELTY musical burlesque for male characters, which abounds with excruciatingly funny situations. Every time it is produced word comes as to the great success and many laughs attending its performance. It is short and can be used as part of an evening's program. It makes a novelty used in conjunction with a men's chorus program in concert form. It is within the capabilities of high school and college young men.

Price, 75 cents

THE PENNANT

An Operetta in Two Acts

Lyrics by FRANK M. COLVILLE **Music by OSCAR J. LEHRER**

A composite description of "The Pennant" can be summed up in pretty tunes, amusing situations, well set-up young men, bright girls in smart frocks, a dance here and there, and a spirit of college "go." The choruses are made up of football players and college girls, and the musical numbers are of a pleasing character. This operetta has been produced successfully a flattering number of times in various parts of the country.

Complete Score and Dialog. Price, $1.00

An Artistic Musical Fantasy for Soprano and Two-Part Chorus

MOTHER GOOSE FANTASY

By ARTHUR NEVIN

ITS adaptability to limited producing facilities and its suitability for a brilliant and elaborate staging makes this a most acceptable work for any first-class young ladies' chorus. The addition of a professional soloist and of dancers will greatly add to the effect. The captivating choruses may be rendered by young people from eight to eighteen years of age, or by choruses made up entirely of young ladies.

Complete Score, Price, $1.00
Orchestral Parts May be Rented

FROM THE YELLOWSTONE

A Musical Drama for Solo Quartette and Chorus

Text by CHARLES O. ROOS and JUANITA E. ROOS
Music by THURLOW LIEURANCE

THE labors of the forester for the preservation of the forests and the untiring efforts of the musician in spreading abroad the hidden beauties of Indian music furnish the interesting points around which the plot of this excellent music drama is built. Can be rendered effectively in semi-concert form.

Complete Music and Dialog. Price, 75 cents.

A VIRGINIAN ROMANCE

A Musical Comedy in Two Acts

Lyrics by EDITH S. TILLOTSON
Book and Music by H. LOREN CLEMENTS

THE music of this short comedy is sprightly and catchy, introducing snatches of old war-time and patriotic melodies. The first scene is under the shade of the blossoming trees of a Virginia plantation, and the second is a reception room of a Southern mansion. It is most acceptable at any season of the year.

Vocal Score, Price, $1.00

CANTATAS FOR PRESENTATION IN CONCERT FORM

Mixed Voices

THE MERMAID

By JULIAN EDWARDS **Price, $1.25**

A brilliant, descriptive cantata which graphically depicts the roaring of the sea, the call of the mermaid, etc., in an interesting manner.

THE SINGING LEAVES

By GRACE MAYHEW **Price, 60 cents**

A bright, easy cantata from the text by James Russell Lowell. It is especially suitable for small choral societies.

THE VILLAGE BLACKSMITH

W. H. NEIDLINGER **Price, 60 cents**

A musical setting of Longfellow's popular , full of color and striking choral effects.

E GODDESS OF LIBERTY

AMILLE W. ZECKWER **Price, $1.00**

inspiring musical work, which glorifies dents and ideals, sacred to every American iot.

Treble Voices

MON-DAH-MIN

By PAUL BLISS **Price, 60 cents**

The artistic presentation of an Ojibwa legend makes an ideal work for choruses in girls' high schools and colleges, or any women's choral society.

FOUR SEASONS

By RICHARD KIESERLING
Price, 60 cents

This cycle of four bright and melodious three-part choruses will fit well in almost any program of treble voices.

THE FAIRIES' REVELRY

By RICHARD KIESERLING
Price, 60 cents

This very pretty cantata with dancing numbers may be used with good effect for concert or stage presentation.

PETER PAN

By MRS. H. H. A. BEACH
Price, 50 cents

In this song cycle the music has been delightfully fitted to the mood of the text, making a bright, rippling group, a classic for three-part women's choruses.

IN FOREIGN LANDS

By RICHARD KIESERLING
Price, 40 cents

This desirable work for two-part chorus singing is appropriate for a women's club, or a group of advanced singers.

DAWN OF SPRING

By RICHARD KOUNTZ **Price 60 cents**

The story of nature, expressed in spring, is exquisitely told with a beautiful, melodious setting. An excellent two-part work for school choruses.

THE MERMAID

By Fannie Snow Knowlton, Price, 60 cents

A brilliant work for a soprano solo with three-part chorus, which will prove a striking feature of any program.

LIGHT

By RICHARD KOUNTZ **Price 60 cents**

An excellent work for three-part voices. It offers great musical possibilities either for women's choral societies or school choruses. Sung with immense success by over 600 Pittsburgh school children under the direction of Dr. Will Earhart.

RUTH

By PAUL BLISS **Price, 60 cents**

This sacred cantata for womens voices is a most admirable setting of the well-known Biblical story in solo and four-part numbers.

For convenience and economy to those interested in these publications, examination privileges will be extended

THEO. PRESSER CO. MUSIC PUBLISHERS 1712-1714 Chestnut Street **PHILADELPHIA, PA.**

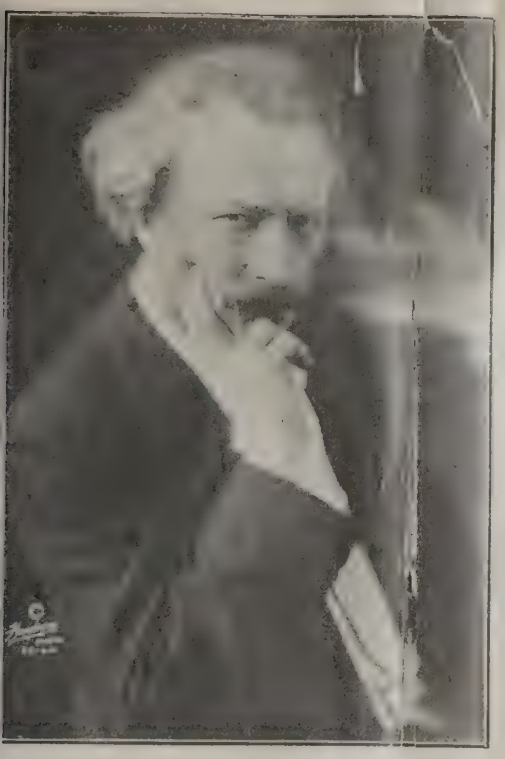


Photo by Permission of Hartsook, S. F.

"The Best Piano Method I Know"

Ignace Jan Paderewski

Ignace Jan Paderewski, world-famed pianist-statesman, after a careful examination of the master work of DR. WILLIAM MASON wrote

> ***"Your 'Touch and Technic' is the best piano method which I know and I congratulate you on being the author of so masterly a work."***

LISZT, GABRILLOWITSCH, JOSEFFY, and scores of great pianists and teachers, have praised this distinctive and original technical system in the strongest terms. This, perhaps, is the highest achievement in American musical educational work.

TOUCH AND TECHNIC (IN FOUR VOLUMES) By Dr. William Mason

Selling at $1.00, each volume represents the basis of the artistic and technical success of numerous famous pupils of Dr. Mason and countless disciples.

THE SYSTEM REQUIRES NO SPECIAL TRAINING COURSE TO UNDERSTAND. IT IS SELF-EXPLANATORY.

Dr. William Mason realized that the finest possible preliminary training was needed in combination with his ***Touch and Technic,*** and for this reason he was in constant collaboration with W. S. B. Mathews in the preparation of the original issue of the ten grades of the

STANDARD GRADED COURSE OF STUDIES FOR THE PIANOFORTE

Designed to accompany ***Touch and Technic,*** although each work may be used independent of the other. These ten interesting, melodious, practical volumes, selling for $1.00 each, have been the backbone of a very large part of the musical educational progress of America.

"THE STANDARD GRADED COURSE" IS UNCEASINGLY RE-EDITED, REVISED AND KEPT UP-TO-DATE BY RENOWNED TEACHING EXPERTS, INCLUDING FAMOUS VIRTUOSOS OF THE PIANO

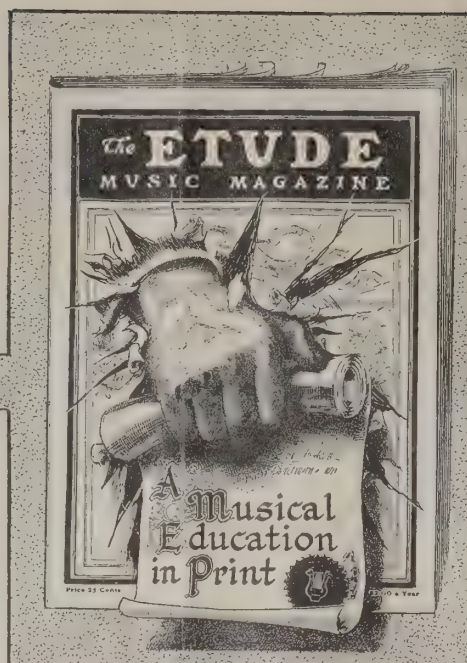
IT IS ALWAYS THE LAST WORD IN THE MOST SENSIBLE, PROGRESSIVE TEACHING MATERIAL

Kindly let us send you with our compliments our 24-page "Guide to New Teachers" telling just how to use these world-famed methods also listing some three hundred pieces, studies, etc., which may be used as desired for supplementary material. This guide is invaluable in many ways. It is entirely free. Just send your name and address on a postal to-day and say "Please send your 24-page 'Guide to New Teachers.'"

THEO. PRESSER CO. *Music Publishers and Dealers* 1710-1712-1714 Chestnut St. **PHILADELPHIA, PA.**

MAIL ORDER SUPPLY HOUSE FOR EVERYTHING IN MUSIC PUBLICATIONS

Supplements the Work of the Teacher Everywhere in Every Way



Makes Music Study in the Home a Joy and Inspiration and a Delight

COMING ETUDE FEATURES— —OF PRICELESS VALUE TO ALL

A SPECIAL FREDERIC CHOPIN ISSUE IN FEBRUARY



IGNACE JAN PADEREWSKI, the greatest of modern Poles on *"The Soul of Chopin."*

HAROLD BAUER, *"the poet of the piano,"* on *"The Playing of Chopin."*

JULIA E. SCHELLING, Pianist (Sister of Ernest Schelling), on *"The Romance of the Chopin Preludes."*

FELIX BOROWSKI, noted critic and composer, on *"A Character Study of Chopin."*

Supplemented with Chopiniana of immense interest to all students and music lovers.



HON. HENRY VAN DYKE, poet, diplomat, educator, clergyman, one of the greatest men in American history, tells *Etude* readers in his inimitable way *"What Music Means to Me."*

ARTHUR FOOTE, famous American composer, pianist and teacher, has written a most practical article upon *"Can Expressive Playing be taught?"*

VICTOR BIART, prominent American pianist and lecturer, has prepared an admirable Master Lesson upon Mendelssohn's Venetian Boat Song.

JEAN PAUL KURSTEINER, for many years Professor of Pianoforte Playing at the famous Ogontz College, writes a highly instructive article upon *"Equal Finger Development."*

RALPH MODJESKI, the world's foremost bridge engineer, practices piano two hours daily, plays Bach fugues, Chopin concertos, Beethoven sonatas and tells why music is of vast importance to him while engaged upon such a work as the largest bridge in the world, the Delaware River Bridge, which will be opened in

1926 FOR THE SESQUI-CENTENNIAL.

Do You Want to Master Beethoven's Sonatas?

THE ETUDE has made special arrangements with the famous British Scholar and Musician, Professor Frederick Corder, of the Royal Academy of Music of London, to present in successive issues a series of articles that will enable any earnest student to achieve the joy and pride of being able to play Beethoven authoritatively.



IGOR STRAVINSKY, world-famous composer and pianist, the greatest of musical iconoclasts, tells *Etude* readers in a surprising article what is meant by *"The New Musical Art."*

CLAYTON JOHNS, Professor of Pianoforte Playing at the New England Conservatory, relates in delightful fashion his *"Personal Recollections of Franz Liszt."*



RALPH MODJESKI

A SPECIAL HUNGARIAN MUSIC ISSUE IN APRIL

A STRONG, informative, educational number of the type that our readers have found valuable to preserve for years.

ERNO VON DOHNANYI, Greatest of Hungarian Composers and Pianists, on *"The Music of the Magyar Nation."*

MME. MATZENAUER, Famous Hungarian Contralto of the Metropolitan Opera House, on *"Vocal Secrets for Students."*

MME. YOLANDA MERO, eminent Hungarian Pianist, gives *Etude* readers a charming article on *"How the Piano is played in Hungary."*

FRANZ LISZT'S Famous *"Liebestraum"* is the subject of a Master Lesson by the Great Russian Piano Virtuoso, Mark Hambourg. This is one of the finest *"Printed Lessons"* we have ever seen.

W. J. HENDERSON, Eminent critic of the New York *Tribune* on *"How Composers Get Their Inspiration."* Mr. Henderson is one of the most interesting of all musical writers.



NEVER in the history of the *Etude* have we had more absorbingly interesting or more illuminating material than we have secured for the coming issues.

EVERY musical person, *amateur student* or *professional,* will profit through a year's subscription to *Etude Music Magazine.*

SUBSCRIBE TO-DAY and be on intimate terms with the world's best musical thought and inspiration.

PRICE $2.00 YEARLY

Canadian Postage, 25c Foreign, 72c

THE ETUDE MUSIC MAGAZINE—Theo. Presser Co., Publishers—1712-1714 Chestnut St., Philadelphia, Pa.

SUBSCRIPTION PRICE, $2.00 per year in the United States and Possessions, Argentine, Bolivia, Brazil, Columbia, Costa Rica, Cuba, Dominican Republic, Ecuador, El Salvador, Guatemala, Mexico, Nicaragua, Paraguay, Republic of Honduras, Spain including Balearic Islands, Canary Islands and Possessions in North Africa (Ceuta, Melilla and Tangier) Peru and Uruguay. In Canada, $2.25 per year. All other countries, $2.72 per year.

Single copy, Price 25 cents.

REMITTANCES should be made by post-office or express money orders, bank check or draft, or registered letter. United States postage stamps are always received for cash. Money sent in letters is dangerous, and we are not responsible for its safe arrival.

DISCONTINUANCES.—Owing to the educational character of THE ETUDE a majority of its readers do not wish to miss an issue. Therefore the publishers are pleased to extend credit covering a Twelve Months' subscription beyond expiration of the paid-up period. Those of our subscribers not wishing to avail themselves of this convenience of remitting later will please send a notice for discontinuance.

PRESSER'S MUSICAL MAGAZINE

The Etude

A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT, AND ALL MUSIC LOVERS.

Edited by JAMES FRANCIS COOKE

Assistant Editor, EDWARD ELLSWORTH HIPSHER

Vol. XLIV. No. 1 **JANUARY, 1926**

Entered as second-class matter Jan. 16, 1884, at the P. O. at Philadelphia, Pa., under the Act of March 3, 1879.
Copyright, 1926, by Theodore Presser Co., for U. S. A. and Great Britain
Printed in the United States of America

RENEWAL.—No receipt is sent for renewals. On the wrapper of the next issue sent you will be printed the date on which your subscription is paid up, which serves as a receipt for your subscription.

Liberal Premiums and cash deductions are allowed for obtaining subscriptions.

MANUSCRIPTS.—Manuscripts should be addressed to THE ETUDE. Write on one side of the sheet only. Contributions on music-teaching and music-study are solicited. Although every possible care is taken the publishers are not responsible for manuscripts or photographs either while in their possession or in transit. Unavailable manuscripts will be returned.

ADVERTISING RATES will be sent on application. Advertisements must reach this office not later than the 1st of the month preceding date of issue to insure insertion in the following issue.

THEODORE PRESSER CO., Publishers,
1712 Chestnut Street, Philadelphia, Pa.

The World of Music

Spontini's "La Vestale" was sung for the first time by the Metropolitan Opera Company, on November 12. Though one hundred and eighteen years old, and having been given many times in Europe, this was the first time it had been heard in New York. It was produced on a lavish vocal and scenic scale. Though in the type of an earlier day, it had a rather enthusiastic reception. Its first performance in America had been in Philadelphia, in 1828, by the French Opera Company of New Orleans.

The National Association of School of Music and Allied Arts met in convention in Chicago, November 27-28. The principal effort was toward the better understanding of and coördinating of standards among the different schools represented.

Ossip Gabrilowitsch celebrated the twenty-fifth anniversary of his American debut by a recital in New York on November 11; while in the week of November 9 Willem Mengelberg celebrated the twentieth anniversary of his first American appearance as guest conductor of the Philharmonic Orchestra of New York. Congratulations to each.

A "Radio-Opera" in one act has been commissioned for performance through station WRNY of New York, the composer selected being John Adam Hugo whose opera, "The Temple Dancer," was several years ago in the repertoire of the Metropolitan Opera Company.

"Princess Pat's" Canadian Regiment Band has received permission from the government at Ottawa to make a ten weeks tour of the leading cities of the United States, beginning in August, 1926. Welcome to our neighbors on the north!

The Fortieth Anniversary of Alessandro Vessella as conductor of the Municipal Band of Rome was recently celebrated by a gala concert in the Augusteum. This organization has often been mentioned as "a symphony orchestra of wind instruments," and on this occasion the program included the *Death and Transfiguration* of Strauss and the *Good Friday Spell* from "Parsifal."

A Brahms Festival is announced for next May at Heidelberg. The Brahms Society will sponsor the event and participate in the programs which Wilhelm Furtwangler will conduct,

The Claque has been outlawed by the management of the Chicago Civic Opera Company, in a circular letter sent to the artists of their organizaton, in which they characterize this old world importation as contrary to American standards of fair play. They intimate that neither the management nor the public are sufficiently gullible to be influenced by paid applause.

The Magnificent Royal Opera House of Madrid is threatening to collapse. Great cracks have appeared in the facade and inner walls, plumbing has broken, supposed to have been caused by blastings in the construction of an underground railway nearby.

The Post of Director of the Regio Conservatorio of Florence, which has been vacant since the resignation of Ildebrando Pizzetti a year ago, has been given to Giacomo Setaccioli, formerly teacher of composition at the Liceo Musicale di Santa Cecilia in Rome.

Dr. Edmund H. Fellowes, canon of Windsor Castle, and an authority on English Madrigals, gave three lectures in the Coolidge Auditorium of the Library of Congress, in October. His subjects were "The English Madrigalists," "Tudor Church Music," and "English Lutenists and Their Songs."

Dusolina Giannini, the young Philadelphia soprano who leaped so suddenly to fame at her first concert appearance in New York, achieved a real triumph on her recent appearance as *Aida* at the Staatsoper in Berlin. Thirty-six curtain calls were followed by the entire house shouting and clapping their way to the footlights, an ovation unprecedented for a foreign artist on her first appearance there.

Cornerstones of Five Structures of the American Institute of Operatic Art at Stony Point on the Hudson, were laid on November 2. Four of these units are dedicated to the memories of Lillian Nordica, Edward MacDowell, Victor Herbert and David Bispham.

Broadcasters Agreed to Compensate Composers and all owners of copyrights for the use of protected compositions, at meeting of composers, publishers and broadcasters during the Fourth Annual Radio Conference in Washington in the third week of November. Details are still to be worked out and agreed upon.

The Army Music School of Washington is reported to be about to be removed to either Baltimore or New York, the space in the Washington Barracks on the old arsenal grounds having become congested with other activities.

Beniamino Gigli has been decorated with the grand star, ribbon and cross of a Grande Offiziale of the Kingdom of Italy, in honor of his achievements at the Metropolitan Opera and his recent services as Honorary Police Commissioner of New York.

Easthope Martin, one of the most promising and popular of the younger English composers, died in London on October 18, at the age of thirty-eight. He was born at Stourport, Worcestershire, England, of Irish parentage. He had made several visits in the United States where his songs have been popular with both singers and public.

A Xaver Scharwenka Memorial is planned for the site of his entombment; and a fund for that purpose is being raised by a committee of prominent musicians.

Master Everard Stovall, an eleven year old boy of Santa Ana, California, gave a recital in October, devoted entirely to the works of Chopin and containing some of the most taxing compositions of the master. His interpretations gave promise of a really brilliant future.

Municipal Organs are reported as being owned by twenty-seven cities, fifteen of which employ municipal organists.

The Swedish Naval Band is announced for a tour of our eastern cities during the coming spring.

The Women's Symphony Orchestra of Philadelphia made its first appearance of the season with the Philadelphia Music Club, in the Grand Ballroom of the Bellevue-Stratford Hotel, on the afternoon of November 24. With a complete symphonic personnel of seventy members, under the baton of J. W. F. Leman, it gave an artistically satisfying interpretation of a program from the standard orchestral repertoire.

The Honolulu Symphony Orchestra has engaged Rex Dunn, former leader of the Seattle Symphony Orchestra, as conductor of the ensuing season of concerts.

Havana, Cuba, had in December a season of Mozart opera, during which "Don Giovanni," "Le Nozze di Figaro," and "Cosi fan Tutti" had performances by the Hinshaw Opera Company. These were under the patronage of the *Sociedad Pro Arte Musical,* a musical society which brings annually to Havana the greatest artists and the best there is in music, from all parts of the world.

Chamber Music, the most refined type of the musical art, is steadily finding greater favor with the public, if the number of organizations for its interpretation and the patronage of their programs may be taken as a measure. Perhaps no other symptom indicates so well a healthy movement of America towards becoming truly musical.

The American Opera Conductor seems to have arrived in the person of Henry G. Weber, the young leader who has won a place on the regular staff of conductors of the Chicago Civic Opera Company. He is at the helm of a full share of the performances, with no apologies offered by the press for either his youth or nationality.

Willem Landré's "Beatrijs," an opera based on a Dutch legend, with a libretto in the Dutch language and music composed by a Dutchman, which is a rarity in the musical world, was produced at The Hague on October 15. So much interest was created that it is to be given in Paris as well as in many Dutch towns. Its plot is founded on the story of a nun who forsook her cloister to live for fourteen years with her lover and who on returning found that during this period her work had been done by the Virgin herself.

The Associated Glee Clubs of America, with an aggregate of 1,100 men, will give a concert in the Seventy-first Regiment Armory of New York, on February 6, under the direction of Walter Damrosch. The association contemplates instituting a male chorus competition.

The Dutch Music Society celebrated its fiftieth anniversary by a four weeks' festival at Utrecht, in October.

A Marble "Donor's Tablet," executed by Brenda Putnam, the New York sculptress, has been placed in the new Chamber Music Auditorium adjoining the Library of Congress, in honor of Mrs. Frederick Shurtleff Coolidge, donor of the hall.

Carl Maria von Weber's Mass for Four Solo Voices, Orchestra and Organ, which was thought to have been lost in a fire of 1803, is reported to have been found with the score intact, at Salzburg.

Civic Music in Chicago "puts a new feather in its cap" by the announcement that the Chicago Symphony Orchestra is to give a series of concerts in the International Amphitheatre in the heart of the stockyards district, sponsored by the leading packing concerns and aligned with the policy of the Orchestra Association to carry the gospel of good music to all the people. Fifty cents will be the admission to all the seven thousand seats. In the third week of November this orchestra set a new record by daily concerts under local auspices. On Monday it was this concert in the pavilion of the stockyards; on Tuesday a new series of programs was inaugurated; on Wednesday the Children's Concert; on Thursday its Popular Concert; and on Friday and Saturday the regular pair of the subscription season. And the intimation is that this will not be unusual during the winter.

No More Broadcasting Licenses will be issued until there has been a reduction in the number of stations now in operation, according to a resolution passed, at the suggestion of Secretary Hoover, by the Fourth Annual Radio Conference at Washington; and this in spite of one hundred and seventy-five new stations clamoring for official permission to use the already greatly congested ether.

Dibdin's "Lionel and Clarissa," popular in both England and America for fifty years after its appearance in the Eighteenth Century, has had a successful revival at the Lyric Theater, Hammersmith, London.

"Le Petit Opera Louisianais," a new organization, has been formed in New Orleans for the purpose of a short season of opera in French. Perhaps this is a presage of a revival of the French Opera Company for which the "Creole City" was for more than a century famous.

The Frankfort City Library has acquired a manuscript score of incidental music to the play "Lanassa," attributed to "Capellmeister Mozart." The music is believed to be the lost entractes and choruses for the play, "Thamos, King of Egypt," which Mozart composed for a production at Salzburg in 1780, but which performance was deferred and this same music used for a production of "Lanassa" at the time of the coronation of Leopold II at Frankfort in 1790.

Prizes Offered by the National Federation of Music Clubs are: $1,000 for a Symphony or Symphonic Poem; $500 for a Choral Composition for mixed voices; $100 for a Violoncello Solo; $100 for a Song written by a woman and member of the Federation.

Vasa Suk, conductor of the State Opera Theatre of Moscow, has received the degree of People's Artist of the Republic, the highest honor to which a musician can attain in Russia.

Leonora Cortez, the young Philadelphia pianist, is again winning praise in European centers, her recent appearance in Munich having won for her especial recognition.

(Continued on page 83)

CONTENTS FOR JANUARY, 1926

World of Music 3
Editorials 7
Tributes to Mr. Presser 9
Major and Minor Scales...*J. M. Williams* 11
Presser Home for Retired Music Teachers. 12
America's Advance in Music..*Owen Wister* 13
Practice for "Rusty" Housewife
M. B. Macy 14
Theodore Presser the Man...*W. R. Tilford* 15
Modernism in Piano Study...*L. Ornstein* 17
Teaching New Tricks.....*M. H. Helm* 18
Touch.....*S. M. C.* 18
Utilizing Sensations..... 18
Appreciations of Mr. Presser..... 19
Practical Fingering Illustrated
Mrs. N. Brandt 21
Seeking Perfection.....*K. M. Hart* 22
Scale Playing.....*A. M. Steede* 22
Compelling Results.....*H. Mynning* 22
Young Church Pianist....*E. H. Nickelsen* 22
Student's Courtesy.....*G. H. Walker* 22
Listening to Him Play.....*S. A. Hanson* 22
What Teacher Should Know...*T. S. Lovett* 22
New Ideas in Study.....*P. Grainger* 23
The Presser Foundation..... 24
Teachers' Round Table....*C. G. Hamilton* 25
Musical Scrap Book.....*A. S. Garbett* 26
Keep Piano in Condition.....*S. Czukor* 27
Presser Institutions..... 28
Fascinating Tasks for Tots..*R. I. Carver* 59
Missed Lesson Problem.....*M. M. Lyon* 59
Musical Smiles..... 59
Singers' Etude .....*M. Barragan* 60
Coat and the Cloth.....*E. F. Boak* 63
Lecture to Little People.....*B. B. Cole* 64
Lully Burned Masterpiece.....*S. A. Lito* 64
Questions and Answers....*A. De Guichard* 65
Organists' Etude.....*G. B. Nevin* 66
Organ Questions Answered.....*H. S. Fry* 71
Violinists' Etude.....*R. Braine* 72
The Conductor.....*P. Dickie* 73
Road to Letterville.....*S. Weinstein* 76
Titles for Child Studies.....*A. M. Steede* 76
Friendly Letters to The Etude..... 77
Books Reviewed..... 79
When the Lesson is Over.....*R. Gilbert* 81
Scale Command.....*G. Coulter* 81
Firsts in Music..... 81
The Little Corporal.....*E. Fitzgerald* 81
Junior Etude.....*E. A. Gest* 87

MUSIC

A Merry Lilt.....*G. D. Martin* 31
Celebrated Largo.....*G. F. Handel* 32
Sarabande.....*J. S. Bach* 33
Polonaise Joyeuse (Four Hands)
R. Krentzlin 34
Valse (Four Hands).....*R. Schumann* 36
Quips and Quirks.....*A. K. Bixby* 38
Gipsy Dance.....*F. Terry* 38
March of the Classes.....*M. L. Preston* 39
Jack in the Box.....*W. C. Simon* 40
A Hayride Party.....*L. Renk* 41
Song of the Cello.....*C. A. Preyer* 42
Memories.....*W. Rolfe* 42
Melodie.....*G. Eggeling* 47
Valse from "Suite Op. 15".....*A. Arensky* 48
Berceuse-Valse.....*E. Schuett* 50
Aquarelle.....*H. R. Ward* 51
Sleepy Hollow Tune (Violin and Piano)
R. Kountz 52
Meditation (Organ).....*W. Berwald* 53
Through Dreamland's Golden Hours (Vocal)
R. S. Stoughton 55
In the Garden of Sahara (Vocal)
C. W. Cadman 56
O Love that Wilt Not Let Me Go (Vocal)
L. Shenk 57

The Schirmer Catalogs

Any of the following material will be sent free to any address upon request.

COMPLETE CATALOG

Part 1. **Vocal Music:** Songs with Piano, Songs with Piano and other Instruments, etc., 144 pp.

Part 2. **Vocal Music:** Choral Collections, Octavo Editions, Masses, Oratorios, etc., 149 pp.

Part 3. **Piano Music:** Piano Solos, Methods, Studies and Exercises, Piano Four-Hands etc., 112 pp.

Part 4. **Organ Music** for Pipe Organ and Harmonium; Methods and Studies, etc., 16 pp.

Part 5. **Orchestra and Military Band Music,** including full and small orchestra, and symphony orchestra, 44 pp.

Part 6. **Music for Wind and String Instruments,** 32 pp.

Part 7. **Theoretical Works, Musical Literature, Manuscript Music Paper, etc.,** 12 pp.

SPECIAL CATALOGS

Catholic Church Music, 12 pp.
Chorus Conductor's Guide, 201 pp.
Christian Science. A List of Songs, 12 pp.
Educational Dance Music Collections, 12 pp.
The New Choirmaster's Guide, 136 pp.
Organist's Guide, 75 pp.
New Piano Teacher's Guide, 202 pp
Schirmer's Library of Musical Classics, 76 pp.
Schirmer's Scholastic Series, 8 pp.
Singing Teacher's Guide, 202 pp.
Master Series for the Young, for Piano, in 12 volumes, edited by Edwin Hughes, 20 pp.
Supervisor's Handbook of School Music, 52 pp.

IN ADDITION

In addition to the main catalogs and advertising matter listed above, we publish information about all of our important publications. Anybody seeking the details about any Schirmer publication may have prompt and thorough informative service upon request.

SCHIRMER 1925 HIGHLIGHTS

SECULAR SONGS

At Starlight Time. (*High, Med., Low.*) *OLEY SPEAKS* *net* .40

Awake, Beloved. (*High.*) *CLARA EDWARDS*.....*net* .40

Back Again in Eldon. (*High, Med., Low.*) *OLEY SPEAKS* *net* .40

The Circus. (*Med.*) *ELEANOR MARUM*...*net* .40

Daisies (A Whimsy). (*High.*) *AMY WORTH*.....*net* .40

The Devil's Tail. (*Med.*) *LORRAINE NOEL FINLEY* *net* .40

If I Were a Tree. (*High.*) *RHEA SILBERTA*.....*net* .40

The Journey. (*High.*) *JAMES H. ROGERS*....*net* .40

Lavender Gown. (*Med.*) *CECIL CAMERON*.....*net* .40

The Look. (*High.*) *OSCAR RASBACH*.....*net* .35

Magic. (*High.*) *R. HUNTINGTON WOODMAN*.....*net* .40

Miss Mary, Won't You Come Into My Garden? (*High.*) *IDA BOSTELMANN*....*net* .40

Nocturne. (*High.*) *ELEANOR MARUM*....*net* .40

One Memory. (*Med.*) *CECIL ELLIS*.....*net* .40

Sail Away for the Rio Grande. (*High, Low.*) *DAVID W. GUION*.....*net* .40

Song is So Old (with Violin Obbligato). (*Low.*) *ROBERT HUNTINGTON TERRY*.....*net* .35

Twilight Song. (*Med.*) *SELIM PALMGREN*....*net* .40

SONG COLLECTIONS

Sketches of Paris. (*High.*) *KATHLEEN LOCKHART MANNING*.....*net* **1.00**

A group of six graphic pictures for voice and piano of street scenes in Paris. "Sure-fire" concert songs—unusual, yet melodious and musically attractive.

A Book of Songs for Little Children. *JEANNETTE DAVIS ROTHSCHILD*.*net* **.50**

Fourteen little songs. Melody, cleverness, and a marked understanding of child-psychology are outstanding features. Kindergarten and first-grade teachers will find them a joy forever.

Kathleen Malone's Book for Home and Kindergarten. *KATHLEEN MALONE net* **.75**

Forty-four action songs with marked rhythms, catchy melodies, bright original texts. Clear and copious instructions for the action-work.

SINGING: A Treatise for Teachers & Students

HERBERT WITHERSPOON *net*, **$2.00**

With authoritative writings pertaining to modern voice development and the vocal art in general, all too scarce, this book by such a master of singing as Mr. Witherspoon is of unusual importance. The author illustrates completely his method of teaching; setting forth with the utmost clarity the different facts and principles upon which his entire art is based.

OPERETTA

The Magic Nutcracker. *JANE KERLEY*.....*net* **.60**

An especially novel fairy operetta woven about the music of Tschaikowsky's "Nutcracker Suite." Despite its high standard, the music is easy to render.

THE WELL-TEMPERED CLAVICHORD *BACH*

(Edited by Edwin Hughes)

Schirmer's Library, Vols. 1483-1484 (Spanish and English)

***Each, net,* $2.00**

It is a well recognized fact that not one of the many existent editions of this immortal work, although associated with the names of some of the greatest classical editors, is completely satisfactory to the modern educator. Reverently approaching the task of creating a new edition, that should meet all objections, Mr. Hughes consulted seventeen existing editions; retaining as scrupulously as possible, as many of their meritorious points as were practical, and by comparison, securing the means of bringing his own work nearer to the original Bach.



HOW TO WRITE A GOOD TUNE

FRANK PATTERSON ***net,* $1.50**

The contents of this book were first published as a series of articles in *Musical Courier*. There they attracted such marked attention and furnished so much material towards the creation of a new musical science, that their publication in book form came as a matter of course. It is not an exaggeration to say that every composer or student of composition can find material of substantial value in this book.

PIANO SOLOS

Colonial Song. *PERCY GRAINGER*....*net* .60

Memories from Childhood. (Cycle for Piano.) *LEO ORNSTEIN*.....*net* **1.00**

Valse, from Suite for Two Pianos. (Arr. for piano solo by Carl Deis.) *ANTON ARENSKY*....*net* .85

Valses Viennoises. (Transcribed by Wanda Landowska.) *J. F. LANNER*...*net* .60

PIANO (*Educational*)

Airs and Dances of the 18th Century. (2nd and upper 1st.) *ANGELA DILLER*

March of the Musketeers. *net* .25

Sir Pantaloon.....*net* .25

Danse (Laujon).....*net* .25

Exaudet's Minuet.....*net* .25

The March of the Three Kings.....*net* .25

Gavotte et Musette (Intermediate). *PAUL ZILCHER* *net* .35

Pierrette (Lower Intermediate) *L. LESLIE LOTH*.....*net* .30

Pierrot (Lower Intermediate). *L. LESLIE LOTH*.....*net* .30

Remembrance (Intermediate). *PAUL ZILCHER*.....*net* .40

PIANO COLLECTIONS (*Educational*)

Eight Pieces in Easy Keys *MATHILDE BILBRO*..*net* **.50**

A useful collection of short numbers with titles. The melody, cleverness, and good educational ideas in general, common to Miss Bilbro, prevail throughout. Certain annotations and explanations of the scale are of especial value.

A Little Virtuoso Suite for Piano. *JOHN THOMPSON* *net* **.60**

Six easy pieces—clever and pretty—introducing scales, arpeggios, staccato, interlocking hands, rhythm, in most interesting ways.

My Own Little Music Book. *HAZEL GERTRUDE KINSCELLA*.....*net* **.75**

A combination of elementary method and very easy piano collection of both solos and duets.

Seeing Russia with Teacher. Ten Descriptive Duets. *LEO ORNSTEIN* (Sets I and II)...each *net* **.75**

These duets are rather easy and make attractive concert pieces for the lower intermediate or upper easy grades. These little ensembles are decidedly original and show in almost every measure the individual characteristics of the composer, without, however, that highly modernistic flavor found in some of his recently published works.

VIOLIN

Begin With Pieces. (Elementary method for individual or class instruction of beginners.) (Schirmer's Scholastic Series, Vol. 165) *net* **1.00**

Violin parts alone.....*net* **.25**

WALLINGFORD RIEGGER

Consists of very easy exercises, interspersed with interesting and tuneful pieces of no greater difficulty. Each exercise and piece has an easy piano accompaniment. Very carefully progressive, with many clever innovations.

Graded Studies in Ensemble Playing. With explanatory material and 20 Original Compositions and Transcriptions.....*net* **1.50**

WALLINGFORD RIEGGER

This useful volume is for ensemble work among violin teachers and in public schools. A number of different instrumental combinations are possible, and original features abound.

SCHIRMER'S SCHOLASTIC SERIES

First Book of Technical Exercises. (For Piano.) (*Vol. 176.*) *ELIZABETH QUAILE*.....*net* **.60**

Exercises for beginners, that are abreast of the best up-to-date methods. While promotion of dexterity is the object of the work, purely mechanical technic is not the sole aim. Such essentials as touch, legato, staccato, tone-balance between the hands, development of the weaker fingers, proper thumb motion, and so on, are developed as the finger facility is acquired.

Essentials of Violin Mastery. (*Vol. 171.*) *ALBERT STOESSEL*.....*net* **.60**

In these exercises, devoted to the left hand and arm, the author has endeavored to incorporate systematically certain fundamentals in a series of exercises that embrace all the essential technical demands of modern violinism. Furthermore, the author has endeavored to put his finger on the exact difficulties to be found in scales, arpeggios, thirds, sixths, octaves, fingered octaves and tenths.

Exercises for Hand-Extension and Muscular Control. (For Piano.) (*Vol. 175.*) *HARRY KRINBE*.....*net* **1.00**

We venture to assert that there is nothing in the literature of piano methods and exercises that covers the important matter of muscular control quite so comprehensively and concisely as this new volume. It may be used supplementally to any method after the pupil has reached the lower intermediate grades.

Pretty Finger Studies. (Forty Melodious Studies for Developing Technique in the Early Grades.) (*Vol. 160.*) *MATHILDE BILBRO*.....*net* **.60**

In this volume is found material for young pupils, from the very beginning through the entire first grade. The annotations are in English and Spanish.

15 Program Studies for the Development of Piano Technic. (*Vol. 172.*) *FRANCES TERRY*.....*net* **.75**

The music in this book is of only moderate difficulty—suitable for the intermediate grade. Its variety, cleverness and resourcefulness, mark this as the best work the composer has so far given us. It may be used with any piano course, and will serve admirably, because of its freshness and prettiness, as a recreation volume of delightful piano pieces.

Order all Schirmer Publications of Your Regular Dealer

G. SCHIRMER, INC., NEW YORK

Like Discovered Treasure



Special Bargains for Music Lovers

FOOLISH SONGS

The craziest, cleverest songs we know, every one a "nut" classic with lots of extra funny verses. The arrangements are so easy anybody can read them at sight. The Ukulele fingering is indicated by a simple diagram.

For voice, Easy Piano Accompaniment, Ukulele, Violin, Mandolin or C Melody Saxophone. Price 35c

HARMONICA

No. 1896 Marine Band harmonica has 10 single holes, 20 reeds, brass plates, heavy convex nickel plated covers with open back. A little pamphlet containing instructions for playing is furnished free with each harmonica. **Price 50c**

THE WIZARD VIOLINIST

A collection of humorous imitations and easy tricks. Imitations of Hurdy-Gurdy, Bagpipe, Hunting Scene, Blacksmith Forge, Donkey, Animals, Birds, etc. Just the thing for social and popular entertainments. **Price $1.00**

UKULELE

This Ukulele is our No. 1. It is well made, correctly fretted, finished in medium brown color. This instrument is a bargain at the price. **Price $2.00**

MUSICAL DICTIONARY

Pocket Standard Dictionary of Musical terms, 94 pages, 3½x5". Gives concise definitions of all the terms and phrases in general use in music, together with a treatise on the Rudiments of Music. **Price 25c**

SLIDE WHISTLE

One of the most popular of the musical novelty instruments. It is made of metal, finely nickel plated, 12½ inches long. The tones are produced by moving the slide up and down. Anybody can learn to play it with a little practice. It is used in many of the modern orchestras. **Price $1.50**

INSTRUMENTS OF THE MODERN SYMPHONY ORCHESTRA

A handy concise and comprehensive volume of sixty-four pages, supplying much needed information concerning the instruments that constitute the modern symphony orchestra. Its scope briefly covers the construction, tonal quality, range, and special uses of each instrument.

Illustrated with photographs of representative orchestra players, showing exact manner of holding and playing each instrument. **Price 40c**

MUSICAL JEWELRY

Attractive stickpins that are excellent reproductions of Musical Instruments. We have gold plated stickpins in the following designs.

Saxophone, Banjo, Violin with Bow, Cello with Bow, Cornet, Trombone.

Any stickpin listed above. **Price 75c**

KREISLER ENCORE FOLIO

Every violinist in the country should own a copy of this book which contains a collection of Mr. Kreisler's most popular encores. The artist has played every one of these compositions at hundreds of concerts and their popularity has long been established. For violin and piano. **Price $1.75**

SILVERIN VIOLIN STRINGS

The only metal string on the market combining the durability of the steel string with the resonant, singing quality of the gut string.

Our trial set consists of a Silverin Steel E, a Silverin Aluminum A, a polished Aluminum D, and a pure Silver G.

Price of set $1.00

FOUNDATION METHODS

Our series of Foundation Studies supplies the need of elementary methods which are thoroughly practical in every respect and absolutely modern in conception. They are especially intended for beginners, either with or without the assistance of an instructor. They are published for the following instruments:

Cornet, by Edwin Franko Goldman; Saxophone, by Ben Vereecken; Flute, by Ernest F. Wagner; Clarinet, by Carl Reinecke; Trombone, by Fred Blodgett; Baritone, by Alexander Archimede.

Price each $1.50

MONARCH POLISHING CLOTH

For cleaning and polishing brass and nickel plated instruments without the aid of any polishing liquid or paste. It contains no acid and will continue to polish until fabric is worn out. **Price 25c**

CARL FISCHER, Inc. COOPER SQUARE NEW YORK

Please check items and fill in coupon. *(Orders for music and books may be sent to your local dealer.)*

E 126

CARL FISCHER, Inc., Cooper Square, New York, N. Y.

For enclosed.....send me items checked above.

Name .....

Address .....

.....

"Everything in Music"

BEST SELLER

IN

Educational Study Books for Piano

By Frances Terry

Fingers Ten In Work and Play....Grade 1—2	Price	$0.60
Characteristic Studies.....Grade 2—2½	Price	.60
Recital Etudes .....Grade 3—4	Price	.75

By Jessie L. Gaynor

Miniature Melodies (2 Vols.).....each	Price	.60
Miniature Duets.....	Price	.60
First Pedal Studies	Price	.60
Method for Little Children.....	Price	1.00
Finger Plays	Price	.60

(The Gaynor books enjoy a remarkably large sale; increase in popularity year after year)

By Blanche Dingley Matthews

Child's First Grade	Price	1.00
Child's Second Grade.....	Price	1.00
School of Advanced Piano Playing.....	Price	1.00
Students' Classics (2 Books).....each	Price	.75

By C. W. Grimm

Melodious Studies (2 Vols.).....each	Price	.60
Inspiration Studies (5 Vols.).....each	Price	.60
Note Speller	Price	.50
Poetical Studies	Price	.60

By Leo Paalz

Technical Octave Studies.....	Price	.75
Super-Legato Studies	Price	1.50
Thumb Studies	Price	1.00

By Robert Bartholomew

Elementary Theory (with practice book).....	Price	.75

(Greatly favored by supervisors)

By Mentor Crosse

Daily Studies for the Five Fingers (4 Vols.) each	Price	.60
Standard Studies for Left Hand (7 Vols.)	Price	.75 to $2.00

(Primary Grade to Virtuoso)

Universal Method (2 Vols.).....each	Price	.75

(Popularly termed "The Story Book Method")

By Wilson G. Smith

Five Minute Studies (2 Vols.).....each	Price	1.00
Chromatic Studies for Daily Use (2 Vols.) .each	Price	1.00
Transposition Studies	Price	1.00

(Works published years ago and constantly in demand by users of Czerny, Heller and Hanon)

THE JOHN CHURCH COMPANY

CINCINNATI	NEW YORK
109-111 West 4th St.	318-320 West 46th St.

Order from your local dealer; if unable to procure please order direct. Will be sent for examination on request

...ms for the Concert Pianist and Advanced Student

A Fine Variety of Numbers for the Proficient Pianist's Repertoire

THEO. PRESSER CO.
Everything in Music Publications
1712-1714 CHESTNUT STREET
PHILADELPHIA :: PA.

A Wealth of Suggestions for Teachers of Advanced Students



Mrs. H. H. A. Beach

"HEARTSEASE," shown in part on this page, is one of a set of five delightful compositions by Mrs. Beach, entitled, "From Grandmother's Garden." They are artistic gems for recital use. The four others in the set are named below.

Cat. No.	Title	Price
18436	Morning Glories.... A harp-like improvisation	.40
18438	Mignonette ..... A classic little minuet	.40
18439	Rosemary and Rue.. A slow movement, full of sentiment	.50
18440	Honeysuckle ..... A light waltz movement	.60

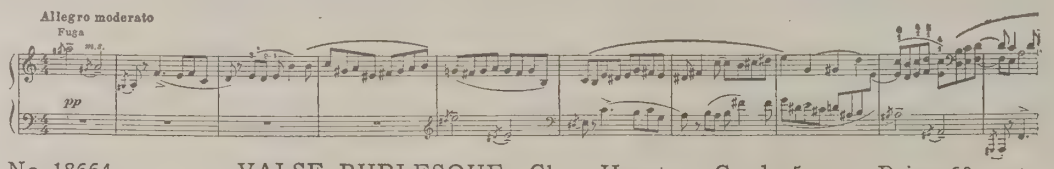
No. 18437 Price, 30 cents

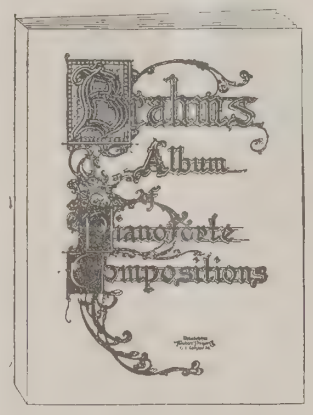
HEARTSEASE—Mrs. H. H. A. Beach, Op. 97, No. 2—Grade 6



No. 18654 Price, 80 cents

FANTASIA FUGATA—Mrs. H. H. A. Beach, Op. 87—Grade 8





BRAHMS' ALBUM, edited and compiled by Louis Oesterle. A fine volume of nineteen master compositions by Johannes Brahms. There is nothing better for the pianist who wants the best of Brahms' compositions. A short biography and portrait of Brahms are given.
PRICE, $2.50



R. Friml

A WIZARD OF MELODY, Friml might well be called. On this page an example of one of his numbers is given and the six compositions named below also have the enchanting qualities that individualize Friml's numbers.

Cat. No.	Title	Price
18738	Valse Christine	.40
18739	Marche Mignonne ..	.50
18740	Water Lilies	.35
18741	Harlequinade	.40
18742	Fairy Ballet.....	.40
18744	Longing	.30

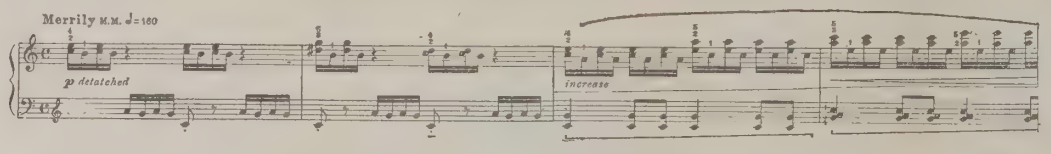
Masterly Transcriptions

THESE transcriptions embrace gems from the classic and operatic writings. Mme. Olga Samaroff has made a Victor Record of the "Valkyrie" transcription, of which a thematic is given. A few other transcriptions are—
Rubinstein's "Melody in F," transcription by E. Schutt. Pr., 60c.
Chopin's "Valse in D Flat," trans. by Moszkowski. Pr., 60c.
"Toreador's Song from Carmen," trans. by E. Schutt. Pr., 60c.

No. 18664 VALSE BURLESQUE—Chas. Huerter—Grade 5 Price, 60 cents



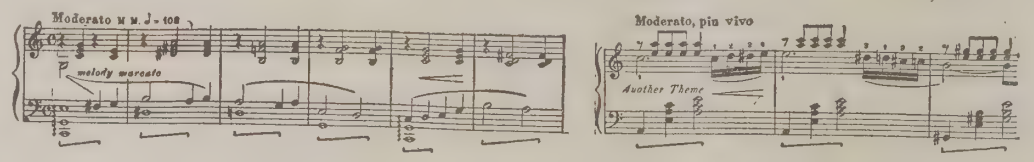
No. 14701 COASTING—Cecil Burleigh, Op. 9—Grade 6 Price, 40 cents



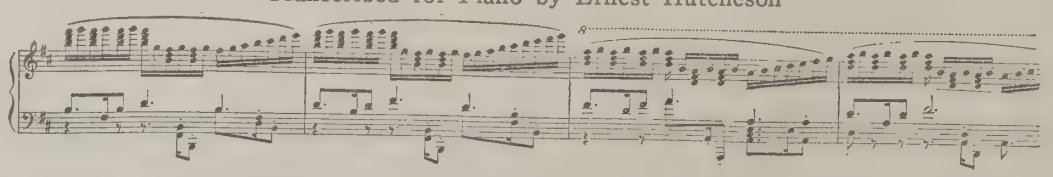
No. 18694 NOCTURNE (Complaint)—Josef Hofmann—Grade 5 Price, 30 cents



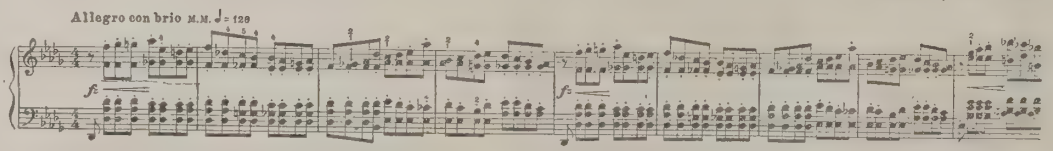
No. 18737 MOON DAWN—R. Friml—Grade 4 Price, 60 cents



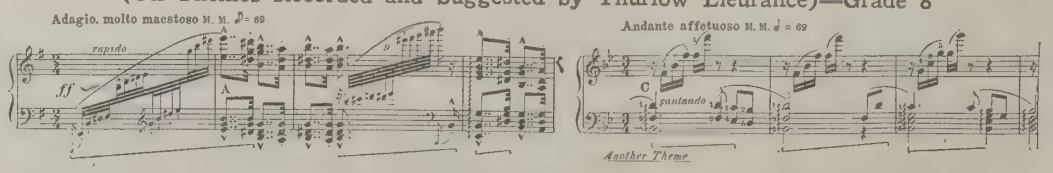
No. 16952 THE RIDE OF THE VALKYRIES (R. Wagner)—Grade 10 Price, $1.00
Transcribed for Piano by Ernest Hutcheson

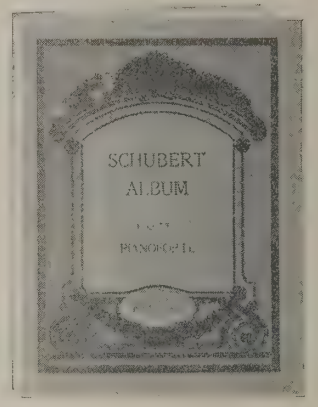


No. 14244 ETUDE DE CONCERT—Fay Foster—Grade 7 Price, 60 cents



No. 15322 AMERICAN INDIAN RHAPSODY—Preston Ware Orem Price, $1.00
(On Themes Recorded and Suggested by Thurlow Lieurance)—Grade 8





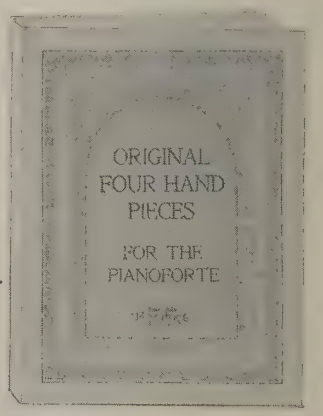
SCHUBERT ALBUM has between its covers twenty-four compositions by Franz Schubert. It is true that an accomplished pianist could play any of these numbers "right off," but their melodic and musicianly qualities are such that they are beautiful gems in the hands of those who give them an artistic and feeling interpretation. This is an album many pianists will find valuable, and certainly every pianist not familiar with Schubert's beautiful melodies, should possess it. PRICE, $1.00.



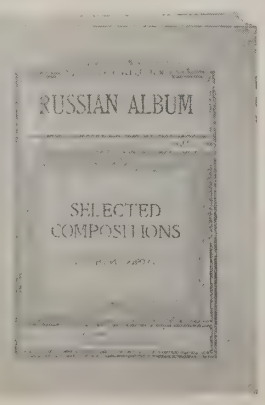
Josef Hofmann

JOSEF HOFMANN wrote five miniature masterpieces that are worthy of the attention they have received on the recital programs of some of the leading pianists. However, they are not difficult and many teachers find these engaging numbers with their clean melodic outlines excellent for pupils in the medium grades. "Nocturne," of which a bit is given on this page, is the most difficult of the set which has been entitled "Mignonettes" or "The Children's Corner." The other four are named below.

Cat. No.	Title	Price
18691	Wooden Soldiers, March	.30
18692	Lullaby, Berceuse...	.25
18693	Sister's Dolly, Polka	.30
18690	Lonesome, Song without words	.30



ORIGINAL FOUR HAND PIECES is one of the best collections for the library of the good pianist having a love for four-hand playing. There is not an arrangement in this volume, every number being an original writing for piano duet by such composers as Brahms, Moszkowski, MacDowell, Chaminade, Hummel, Schubert and others. PRICE, $1.25.



TWENTY-TWO excellent compositions by Russian composers are in this interesting album. These numbers include some of the most attractive and enjoyable of what might be termed modern compositions. Every good pianist will delight in these numbers, and it is because this has been found true by many that the "Russian Album" has enjoyed such an unusual sale. Price, $1.00.



AMERICAN INDIAN RHAPSODY, by Preston Ware Orem, on themes suggested by Thurlow Lieurance, is a striking concert novelty for the pianist. It is rather futile to endeavor to give an idea of this number with a small thematic, but two themes are shown. This is a genuine American rhapsody, being an idealization of the aboriginal themes in a manner as has been done with other national folk themes. Numerous foremost pianists are using this Rhapsody and it is a regular feature with Sousa's Band, Leps' Symphony Orchestra, and other similar organizations.

THE ETUDE

JANUARY, 1926 | Single Copies 25 Cents | VOL. XLIV, No. 1

The Triumph of Sacrifice

This issue of the Etude is fittingly devoted in part to the memory and work of the man whose sacrifices made it possible.

We who have been at his side unceasingly for many years, are perhaps too close in perspective to make an unprejudiced valuation of the great ability, character and soul of Theodore Presser. There are too many incessant remembrances of kindness and thoughtfulness to warrant us in even attempting this.

For that reason we have asked men and women who have viewed his achievements through the years to pay tribute to the man they knew.

His residence in Germantown adjoined that of the Home for Retired Music Teachers, which he established as one of the activities of the Presser Foundation. His attitude towards the residents was never that of a philanthropist bestowing bounty. Night after night he would go to the home, associate with the guests, join in games; and, during his last years, he was virtually a resident of the Home despite the fact that he lived in the adjoining house. He enjoyed his association with the teachers and they welcomed him almost as though he were a fellow-member of the group. Such humility comes only with greatness.

The Etude's First Radio Hour

The Etude's first radio hour was made momentous by the fact that it became a sad obligation to devote the period in part to a memorial to the founder of the magazine itself—the late Theodore Presser. This Memorial Service was reported by radio owners to have been most impressive. The double quartet of men from the Theodore Presser Company, which sang at the funeral, repeated the hymns used on that occasion: "Abide With Me," and "Nearer, My God, to Thee." Those singing were Albert Ockenlaender, Alfred Clymer, Oswald Blake, T. F. Budington, W. C. E. Howard, Elwood Angstadt, Frederick Phillips and Guy McCoy.

Mr. Henri Scott, of the Metropolitan Opera House, who was a personal friend of Mr. Presser, honored his memory by singing "Over the Mountain of Sorrow." This was followed by a short memorial address by Mr. John Luther Long, author of "Madame Butterfly."

Following the Memorial Service, Mr. Preston Ware Orem, music critic of The Etude, Mr. Edward Ellsworth Hipsher, assistant editor; Mr. Frederic L. Hatch, assistant music critic, and the editor, played and discussed educationally the music in The Etude, assisted by Otto Meyer, violinist, and Mrs. Dorothy Stolberg Miller, soprano.

The program was instructive, varied and interesting. The memorial address delivered by Mr. John Luther Long follows:

"In the death of Theodore Presser, music in all parts of the world has lost a commanding and helpful personality. He was one of those rare men who choose some one great idea upon which to found success. And his idea was simply—Music. But he was active and important in all of the numberless lines which music touches. The Etude, which he founded, is the greatest and most widely distributed of all musical publications, reaching, practically every part of the world. His Home for unfortunate music teachers, in Germantown, is the perfect model of what such a Home should be. It has accommodations for more than a hundred inmates. His unostentatious beneficence to elderly musicians and those too poor to pursue the study of music without help, penetrate to every country under the sun.

"His great publishing house is known everywhere. These, and many other benefactions which are known and unknown, are now managed directly and indirectly through a great trust known as The Presser Foundation.

"The officers and trustees of the Foundation in all of its departments, and the officers of the company, all are men who have in most cases been in the closest association with Theodore Presser and are impressed with the lofty ideals he established. The president of the Foundation and of the company is Mr. James Francis Cooke, who for eighteen years has been the editor of The Etude.

"To those who knew him well, Mr. Presser was a man of engaging and hospitable manner, and a firm and abiding friend to those whom he called 'worth while.' He was, as he often said himself, 'long suffering' with those who had weaknesses they were striving to overcome. He was a great admirer of efficiency and grew impatient if results were not forthcoming. Therefore, he was frankly irritated by those dillentanti who, however gifted superficially, had nothing of real moment to say to the world.

"His great interest in life was education, and it was his joy to associate with teachers of music. Through the organization of the Music Teachers' National Association, in 1876, in Delaware, Ohio, he laid the foundations upon which have been built the vast number of musical club activities in America, numbering hundreds of thousands of members.

"It is small wonder that many of the keenest observers have said that through his far reaching activities in so many different directions his influence in the field of music in America was greater than that of any other person, not even excepting Theodore Thomas.

"The man, who impresses himself upon his generation as Theodore Presser has done, is not likely to be forgotten; because he has chosen no great monument or mausoleum to house his renown, but the hearts of his fellowmen."

The Etude Radio Hour is held at eight o'clock Eastern Standard Time, on the second Thursday of each month at Station WIP, Gimbel Brothers, Phila., Pa.

Straight Down to Bed Rock

The builder who strikes right down to bed rock for his foundations insures permanency.

Theodore Presser built upon far stronger business, educational and philanthropic foundations than perhaps he himself realized.

So many were the principles that he instilled during forty years in the hearts and minds of his employees and fellow-workers, in all of the many branches of the institutions he founded, that it will be a source of great gratification to our friends, particularly our old friends, to know that there is a splendid organization now in charge to develop and expand his ideals in the future.

The Presser interests are now vested in the hands of strong men of eminence in the business, educational and financial world, practical workers in the business itself, men and women who have been trained for years as experts, and finally a considerable corps of musicians who are proud of the fact that they have been teachers of music—all earnestly promoting the policies which have been the basis of the great work established for musical education by Theodore Presser.

America's Greatest Present Problem

Because we feel very deeply that music may be one of the most precious remedies in America's greatest problem, we are again devoting valuable space to a subject dear to our hearts. Square miles of news prints have recently been aimed at this greatest problem—the monstrous multiplication of crime in our large cities—particularly crimes committed by young men and young women who are obviously without any moral equilibrium.

Richard Washburne Child, former American Ambassador to Italy, in an alarming series of Articles in *The Saturday Evening Post*, gives an account of the extent of crime in present day America, the sickening inability of the spineless police to suppress crime, and the apparent unwillingness of magistrates to support the efforts of the honest police by punishing offenders. *Collier's Weekly* had previously attacked the subject from another angle.

After having read all of this material, and more, we are far from dismayed. America is a thriving giant with a canker sore. Ninety-nine per cent. of the real manhood of our country is straight and upright. Because of the prodigious size of our land, the crime mania seems prodigious. The *New York Times*, in a lengthy, serious article, estimates that crime costs the United States ten billion dollars a year. The canker sore is getting so large that Americans are beginning to do some real worrying about it. This is the first sign of the promise of healthy concerted action leading to a change.

Readers of The Etude know that for years we have recognized this impending, disastrous condition and have repeatedly called the attention of our readers to it, long before the present newspaper and magazine furore. Our readers know of the non-proprietary "Golden Hour Plan" which we have sponsored and which is already introduced under various names in different schools all over the country. It is a plan for regular, systematic instruction in character building along non-sectarian lines, all glorified by the collateral employment of inspiring music. The Etude has circulated gratis thousands of copies of the programs indicated. It will be glad to send you one, complimentary, if you are interested.

While the plan was enthusiastically endorsed by many foremost Americans, including Thomas Edison, Hon. Henry Van Dyke, the late William Jennings Bryan, and many others, the best test of its worth is the continued and enthusiastic interest of musicians and its progressive introduction in many schools.

Here is the greatest present usefulness of music to the state. Good principles of morality, integrity, sobriety, truth, honesty, clean living and patriotism, planted daily in the child mind while that mind is elevated, enthused and spiritualized by means of inspiring music, means that if we can reach enough children in the right manner our crime problem will diminish enormously with oncoming years.

If we want good, law-abiding, God-fearing citizens in the future, we must raise them and not depend upon the clubs of the police to batter them into shape. The policeman's club may maim a crook, but it can never make a character.

The Etude readily admits that this training in the day-schools might be far better handled in the home or in the church. We are however, confronting a very practical problem. It is reported that over half of our population never sees the inside of a church from one year's end to the other. The church schools serve only a comparatively small portion of the public, owing to sectarianism. The American home of yesterday has been auctioned off at the block for an orgie of golf, gasoline, dancing and moving pictures—all valuable and important diversions when not carried to excess.

The garden of Youth was therefore stifled with weeds and the beautiful blossoms of innocence, purity, high American ideals, industry, steadfast honor and love of right faded before the noxious cheap cigarette, hip pocket flask, sensuous dances, putrid magazines, and sensational moving pictures.

This, however, has not changed the raw materials of the America of tomorrow. Our future rests in the hands of our parents, our clergymen and our teachers, far more than in those of the police and the judiciary who at best can only destroy the worst weeds in this generation.

The teachers in the day school and the music teachers all have a grave responsibility. Through some such plan as the Golden Hour they will have a vast opportunity for saving a great nation from the canker that if neglected might grow into a cancer. Music, and Music only, is the art which so elevates, edifies and enraptures the child mind, that it becomes responsive to suggestions of high ideals.

If your local day school has not introduced some such plan as the Golden Hour, let us send you gratis a copy of Golden Hour program and take it upon yourself to become a missionary of this most important work.

This issue is ten pages longer owing to the numerous tributes to Theodore Presser.

From the Laboratory of
Thomas A. Edison,
Orange, N. J.

November 14, 1925.

Mr. James Francis Cooke, Editor,
ETUDE MUSIC MAGAZINE,
#1710 Chestnut St.,
Philadelphia, Pa.

Dear Mr. Cooke:

Your letter of November 10 is at hand. It was with sincere regret that I learned of the death of the late Theodore Presser, one of the monumental figures in the realm of music.

Mr. Presser was unique in the great work he did in bringing music to the masses, and in the promotion of musical interests, through the various national organizations that he founded, and through the establishment of THE ETUDE.

In view of his great and practical achievements, he has received but scant public recognition, but I trust that his merits may be given more prominence than they have heretofore received, to the end that the American people may give honor to his memory.

Yours very truly,

Thos A Edison.

MR. THOMAS A. EDISON'S BEAUTIFUL TRIBUTE TO THEODORE PRESSER



MRS. H. H. A. BEACH | DR. WALTER DAMROSCH | OWEN WISTER | DR. HUGH A. CLARKE | LT. COMM. J. P. SOUSA | ARTHUR FOOTE

Tributes from Eminent Men and Women to Theodore Presser

MRS. H. H. A. BEACH

Distinguished Composer

A great benefactor to music and musicians all over America was taken from active service when Mr. Presser left us. His work has extended over such wide fields and been of such permanent value that one wonders how one man could have accomplished it all. We are thankful that in many respects it will continue through the years to come, but his genial, helpful presence will be sadly missed by everyone who had the good fortune to know him.

JOSIAH H. PENNIMAN

Provost, University of Pennsylvania

Theodore Presser was a very remarkable man, inspired by high ideals, generous in every way, unselfish and constantly thinking of the comfort and happiness of others. The entire world of music, as well as the wider world, is richer for his having lived in it, and poorer by his death.

W. J. BALTZELL

For Many Years Editor of The Etude, Prior to 1907

Theodore Presser was a builder in the music publishing business. Beyond that, and more significant, he was a builder of service to the music-teaching profession and the music-buying public. He was a captain from the ranks of American music teachers, with wide personal experience and intimate knowledge of their ideas, their ideals and their capacities. Thus he was in advance of the average but never so far as to lose insight into their needs or to fail to keep touch with them. "I want to publish for the masses, not the classes in music," was a saying of his.

Gifted by nature with a tenacious and assimilating memory and with a wide knowledge of musical publications, European and American, he had no equal in the publishing trade in the evaluation of teaching material. THE ETUDE is a monument to his memory.

HOLLIS DANN

Head of the Music Department of New York University

The passing of Theodore Presser is an irretrievable loss to the musical world and a real personal loss to each of his host of friends.

Throughout his long and unique career, Theodore Presser combined remarkable business ability amounting to genius, with a self-sacrificing generosity which took form in the Presser Foundation and other equally beneficent services. The influence of his vigorous personality and of his princely generosity will continue to grow as the years pass.

WALTER DAMROSCH

Eminent Conductor

I had always had a great admiration for the late Theodore Presser; and what I have read since his death, in the press, of his career and ideals, has still further increased my feelings for this remarkable man.

I think he was fortunate, not only because God gave him a very high sense of responsibility and a beautiful ideal for which to work, but also because he was enabled to live long enough to carry them out and to see them bear fruit a thousandfold.

I think that his name will be revered and held in affectionate remembrance for many generations to come.

OWEN WISTER

Eminent Author and Publicist

No longer to have Theodore Presser living among us is a loss both to the community which he benefitted locally, and the larger community which also for so many years felt the good effects of his stimulating intelligence and his beneficent activity. Many who never had the pleasure of knowing him will miss him nevertheless.

ARTHUR FOOTE

Eminent American Composer

For his part in the founding of the Music Teachers' National Association I shall hold Mr. Presser in grateful memory; through the concerts of that association I (as was the case with other young American composers) was given an opportunity to be heard at a time when such chances were rare. And, as an officer of the Oliver Ditson Society for the Relief of Needy Musicians, I have had especial reason to know the splendid work of the Presser Foundation. What a happiness this must have been to him.

C. M. SCHWAB

Eminent Industrialist and Music Patron

Theodore Presser was an unusual combination of an idealist, a musician, a philanthropist and a practical business man.

Through his very great initiative and the enormous number of his publications, including THE ETUDE, he rendered a service of unquestionable importance to the entire musical world through the dissemination of the materials for a musical education.

ERNEST HUTCHISON

Eminent Piano Virtuoso

Permit me to express to you my sincerest sympathy with yourselves and my own sorrow at the loss of one whose memory will long be treasured by all who had the privilege of knowing him. Mr. Presser nobly served the cause of music, and his steadfast idealism and large-hearted generosity left us all his debtors.

FELIX BOROWSKI

Eminent Composer

It was with the keenest regret that I read of the death of Mr. Presser. His passing will be a great loss to musical art and, indeed, to the community at large. He has always been to me a unique figure, combining in himself, as he did, the qualities of the thoroughly equipped musician and those of a singularly successful business man. And he possessed, too, what not all musicians and not all business men possess—a warm and kindly heart. The Presser Foundation is probably the best evidence of the latter, and it will be, I think, Mr. Presser's most enduring monument.

ERNEST R. KROEGER

Eminent Composer and Educator

Theodore Presser was a great force in the development of musical education in this country. Having been a teacher, he understood the needs of both pupil and teacher. As a composer, he comprehended well the requirements of studies and pieces necessary to interest the pupil as well as to further his progress. As a publisher, he was mainly interested in issuing compositions of a practical nature, which would develop both the technical capacity and the artistic impulse of the pianist.

His great success lay in this combination of an understanding of both the practical and artistic sides of musical instruction. As publisher of THE ETUDE, he was able to bring to the teacher the valuable experiences and authoritative views of the leaders of musical thought. Mr. Presser's name will go down to posterity as one of the foremost men who were influential in shaping the musical destinies of the teachers and students of his generation.

THOMAS TAPPER

Formerly Editor of "The Musician"

It is now more than thirty-five years since I had the pleasure of meeting Mr. Presser for the first time. In fact, it is just thirty-five years since "Chats with Music Students" was published by Mr. Presser, the first of a long line of publications which I had the pleasure of working out with him.

I recall my first visit at his then very humble office in Philadelphia and the enthusiasm with which he discussed plans for the development and expansion of THE ETUDE. I remember that he gave me, at the time, three or four odd numbers of the first volume—modest pages indeed, compared to the splendid press work and general set-up of the magazine today.



DR. THOMAS TAPPER | ERNEST R. KROEGER | WINTON J. BALTZELL | NICHOLAS DOUTY | WILLIAM ARMS FISHER | FELIX BOROWSKI

I have known few men whose habit it was to go so directly and stay so persistently upon the matter under discussion. In fact, I have often wondered, in my many meetings with him, when his consciousness drifted away from business to roam sometimes at freedom, as it does with most men. He seemed almost monastic in his adherence to the rubrics of business; yet one had not to go far with him to discover many an attribute that most hard-shelled business men count not among their assets, though certainly with him they were ever active and admirable. I refer to his sympathy, his kindness, his helpfulness (never conceived by him in terms of charity), his consideration for others and, above all, an earnestness that reigned supreme not only over his business but as well in the realm of his ethics of brotherly relationship.

The business must have been small when I first knew him; but the man was big and therefore it was only a question of time when the business should grow to the proportions of the man. I shall never forget his words to me on the occasion of my visiting him not so very long ago. When we had finished the business under consideration, he said, "Now, Mr. Tapper, I hope there will come a time when you will come in and we can have a visit together entirely free of any consideration of business. Just come in and see *me* sometime!"

And I am glad to have had the privilege of having seen him "sometime."

JOHN PHILIP SOUSA

Famous Composer and Band-Master

The life and career of Theodore Presser is an example of what energy, fidelity and singleness of purpose will accomplish. Starting as a music teacher, he ended his career by being one of the most important figures in advancing the curriculum for the proper study of music. No copy of THE ETUDE that I have read but what contains invaluable advice, alike to the teacher and the student. And wherever the source of this information was imparted, the guiding mind of Theodore Presser was the motive power that put it into circulation. Those that knew him, knew his purpose, his philanthropy and his splendid business acumen will always revere his memory and cherish his work.

WILLIAM ARMS FISHER

Composer and Editor

The great majority of mankind follow the herd instinct and go through life with eyes on the crowd lest they be considered peculiar and out-of-step; but Theodore Presser was a man who thought for himself, who had the courage of his own convictions and with eye on the goal he sought never swerved to the right or left in pursuit of it.

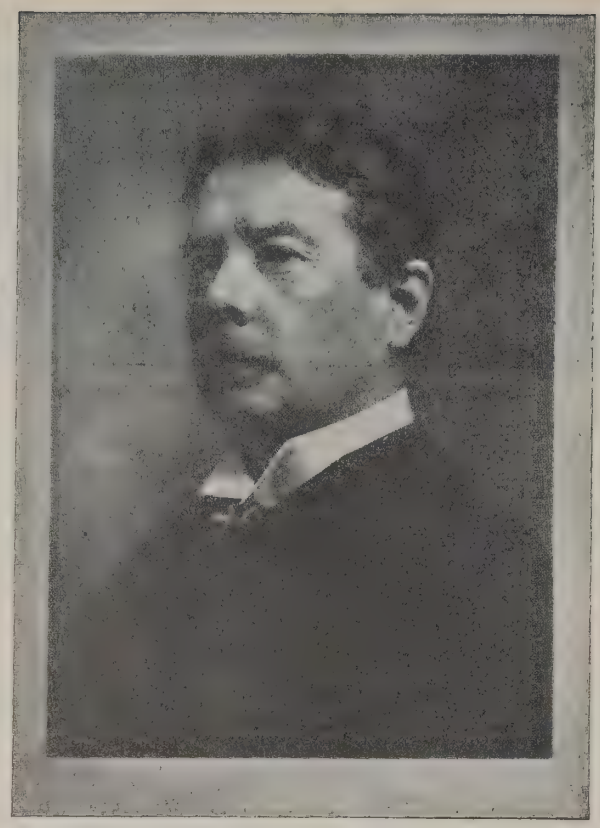
He was markedly individual and differed from all other music publishers in a most important respect. Other publishers have also begun their careers as music teachers, others have become distributors of music because they loved it, and other houses have issued more or less successful music magazines; but Mr. Presser was unique in that he started the publication of his magazine, not as an adjunct to music publishing, not as a house-organ, but as the main thing, with the central dominant idea of helping teachers meet their practical daily problems. The publishing of music grew out of the necessities of the magazine. He had to have new music for its pages, music that would meet the working teacher's needs. He began by publishing a magazine and later discovered that he had become a music publisher as well. The magazine, which grew amazingly beyond his first picturing, was ever the principal thing, the very core of his business; for he built up his great establishment around it, and when he finally had the satisfaction of knowing that THE ETUDE had the largest circulation of any music magazine in the world, he also discovered, if he ever took the time to look up the figures, that he was publishing more music each year than any other publisher in America, and those who looked on knew that this notable achievement was the outcome of a purpose that never wavered and an energy that never faltered until his summons came.

LEON R. MAXWELL

President Music Teachers' National Association

The Music Teachers' National Association owes its founding to Mr. Presser; and he has always been a friend ready to give his time and advice. The members, many of whom knew him intimately, will feel his loss deeply.

My own personal contact with Mr. Presser was very brief; but in the few hours in which I talked to him, I discovered a most lovable old gentleman.



GEORGE W. CHADWICK

GEORGE W. CHADWICK

Eminent Composer, A Lifelong Friend of Theodore Presser

My acquaintance with Theodore Presser began in 1874 when he came to Boston to study at the New England Conservatory of Music. I was at that time clerk in my father's insurance office in Lawrence, and I found Presser's lodgings very convenient whenever I stayed in Boston for an evening concert.

He was full of enthusiasm, very friendly, and we speedily became intimate. In 1876, he was at Greenwich, Rhode Island, in Dr. Toujee's Summer School, a branch of the New England Conservatory. To this place came Dr. Butterfield, the President of Olivet College, Michigan, looking about for a director for his musical department. He offered the place to Presser who was already engaged for another place, but on the strength of Presser's warm, and perhaps too warm, recommendation of me, Dr. Butterfield came to Boston and engaged me for the position.

He was rather aghast when he first saw me, as my face was innocent of any hirsute decorations; and I probably looked younger than my real age which was twenty-one. But Presser's enthusiastic endorsement got me the position through which I was able to save enough money to go to Europe the next year, which was the principal inducement in accepting it.

In December, 1876, he carried out the great idea which had long been in his mind, of organizing an Association of Music Teachers. This was held at Delaware, Ohio, where he was teaching, and was attended by quite a number of the western teachers. On this occasion, I delivered my maiden speech in the form of an address on Popular Music. I was perhaps rather too much in earnest, although there was nothing in the address which does not apply with even greater force at the present time. Dr. George F. Root, whose patriotic and other songs during the Civil War attained a great vogue and are still sung, made a very courteous but effective reply, which I confess, modified my opinions to a certain extent. He was one of the finest gentlemen I have ever met, and a real folk-song composer.

Presser had the foresight to realize that the National Association of Music Teachers would grow to great power and influence of which in later years he was able to take full advantage. In 1878, without any warning, Presser turned up in Leipzig, and entered the Conservatory as a piano student. He immediately became a great favorite with the American and English boys, and was a ringleader in all sorts of practical jokes, some of which recoiled on his own head.

He practiced faithfully on elementary Sonatinas and studies which did him very little good. He was too old to acquire the necessary technique even for easy music.

We went to many concerts and rehearsals together, although he would never allow them to interfere with his pianoforte practice. He had a little card at the side of his piano on which his occupation for the day was spaced out, hour by hour, and he did not often allow his schedule to be interfered with. He lectured me faithfully for not adopting this method, as well as on other subjects, and as I seldom practiced if I could go to a rehearsal or a concert, he often said to me, "Chadwick, you cannot pick up music on the fly," in which of course he was entirely mistaken.

In the summer we made a walking trip of a week in company with some other students, through the romantic region of the upper Elbe, known as Saxon Switzerland. Presser was the life of the party. He was so irrepressible that on one occasion, the landlord of a little inn threatened to eject us. He had some peculiar ideas. He would not go to the opera on a Sunday evening, but he would sit in a cafe and play chess all the evening! At one time, he was all for making a search for Bach's burial place. Singularly enough, it was afterward found in a church in Leipzig.

When I was working on my Overture to Rip Van Winkle, which was to be played at the Annual Conservatory Concert, he was full of interest and enthusiasm, even predicting great success for me. He heard a private rehearsal with a local orchestra whom I induced to try the piece over, and at the Conservatory rehearsals he was equally enthusiastic; but when it came to the performance, he disappeared, and I did not see him for several days afterwards.

I was very much hurt by this, because the competition was very keen, and I wanted his moral support as my principal backer. When I finally saw him, and demanded an explanation, he shrugged his shoulders and said, "You have enough friends without me." Peculiarities of this sort occasionally developed in him; and none of his friends could ever understand them.

After my return to Boston in 1880, he came to see me, and occasionally we met in Philadelphia. He was so absorbed in his particular line of work that possibly he did not follow the progress of musical art in this country with the same interest.

His was certainly a remarkable career, and he has left a monument in the Presser Foundation, which is entirely characteristic of his interest in the workers for musical education.

There is no class of musicians so deserving of assistance as the faithful and conscientious teachers who through accident or illness have become unable to support themselves. The Presser Home is a practical illustration of his sympathy with these worthy teachers.

O. G. SONNECK

Noted Critic and Musicologist

On the few occasions that it was my privilege to chat undisturbed with Mr. Presser and frankly to discuss matters with him that interested us both, I gained an insight into the idealistic side of Mr. Presser's character that was stimulating.

His eminent place in the history of musical life in America is secure. No future history of music in our country would answer its purpose, unless it informed the student of Theodore Presser's contributions to the organization of the teaching profession and his constructive efforts in other directions, including his interest in the establishment of a real National Conservatory. For all of this the magnificent Presser Foundation is a fitting symbol, frame and crown.

WALDO S. PRATT

Treasurer, Music Teachers' National Association

I have just been startled to read of the death of Mr. Presser, for which I was quite unprepared. I feel that I must at once send a line to express my sympathy for you and all your large circle of fellow-workers, and also for the family circle.

I think that everyone who knew Mr. Presser must have come to have a peculiar regard and esteem for him. He had a remarkable personality in many ways, a warm heart and a fine desire to be of service to others. And no one can consider the great business and the princely fortune that he built up without recognizing how keen was his practical skill. All these things, and many more, you know better than anybody else. But I cannot forbear speaking of them as I set down these hasty words of my instinctive personal feeling of loss.

CLARENCE G. HAMILTON

With Mr. Presser a landmark in American music has slipped away; and I am sure that his death will be keenly mourned by the thousands of musicians to whom his name has been a household word. No doubt it will mean much to you, especially, and added responsibilities.

(Continued on page 14)

How to Teach the Major and Minor Scales

BY JOHN M. WILLIAMS

WHEN to teach the scales might be a debatable subject; but that they should be learned, and with as little effort as possible on the student's part, is generally admitted.

The following presentation of the subject has been found beneficial, whether introduced in the second or the sixth month of the pupil's study.

First Lesson

Thoroughly drill the pupil on Whole-steps and Half-steps and allow at least the time from one lesson to the next for this to be thoroughly assimilated.

Definition: From one key to the next, if there is a key between (either black or white) is a whole-step; if there is no key between it is a half-step. (The words whole-step and half-step are preferable to whole-tone and half-tone as the word "interval" means "distance"; and the idea of distance is better suggested by the word "step" than "tone.")

Second Lesson

Definition: The major scale is a series of eight tones; the last tone being the same as the first. Make a diagram in the pupil's note book, thus:

1 Whole Step 2 Whole Step 3 Half Step 4 Whole Step 5 Whole Step 6 Whole Step 7 Half Step 8

From the first to the second tone is a whole-step.
From the second to the third a whole-step.
From the third to the fourth a half-step.
From the fourth to the fifth is a whole-step.
From the fifth to the sixth is a whole-step.
From the sixth to the seventh is a whole-step.
From the seventh to the eighth is a half-step.

In other words all the intervals are whole-steps except from 3 to 4 and from 7 to 8. These are half-steps.

This may be demonstrated on the black board by drawing a ladder, or, if a small child is being taught, by "walking" the scales, that is, two whole-steps, a half-step, three whole-steps, and a half-step. Two tetrachords, joined by a whole step, is also an excellent way to teach them.

Drill the pupil thoroughly in the building of the major scale beginning on each of the 12 keys (black or white). Assign the building of all scales for an entire lesson. (Caution: Do not allow the pupil to confine his efforts to building the C scale, or the scales starting on the white keys only. And remember, the pattern remains the same, the keys must be made to fit the pattern, not *vice versa*. The pupil should be taught to count aloud; thus: One whole-step, two whole-steps and a half-step, one whole-step, two whole-steps, three whole-steps and a half-step.

Third Lesson

If, at the third lesson, the pupil can build the scale beginning on any key (while building them allow him to use the fingers of both hands when playing them), he may be assigned C G D A and E major scales at one lesson for practice. As there are 8 keys to be played, and we have but five fingers, we must finger R.H. 1 2 3 1 2 3 4 5 and L.H. 5 4 3 2 1 3 2 1.

Important: Before each scale is played the pupil should be taught to recite the signature aloud thus:

C major scale—signature no sharps or flats
G major scale—signature one sharp; F sharp
D major scale—signature two sharps; F and C sharps
A major scale—signature three sharps; F, C and G sharps
E major scale—signature four sharps; F, C, G and D sharps

The hands should be practiced alone. In ascending, when the second finger of the right hand plays its note, the thumb should move under the hand quickly and thus be prepared to play its note when needed. Likewise the left hand, when descending. The preparation of the thumb does away with the ugly throwing out of the wrist in which some pupils indulge each time the thumb is put under.

Fourth Lesson

Assign F major, B-flat major, E-flat major and A-flat major, for practice at this lesson.

Rule for fingering: Right hand, the fourth finger always plays B-flat. Left hand, the fourth finger goes on No. 4 of the scale, except in F-major scale (which is fingered the same as C major).

Perhaps the first group may be studied with the hands together for this lesson, while the flats are being practiced hands alone.

The pupil should recite before playing, thus:

F major scale—signature one flat; B flat
B-flat major scale—signature two flats; B and E flats
E-flat major scale—signature three flats; B, E and A flats
A-flat major scale—signature four flats; B, E, A and D flats

These four scales with flats frequently require two lessons to learn instead of one. Do not attempt the hands together until they can be played separately easily.

Fifth Lesson

When the fourth lesson can be done well, assign B-sharp, F-sharp, D-flat and G-flat, to be practiced with the hands alone; the remainder to be practiced hands together.

The pupil should recite before playing, thus:

B major scale—signature 5 sharps; F, C, G, D and A sharps
F-sharp major scale—signature 6 sharps; F, C, G, D, A and E sharps
D-flat major scale—signature 5 flats; B, E, A, D and G flats
G-flat major scale—signature 6 flats; B, E, A, D, G and C flats

When to Give Two Octave Forms

WHEN ALL the major scales can be played perfectly one octave, hands together, with correct and rapid recitation of the signatures; then the two octave forms may be given.

NOTE: This last group is the easiest to play and these scales should be the first ones to be assigned for two octave practice.

When B and F sharp and D-flat and G-flat can be perfectly played two octaves, assign B-flat, E-flat and A-flat, hands together, two octaves. These are decidedly easier for the pupil than the first group. Later assign the first group (C, G, D, A, E); and, if any difficulty is experienced in getting these, have the pupil practice the nine-tone scale first. This gets him over the crossing spot and into the second octave. Later they should be extended to two octaves.

"Dromedary" and "Merrily"

Play all scales in quarter, eighth and sixteenth notes, also 1, 2 and 3 notes to a count.

When counting sixteenth notes use the word "Dromedary," accenting the first syllable.

When playing three octaves, if you want triplets use the word "Merrily," accenting the first syllable.

Caution: Do not continually assign new material. When the pupil can play all scales one octave, do not rush immediately into the two octave forms; let him "camp" on the one-octave scales for a few weeks. Likewise, when he has learned the two-octave forms, do not rush into the minors, "camp" on these until they are played without hesitancy and with ease. One of the secrets of getting good scale playing from pupils is never to leave one group for another until each is thoroughly learned. Half-learned work is the cause of much trouble later on.

The Minor Scales

In teaching the minor scales it is preferable that the pupil learn A, E and B minor and D, G and C minor before taking up the more difficult keys like F-sharp minor, C-sharp minor, and others. It is more desirable that the pupil be thoroughly at home in these six keys than to have a hazy knowledge of the 12; hence, in some cases it is better to work on these six for an entire year, rather than assign the more remote and difficult keys.

Formation of the Minor Scales

The minor scales may be explained thus:

Just as every child has "relatives," likewise every major scale has a Relative Minor Scale. This minor scale "lives" or "starts" on the sixth note or "house" of the major scale. In other words the Relative Minor begins on the sixth note of the Major Scale.

There are three forms of the minor scale:

1. The Natural or Pure Minor.
2. The Melodic Minor.
3. The Harmonic Minor.

The ability to recognize the key in which a piece or exercise is written will be greatly enhanced if before playing the minor scale the pupil is taught to recite thus:

A minor scale, relative of C Major scale, signature no flats or sharps.

E minor scale, relative of G Major scale, signature one sharp, F sharp; and so on. Pupils should recite quickly and accurately.

In the natural minor scale the notes are identical with those in its relative major; the only difference is that the minor begins on the sixth note of the major (thus giving it a minor third).

In the beginning it is much better to have the pupil count all minor scales 1 2 3 4 5 6 7 instead of 1 2 3 4, 1 2 3 4, and so on.

After playing the pure or natural minor, show that in the Melodic Minor the sixth and seventh tones are raised ascending and canceled descending. (Hence the importance of counting seven instead of four.) In the Harmonic Minor the seventh tone is raised both ascending and descending.

Have the natural minor played one octave only, as it is a "theoretical minor" from which we build the others.

Stories That Help

IN explaining the melodic minor you may tell a story something like this:

"You go up town by one street, and come back by another." Or, if it is C minor, for instance, "the two black birds (A-flat and B-flat) fly away and then come back," and similarly with other advanced keys. Points driven home with a story always lodge better in a child's mind.

One new minor scale at each lesson is quite enough; and on the more difficult ones, like F-sharp minor and C-sharp minor, it frequently takes several lessons each. But no matter how many, make it a rule never to leave one scale for another until it is perfectly and easily played; and remember, the pupil should do the reciting and without assistance from the teacher.

NEW FINGERING OF SCALES

Do you know the fingering of the scales advocated by some of the world's greatest masters? Richard Epstein, Moszkowski, Jonas, Stokowski, and most of the great virtuosi, advocate the following:

Scale of G major, left hand, begin with the third finger. The fourth finger will go on F-sharp.

G major scale is fingered 3 2 1 3 2 1 4 3.

Begin the scale of D major and A major (left hand) with the second finger. In each case the 4th finger goes on F-sharp.

D major scale is fingered 2 1 4 3 2 1 3 2.

A major scale is fingered 2 1 3 2 1 4 3 2.

F major scale is the only one of the flats that is changed. Begin with the third finger of left hand. The fourth finger goes on B-flat.

F major scale is fingered 3 2 1 4 3 2 1 3.

Important Constructive Work

Mr. John M. Williams has conducted classes from coast to coast which have been attended by hundreds of progressive teachers who have been glad to pay generous fees for just such practical information as he gives in this lucid and interesting article. Mr. Williams has written many highly successful elementary instruction books including:
"First Year at the Piano,"
"Tunes for Tiny Tots," for the Pianoforte,
"What to Teach at the Very First Lessons,"
"Book for Older Beginners,"
"John M. Williams' Very First Piano Book,"
"Nothing Easier" or "Adventures of Ten Little Fingers in Mother Goose Land,"
"Child's First Music Book."



PRESSER HOME FOR RETIRED MUSIC TEACHERS, IN GERMANTOWN, PENNSYLVANIA

(At the left is seen Mr. Presser's residence which he transferred to the Home prior to his death. The grounds comprise upwards of three acres of Gardens and Park)

Minor Scales

THE HARMONIC FORM of the F, C. G. D and A minor scales, left hand, all begin with the second finger and are fingered in each case:

2 1 3 2 1 4 3 2.

The only scale changed in the right hand is C minor, which is fingered:

2 3 4 1 2 3 1 2.

This fingering is generally supposed to have been discovered or "invented" by Moszkowski; but Alberto Jonas, in his celebrated *Master School of Modern Piano Playing and Virtuosity* gives the credit to a Frenchman named Charles Eschmann-Dumur.

Undoubtedly this fingering has great advantages. Try it and see. For instance, in the standard fingering of the D major scale, the fourth finger of the left hand goes on E, with the thumb crossing under to D. In the new way descending (from F sharp to E), the player has a much easier crossing (from a *black* key to a *white* key), as it is less difficult to put the thumb under to a white key when the long fingers are over the black ones. The short thumb naturally falls on a white key. Experiment with this and observe the results.

The teacher's first impulse is to ask, "If this is the better way, then why teach the old way at all; why not teach the new way from the beginning?" A matter like this will have to be decided by each teacher for himself; but the writer has found it rather useful to have pupils learn and practice the old fingering for the first five or seven years and then learn the new. This has several advantages, a few of which are here enumerated:

First, in *practice* we frequently finger things in a difficult way so that when we try the less difficult, the latter will seem quite easy by comparison. For instance, a pupil who can finger the scales in the more difficult way will have little or no trouble in the easier crossing of the new manner.

Secondly, if the pupil cannot play the scales with the standard fingering, all the sonatines, pieces and usual works that he uses in his earlier grades would have to be re-fingered for him. This would take a great deal of the lesson time and is hardly advisable, is it?

A splendid book that is widely used by progressive teachers, and one of the standard works on the subject is "Mastering the Scales and Arpeggios," by Mr. James Francis Cooke.

The following exercise called "Radiating Exercise," has been found very beneficial, particularly for pupils who have difficulty in remembering the note on which the fourth finger goes.

These have been given the name of "Radiating Exercises," because radiating from a given center note they ultimately touch the limits of the two-octave scale. By means of this exercise, we go from the *known* to the *unknown,* step by step, until the fingering becomes second nature.

Radiating Exercise—Section A

This exercise is designed to fix the fingering in the mind by advancing the fingering step by step.

Play each exercise separately eight times, or until the fingering of each exercise becomes as second nature, or until it is not necessary to have to think about the details of fingering. In other words, the little exercises become automatic. Proceed in the same manner with all the scales.

A Suggestion for Orchestra Goers

By Leonora Sill Ashton

In that very discerning volume, "The Lore of Proserpine," Maurice Hewlett says:

"If during an orchestral symphony you look steadily enough at one musician or another, you can always hear his instrument above the rest, and follow his part in the symphony."

This is an interesting and beneficial thing to do. In the mere act of using one's eyes as well as ears, concentration is increased and deepened.

I follow this advice when listening to a new, or unfamiliar composition; for it is the best way possible to become conversant with obscure parts. It is also a very valuable aid to ear training.

To come right down to actual teaching, however, this is a good principle to apply to both the practice and instruction hour.

Expressing it simply, one might use the well-worn phrase, "Take one thing at a time."

It may be a little hard to explain this to your pupils at first, but they will soon learn your meaning, which would be something like this:

"In each repetition of an etude or piece, instead of aiming in a haphazard manner at the whole, try to concentrate upon one separate part, with a view to making that part perfect."

Of course, there must be a good general idea of the whole at the outset.

This is obtained by reading over the music carefully, away from the piano. In this process many details of time, rhythm and expression are seen and noted, which might be overlooked in the interest of the music itself when played.

In actual practice, try to concentrate upon one portion of the music at a time.

A practice record of this sort would read somewhat as follows:

Watch especially—
1st time—Melody,
2nd time—Phrasing,
3rd time—Pedal,
4th time—Expression.

One of the great lessons for scholars and self-seeking musicians to learn is that of not spending too much time on useless work.

The farmer, the housekeeper, the business man, all have had their work enlightened and enlarged and benefitted by "labor-saving devices."

The actual processes of the hands at the piano will always remain the same. It is for each one of us to quicken and enliven the *mental* processes which go with our practicing, which are going to free us from the long-called "drudgery" of piano work.

Clear thinking and vital concentration wait upon this end; and you will find that these two, persevered in faithfully, will enhance the beauty of music as a whole, when you give yourself up to the enjoyment of listening or performance.



MR. PRESSER'S BIRTHPLACE IN PITTSBURGH, PENNSYLVANIA

(The building is now demolished)

"He is dead, the sweet musician,
He is gone from us for ever,
He has moved a little nearer
To the Master of all music,
To the Master of all singing!
O my brother, Chibiabos!"—*Longfellow.*

Some Aspects of America's Advance in the Musical Art

An Interview With the Eminent American Author and Publicist

OWEN WISTER

Biographical

[Mr. Owen Wister was born in Philadelphia, June 14, 1860. His family is one of the most distinguished of the Quaker City. The biographical dictionaries make mention of the fact that he received his A. B. degree from Harvard University in 1882, followed by A. M. and L. L. B. in 1888; that he was admitted to the Bar in 1889; that he has been engaged in literary work since 1891; that he is an Overseer of Harvard University; that he is author of a long list of notable novels, including "The Virginian;" that he has written a number of important political essays, such as "The Pentecost of Calamity;" that he is a member of many learned societies; that he has received distinctions innumerable, but no mention whatever is made of the very significant fact that Mr. Wister's training and ambition up to the time he commenced his legal studies were focused upon becoming a professional musician, a composer; that he won the enthusiastic praise of world-famous music critics, and that he still retains a deep interest in the art. His own relation of the incidents of his musical activity makes one of the most interesting and surprising stories of the annals of our complex musical life. We prefer to have him tell this in his own words. The number of distinguished men and women in America who are fine musicians is a source of great satisfaction to eager music workers.]

"WHEN WE speak of the musical advance in our country, we must not forget that there were over fifty years ago, in America, certain roots of musical culture which, however attenuated, were nevertheless active forerunners of the present notable and widespread interest and enterprise in the music art of to-day: Numerous American families had representative members well versed in music; and it was my privilege to have been born in a family where music was hereditary, as it also was in my wife's family.

"My mother and I used to play four-handed arrangements upon the pianoforte—Haydn, Mozart, Beethoven, Schubert; she formed my taste.

"Once when in late years I was playing Mendelssohn's charming overture, 'Die Schoene Melusine' (Opus 32), with my eldest daughter, I was able to tell her that from those same pages I had played the same overture with her great-grandmother Fanny Kemble, who was the daughter of a well-known musician named Decamp, with her grandmother, Mrs. Owen Jones Wister, her mother, and my own great-grandmother, Mrs. Charles Kemble. My great aunt, Adelaide Kemble, was a singer of note, and her favorite rôle was *Norma*.

"My earliest musical recollections are those of hearing my mother play Beethoven Sonatas and some of the works of Chopin. My lullabies were played upon the piano rather than sung; although my mother did sing Schubert and Franz, as well as cradle songs. The piano fascinated me. It seemed a very wonderful thing to be able to make one's fingers fly over the keys and produce beautiful music. My mother's playing has been unforgetable. Why is it that the music one's mother plays seems so different, so distinctive from that of all others? The mother influence in art is always a vivid one, and many an artist of the past has merely translated into his own career the ambitions and impulses of his mother.

"Fortunately at about the age of seven or eight I was started in the study of Solfeggios under a Mr. Bishop, of Philadelphia. It is hard to imagine a better foundation of ultimate musicianship. Before one can get very far in music one must learn the keys, the intervals and the chords. These are the vocabulary of the art. I have a strong feeling that one can learn them better by singing them than in any other way. Singing seems to fix the relation of the notes in the mind as nothing else does.

"At the age of ten, I was taken to Hofwyl, a school near Berne in Switzerland. There I was given my first lessons in pianoforte playing. These continued in other places for some three years. Coming back to America I went for five years to St. Paul's School at Concord, New Hampshire, where the organist and choir director was James C. Knox, writer of much excellent church music and composer of the well-known anthem, *O Pray for the Peace of Jerusalem*. His musical taste was like my mother's—perfect. It was from them I heard the first strains of Wagner, when Wagner was almost unknown here.

"At eighteen I went to Harvard where I became the pupil of the well-known American composer and educator, John Knowles Paine. Paine was an admirable musician who was sometimes given the name of being more erudite than practical. This, however, was not the case; he was a splendid performer upon the organ and produced many works for chorus and orchestra. He gave many organ concerts in Germany and in the United States. He went to Harvard as a teacher of Music in 1862, and became Professor of Music in 1875. He, like scores of teachers of theory in that bygone era, refused to recognize as legitimate, many harmonies which to-day seem like Sunday School commonplaces, and which I was rather prone to use in the exercises I wrote for him. The musical receptivity of the public the world over has advanced enormously during the past fifty years. Sometimes I feel that this advance is more notable than the progress of the art itself. Music, in order to develop, must depend upon the ear and upon the trained intelligence of listeners. Paine, who died in 1906, went through a period of strict classicalism followed by an indulgence in romanticism. He would probably, nevertheless, enjoy as little as most of us some of the orgies of cacophony which are brayed by orchestras continually in this day. His music for the Sophocles trophy, *Œdipus Tyrannus*, was his highest achievement and deserves to be revived more frequently .He wrote the words and text of a Grand Opera, 'Azara,' which was published in 1901.

"It should be remembered that when I was at Harvard, music in this relation to University life was still regarded by many as something of an experiment and by others as an intrusion upon the conservative academic plan of study. Professor Paine, and Professor Hugh A. Clarke, at the University of Pennsylvania, were the first University professors of music in America; and both were appointed as recently as 1875. In the English Universities the post of Professor of Music has existed for hundreds of years. Among Harvard students, Arthur Foote, Converse, Carpenter and Hill are well-known musicians to-day. Foote preceded, the others followed me. Frederick Russel Burton was in my class. Burton received his entire musical education at Harvard. He later became conductor of a notable Choral Society in Yonkers and also a music critic for the New York *Sun*. He published an excellent work on the Songs of the Ojibway Indians and in 1898 produced a dramatic cantata, 'Hiawatha,' employing real Indian themes.

"Upon graduation in music from Harvard, I took highest honors in that course with a Sonata, a comic opera in three acts, and some fugues. During college, I wrote three comic operas with Thomas Whaton. I have written eight altogether, none ever offered to a manager, three privately performed. In my senior year I wrote the text and some of the music for our Hasty Pudding Show, 'Dido and Æneas,' the first Hasty Pudding opera which had an orchestra. It was played in Boston, New York and Philadelphia. Some manager made us an offer to go on 'The New England Circut,' but we had our degrees to get. I also had two or three things published at that time, one of which I remember was a dance of the semi-popular sort. I was very proud to have this become one of the favorites at the dancing class.



OWEN WISTER

"At twenty-two came one of the great events of my early life. I went to Europe and it was my wonderful fortune to come to know Franz Liszt. Imagine my excitement and my trepidation when I learned that the great master had consented to have me play for him one of my own compositions and that the audition was to occur in Wagner's home, 'Wahnfried.' To see Liszt once was to remember him always. I was lucky enough to see him several times. I played for him, at Wahnfried, an operatic duo, 'Merlin and Vivien.' He was most encouraging and said in French that I had *'un talent prononcé pour la musique.'*

"He advised me to continue my studies, and I then went for one year to Paris where I studied with Ernest Giraud. At that time my sole thought was that of making music my profession. Circumstances called me back to America, and I returned to Harvard where I entered the Law School. Upon graduation I was admitted to the Bar in Philadelphia. My practice was short-lived, because I soon found myself writing stories. The public and the publishers demanded more and more of my writings, and since that time music has been compelled to step to the background. Nevertheless, I have never lost my great love for the art and myself continually writing music. Indeed I have just completed another comic opera, 'The Honey Moonshiners,' which will be given by the Tavern Club in Boston this year.

"It is a great gratification for me to see the vastly different attitude of the public towards music in this day. At Harvard, for instance, there is a totally different sense of appreciation of the art. This is in a large measure due to the very liberal attitude of President Emeritus Dr. Charles W. Eliot. In Paine's day, whenever Harvard was poor the corporation said, abolish the Music Department. To this advice Mr. Eliot never listened. To-day the Music Department stands Dean, Premier and Consulting Engineer for all others. It has drawn students from all over the country. The methods of Professor Walter R. Spalding have been widely adopted, even in France at the University of Toulouse. Music in university work is of course largely theoretical; but I cannot see why there should be any legitimate objections to the study of practical musical work in the modern university. The world cries for trained men. The universities are supposed to furnish them. The modern university without fine equipments for practical study of chemistry, engineering or medicine would feel itself woefully behind the times. Why should not the musician have every possible facility for practical study of the instruments as well as for theoretical study? The chemist has his laboratory, the athlete his gymnasium, the doctor his hospital.

"Of course some universities, such as Harvard, are so located that there are fine adjacent conservatories where piano and other instruments are taught and there is really no need for creating a 'musical laboratory' on the campus to teach these instruments.

"IN THE field of composition America unquestionably suffered from the Puritan pall which shrouded so much of our early creative work. In music the effect was terrible. The English have never been a profound musical race; and even at that time, some fifty years after the landing at Plymouth Rock, when England was reveling in the beautiful music of Purcell, our blue-nosed Pilgrim and Quaker forefathers were finding in music the double-distilled quintessence of fire and brimstone. It is difficult to estimate the damage done to music by the Puritan commonwealth. The genius of Purcell was one in which the British people have reason to glory. Unfortunately, they were in poor position to promote it; and when the overwhelming genius of Handel arrived, the native composer was neglected—a misfortune for which Britons even today are trying to atone.

"In America the situation, in so far as composition is concerned, is most hopeful at this time. We have our men of Anglo-Saxon heritage such as John Alden Carpenter, Foote, Hadley, Converse, all musicians with most excellent technical training. We have had the Celtic MacDowell. Now we may expect a great admixture of blood of many different nations; and already in the works of younger composers, such as Sowerby and Hansen, this new note is to be heard. Have no fears about the music of the America of to-morrow. The whole world will listen to it.

"Our equipment in music will excel that of the world. I refer to the schools cropping up in many parts of the country, with endowments which would have seemed enormous if they had come from an imperial hand instead of that of American manufacturers, merchants and publishers. Our orchestras command world attention. Charles Martin Loeffler, of Boston, told me that he considered the Philadelphia Orchestra the finest in existence. I certainly have heard nothing to equal it. I have heard the great orchestras of Europe, and there are many magnificent ones. I remember a particularly beautiful performance of the G Minor Symphony of Mozart, by the excellent orchestra of Barcelona, conducted by the brother of Pablo Casals.

"The nations of Europe have long recognized the value of music to the State. To me this value seems enormous, because music adds greatly to the Joy of Life. It gives all an additional reward for existence. Its appeal is so broad and its effects are so exhilarating that its importance is immense. In religion it is indispensable, if only because it appeals so definitely to the emotions. A religion without emotion is worthless.

Why the Pianoforte is the Most Important Instrument

"MUSIC, as an art, may be best approached through the pianoforte; that is, unless one is preparing to make a specialty of some other instrument, it is perhaps a mistake to inaugurate a musical education with another instrument. There is nothing in the literature that cannot be explored through the piano. It is for this reason that I feel very strongly that everyone who desires to study music, whether the design is professional or amateur, should at first strive to gain a certain pianistic facility. The piano is easily the most practical instrument for this purpose, and the average student gets more from it.

"The ability to play the piano, if merely for exploring purposes is a valuable possession for anyone in these days when there is such a world interest in music. I rather pity the man or the woman who has not this ability, just as one is to be pitied who cannot read. The further this ability is developed the more interesting the subject becomes—precisely as the acquisition of the ability to read in foreign tongues widens and deepens one's outlook in literature.

"This is peculiarly true in its relation to the American people. Probably we work harder and longer than most peoples. The strain is often terrific. The American man deeply engrossed in business, has scant variety in his life. If he has learned to turn to music, he finds a precious relief from the grind. The turning toward music in this country has become very marked in recent years. It seems to have come almost like a phenomenon. Certainly the interest in 1880 is not to be compared with that of today. The occasional concerts given at the Philadelphia Academy of Music, by Theodore Thomas and his wonderful orchestra, were played to half empty houses. Now there are queues around the whole square an hour before the doors open on orchestral nights.

"Except drama, music is the only fine art which can be recreated wherever there is the right medium. By this I mean that in order to see the 'Sistine Madonna' or the 'Descent from the Cross' one has to travel to Europe. Photographic reproductions leave a great deal to be desired. With music, however, one may recreate a Beethoven Symphony in the backwoods, if one but has a proper instrument. I have been told that Handel's 'Messiah,' for instance, is given in the little college town of Lindsborg, Kansas, in remarkable fashion, by a large chorus and orchestra. The St. Olaf Chorus of a small college town of Minnesota tours the East, singing the masterpieces of the early church composers in a fashion that wins the enthusiastic applause of great critics. The girl in the country town, with a little library of Bach, Beethoven, Haydn and Mozart, can get just as much joy from playing these works as if she lived in a great metropolis. Thus music grows daily more an American possession, instead of being, as it used to be, an American importation."

Tributes to Theodore Presser

(Continued)

ERNEST R. KROEGER

Noted Composer

Theodore Presser was a man of sterling integrity, with high ideals, and he was in a position to carry out his plans. It is a fine thing for a man to see in his lifetime the maturing of such plans as Mr. Presser had. It must have given him great gratification. The musical world loses much by his death. I feel a sense of personal loss, because of our close friendship extending over many years.

WALTER T. FISCHER

Music Publisher

Mr. Presser was one of the most respected figures in our national musical life and, through many years of earnest endeavor succeeded in winning not only unusual material success, but also a guerdon of widespread admiration even from those who did not always share his point of view.

He was one of the last of the "grand old men" of the music industry and his passing brings to each of us a deep sense of irreparable personal loss.

GUSTAVE SAENGER

Editor of The Musical Observer

In summing up the careers of those who have gained unusual prominence in either a business or professional vocation, we must be guided by the personal character of the individual, his aims, and methods of arriving at whatever goal he has set for himself.

The outstanding qualifications which helped to distinguish the late Mr. Presser, and which made of him a personality which had become an established factor in his particular sphere of activity, are to be sought in the indomitable energy he displayed at all times, his ceaseless attention to large or small business matters, and his generosity in having provided for at least a part of the needy musical profession through the Presser Foundation, which will remain a perpetual monument to his kindly and charitable human traits.

BOSTON MUSIC PUBLISHERS ASSOCIATION

November 7th, 1925

It was with deep and sincere sorrow that this Association learned, on October 28th, 1925, of the passing from this life of Theodore Presser, one of the outstanding members of the Music Industry of this country and of the world.

While not unexpected, the announcement of his passing came as a severe shock to all of us.

As founder of THE ETUDE and of the honored house which bears his name, he made a reputation for himself which will endure. Truly may it be said of him: "Gone is the living but his works remain."

Uncounted thousands have blessed him for the helpful inspiration put forth month by month for more than forty years in the columns of THE ETUDE; and countless unborn thousands, and thousands now living, will revere his memory because of his benefactions to be wisely distributed to deserving music students and retired music teachers, by the Theodore Presser Foundation, a wonderful dream of Mr. Presser's life fulfilled.

The world is poorer by the loss of such a valued life cut off at the very acme of its usefulness. Our heartfelt sympathy goes to his relatives, friends, and business associates in this their hour of trial; and it is directed that this minute of respect to his memory be spread upon our records and a copy of it suitably engrossed and sent to the President of the Theodore Presser Co. and the Theodore Presser Foundation.

BOSTON MUSIC PUBLISHERS ASSOCIATION,
By F. E. BURGSTALLER,
President.
HAROLD E. ROBINSON,
Secretary-Treasurer.

C. A. WOODMAN, *Chairman*
H. B. CROSBY
W. DEANE PRESTON, JR.

A Practice Hour for the "Rusty" Housewife

By Mabel Blair Macy

How many a busy mother and housewife has suddenly realized that she no longer can play the Beethoven "Apassionata." No longer can she play the Hungarian Rhapsodies as she once did, when fingers were accustomed to hours of practice and, perchance, little dish-washing!

Take heart, Weary One! Don't be a "has been!" Don't admit that you haven't been able to keep up your practice. Rather, say that you certainly have continued your music—and not only say it, *do it.*

Take an hour early in the morning, and practice. Concentrate on that one hour. You have no idea how much can be accomplished, nor what a wonderfully free feeling will result. Once more you are developing your own individuality. And it is surprising how much more easily the day's work can be finished. It seems to go faster. If it doesn't, what matter? Much better to have had that hour of freedom in the morning, and to do the dusting in the afternoon.

Now for the practice itself! Hunt up the old studies —Czerny, Hanon, Cramer—any of them. Start out with finger exercises, and go *slow.* Think of each finger; don't let it bend in; strike on the tip; play very legato; make each tone *sing.* Listen! Do special exercises for that weak fourth finger. Do stretching exercises. Watch your thumb; see that it passes under the other fingers easily and smoothly. If your wrists or fingers are fatigued, or stiffen, take your hands from the keyboard and shake them limply from the wrist. Relax!

If you have worked slowly and carefully your hour has probably been consumed in this. Just to see if your practice has been to some purpose try the first or second of the Chopin Etudes or whatever has been your former technical tool. Does it not go a little easier than the last time you tried it?

The second morning you will probably do finger exercises for only about twenty minutes. Concentrate on those twenty minutes, however. Then pass to scales! Just to renew your memory of the different scales, try the "cycle" first. Do C scale up and back four octaves, ending up with

Ex. 1



That brings you to A, for your minor scales, Harmonic and Melodic. Finish them with

Ex. 2

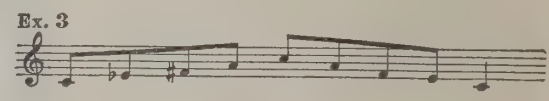


and you are ready for F scale. Go on around the cycle of scales. Then try them a different way. Take each scale up and back four octaves, counting four, first with one note to a count, then two notes to a count, then three, and then four.

Try scales in thirds and sixths for a change. Do not forget the Chromatic Scale.

As you do the different scales, work on the corresponding arpeggios, one, two, three, and four notes to a count. It is interesting, too, to do the arpeggios without stopping, four octaves up and back, in the keys of C, D, E, G and so on, through the octave. Then, for stretching the fingers and "limbering up," an excellent exercise is the diminished seventh chord. For example,

Ex. 3



practiced similarly to the arpeggios.

I believe it is a good thing to pass on to some octave practice now. Look up your octave exercises. Do them slowly, keeping your wrist relaxed. Practice, first with the weight of your touch coming only from the fingers, then with the weight from the forearm, and finally the weight from the whole arm. Try octaves in scales, in arpeggios, in diminished sevenths. Do them *forte,* and *pianissimo.*

Every day do some finger exercises, scales, arpeggios, and octave work. Look up exercises on trills, thirds and sixths. After you have your fingers fairly well "limbered up," divide the practice hour thus: twenty minutes for exercises of all kinds, twenty-five minutes on "pieces," and fifteen minutes on memorizing. By that method you will always have something ready when you are asked to play.

Do not lose your enthusiasm; and *do not* "fizzle out!"

A Character Study of Theodore Presser the Man

By WILLIAM ROBERTS TILFORD

Biography of Theodore Presser as it appears in Who's Who for 1925

Theodore Presser, music pub.; b. Pittsburgh, Pa., July 3, 1848; s. Christian and Caroline (Dietz) P.; student Mt. Union (O.) Coll.; studied music, N. E. Conservatory of Music (Boston, Mass.), 1873-4, Leipzig Conservatory, 1878-80; m. Helen Louise Curran, of Phila., Pa., 1890 (died 1905); m. 2d, Elise Houston, of Phila., 1908. Entered retail music business Pittsburgh, Pa., 1864; teacher of piano, Ohio Northern U., Ada, O., 1869-71, Smith Coll. and Conservatory, Xenia, O., 1872-5, Ohio Wesleyan U., 1876-8; prof. music, Hollins (Va.) Coll., 1880-3; founded "The Etude," monthly music jour., at Lynchburg, Va., 1883, removed to Phila., 1884, and continued as editor "The Etude" until 1891; head of Theodore Presser Co., music pubs. Erected and endowed, 1914, the Presser Home for Retired Music Teachers; founded, 1916, Presser Foundation; founder Music Teachers' Nat. Assn., 1876; a founder and hon. pres. Phila. Music Teachers' Assn. Author: School for Pianoforte Playing; School for Four Hand Playing; Polophony Playing; also numerous ednl. studies, piano pieces, etc. Presbyn.

Theodore Presser died October 28, 1925, of heart failure, after an operation at the Samaritan Hospital, Philadelphia.

DURING THE course of several years it was my very great privilege to know Theodore Presser and to observe him in his daily life "in action." Only those thus situated could understand just what the words, "in action," meant in reference to this most remarkable man in his many faceted life. So numerous have been the biographies that have been printed during the last few months that it is not worth while in this article to recount chronological facts. The biographies, however, give a very scant and imperfect glimpse of his real greatness. It is only by regarding psychologically and analytically the outstanding traits of his character that we may discern those factors which entered into the greatness of his soul and the success of his achievements.

Capacity for Work

LIKE most men of large accomplishments he possessed an uncanny capacity for work. During the forty-three years he was engaged in music publishing, no man in his business equalled him in this respect. Coming from strong stock and blessed with a vigorous frame, which in later years actually became bent with labor, he had the additional asset of a youth spent partly in very hard manual work. In fact, he made cannon balls during the "War of the States," though the work in a foundry proved too much for his very youthful ambitions. Later, as a music clerk, then as a music student, as a music teacher in colleges, as an organizer of notable musical associations, and finally in the publishing business, he left a trail of records for hard and unremitting work, which is extraordinary in every way. For years, after a severe day's labor at his business, he would take home great bundles of work and spend his evenings investigating manuscripts, signing checks, auditing bills, and so on. In addition to this he wrote at home instruction books, and edited works which have been used by hundreds of thousands of students. His instruction books were partly original and partly compilations. It is safe to say that he created and assembled educational material that has been used by more people than the works of any other musical educator, with the possible exception of Carl Czerny.

This capacity for work, combined with his great determination and strong will, became an excess in his last days. His best friends and counsellors found it impossible to prevent him from doing things which were obviously injurious and liable to shorten his life. In order to get physical exercise, he persisted in sawing heavy logs, clearly a dangerous exertion for a man of seventy-seven with an uncertain heart. He never rode when he could walk, and only in his very last years could he be persuaded to use the elevator except when a climb was too high. His mentality was exceedingly virile and he would be found "on the job" long after younger men were tired out.

A Friend of the Teacher

HIS interest in his business, and particularly as it related to the promotion of the interests of the music teacher, impelled him to be at his desk at times when his medical advisors insisted he should be in bed. He was at his office four days before his passing; and only a few hours before his death he was struggling valiantly in behalf of a plan he had to help the teacher of music.

Many of those who for years had known of the enormous accomplishments of Theodore Presser were surprised when they met him; and often they would exclaim, "Is that really Theodore Presser?" This was largely because of his great simplicity. He hated affectation and complexity of any kind. A bombastic person amused him greatly. Few men have ever retained so little of their worldly goods during their lifetime and given away so much. He had a fine home in Germantown adjoining the far more expensive building he erected for retired music teachers. For a man of his means he lived very simply and without ostentation. In his business house he lunched daily with his employees, making little distinction between them as to their position in the business. He disliked display and it distressed him to stand in the lime-light. Many Universities proffered degrees to him; but these were always refused, because he insisted that he was not really entitled to them. Always a champion of the highest in education and a strong advocate for the best materials in the curriculum of the universities, yet he was a great admirer of the young person whose education was acquired as the result of long, weary hours of work at home. To such he longed to make his own life an inspiration.



MR. AND MRS. THEODORE PRESSER IN THE GARDEN OF THEIR GERMANTOWN RESIDENCE, MRS. PRESSER (ELISE HOUSTON) DIED NOVEMBER, 1922.

Musicianship

THE MUSICIANSHIP of Theodore Presser was far better grounded than most people realized. Fifteen years in actual teaching, plus many years of study under such really eminent teachers as B. J. Lang, Stephen A. Emery, G. E. Whiting, Zwintscher, Jadassohn, Reinecke, and others, gave him an excellent background of the art. His knowledge was fundamental and practical. This inclined him toward educational music; and his grasp of the requirements of a good educational piece was uncanny. As a composer his works were not representative of strikingly original creative powers; and he realized this. As an editor he was most careful and painstaking. His great fondness was for the works of Bach and Schumann.

He was known to have been a most excellent and exacting teacher of pianoforte; but his own playing in later years was often inaccurate. Strangely enough he had an aversion to certain instruments, which was due to a peculiar sense of hearing. Any sound that was very strident or very high seemed to pain him. For this reason he had a great antipathy to certain string quartets and always avoided a string quartet performance when he could possibly do so.

Human Qualities

THEODORE PRESSER was one of the most clean-minded men I have ever known. In long years of association I never heard him relate an objectionable story. Although he could be vigorous and emphatic, he had no use for profane or coarse language. On the other hand, he was far from being a sacrosanct prude. Adhering to a strict moral code himself, he was at the same time very tolerant and "long suffering" in his aspect of the frailties of others. In the cases of unfortunate girls whose hearts had gone up the wrong lane, the little Magdelens of life, he was most considerate, often extending financial help. In one case he wrote a pathetically naive letter to parents, assuring them he was certain that the world's judgment of their erring daughter was untrue and unjust.

While unostentatious, he was extremely social and dreaded to be without congenial company and companions. A conventional, old-fashioned picnic to the woods gave him far more delight than anything that pretended to be formal, and a hike with a group of boys was a special diversion. In a small group he was an extremely animated conversationalist and enjoyed humor immensely. He dreaded public speaking; and although, when inspired, he could make a very excellent talk upon subjects in which he was interested, he had a fear of audiences and frequently confined himself to notes.

He had a habit of expressing himself in a peculiar and emphatic manner which he understood perfectly himself, but which was often misinterpreted by others. This sometimes led to misunderstandings in later years, and to the sacrifice of friends, which pained him greatly. It thus often became necessary for those who did understand him to interpret his meaning; and this he appreciated greatly if accurate, but detested when it became apparent to him that he was in the least falsely interpreted. He was always most anxious to have his meaning perfectly clear and would struggle for hours with letters, documents and circulars, until there could be no doubt as to what he wanted. On the other hand, he was ready when necessary to change his mind; and this, indeed, he frequently did.

His methods of work and his persistence were also highly individual. His enormous "stick-to-it-iveness" in securing what he believed to be right, his extreme caution, and his huge energy, wore out the patience of strong men. This was particularly the case with men of active, "rapid-fire" minds. Time and again conferences have broken up largely because those concerned

could not realize the laborious and "agonizing" processes with which he scrutinized what to others seemed a very simple problem.

His love for animals was very great and he looked forward to the end of the day when his little dog would romp joyously to greet him.

At different times he possessed many kinds of animals—crows, parrots, rabbits, pheasants—and he once acquired a bear which he kept until it became too strong for any domestic confines. He gave the bear away and shortly after the beast was found strangled at the end of his chain. Mr. Presser always insisted that the bear committed suicide because he had lost a good home. He reproached himself for giving the animal to others, who, he feared, had been unkind to it.

Flowers were a passion with him, and his gardens and greenhouse were a constant source of delight. Every new and rare plant was a treasure. He continually wrote to distant points for new specimens. Once, when returning from a trip to Bermuda, I brought him a small collection of tropical plants. His reception of the plants so overwhelmed him that he quite forgot the donor.

In sports he retained to his very last days the naive enthusiasm of a child. At a football game he was a delight to see. He frequently attended professional baseball games and his usual inquiry at the end of the day was, "What's the score?" He enjoyed playing games himself and eagerly hunted companions to play with him. His complete democracy is shown by the fact that in his last years he spent much of his time in the Home for Retired Music Teachers which he built, enjoying conversations with the teachers and joining heartily in their games. He was a teacher right to the end and never forgot it. In the Philadelphia Music Teacher's Association, of which he was a founder, he was a regular attendant for years, caring little for the huge formal banquets which enlisted such speakers and artists as James M. Beck, John Luther Long, Henry Van Dyke, Henry T. Finck, Owen Wister, Josef Lhevinne, John C. Freund, Rudolf Ganz, John Philip Sousa, Reginald de Koven, Mrs. Edward MacDowell, Cyrus H. K. Curtis, and others, but prefering to take actual part in little meetings, with a few earnest teachers, comparatively unknown to the world at large, debating practical problems.

His Americanism was intense. This was shown in the construction of his catalog, in which he favored American composers on every possible opportunity. During the great war his antagonism to German militarism was bitter and unrelenting. This was a relic of his own student days in Germany. But he was none the less opposed to any show of militarism in France, England, Russia or in his own country. He believed emphatically in peace and in arbitration. He was a strong advocate of prohibition and in his last years eschewed tobacco.

After the Great War the Presser Foundation sent thousands of dollars abroad to Germany, Austria and other countries to help musicians in distress.

Merchant and Publisher

THEODORE PRESSER was a hard, fearless and tenacious fighter in his busness life. Every business move was made upon principles that he first of all assured himself were necessary and right. Thousands, who have profited through his enormous commercial initative, learned that in making a bargain with him success was conditioned by two outstanding factors. If Theodore Presser found the bargainer liberal and willing to do more than his share, he would go to an even greater extreme of generosity. On the other hand, if he found that the bargainer was trying to take an unfair advantage, or attempting to do something that he felt was not for their best mutual interests or for the ultimate advantage of the music teaching profession which he so valiantly championed, no shrewder, harder, stronger bargainer could be found than Theodore Presser. More than this, the moment he suspected trickery, or what is known as "sharp practices," he stopped the deal immediately.

In his relations to his customers he believed in the very greatest liberality. "The customer was always right." Orders had to be filled on the day received, whenever possible. Breaches of courtesy, direct or through mails, were unforgivable, as was inaccuracy in filling orders. All these principles he instilled into his large corps of faithful employees, until they became the habit of the entire establishment.

He feared entangling alliances, as much as did George Washington. He frequently said, "What you keep out of is quite as important as what you go into." He proceeded with extreme caution; but, once assured he was right he was unusually bold in his attack of a new venture. Every business problem was considered down to the smallest details; and his habit of literally "drenching" a new proposition with thought was most interesting to observe. Snap judgments he abhorred. He had a habit of saying that "I am big in big things and small in small things." This was not quite true, because his real bigness often came out into boldest relief in the smallest details, whether the detail was the selection of a first grade teaching piece or in the performance of some slight kindness. If, during a conversation, someone were prompted to criticise another for a seeming fault, invariably he would advise caution, with the admonition that "we can never tell what we would have done under similar circumstances."

Despite his advanced years he was systematic and orderly in his work. Before dictating he would spend a long time in reading and sorting his mail, so that the stenographer's time might not be wasted. He took delight in clearing his desk of the day's work each day.

His investments were made with remarkable understanding. He had no thought of speculation at any time, whether the investment was in stocks, bonds or real estate. Only a very small fraction of the investments he made proved unprofitable. He attributed this to the fact that he invested only after careful personal analysis and then enlisted the advice of brokers of unquestionable integrity. One firm of brokers served him most of his business life.

Despite the fact that he became a rich man, money in itself interested him very little. He did not enjoy the expensive things that money can buy and thought of money largely in terms of how advantageously it might be used for others, particularly in the direction of music education. When he was engaged upon the preparation of a notable series of books, such as his *The Beginner's Book, Student's Book* and *The Player's Book,* which ultimately had a very large sale, he had no thought of their commercial possibilities, only of the position they might acquire in real practical study of the piano.

Altruist and Philanthropist

THE altruism and philanthropy of Theodore Presser are hard to describe and still more difficult to understand. In the first place, he shunned praise for his philanthropies. He did not even expect praise and sometimes would quote the old German saying, "Undank ist der Welt Lohn." (Ingratitude is the world's thanks). His desire to do good was like an uncontrollable passion. Although he could be extremely severe in his discipline, when he thought it necessary, his great joy was to see people happy. The annual Christmas gatherings of his employees were marked by generous gifts and festive ceremonies. These delighted him through and through.

He loved to perform little kindnesses unostentatiously. His left hand rarely knew the good deed of the right. Time and again the writer has visited department stores with him when he has been in the quest of gifts to make others happy. Sometimes it was a warm overcoat for a poor boy; sometimes it was caps for poor children; sometimes it was booties for a new baby—anything to express his desire to be kind to others.

In so far as his benefactions were concerned, he was inordinately modest. In fact, it was only with great difficulty and with great persuasion that the Trustees of the Presser Foundation were able to get his consent to the use of his own name with the Foundation. His own choice was "A Foundation for the Promotion of Musical Education."

For many years prior to the establishment of the Foundation he had assisted students in securing an education. He always refused to help the individual, as he said that he had not the time and the machinery to determine the worthiness of the student. Therefore he made provisions that the grants should be made to colleges and that the entire matter of the selection of the student should be in the hands of the college. This provision still exists. The Presser Foundation does not give money to individuals direct. The students are selected by colleges. This illustrates the very remarkable manner in which he apportioned labor that otherwise might have centered upon him personally. In this manner, he assisted thousands of students whom he never even saw. Many of them had no idea of the source of their scholarships; and there are hundreds of letters on record, written by students to the college authorities, headed, "To my unknown benefactor."

It was his desire that the operations of the Presser Foundation should be controlled by boards of directors with a sufficient number in majority to act in every way independently of the business, in making philanthropic grants. This is distinctly the case, and the grants of all kinds are and have been made without any relation whatsoever to the business of the Theodore Presser Company.

In the Department of Relief for Deserving Musicians the same spirit of tolerance was invariably preserved. Help was given in emergency without regard for creed or country. The only questions were, "Does the applicant really need and deserve help as an actual case of a music teacher in hard straits?" In one case an elderly Protestant teacher, long an invalid, was in the care of Sisters at a Roman Catholic Hospital in the far west. She proved very ungrateful and a great trial to the Sisters which they bore with patience and fortitude. Because of this the stipend she had been receiving from the Presser Foundation was withdrawn from her personally and given over to the Sisters for her care.

His philanthropy was deep, fundamental and genuine, and by no means an expedient for disposing of superfluous wealth. An incident illustrates this. In the eighteen-seventies, Karl Merz, teacher and musical philosopher, whom Theodore Presser admired greatly for his altruism and lofty spirit, was publishing a musical paper in an Ohio town. He advertised for assistance for an aged music teacher in distress. Later Mr. Presser, then a poor and struggling music teacher himself, called for the first time upon Merz, who greeted him eagerly and said, "I always wanted to see you because you sent me two dollars for that poor old music teacher; and you were the only contributor."

In the contemplation of such a genius as Theodore Presser, called by some "the Horace Mann of Music," by others the "Andrew Carnegie of Music," and by still others "the John Wanamaker of Music," it is difficult, in anything less than a volume, to comprehend with words the fullness of his life. Those who knew him and associated with him daily were so impressed by his simplicity that they hardly realized the greatness of the man. To them Theodore Presser will remain forever in their memories as a virile but gentle friend, an exacting but wise mentor, and as a benefactor whose vision will become more remarkable as the years pass.

His funeral was one of the largest ever held in Philadelphia. The room was flooded with floral tributes. Educators, musicians and publishers came from all of the country. The officiating clergymen were Dr. E. Ladd Thomas and the Reverend John Parks, the latter having been for twenty years a regular employee of The Presser Company. The singing was by a double male quartet of employees of the Theodore Presser Company. The interment occurred during a severe snow storm, nevertheless one hundred mourners went to the cemetery.

In religious matters he was thoroughly tolerant, and he made a provision that "creeds" should not be considered in any way at the Home for Retired Music Teachers. This has been followed and the Home has been opened to all creeds. His father, Christian Presser, was a devout member of the Christian Brethren Church. For many years, Mr. Presser attended the Presbyterian Church. He was, however, a member of the Methodist Church and shortly before his death took his letter from the Church at Delaware, Ohio, and joined the First Methodist Church of Germantown. His late wife, Elise Houston Presser, was an enthusiastic worker in "New Thought," and after her death, Mr. Presser published her inspiring book, "Fruits of the Spirit." The last words of this great man were:

"Saviour, You are right."

THURLOW LIEURANCE

Composer and Eminent Authority on Music of the American Indians

Theodore Presser was my great benefactor and friend. For twenty years he has ministered and advised. He has passed; but we will still be guided by his kindly and sincere advice.

Inspirational Moments

"Don't always bring me the 'standard' things—Chopin, Beethoven, and so on. Try to develop Americanism in your piano repertoire. If you will search for good American piano compositions, you will develop an originality and a force which you will never get from foreign works, which, of course, you do not understand racially."

—Percy Grainger to His Class.

"Music should be to language what language is to thought, a kind of subtle expression and counterpart of it. It should range over the wordless region of emotions, calling up images of beauty and power, at other times giving an inexpressible relief to the heart by clothing its aspirations with a certain harmonious form. This salutary state of affairs will arrive when music is felt here as it is felt in the various countries of Europe, to be a kind of necessity—to be the thing without which the heart pines and the emotions wither—a need as of light and fire and air."

—Mrs. Edgar Stillman Kelley.

What Part Has Modernism in Present Day Piano Study?

By the Well-known Pianist-Composer

LEO ORNSTEIN

Biographical

Leo Ornstein was born at Krementchug, the birthplace of the famous author, Gogol, Little Russia, December 11, 1895. He studied at the Petrograd Conservatory. In 1906 he came to America, where he continued his studies at the Institute of Musical Art, becoming the pupil of Bertha Feiring Tapper, to whom he gives the credit for the greater part of his pianistic training. His early appearances as a pianist attracted wide attention because of his brilliant technic and his warm, sensuous tone-color. Subsequent appearances in all parts of the country have won him the regard of critics and pianists alike, ranking him with the foremost pianists of the day. His interest in ultra-modernistic music and his radical compositions have won him the reputation of an iconoclast. His concert programs, however, have been unusually orthodox; in part; and Mr. Ornstein in the following article has indicated why he returns to the classics even on his fiery Pegasus of musical anarchy. Mr. Ornstein has taken up his residence in Philadelphia, conducting "Master Classes" at the Philadelphia Musical Academy.

"IN THE art of music there can be no such thing as perfection. There is always room for further development. Merely to admit the contrary would be to proclaim that the art is dead. Therefore, the attempts of the "so-called" modernists are to be regarded as efforts to carry on the development a little farther. This is the obligation of every age in which real artists work.

"We must remember that, when all is said and done, no composer has really surpassed Bach, although he may have carried the art into a different avenue. The *Chromatic Fantasia* of Bach is in itself a monumental evidence of the greatness of the art of music over two centuries ago.

"From Bach to the present time there have been numerous steps in different directions made by many outstanding composers. Each one in his day has been a modern, whether it was Haydn, Gluck, Schumann or Wagner. In the latter part of the last century we find men of the ilk of Franck, Moussorgsky, and others of even more iconoclastic tendencies, coming into evidence. Franck with his version and superior scholarship represents one type. Moussorgsky, infinitely less skillful technically, with shortcomings that demanded the posthumous revisions of Rimsky-Korsakoff, represents another.

"Eric Satie is reputed to have been the first to employ the whole toned scale extensively.



"This scale has been known since the earliest times; but its beauties were foreign to the average ear. Satie was a far more voluminous worker than most Americans are aware.

"Satie and Debussy met about 1890 when the latter had returned from Rome; and the two men became intimate friends. There can be little doubt that the extremely radical Satie had a very strong effect upon his older contemporary.

Debussy's Limitations

"DEBUSSY had very great limitations and seems to me quite distinctly a descriptive composer. In his pianoforte works his greatest charm is indicated in such compositions as *Reflections in the Water* and *The Gold Fish*. His use of arpeggios and consecutive fifths is distinctive. There can be no question that Debussy's talent is individual. To me a very much greater talent is that of Ravel. His numerous compositions should be better known in America. I consider him organically superior to most of his contemporaries. His works are well-knit and have a virile kind of musical logic which falls refreshingly upon tired ears. He possibly excels in the smaller forms. His works have not, however, the barbaric, exciting character of those of Stravinsky.

"Here again we do not seem to meet with the organic, structural musical evolution of ideas such as we find in Ravel. Stravinsky's works seem like a succession of tableaux. This effect of a series of snatches does not impress me so deeply as does a work with a definite organic structure.

"Skriabin was a man of tremendous talent and great musical gifts.

"With such wide differences in technic and æsthetic viewpoint, there can hardly be said to be a modernistic school of music. Most of the modern composers constitute individual schools in themselves. There are too many theories floating around; and there is too little real music. The main point is that the composers have tried to go ahead. Some may be utterly wrong; but it is better to be wrong than to stagnate. The work has always advanced and it always must. Most of all we must realize that we must build upon the foundations of the past. All life is evolution. New forms do not spring into existence without relation to that which has passed.

"For this reason the musical education of the child must be chronological. This is obviously the process of nature, from the first germ cell. The human being develops and passes through all the stages of the evolution of the race. We cannot afford in musical education to disregard this imperative sign post. By this I mean that the child, after being taught the elements of music and trained to love simple melodies of the folk song type, should be brought up in music chronologically. He should hear the music of the earlier composers and climb up step by step through Bach, Handel, Mozart, Haydn, Beethoven, Chopin, unto the present day.

"My own works have always been an expression of moods and ideas. I have written in many different idioms.

"The subject matter requires appropriate setting; and, where simple means suffice, I do not see any reason for artificially complicating the treatment.

"Comparatively few people are aware that a very little-known pianist was responsible for what amounted to a revolution in piano playing. How it came about makes a very interesting story. The pianist was Julius Schulhoff, who was born at Prague in 1825 and died in Berlin in 1898. He is little known in this generation, in America, because most of his works were largely in a type of Salon Music, which seems to have passed. His arrangement of the Mozart *Minuet in E flat*, is, however, widely known. Schulhoff was a friend of Chopin, who acted as a patron for Schulhoff's concerts in Paris. For many years he was a popular teacher of pianoforte playing in Paris, Dresden, and in Berlin, where he became Royal Professor.

Schulhoff's Luscious Tone

"TECHNICALLY, Schulhoff's playing was very much restricted. It is said that the most difficult piece in his limited repertoire was the *Rondo Capriccioso* of Mendelssohn. Yet he was immensely popular in his day as a pianist, because of the magical charm of his tone. Once he was playing in Vienna when Leschetizky was present. Up to that time, practically all pianists played the piano 'on the surface of the keys.' Although Leschetizky himself was one of the most remarkable technicians of the day, he was immediately impressed with the luscious tone of Schulhoff. Here was a pianist who seemed to have fingers as strong as iron, but who really played with his shoulders, elbows and wrists entirely relaxed. His efforts never sounded hard, although the volume of sound was full and strong.



LEO ORNSTEIN

"Leschetizky, with his quick mind, noted this at once, and spent days and weeks trying to achieve similar effects. It was from this that the main principle of the Leschetizky method was evolved, if, indeed, one can say that Leschetizky had a method at all. Later Leschetizky met Rubinstein in Petrograd and asked him to play something. Rubinstein played and Leschetizky at once noted that he had adopted Schulhoff's methods of touch. Rubinstein was reticent on the subject, but Leschetizky always insisted that Rubinstein's playing was greatly improved.

"The whole idea is exceedingly simple. The hand is curved much after the plan generally used by the best teachers. The fingers themselves are held strong as steel. That is, they do not break in at the joints at any time. The remainder of the arm is relaxed at the wrist, the elbow and the shoulder.

"The trouble with most pupils is that they have good fingers; that is, fingers that are capable of playing rapidly and accurately, but which do not play with good tone because a beautiful tone cannot be produced by the fingers alone. It comes from the whole, relaxed arm, and a pressure touch. To secure tone the fingers must not 'get into the keys' too fast. That expression may seem enigmatical, but it is full of meaning. If a slow-moving picture were to be taken of the fingers of the novice playing a passage that calls for tone, and this compared with the fingers of a virtuoso noted for beautiful tone, the result would be highly instructive. What one would see would be that the fingers of the novice reached the bottom of the keys in about half the time taken by the virtuoso. In one case, we have fingers working spasmodically; and in the other we have fingers controlled by the brain of the player. The novice makes the stroke so quickly that it is all done before the mind has had time to consider what is happening.

"This control of tone and the study of the pedal are the two things which make for big distinctions in pianistic work to-day. As for what was formerly known as technic, one has but to stop and marvel at the achievements of the boys and girls of America of to-day. They accomplish prodigious things, with an ease which would have been quite a shock to virtuosos of other days. It is in the realms of beautiful tone and pedalling (to say nothing of superior musicianship) that they fail to advance. The pedal deserves long and careful study. I spent months in Paris, working the pedals with my hands while others played, so that I could sense the pedal effects more readily. Let five pianists of equal skill play a given measure equally well without the pedal. Let the same five pianists repeat the same experiment with the pedal, and the difference will be astonishing. With such a group the master pianist will be the one who best knows how to control the pedal. If the pedals were played with the hands instead of with the feet, it would be possible to operate them with greater sensitiveness. What must be studied is to make the foot as deft as the hand.

Expensive Leaps

"ONE OF the reasons why the modern piano student lacks the niceties of touch is that too little attention is given to the works of such composers as Haydn, Mozart and Schubert. The modern student wants to leap from Bach to Liszt and Debussy, playing just as little of the intervening music as possible. This is a very great mistake. The Sonatas of Mozart and those of

Haydn will amply repay close study. Haydn particularly seems to develop a kind of clarity and definiteness in playing that is hard to acquire otherwise. I would strongly recommend the study of the sonatas in D major, in E-flat major and in C-sharp minor. Later, the famous *Variations in F minor* may be studied. Schubert is a greatly neglected composer for pianoforte. Many teachers never seem to have investigated the Schubert pianoforte literature; and to my mind he has written numerous compositions which should not be omitted from the educational repertoire. Such music enables the student to give expression to tonal and other effects which are likely to be treated in slovenly fashion if employed for the first time in music of some of the later composers. It is the old story. One does not become an artist by accident nor by mere inspiration. Work, and work of the hardest kind, is the only thing which can produce a powerful style as well as an exquisite finish.

"When the student becomes sufficiently advanced, he may learn a great deal by doing a little teaching. I was amazed by this experience during my later student days. I found that I could readily discover in the work of the pupil certain faults that I was committing, although I had not been conscious of them. I believe that the thoughtful pianist can find in teaching an infinite opportunity to discover new possibilities in his own work."

Editorial

THE foregoing interview with Mr. Ornstein is possibly quite different from that which many people who have associated extreme radicalism with Mr. Ornstein might expect to read.

"It is easily conceivable that a portion of the general public may look upon the efforts of certain so-called modernistic composers as deliberate attempts to do things in an eccentric fashion, with the possible aim of attracting publicity. Publicity earned in such a manner is extremely expensive and very short-lived. Mere eccentricity, mere desire to do things in a different manner, without any artistic design, can never hope to produce results that are worthy to remain in the literature of music.

"Many people seem to regard the work of modern composers as something exploited to take the place of the older art of music. This is absurd. The immortals have given us classical foundations upon which we must build everything, lest the whole structure will fall to the ground."

In view of the fact that some of the works of the composers mentioned by Mr. Ornstein may be entirely new to many ETUDE readers, we are giving herewith a few biographical notes:

Erik Satie was born at Hanfleur, Eure, France, May 17th, 1866, died in 1925. After some elementary instruction he studied for a short time with Guilmant. In 1879, he entered the Paris Conservatoire, but took such scant interest in his work that the authorities of the institution regarded him as a student with small talent. He left the Conservatoire and became the pianist in a cabaret on Montmartre, that peculiar butte in the heart of Paris where artists of somewhat restrained habits make their lives enjoyable for themselves through misery or through hilarity. There he remained as one of the enthusiasts in a mystic order known as the "Salon de la Rose Croix." After some years he realized that he did not have technic sufficient for what he desired to accomplish and he became a student of the Schola Cantorum. His compositions, particularly those for piano, are called extravagant; but they have been played by many fearless artists, including Ravel.

Unlike Satie, Debussy was very thoroughly trained from the academic standpoint. Taken all in all, there was a certain popular appeal to his works which made him a little more acceptable to the general public; and for this reason he probably did more to break down certain conventions than any of his contemporaries.

Claude Debussy was born at St. Germain en Laye, August 22nd, 1862, and is thus only four years older than Satie. His work, however, gained wide recognition years before that of Satie; and he thus seems to many a composer of a much earlier period. In his childhood he studied with a pupil of Chopin (Mme. de Sivry). This may account for the Chopinesque character which some of his works possess. He was admitted to the conservatory of Paris at the very early age of eleven, studying with Marmontel, Lavignac and Guiraud. He repeatedly won medals, and in 1884 he won the Grand Prix de Rome. Although his first works did not attract wide attention, he completed, eight years after his departure from the conservatory, what still remains his most famous opus for orchestra, *L'Apres Midi d'un Faune.*

During the following ten years he devoted his serious attention to his greatest work, "Pelleas et Melisande."

Maurice Ravel, like Debussy, had a most excellent technical training. He was born at Ciboure, Basses-Pyrenees, March 7th, 1875. At the conservatory Ravel was the pupil of de Beriot, Pessard, Gedalge and Faure. He won the *Grand Prix de Rome* in 1903. Without frequent resort to the whole tone scale and the chord of the ninth, he establishes a new idiom quite his own.

Igor Fedorovitch Stravinsky was born at Oranienbaum, near Petrograd, June 17th, 1882. As early as ten years of age, he exhibited great talent as a pianist. His father wished him to follow law. It was Rimsky-Korsakoff who dissuaded him from a legal career and who taught the youth the fundamentals of composition and instrumentation. Sergei Diaghileff, the director of the famous Ballet Russe, commissioned Stravinsky to write a ballet. This resulted in the fanciful "L'Oiseau de Feu (Fire Bird)" through which Stravinsky was introduced to America. This was followed by many works revolutionary in character.

Many of the modernistic composers started innocently enough but became dissatisfied with stale effects and sought new means for expression. Moussorgsky, for instance, was at one time a parlor pianist, playing the anaemic arrangements of Italian operas, for piano. Compare them with the later Moussorgsky speaking in his own natural idiom. Again, Alexander Nikolaievitch Skriabin, the Russian composer, who was born at Moscow, January 10th, 1872, and died April 27th, 1915, began his career as a composer writing in a kind of Chopinesque idiom. Later he became very radical in his style, endeavoring to devise a new musical system based upon what he termed "mystic chords." Eventually he wrote his "Prometheus" (Opus 60), which called for a color-producing instrument to be played synchronously with the orchestral score. At the end he was devising combinations of colors, music and perfumes.

Do You Know—

THAT many of the folk-songs are not folk-songs at all, in the sense of "having no composer, but having just grown"; but that they are melodies of definite authorship, which the people of a nation or of the world have taken to their hearts?

That Mme. Schroeder-Devrient, the great German soprano, was credited by Wagner as being the inspiration of much of his best compositions?

That Mme. Adelina Patti, "The Queen of Song," made a distinct failure as *Carmen,* a rôle requiring a style of singing and acting quite at variance from that for which she was world-famous?

That the first mention of the word "Piano Forte" was in a Covent Garden (London) poster which declares that in a special performance of the "Beggar's Opera," in May, 1767, "at the end of the first act Miss Brickler will sing a favorite song, accompanied by Mr. Dibdin on a new instrument called 'Piano Forte'."

Teaching Old Pianists New Tricks

By May Hamilton Helm

FAR be it from a music teacher to dispute the truth of the old proverb, "You can't teach an old dog new tricks;" for music teachers abundantly realize the power of habit.

But there is quite a difference between teaching new tricks to one who has known no tricks, and improving upon those already learned.

Every teacher has heard the cry, "I had to begin all over," but students whose technic is founded on correct principles seldom complain of having been put back, when changing teachers or methods. The great pianists do not all agree on a certain hand position, so it would be dogmatic to assume that there is but one correct way to hold the hand. In my student days I recall being horrified at the high-wrist of a very fine pianiste, as I had been told that Liszt held his hand so flat that he could place a glass of water, level full, and play the piano without ever spilling a drop. Later, the low-wrist succeeded the flat-hand, yet I found no difficulty in changing. Any position that cramps hand or arm is bad—no matter what label the system advocating it bears.

If one carefully observes the artists heard, it is not necessary to try to imitate their mannerisms, but to see how much better he can play the piece, in his own way, after having listened to a superior performer.

It is often helpful to test one's self in the mechanics of playing, by Handel's three simple (yet difficult to follow) rules: The right tone, for the exact length, with the right finger. The importance of the last is never appreciated by beginners; but adults should not fail to grasp these self-evident truths; correct fingering is a great time-saver, a great aid in memorizing (as one "engraves tracks" in the muscular-fibres by correct repetition) and it is also helpful in sight reading, as there is always a finger free to take the next note.

The writer has found that in reading new music if she plays softly as well as slowly the first time, it seems to make a more lasting impression than loud playing does. "I love you" is much more impressive (and convincing) when whispered in the ear, than when shouted from the house-top.

Listening to one's own playing has been advised and re-advised, but until this excellent advice is acted upon, one cannot expect much improvement in tone quality. If we could hear ourselves as others hear us, we would not need a teacher. We would be self-regulating. But, since we are not, let us not be smug and too easily satisfied. Let us sincerely try to be more critical of our own playing than we would dare to be with a pupil's.

For those who are trying to teach themselves, or to improve upon what they already know, there is no better motto than, "Plan your work, then work your plan." If a piece is worth memorizing, "go to it" with a will, and force yourself to finish it. On the other hand there are many pieces one wants to play, just as a well-loved book is re-read. In that case, all the attention should be focused on the interpretation, so that each reading brings out new beauty.

Touch

By S. M. N.

THERE are three methods of evoking sound from the piano with the fingers, each very useful in its place: (1) The key may be forced down by the velocity of the finger as it descends—this is attack by stroke; (2) it may be pushed downward by the weight of the arm—this is attack by weight; (3) it may be pressed downward by the muscular tension of the finger—this is attack by pressure.

Touch by stroke produces a tone brilliant, firm and carrying. It is used principally in rapid passage-work and staccato playing. The fingers should be curved so that the fleshy ball of the finger-tip is in contact with the key. The fourth finger should be curved more than the others, on account of its weakness. The knuckle-joints should never be depressed below the level of the wrist.

The fingers should be prepared for stroke long in advance, and not raised at the moment of attack. The muscles which support the finger in the air should be relaxed at the moment when the opposite muscles bring the finger swiftly down upon the key. The wrist should be held perfectly loose and quiet in stroke-playing by the finger. The higher the elevation of the finger at the moment of attack, the louder will be the tone.

The following exercise has been found very helpful in gaining velocity of execution.

Ex. 1



If the fingers are not free and independent, the following exercise may be practiced thus,

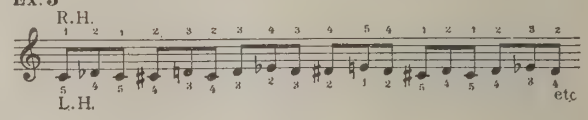
Ex. 2



holding down all unoccupied fingers, and with a loose wrist and arm!

To obtain an equal touch on all keys, practice this exercise:

Ex. 3



The secret of acquiring a good tone lies in slow practice.

Utilizing Sensations

By Melvin Ahlert

HERE is something which I have found to be a great help to "weighty tones," that beacon in the art of piano playing.

When one acquires weight in his touch he becomes aware that at first the "trick" of keeping it depends a great deal on his ability to call it forth, by means of the physical sensations which accompany it and which introduce the touch while he puts his fingers down and up.

Therefore, the secret lies in consciously summoning those sensations again and again, and not merely waiting until they appear again or racking one's brain for the cause of the lack of weight.

When a new piece is to be learned, I memorize, along with the notes, the physical movements, the relaxations and the rhythm of the thing, in such a thorough manner that all becomes united and inseparable.

Thus the physical "feelings" are made a part of the piece, and, if one feels those while practicing, they will bring the weight in very short time, and with the weight comes tone color, and all from the mere fact that since the weight is a material, corporal thing, to produce that weight one must use things that are likewise corporal.

"If the intensity of a musician's art approaches the point of reality, almost of a sense of perception, he is usually regarded as one of those 'crazy musicians,' whereas he is merely a musical mystic in the same way that religious people are mystics."—MAX ROSEN.

Life Appreciations of Theodore Presser from Those Who Knew Him

MRS. FRANCES E. CLARKE

Educational Director Victor Talking Machine Co.

Theodore Presser has gone.

We who knew him personally find it difficult to adjust our thoughts to his absence from our inner circle. Kindly, keen, interested in many subjects within and without the music world in which his life so signally centered, he was the dominating figure and factor in our informal councils. His major purpose in life was the improving, developing, culturing, and finally nurturing of the music teacher.

His life-long devotion to this single idea is unique in music annals. He amassed a great fortune, not for the sake of self-indulgence or enjoyment, but only to pour it out in the service of his ideals. Yachts, private cars, regional residences, collections of art, pottery, antiquities, and so on, all were within his reach; but no, the one general idea was ever uppermost. He toiled like a very slave to the inner drive of it, as if it were a holy order and he the one High Priest of abnegation and sacrifice.

Theodore Presser has received his "Well done" from the Master who set the stars singing and all nature in tune with the Infinite.

Music alone can harmonize the jarring cacophony of the clashing factions of our present life. Theodore Presser's life work is one of the foundation stones in the history of American music.

HUMPHREY STEWART

Famous Organist and Composer

It is difficult to express in words my appreciation of the late Theodore Presser, or to speak of the loss which the musical world has sustained by his death.

Theodore Presser was a kindly, lovable man, whose personality invariably attracted those with whom he came in contact. His goodness and generosity will ever be remembered by all who knew him, and his thoughtful care for those in need of assistance will be an imperishable monument to his memory. As the Psalmist says: "The righteous shall be in everlasting remembrance."

JOHN LOUIS HANEY

President of the Central High School, Philadelphia

I consider it a privilege to set down a few words of personal appreciation of the late Theodore Presser. Others who knew him longer can testify more fittingly as to his commercial genius and the indefatigable industry that enabled him to build up the splendid enterprise that bears his name.

Theodore Presser combined the vigorous, dominating personality of a self-reliant business man with an unexpected spiritual humility and an alert mental attitude that covered a wide range of human interests. Even in the complicated mazes of modern life, most men are likely to be content with a few restricted activities when they pass the allotted age of three score and ten; but to the end Mr. Presser amazed his associates by the scope of his intellectual curiosity. He delighted in learning the views of those who were leaders in their respective fields. By his questioning, often adroit and ingenious, he acquired an unusual fund of knowledge and developed his own distinctive philosophy of life. He revealed to a remarkable degree the inquiring spirit of the earnest seeker after truth.

Civilization has its innumerable dreamers of vain dreams who can never bring their fantastic ideas to shape and substance. It has others who conceive quite reasonable schemes for human betterment, but who, because of some serious defect in plan or execution, fail to achieve their worthy purposes. Relatively few are those who can formulate large projects for the well-being of others and in due course establish their philanthropic plans upon a successful and enduring basis. Among such Theodore Presser will be remembered in years to come as a practical, broad-minded man of vision, imbued with a sincere zeal to further the welfare and progress of his fellow-men.



KARL MERZ, Educator
Whom Theodore Presser Greatly Admired for His Wisdom and Altruism

FLOYD W. TOMKINS

Distinguished Clergyman

Mr. Theodore Presser, who has lately passed to his reward, was one of those rare men who did great things and said very little about them. His quiet earnestness, his musical knowledge, which was unusually great, and his strong persistence in urging forward excellent things, made him a citizen of whom Philadelphia may well be proud, and a worker in the advancement of art for whom we may thank God. I doubt whether any man in our country has done as much to advance the real musical interests as Mr. Presser. His publication of THE ETUDE, the largest musical paper in the world and the best, and his establishment of the beautiful Home for Aged Musicians, which it is a benediction to visit, prove the unselfishness and the zeal of our lamented friend. All who love music and are trying to make it more and more useful in human life must thank God and take courage because of what Mr. Theodore Presser was and did. The benediction from on high is certainly his: "His works follow him."

MATTHEW H. REASER

Founder of Beechwood School

It was my great privilege to know Theodore Presser, not only as a music publisher and very successful business man but also in his home; as a ship companion; in the hunting camp; with rod and reel on Florida waters; and before an open fire on winter evenings.

These were some of his characteristics: A mind constantly inquiring into things big and little, worrying over disappointing details but with a never failing optimism as to the large outcome; a consuming love of his business as a service—a service to those whom it employed and to those it touched; an abiding faith in humanity, with a keen joy in everything that justified this faith; and always, everywhere, a desire to help when and how he could and an equal desire to be unknown in the helping.

"Inasmuch as ye have done it unto one of the least of these my brethren, ye have done it unto Me."

DR. HUGH A. CLARKE

Professor of Music, University of Pennsylvania

From my earliest recollection of Mr. Presser he was a man full of energy, with a consuming desire to help his fellow-musicians. This ambition, as he became more and more successful, took the form of a resolve to endow a home for aged music teachers. He always contended that musicians were fundamentally unfit to earn their livelihood, that they were too great artists to have to contend with the world in their struggle for material existence. With this understanding of them, he determined to found his home and kept to his great purpose until, in 1906, it was realized in the institution which bears his name. Not only those brother professionals who were aided by him through this channel, but also many others who were helped more personally, can bear witness to his large generosity.

Mr. Presser was one of the few men in any generation, whose generosity not only has helped his contemporaries but also will help the needy of generations to come.

JAMES H. ROGERS

Eminent Composer and Critic

Theodore Presser was my friend for many years; and the news of his passing comes to me bringing with it a deep sense of personal loss. Though I have seen Mr. Presser a good many times, our acquaintance, since he lived in Philadelphia, and I in Cleveland, was chiefly one of correspondence, but none the less cordial because of that. Quiet and unassuming to the last degree, Mr. Presser was yet a man of very strong and very marked individuality. The sort of man you are pretty sure to remember, even though you meet him casually and but once. To those who knew him well, then, an unforgettable personality. His success in business was great, as everybody knows, and it was achieved by distinctly original methods.

Mr. Presser had not a few imitators; but he imitated nobody. He built up a publishing business of the first importance. His heart was in it. But still more, I believe, his heart was in the doing of good deeds to his less fortunate fellow beings. The home he founded and supported in Germantown for elderly and needy musicians—really a pleasant and well equipped hotel in appearance—is one of the finest philanthropies of which I have knowledge. Its future is amply provided for in Mr. Presser's will. And that is a fine thing, too.

CHARLES WAKEFIELD CADMAN

Famous American Composer

Am only too glad to add my humble tribute to Theodore Presser, whose demise has brought forcibly before the American musical public the greatness and usefulness of this big man—big in every way.

One cannot adequately estimate his accomplishment, and while our own generation does appreciate it, it will be the succeeding generations which shall feel the full effect of his constructive work. His humanity and kindness are evidenced on every hand through his benefactions, which speak for themselves.

Personally, I shall ever hold in tender memory my personal acquaintance with Theodore Presser. My little dinner with him and your editor, last Spring, touched me greatly, and also reminded me of the fact that it was Theodore Presser who actually purchased my first composition, and "broke the ice" in the *early marketing* of my compositions.

Theodore Presser lived a useful life, an eventful life, a strenuous life, but above all, an *unselfish life.*

NICHOLAS DOUTY

Member of The American Academy of Singing Teachers

In the Presser Building, which is partly given over to studios and offices, Theodore Presser established a cafeteria where his employees and his tenants enjoyed a clean, substantial meal at a ridiculously low price.

Here, each working day, seated at the head of a plain, undecorated table, innocent of cloth, surrounded by the heads of his departments and such friends and guests as he chose to invite, he ate his simple, abstemious luncheon. Others knew him as a wealthy publisher, as a philan-



PARKER EMERY LANG
Famous American Teachers of Theodore Presser



JADASSOHN REINECKE ZWINTSCHER
Famous European Teachers of Theodore Presser

thropist, or a prominent figure in the musical life of America. We, who had the inestimable privilege of breaking bread with him, saw a side of his nature seldom shown to the public. We touched the heart of the man as well as the hand. He radiated there kindness, generosity, good humor and that deep wisdom which comes alone to those who have lived a long and useful life. This is the picture that I shall ever retain of him; of a quiet, modest, soft-spoken, almost patriarchal figure, seated at his simple meal, surrounded by those who worked with him and loved him.

W. J. HENDERSON

Eminent Musical Critic

I believe that the late Theodore Presser was one of the strongest and most beneficial influences in the musical life of this country. His organization of the teachers of the United States, his persistent upholding before them of high artistic ideals and his success in inducing them to formulate their own views and to publish them in THE ETUDE, created a vast and irresistible force which operated always for the good of music. I have for years felt that I owed him my personal gratitude; and his loss brings to me a real sorrow.

J. LAWRENCE ERB

Musical Educator

In Mr. Presser's passing, music in America has lost one of its great leaders. The Presser Foundation and all that it stands for is still largely an unrealized dream; but the great educational work to which Mr. Presser devoted his life has borne golden fruit. He was thoroughly American in his every view-point, and for that reason, no doubt, was able to sense and later to a large extent to supply the needs of the American people along musical lines. He was of the race of pioneers in many of his undertakings and had as well a good deal of the statesman in his outlook. He was one of the most dynamic men I have ever met, but kindly as well. Hence it is not to be wondered at that he accomplished so much. He will be sorely missed. It will take more than one man to take up and carry on his work.

WASSILI LEPS

Noted Conductor

In the death of Mr. Presser all of us musicians lose a very good friend.

IN GRATEFUL MEMORY OF THEODORE PRESSER

By the Well-Known Composer

MATHILDE BILBRO

We shall miss his kindly smile;
And yet we know
That smile beams just as kindly now
As in the days ago
When he was here.
We shall miss his words of cheer,
His never-failing sympathy,
And gentle understanding;
And yet that voice is heard,
His very word
Speaks all around in signs we see
Of countless deeds of kindness.
So how can we
Say that our friend is gone,
While his great works and greater heart
Live on and on?



Age 17



Age 21

EARLY PORTRAITS OF MR. PRESSER

GEOFFREY O'HARA

Composer-Lecturer

And now Theodore Presser is history. Posterity alone will know really what he did to advance the greatest of the fine arts. His was a big task, a large undertaking; and he did it with a will. He was the friend of the teacher, and the teacher is the hope of the ages, the moulder of destiny, the preserver of mankind. No greater work than this, to teach the teacher to teach. He did it and did it well.

MRS. FREDERIC W. ABBOTT

Director, Philadelphia Music League

During the last eleven or twelve years the friendship of Theodore Presser has been one of my valued possessions. This is not lightly said; for it is indeed an assumption to claim the friendship of a man of Mr. Presser's ability and accomplishments. His comments, criticisms and friendly advice on my varied efforts in behalf of the advancement of music in Philadelphia were always of practical value. Whenever Mr. Presser believed in an individual and in that one's efforts he made that belief mean something. Never did he fail in backing up his words with action whenever action was required. His indefatigable efforts proved an inspiration to all of us; and the cumulative wisdom of his many years made his kindly personal contact a stimulation and an inspiration.

WILLIAM C. CARL

Famous Organist

A man of great ability; a man who worked unceasingly to bring the best in music before the musical public; an educator, and a man beloved throughout the broad expanse of this great country of ours. His work will live and be an enduring monument to his memory.

Opus-Numbers

By Ardale C. Cross

THE following incident shows quite a common oversight on the part of most music teachers and students:

While trying a strange piano, a young musical acquaintance entered the hall. Upon completing the piece, I turned and asked her how she liked it.

"That was very pretty," she replied, "what was it?"

"That was Chopin's *Prelude, Opus 28, No. 20,*" I answered.

"Oh, I never bother with the opus and number of a piece," she boasted.

Do you, my reader, "bother" with the opus-number? It is to be hoped that you do. Is it enough for you to say, "That was a Prelude by Chopin"?

"Why is it not?" you ask.

"Because it is too indefinite. There are many other pieces by the same name and by the same composer. How are they to be distinguished except by opus number?"

"By the key," you say.

"Very good, but what would you do if there were several pieces in the same key? The safe and sanest way is to give the opus number. Beethoven wrote several sonatas in the same key."

It would be just as sensible to leave out the composer's name as it is to omit the opus number! It takes both to identify such a composition.

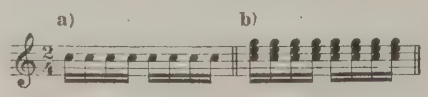
Yes, it will take some effort to remember these details; but anything not hard to attain is scarcely worth the having.

The "Adaptable" Wrist-Action

By Sidne Taiz

WE spend hours and hours working to acquire "wrist-action for octaves" and then overlook the application of this facility to many other musical forms.

How valuable this use of the wrist becomes when single notes are wanted to be repeated in a round, ringing tone as at (a) in our example.



For repeated chords, as at (b), the wrist-action is precisely the same as in playing octaves. Is there any good reason why the use of the wrist should vary just because three rather than two fingers are in use?



THEO. PRESSER AS A TEACHER

By Miss Mattie L. Cocke

President, Hollins College, Hollins, Virginia

I note that the January, 1926, issue of THE ETUDE will be devoted largely to tributes to the memory of its creator and guide—Theodore Presser.

It was in 1880 that Mr. Presser first came to Hollins College, having accepted a professorship of Piano and Theory of Music. He was connected with this college for three years, and during that time became a vital part of its academic life, commending himself to both faculty and students as a man of sterling worth, untiring energy, an inborn loyalty, a love of truth, and a consecration to duty. As a teacher, he inspired in his pupils a love for honest work, and as a man he demonstrated in his own work all that he taught. A warm friendship existed between Mr. Presser and the president of Hollins College, the late Dr. Charles L. Cocke, and at the time of his resignation, when unfolding to Dr. Cocke many of his plans for the future and a need of a broader field in which to carry out and promote his desires and aspirations, Dr Cocke said to him, "You will succeed unless you kill yourself with over-work."

Forty years later, Mr. Presser came to Hollins again, a man crowned with success, his life work having touched its zenith, his eyes looking, with modest pride, upon his great work of love and philanthropy, and his success along many lines. His friend, Dr. Cocke, had crossed over the border, leaving his own great monument—the fruition of his dreams. As Mr. Presser grasped the hands of his many friends, we felt that he missed the commendation of the one whose faith in him had meant so much.

The handsome music building for which he provided last January, and which will be known as the "Presser Music Hall," will be ready for occupancy in a few weeks.

In this generous gift, so lately made, we feel that Mr. Presser has paid a tribute to his friend and to his students of earlier days, and, at the same time, has provided broader facilities for students of music.



New Presser Music Building Just Completed at Hollins College, Virginia, by the Presser Foundation

Practical Fingering Illustrated For Individual Needs

A Self-Help for Advanced Students—Tone Color, Temperament and Its Development

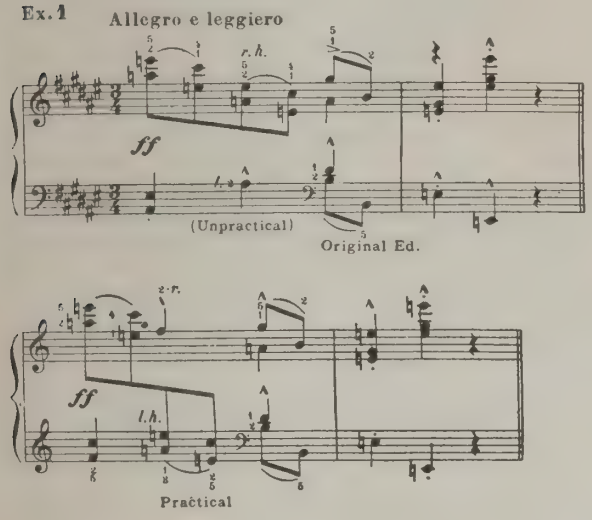
By MRS. NOAH BRANDT

IT IS customary for students to accept as final all standard editions, regardless of adaptability to individual requirements; therefore the ensuing article will serve to emphasize the importance of self-reliance, plus expert guidance, to instruct the student, as he advances, to study his individual needs, never considering any edition infallible.

The examples given below are taken from medium and advanced grades of familiar piano compositions. One shows the original fingering; the other a practical fingering.

No. 1. Seguidilla, Albeniz.

Ex. 1



In crossing over, the right hand must be placed under the left, the latter crossing over to take the f-sharp with the second finger. Extreme accuracy of attack is necessary when making the shift, as the speed and brilliancy is not to be diminished. It is far less awkward to reverse the positions, playing the f-sharp in the right hand, and chords in the left, as in the illustration.

This is accomplished without altering a single note and places the hands in a playable position, assuring security, smoothness, and freedom from blurring, which is almost unavoidable for large hands in such close proximity.

The reader will at once see in the following example from MacDowell's *Witches' Dance* how much simpler the second fingering is.

Example No. 2:

Ex 2



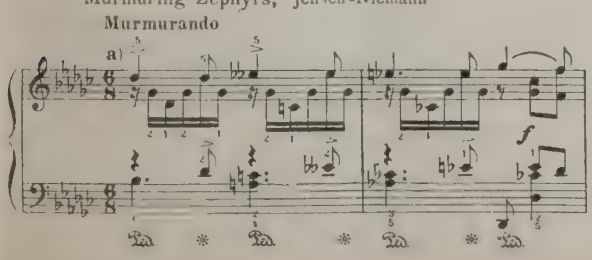
Here (a) presents the notation of the original edition, while (b) suggests a practical execution which avoids the unnecessary shifting of the fifth finger.

The alteration of one finger in the foregoing example, placing the last two notes in the left hand, avoids an unnecessary shift, allowing greater speed and security.

In the following example from *Murmuring Zephyrs* by Jensen-Niemann, the reader may see how readily a passage may be improved in fingering to suit smaller hands.

Ex. 3

Murmuring Zephyrs, Jensen-Niemann





By a division of fingering, using both hands, the fingers remain directly over the note, assuring repose, the requisite accentuation and also avoiding unnecessary rotation.

The fingering in the following difficult passage from Chopin's *Phantasie,* Op. 49, is practical and free from difficulty *only* after a thorough training of the thumb and a perfect understanding of relaxation and weight, as equality and a sustained legato are absolutely essential to an even performance.

Ex. 4



The interval B-flat to G-flat, indicated by an asterisk (*), must be accomplished in a connected legato by the use of weight.

In the Schubert-Liszt *Hark, hark! the Lark* is the following:

Ex. 5



Unless the hand is unusually wide and flexible the foregoing fingering of (a), for the left hand, is impractical and the execution will be much facilitated by employing the change made in (b). Even the smallest hands are assured cleanliness, purity of tone, and speed, by the use of the first finger of the right hand at the point indicated.

In the *Venezia e Napoli (Gondoliera)* of Liszt is the passage which is reproduced in Ex. 6.

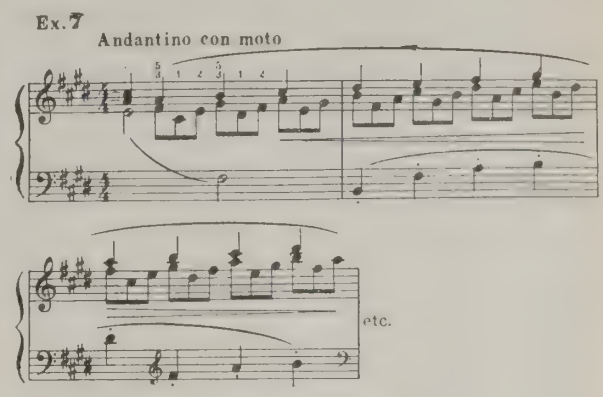
Ex. 6



Here the part assigned to the left hand is quite difficult for the left hand, when executed as at (a). The change used in (b) greatly simplifies this and allows the left hand to maintain a pure legato.

The next example, from the *Arabesque, No. 1* of Debussy, is a perfect instance for students in the art of developing tone by means of relaxation and weight.

Ex. 7



In the right hand the notes of each beat-group will be similarly fingered, employing weight; all quarter notes will be held, maintaining a pure legato, thereby sustaining the melody. Thus the muscles at the right side of the hand will be strengthened by the continuous use of the fifth finger. This is accomplished by a perfect connection of the value notes, using the same set of fingers throughout the passage. If this is invariably accompanied by a distinct finger staccato in the left hand, and a gradual crescendo in the ascending passage, the effect will be startlingly beautiful, especially as *ff* is immediately followed by *pp*. The same set of fingers throughout the passage enables the performer to concentrate his attention exclusively on the musical effect. If the preliminaries are not carefully observed, the musical progression and rhythmical perfection will be ineffectual.

Hundreds of similar passages may be thus simplified and perfected by a study of individual requirements and perfection of detail as the slightest flaw in the preparation mars the musical performance.

When students encounter great difficulty in developing tone and technic by means of relaxation and weight, they lack the necessary temperament, and are devoid of a sense of color; therefore, after careful preparation the result is a perfect mechanism only, which is very disheartening and unsatisfactory to the instructor. A sense of color is almost invariably accompanied by a magnetic personality, charm and brilliancy; therefore, an experienced conductor senses the temperamental student almost immediately by his manner of grasping the keys.

The phlegmatic student (totally devoid of temperament) is a great trial to a magnetic instructor. Therefore, it is advisable to explain to him his shortcomings and dismiss him, in preference to attributing his listless, indifferent attitude to anything but lack of temperament, thereby doing him a grave injustice. He simply can not give what he does not possess.

Many students are gifted with natural musical intelligence; and, if added to that the temperament is also of a high order, the advancement is exceedingly rapid. This class of student instinctively feels and controls the key without effort, grades his weight, produces every variety of tonal color to meet each musical demand, as music is a part of his nature. Failure would be impossible to this class, if scientific methods and musical guidance accompanied these gifts.

Students may be classified as follows:

First—Exceptionally gifted type (found not very frequently), with ability to rise to any height by possession of every musical requisite for success.

Second—The emotional type, often extremely poetical, lacking in intellectuality and imbibing very slowly.

Third—The brilliant, intellectual type, quick to learn, but not so temperamental.

All these classes are successful; but the first class is head and shoulders above the others and should be the recipient of every advantage in training to perfect his art.

The student not classified in the foregoing is the timid, shrinking kind, lacking self-confidence. This type (often exceptionally musical) requires judicious treatment, tact and ability in his training, as the instructor must gradually draw the music from him by constant encouragement. A nature so sensitive shrinks from severe criticism, and only by patient perseverance are artistic results as-

NOTE—Observe the thumb, preserving unusual lightness. The weight must be on the right side of the hand, as the melodious progression is on the fifth finger. The lightness is on the thumb, therefore it springs back instantly when interfering with the melodious progression on the fifth finger.

sured. When once accomplished, this class of student is enthusiastic in his gratitude and appreciation.

All far-advanced pupils require a perfect model and must constantly listen to the difficult classics they are studying, therefore the instructor should be a virtuoso as well as a teacher (never neglecting his own music). Listening at recitals broadens and develops the musical instinct, but the student is entitled to know:

First—How to perform a difficult passage musically.

Second—Why it should be performed thus, to produce a musical effect, and given a scientific demonstration to prove it. Then he must be trained to do it.

Third—What to do, and exactly when to do it.

After thorough initiation, constant association with artists in every line of endeavor is necessary, to obtain breadth and vision in every form of art.

Students most musically inclined are given to the greatest distortions, ridiculous sentimentality and mannerisms. They give vent to their feelings, regardless of rhythm, phrasing, or any of the laws governing real art; therefore, they require a rigid foundation in early youth, as otherwise they drift hopelessly from one instructor to another, ending in mediocrity.

After careful preparation by a preparatory instructor, capable in every way, a gifted child (regardless of his youth) is entitled to the attention of a master-teacher, as it is nothing short of criminal to place a budding genius in the hands of an incompetent one, often affecting his entire musical future.

MRS. THOMAS FRENCH

Editor of The Musical Leader

News of the death of Theodore Presser will be received with regret and sorrow by thousands of musicians and students who knew him as the founder and editor of a great paper. THE ETUDE: Mr. Presser was a remarkable character. A music lover, he labored long and earnestly for art in this country. He founded his paper many years ago and grew rich, but during his later years used his wealth to benefit deserving musicians. In death as in life, he has continued to contribute to their needs, for his fortune of two million dollars is to be used for the maintenance of the home he built a few years ago which is to be used exclusively for needy musicians. Theodore Presser was a great man, a great soul, and the home he created is an enduring monument.

PAUL KEMPF

Editor of The Musician

Theodore Presser, who died in his seventy-eighth year, on Oct. 28, had, through his own initiative and talents, established himself as one of the most vital forces in the musical life of America. He was essentially a practical man; both in his splendid magazine, THE ETUDE, and in his music publishing business, he sought to serve his patrons with the kind of materials for which he so successfully sensed their demand. This policy brought him rich returns, as is shown by the large fortune he had accumulated. But his astuteness in business matters did not stultify his philanthropic and humanitarian instincts. The Presser Home for Retired Music Teachers, which now enjoys even greater bounties through his bequests, will long remain a fitting monument to his life work.

Why not Develop the Left Hand First?

By Fanny G. Eckhardt

IN teaching new pupils, why not stress the development of the left hand before that of the right? How many times have we heard the remark, with reference to a trill or run, "Oh yes, I can do it all right with my right hand, but somehow or other I cannot seem to manage it with my left!" And yet, how many compositions there are which require equal and sometimes more dexterity with the left hand than with the right!

With most people (excepting those who are left-handed) the right hand is naturally capable of greater possibilities because, from the moment a child becomes conscious of the ability to hold or reach out for an object, he is taught to hold or reach out for that object with his right hand. Later he is taught to write with his right hand;—in fact, to do everything with his right hand instead of with his left hand. Thus, with the early and continual use of the right hand, the muscles of the arm, wrist and fingers begin to develop even before the child has given thought to the study of music. And yet, when he is ready to put his knowledge of signatures, notes and rhythm into actual use, both hands are given equal attention.

Try the simple act of snapping the fingers, with the right hand, then with the left hand. Which is clearer?

Seeking Perfection

By Kenneth M. Hart

ALL great things suffer the pangs of birth, so if you are seeking to be a great player you must bear the pains of conquering faults you may have. Be ever on the alert, watching every chance of improvement. Form the highest ideals, seek inspiration in poetry, books, art and the playing of others.

Be sure your playing is well rounded and not cold and mechanical. Strive for beautiful legato and staccato, from exquisite *pp* to tornadic *ff*, on billows of crescendo and diminuendo. Scales played this way are most important, also in double thirds. Practice the Forty Daily Studies of Tausig; observe every detail and practice slowly; watch that every slight hitch is overcome.

Have a repertory of at least fifty numbers of various moods. Constantly make self-examination; and remember you make yourself.

First Lessons in Scale Playing

By Alice M. Steede

THE wise music teacher of today does not ask a young beginner to attempt scale playing until some facility has been gained in the five-finger position, not only in the key of C, but also in the keys of F and D.

The teacher can then point out that we frequently want to play more than five notes in succession that for instance we often play from C to C.

"Now, tell me how many notes there are in the octave?"

"Eight, of course; and you have only five fingers; so we need three more fingers to finish the scale, downwards."

It is well to confine the scale to one octave for some time; and, of course, the hands should play separately. When the time comes to play a scale in two octaves, the one in D or B♭ will be found best. The C scale has no black keys to stop the fingers and make the brains behind them think?

The ascending scale requires some preparatory work for passing the thumb under. For this the exercise known as the "scale walk" is one of the most useful and may be given to quite young children. It has been already described in the pages of THE ETUDE; but for new readers it may be explained that it consists of playing the C scale in one or more octaves with the thumb and one other finger. It can be made quite interesting to little eight-year-olds by telling them that the thumb is the father of the family and he is taking the fingers out for a walk one at a time, 1st and 2nd, 1st and 3rd, 1st and 4th.

Occasionally the 1st and 5th fingers may make the attempt; but as the 5th finger is the baby of the family, not very much can be expected from it. However, with the other fingers, a fairly even scale can be obtained, and any lameness in the walk should be pointed out and remedied as soon as possible.

Compelling Results from Your Practice

By Harold Mynning

WE are told that practice makes perfect; but, alas, we know that it is but a half truth. The late Teresa Carreno used to say that well directed work would bring success. But the trouble with so much work done on the piano is that it is not well directed.

The violinist, Jacques Thibaud, says that if one plays a passage over fifteen times a day for fifteen days, it ought to be mastered. But we can easily imagine that a passage could be practiced in this way and yet fail to lay well under the fingers. The following mode of practice has been proven to bring results.

Let us suppose that you wish to master a passage; and of course all pieces contain passages big and small. First decide on the fingering. Careless, or perhaps we might better say undecided fingering, is a great time waster. Sometimes Paderewski marks the fingering of every note in a new piece he is studying. In the long run it would prove to be better to do this than to go ahead with the piece, uncertain as to its fingering.

After you have decided on the fingering, play over the left hand part first. Most students learn the right hand part first. It would seem natural to do this, but it is a serious mistake and is one of the main reasons why we hear so much poor playing. Always start with the left hand.

For the Young Church Pianist

By Eutoka Hellier Nickelsen

TEACHERS, who have pupils playing for the Sunday evening church services, should suggest appropriate selections for the offertory, also a few measures of soft, solemn chords to play while the minister offers the short prayer that generally precedes this part of the service. These few measures may be smoothly modulated into the offertory that is to follow.

For the inexperienced player of church music it would be well for the teacher to include a hymn each time in the lesson assignment, not neglecting to explain that if the distance between the bass and tenor is too great a reach for the hand, play the tenor note with the right hand. When the tenor note is more than an octave from the bass, it is rare indeed that it is not within an octave of the soprano, thus making it possible to combine the tenor, alto and soprano in a three-note chord for the right hand.

A Student's Courtesy

By Gertrude G. Walker

VERY few music students realize that there is more or less obligation to the teacher who regularly reserves a specific hour for them. It is quite a difficult proposition for the teacher to arrange a convenient hour for each student. Knowing this, in planning a new season's program most teachers look over the schedule of the previous year and, for those pupils who have given any indication of continuing lessons, keep a reasonable length of time the reservation they had previously.

Therefore, students, who find that, owing to stress of high school studies, business ties, or whatsoever reason, they temporarily at least have to discontinue their lessons, should telephone or write the teacher of this fact, fulfill a more or less moral obligation but cement the friendship made in the studio.

This courtesy, which is too little practiced by the general public, is of inestimable value to the conscientious teacher who not only has the musical education at heart but also is a personal friend interested in each and every life placed under her tutelage.

How Do You Listen to Him Play?

By Sarah Alvilde Hanson

How do you listen to a person playing for you? Do you keep quiet or do you talk a "blue streak" when he is performing? Only stopping for breath between his pieces—of course you urge him to play more than one—which he, perhaps cynically, does, apparently himself sole audience and playing under decided difficulties.

Do you ask him to play for you at all times, in or out of season, without regard to his wishes, or whether he is tired or really unwilling to play, amiable though he usually is about offering his music and efforts for you?

How about applause in public places? There are times and not times for this also, you know, or perhaps you do not know.

Do you stamp your feet "in time" with the music; comment on it during its rendition, and ah, oh, hum—do you—hum? Perhaps we'd better not pursue this further.

What the Piano Teacher Should Know

By T. S. Lovett

That relaxation is a preventive and not a propulsive.

That friction is the only active or propulsive.

That in all of nature's activities there is repulsion as well as attraction, tension as well as devitalization, energy as well as conservation, friction as well as lubrication.

That it is the proportions that count, not merely the ingredients.

That a principle must be understood and a sensation sensed before either or both can be applied.

That the amount of friction necessary is measured by control.

That more friction than is necessary to control is an unnecessary amount of friction.

That a balanced action means a balanced tone.

New Ideas on Study and Practice

An Interview Secured Expressly for THE ETUDE With the Eminent Concert Pianist and Composer

PERCY GRAINGER

This Interview Was Secured by Leslie Fairchild

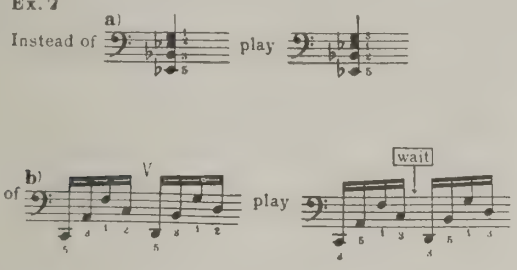
Part II

This section of Mr. Grainger's interview may be read independently of the First Section, which appeared in "The Etude" for December, 1925.

How should one adapt fingerings, chord divisions and passage divisions to the limitations of small hands?

"By dividing up passage work, chords, arpeggios, and so forth, in closer (more frequent) divisions than those normally used. For instance:

Ex. 7

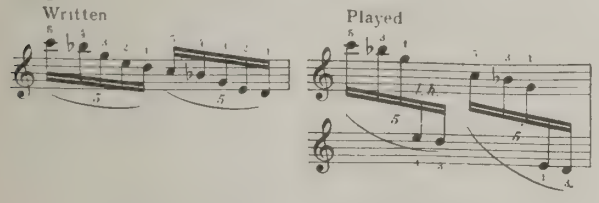


"In such a chord as is shown in 7a, it should be rolled very rapidly.

"In a passage like 7b, one may hesitate just a little between the two groups of four notes, to allow the hand to travel down to the low D.

"Many passages for one hand involving uncomfortably big stretches can with advantage be divided between the two hands, thus avoiding the element of stretch:

Ex. 8



"Even players with big hands should divide up passages and chords more than they do. Stretching lessons accuracy (because a stretched position of the hand is always accompanied by a certain degree of cramp—of lessened acuteness of position sense) and should, therefore, be avoided *by all hands,* small or large, as far as practicable, as in the following from Liszt's *Liebestraume, III.*

Ex. 9



"In my edition of the Grieg Concerto will be found several instances of passage work divided up to suit small hands and to ensure greater accuracy for large hands, as in 10,

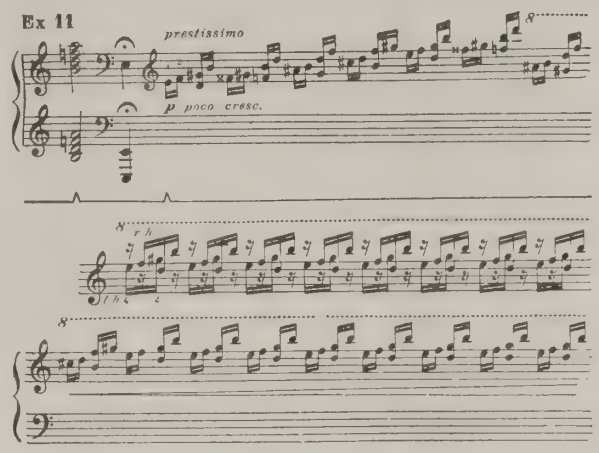


Ex. 10



or in the following from the same work."

Ex 11



How should one study chords, octaves and heavy attack in general?

"This is partly answered under our earlier discussion of stiff fingers, position of greatest resistance, wrist and arm action.

"In practicing heavy attack raise the arm (in arm action) about one foot above the keyboard, between each blow. The fingers must be trained (by continued heavy practice) to stand a lot of pummelling, otherwise they will not stand the strain of concert playing.

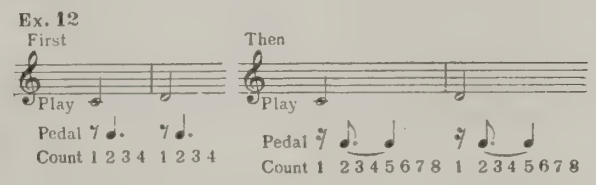
"When finger tips or nails crack and break badly, cover with plently of adhesive plaster and play with it on (also in concert) rather than with colodium or newskin."

How should one study pedalling, including the sutaining pedal?

Damper Pedal

"Legato pedalling is the backbone of all pedalling and can be practiced as follows:

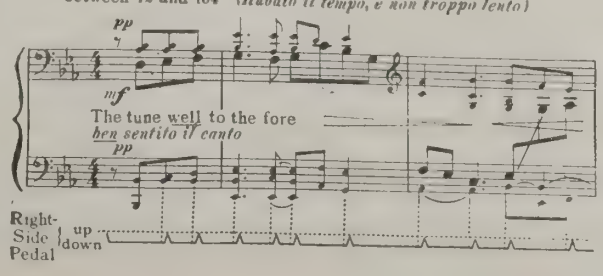
Ex. 12



"In legato pedalling the pedal should never descend *with* the note, but always immediately *afterwards.*

"'Irish Tune from County Derry' is an example of legato pedalling. The tune is throughout printed in bigger notes."

Ex. 13



Sustenuto Pedal

(As described by Mr. Grainger in his edition of **Grieg's** "Norwegian Bridal Procession"—published by Theo. Presser Co. Mr. Henry T. Finck, the eminent critic and author, says of this edition that it exemplifies like nothing else he has ever read for mixing brains with music and also calls attention to the ravishing use that Mr. Grainger makes of the sustenuto (middle) pedal.)

"The growing realization of the advantages to be derived from the liberal use of the sustaining (or 'sustenuto' or 'middle') pedal has, during recent years, developed, extended and perfected piano playing more than any other single factor; so much so that in the near future a pianist not availing himself of the advantages of this truly wonderful American invention will be as much out of date as the dodo—as much of an anachronism as is to-day a pianist making no use of the damper pedal.

"A properly functioning sustaining pedal will, as long as it is pressed down, clearly sustain any note or notes the keys of which were pressed down prior to the depressing of the sustaining pedal, and will not (as with the damper pedal) sustain any note or notes played after the depression of the sustaining pedal, provided the following three rules are faithfully carried out:

(*1*) The note or notes to be sustained by the sustaining pedal must be pressed down *before* the sustaining pedal is depressed, otherwise the sustaining pedal will not take affect upon the note or notes.

(*2*) The note or notes to be sustained by the sustaining pedal must be held down by the fingers until the sustaining pedal is fully depressed, otherwise the sustaining pedal will not take effect upon the note or notes.

(*3*) The damper pedal must always be *fully raised* at the moment of pressing down the sustaining pedal, otherwise the sustaining pedal, as it is held down, will "sustain" the entire damper system and a complete blur will result, thus defeating the whole object of the sustaining pedal. Immediately the sustaining pedal is *fully* depressed, however, and at any time during its retention, the damper pedal may be freely used and delightful new effects produced by the co-operation of these two pedals.

"The object of a lavish use of the sustaining pedal is the attainment of greater tonal clarity, and the result of this clarification is a strong influence in the direction of greater refinement and subtlety of performance, purging the student's playing of 'banging' no less than of 'blurring,' if rightly understood and applied.

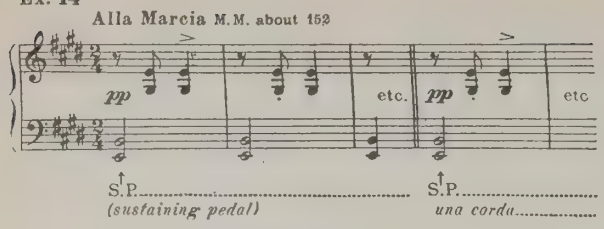
"Enlightened pianists employ the sustaining pedal almost as extensively as they do the damper pedal; and I would strongly advise all pianists hitherto unfamiliar with its technic to acquire the 'sustaining pedal habit' as soon as possible.

"The left foot must be able to negotiate both the soft pedal (*una corda*) and the sustaining (middle) pedal at the same time. He who lacks this technic of the left foot (double pedalling) cannot claim to master modern pedalling.

"In order to accomplish this the sustaining pedal should be held down by the tip of the left shoe, while the heel is raised upwards and outward (the left knee turning inward towards the right knee) until the ball of the left foot is able to rise above the soft pedal and press it down. When both soft and the sustaining pedals are thus held down by the left foot the position of that foot will be nearly at right angles to the position of the right foot (which retains its usual position) with the toe of the left foot turned in towards the right foot and the heel turned outward towards the bass end of the piano. Though this position seems very awkward at first, it can readily be acquired and effortlessly controlled with a few weeks of practice. This branch of technic should not be neglected by the student, since the simultaneous use of the soft and the sustaining pedals by the left foot is a constant necessity in modern music and an indispensable adjunct to mature pianism.

"In the Norwegian Bridal Procession, by Grieg, at measures 13 and 116, the *una corda* pedal is used simultaneously with the sustaining pedal.

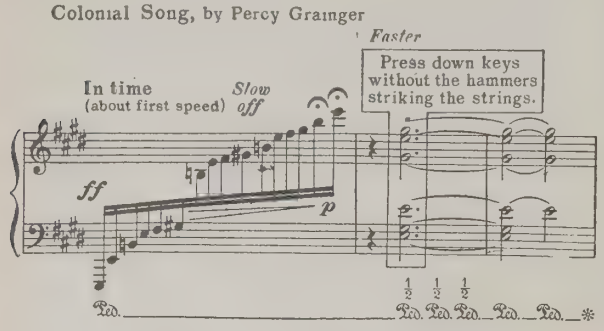
Ex. 14



Half Pedalling

"By 'half pedalling' is meant lifting up the right foot pedal just so high that the dampers only partially arrest the vibrations of the strings. Beautiful diminuendos and many other charming effects can be made by the use of the vibrating pedal."

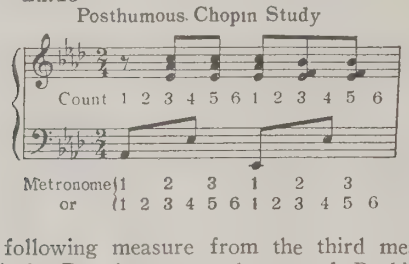
Ex. 15



How should one study to gain rhythmic accuracy and consciousness?

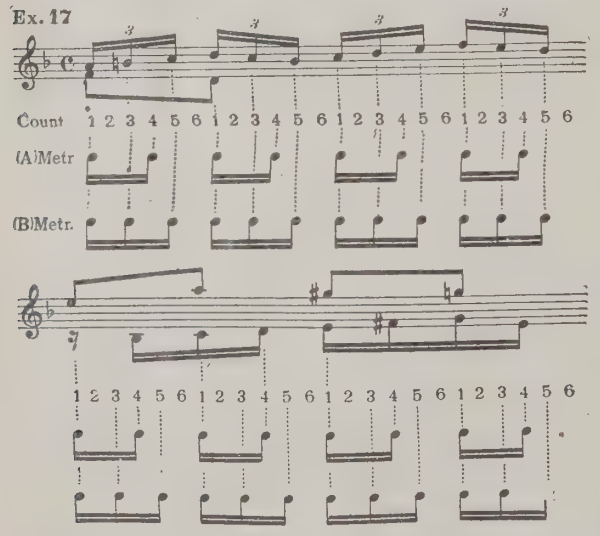
"By using the metronome *largely* when practicing (both in slow and fast practice) and by counting the *smaller sub-divisions* of rhythm.

Ex. 16



"The following measure from the third measure of Fugue 4, in D minor, second part of Bach's 'Well-Tempered Clavichord,' should be practiced in both the ways here given (A and B).

Ex. 17



"The *whole* Fugue should be practiced in these two ways, counting aloud, and using the metronome throughout as at A, and then throughout as at B.

"There are *no* rhythmic combinations that cannot be accurately controlled by counting the smaller sub-divisions plus metronome. Players and teachers should be able to handle and *explain* all sub-divisions of rhythm. Rhythm is not a 'heaven-born gift' or a 'feeling.' It is the result of *knowing* the sub-divisions, *counting* them faithfully in practicing and even in performance, and plenty of rhythmic self-criticism through the impartial metronome."

How Should One Study to Gain Reliability of Memory?

(1) By memorizing each hand separately.

(2) By slow playing, *thinking of each note as one plays* at the keyboard.

(3) *By unconscious physical memory,* reading a book or holding a conversation while playing from memory (in some respects this is *the* most important side of memory).

(4) *By conscious no-physical memory.* Think a piece out, away from the keyboard, accounting for *every note* in the imagination, recalling such details as fingering, passage divisions and pedalling as minutely as possible.

(5) By selecting in each piece as many "starting points" (points from which one can start afresh, with calm certainty, at a moment's notice) as possible, to the nearest of which one can return in the event of a sudden lapse of memory.

(6) By thinking out each piece according to its harmonic procedure and formal structure.

The Presser Foundation

What it is. How it was Founded. What it Will Mean.

UNLIKE other great philanthropies created entirely through bequests, the Presser Foundation has been in active existence, functioning through many departments, for nearly two decades. The Founder was thus able to determine with care just how he desired to have his fortune dispensed for the benefit of the followers of the art through which he acquired his means and to which he always had a very deep sense of gratitude.

The Foundation is the outcome of Mr. Presser's fundamental principles of philanthropy. He always gave in far greater proportion to his earnings than the average man. In his youth he was inspired to help others.

The Foundation itself was the outgrowth of his established practice of helping aged musicians, musicians in distress, and musical education.

Accordingly, in 1893, he reported to the Music Teacher's National Association, in convention assembled, that he had visited the Home of Rest for Musicians, founded at Milan, by Giuseppe Verdi, and proposed that such a home be established in America. In 1907 he endowed and opened such a home in Philadelphia. This was moved later to a larger building in Germantown, a beautiful suburb of Philadelphia, and in 1914, a much larger home, accommodating sixty residents, was built adjoining his own dwelling. The home is a fine modern building in every respect. The principal conditions of admission are that the applicant shall be between the ages of sixty-five and seventy-five, in reasonably good health, shall have taught music at least twenty-five years in the United States of America, and shall pay an admission fee of four hundred dollars. A booklet giving pictures and full detailed information about the Home will be sent upon application to the Presser Foundation, 1713 Sansom Street, Philadelphia, Pennsylvania.

In 1916 the Foundation itself was established to consolidate Mr. Presser's existing philanthropies and to make possible the creation of other branches. Up to the present time the Foundation has adhered strictly to one policy, that of limiting its grants to the existing branches. Money is not disbursed through any other channel. In the future the Foundation may establish other channels.

For instance, help has not been administered to individual pupils, because the Foundation has never had the proper machinery for the adequate musical examination of individuals. The scholarships, therefore, are granted only to colleges which are doing a specific work in music, and even then the students must also be pursuing a general course in education.

The general channels of the Foundation are at the present time represented in the following departments:

The Home for Retired Music Teachers;

Department for the Relief of Deserving Musicians;

Department for Scholarships;

Department of Grants for Music Buildings at Colleges.

The work of these departments may be thus briefly described:

Department for the Relief of Deserving Musicians

THIS Department was organized in 1916 for the purpose of administering *emergency* aid to worthy teachers of music in distress. Those needing assistance are required to fill out an application blank. This is forwarded to the Board of Directors, who make proper investigation and then take prompt action on the case. Every effort is made to do away with "red tape" and to bring relief as quickly as possible. All correspondence is regarded as strictly confidential.

The activities of the Board of Directors are supplemented by those of a Board of Non-Resident Directors, who have kindly consented to act in their respective localities, informing the Foundation of cases of real need that may come to their attention and obtaining supplementary information concerning cases that may be referred to them by the Foundation. Small pensions have been granted in a few extreme cases.

Department of Scholarships

THIS Department, inaugurated in 1916, grants to universities or colleges where music is taught, an annual sum of $250.00 to provide one or more scholarships for students taking music as part of their college work, especially those who aim to become teachers of music.

Institutions desiring such scholarship grants are required to make formal application to be included in the approved list, and to make the award of scholarship aid in accordance with the regulations governing the activities of this Department. The students recommended by them must be young persons of good character and ability, who, without such assistance, would not be able to carry on their studies. Moreover, the students recommended for aid must include at least six hours per week, throughout the academic year in non-musical collegiate subjects.

During his life the Founder insisted that no mention of the Foundation or of the Founder should appear in any catalog or other publication of the institution. All grants are made directly to the institution, not to the indivdual students.

Department of Grants for Music Buildings at Colleges

THIS is the most recent branch of the Foundation's work. By this it is planned to help colleges which have been conducting thriving musical departments, but which have no suitable buildings, by assisting the college to secure such a building. The conditions under which such grants may be obtained, as funds become available, will be furnished upon request. These conditions were familiar to Mr. Presser, and he was engaged upon the active consideration of them within a few days of his death. The first building to be erected under the new department is the Music Building at Hollins College, Hollins, Virginia, where Mr. Presser was at one time a Professor of Music. The next will be erected at Mt. Union College, Alliance, Ohio, where Mr. Presser was both student and teacher.

Other departments of the Foundation doubtless will be established in the future, to embrace other phases of musical philanthropy, as the needs become apparent.

The grants of The Presser Foundation are made through the decisions of Trustees and Directors of the various Boards of some thirty members. Only six of these are on Boards of the Theodore Presser Company. Thus all grants are made independent of the Theodore Presser Company and upon the advice of a majority of Directors representing various musical, philanthropic and educational interests. This plan of independent decision upon the merits of all applications was fostered by Mr. Presser during his lifetime.

THEODORE PRESSER ON GRADING TEACHING PIECES

By C. A. Woodman

Managing Director, Oliver Ditson Company

Shortly before the completion of The Presser Home for Retired Music Teachers, I spent a week-end with Mr. Presser, who was a delightful host and companion. One night, after the household had gone to bed, he said to me:

"One of the secrets of my success is the perfect grading of every teaching number published by me. Did you ever see a little child go out to coast with his sled on a slide used by older children that had a big jounce right in the middle of it? That jounce was a source of delight to the older children but terrifying to the young child. Did you ever see a first-grade teaching number that flowed along so easily and smoothly just like a slide and then suddenly there appeared a measure of third or fourth grade that was just as terrifying to the child as the jounce in the slide? I make it my particular business to see that all "jounces" are removed from every teaching number. A first-grade number is first grade from beginning to end and that is why teachers like THE ETUDE and why they have such success with their pupils; for in addition to the perfect grading every number has a pleasing little melody running through it."

No one but a broad gauge and generous hearted man ever would have thought of confiding a secret of this kind to a business competitor.

R. G. McCUTCHEN

Musical Educator

A great and good figure has been lost to American music, I have admired him from boyhood, because of his high character, the things for which he stood, and those he did.

The Teachers' Round Table

Conducted by PROF. CLARENCE G. HAMILTON, M.A.

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries

The Work of the First Two Years

What would a reputable teacher expect a child to know who has two years of piano instruction?—E. A. S.

Doubtless the question refers to that hypothetical creature, "the average pupil." Practically, as Betsey Prig would put it, "there ain't no sich thing." For every pupil has his peculiarities, some of them to the good and some to the bad. So any scheme must be more or less modified to suit the particular case.

Let us then consider the following as merely an approximate statement of the work, which can be adapted as much as is necessary:

FIRST YEAR

1. THE INSTRUMENT: how the piano is constructed, and what happens when a key or pedal is depressed.

2. NOTATION: The staff, clefs and all characters used in connection with the staff; the notes, at least including sixteenths, and their location when applied to the keyboard, also rests and accidentals; the definition of the most common musical terms.

3. TECHNIC: the study of touch and technic through elementary finger exercises; the major scales of C, G, D, F and the minor scales of A, E, D at a moderate pace through two octaves, in parallel and possibly contrary motion; simple arpeggios on the tonic chords of the above keys.

4. THEORY: intervals between the notes of the scales, and the structure of the tonic chord.

5. EAR TRAINING, on the above intervals.

6. TRANSPOSITION of simple finger exercises into nearby keys.

7. PIECES AND STUDIES OF THE FIRST GRADE, with explanation of their forms and some knowledge of their composers.

SECOND YEAR

1. NOTATION: Sixteenth and thirty-second notes and rests; further definitions of words encountered in the music studied.

2. TECHNIC: the remaining major scales and the addition of B, G and C minor, through three octaves, in parallel and contrary motion and in canon form, still in moderate tempo; arpeggios through two octaves, founded on the three principal triads of each key studied; finger exercises on varied rhythms, the trill, mordent and other embellishments.

3. THEORY: the consonant intervals; the three principal triads in root position and inversions, cadences.

4. EAR TRAINING: writing from audition of melodic fragments derived from music that is studied.

5. TRANSPOSITION of exercises and simple pieces into familiar keys.

6. STUDIES AND PIECES OF THE SECOND GRADE, with analysis of their forms, principles of interpretation, and study of composers.

Advance Materials

Can you suggest material for a girl of sixteen who has studied Czerny, Op. 299; Heller, Op. 47; Bach, Three-voiced Inventions; some of Chopin's Preludes and Impromptus, and who has also played such solos as Grieg's *To Spring* and Rachmaninov's *Prelude in C♯ Minor*. Of course, she has had scales, arpeggios, and so on. She has done a few Beethoven Sonatas. She loves it all, and I think she is a wonderful student, having had her as pupil for four years.—MRS. O. B. G.

For studies, I suggest the first book of Moscheles' Op. 70, and, in modern vein, *Nine Etudes*, Op. 27, by Arthur Foote, or *Twelve Etudes*, Op. 39, by MacDowell.

For pieces, try the following:

Moszkowsky: *Gondoliera,*
Schütt: *A la bien aimée,*
Alabieff-Liszt: *The Nightingale.*
MacDowell: *Polonaise.*

More elaborate compositions may include Bach's *Italian Concerto,* Schumann's *Papillons,* Op. 2, Mendelssohn's *Rondo Capriccioso,* Op. 14, and Grieg's *Sonata in G minor.*

High Wrists

My pupil holds her wrists too high and, as a result, her arms are stiff, making her tones forced. She insists that she cannot relax when her wrists are slightly lower than her knuckles. After proving to her that this is not the case, she argued that I was not correct, since she has been told to raise her wrists.—V. L. F.

Perhaps your pupil sits on too high a stool when practicing. If you are careful in prescribing just the right height for the piano stool, the first condition for a correct hand-position is assured.

Anyway, it is much better for her to hold her wrists too high than too low, since high wrists give a better command of tone-qualities than low ones. Don't bother too much about the matter, but stress rather the principle of *relaxation,* and the wrists ought eventually to adjust themselves properly.

It looks as though your pupil were too much inclined to dictate to you. Why does she study with you, if she thinks that she knows more about the matter of playing than you do? Wrong or right, the teacher is the one to prescribe how the pupil is to play, and not the pupil. I should say that she needs a little judicious "sitting on."

Touch and Technic

Please give a definition of the two words, *touch* and *technic*, which will show the difference between them: for example, in Dr. Mason's *Touch and Technic*.—F. J. T.

As applied to piano playing, the word *touch* refers to the different ways by which the keys may be depressed: *i. e.,* by striking them, by pressing them with the fingers in contact with the keys, by *"caressing"* them (*caressando*), and other variations.

On the other hand, *technic* refers to the various uses of the playing muscles, by which different kinds and degrees of touch are secured.

In other words, touch is the *end* to be attained, while *technic* is the means of attaining that end.

Extemporization

As piano teachers, we are of course occupied mainly with the interpretation of written music. If, however, we could transport ourselves back to about the year 1800, we should find that the necessary equipment of a professional pianist included the ability to extemporize upon any theme that was given him for the purpose. Mozart, when a small boy, for instance, won his chief laurels for his marvellous extemporizations.

In the subsequent glorification of technic, however, this power of expressing one's self directly on the keyboard has well-nigh died out; so that many proficient players are now quite unable to perform even the slightest chord progression without the backing of written notes.

True, too much rambling about on the piano is apt to make a budding pianist careless when it comes to accurate interpretation; but, given a pupil who has acquired careful habits, would it not be a good idea to encourage him, out of practice hours, to browse about on the keyboard and to taste some of the joys of self-expression in music?

I am led to these reflections by a correspondent in the far West who makes a plea for this kind of work; apropos of the subject of "chording," she says:

> Too many teachers teach about chords, but not how to put them to practical use. If more were taught to find the three principal triads in each key and to use these in any position, they would enjoy and learn music much sooner and train their fingers better than by any other means, even if they had not an ear true enough to enable them to "chord" in accompanying.
>
> I have a young son who saw no use in practicing chords, preferring to spend his time in playing given compositions. But one day, when we were snowed in with others, and had plenty of time on our hands, we discovered in the crowd a violinist and a pianist, but no music! I offered to play with the violinist, with the result that we gave so much pleasure that everyone asked, "How do you know how to do it?" I told them that I learned how when a child, and that it had been years since I had had anyone to play with. I had to hustle, especially to find out the minor chords that are occasionally necessary!
>
> When we arrived home my son got busy, and pressed me to sing all the old songs for him, while he learned to "chord!"—MRS. E. R. O.

I wonder if any of our Round Table members give to their pupils any instruction in extemporization. If so, will you not send us an account of your experiences, or how you go about teaching it?

The Pedal, and First Pieces

When and how should the use of the pedal be taught? When should a beginner be given his first piece, and what would you suggest that I give?—F. Z.

Don't be in too much of a hurry to introduce the pedal, as it is a disturbing factor for a beginner. It had better be avoided entirely by children whose legs are not long enough to reach it, except, perhaps, in the case of the "infant prodigy," when a special attachment to raise the pedal may be employed.

For larger children or adults, wait till the fundamentals of notation and touch are well understood, and then occasionally introduce a pedal effect, marking it carefully on the music by the sign |_____| , in which the first down stroke shows just where the pedal is to be depressed, the horizontal line how long it is to be kept down, and the final vertical line where it is to be released. Exercises in depressing and releasing the pedal promptly should be previously given. For some time, do not allow the pupil to use the pedal except where you distinctly mark it.

It is often a marvelous inspiration to a child to have a "real piece," just like the grown-ups. So it may be wise, if the pupil is an apt one, to give, even as soon as the fifth or sixth lesson, a little piece in the treble clef, such as:

Dance of the Fairies—BUGBEE
My First Waltz—ENGLEMANN.

These may be followed by

In the Boat (Waltz)—NORRIS
Melodie, Op. 68. No. 1—SCHUMANN
Little Drum-Major March, Op. 3—ENGEL.

Cabinet Organ Practice. Materials

(1) I live in a country town where a box-shop and blanket mill are the chief industries. Among my pupils are several who have cabinet organs. These pupils do not continue lessons very long, but go to work as soon as they are able. But they want to play for their own pleasure. They practice on an organ, but take their lessons on my piano, and, of course, make technical mistakes, such as playing too staccato, making breaks in arpeggio work, and so on. Is it best to be particular about these mistakes? It seems to me best to overlook some of these, and to let them go ahead as far as possible, learning scales, chords, sight-reading, and plenty of pieces that can be played on an organ. Is this right?

(2) What exercises should be given to a thirteen-year-old girl who plays 3½ grade pieces very nicely? She has had Czerny-Liebling, Book 2; Presser's *Album of Trills,* and a few octave studies, which seem to be too hard for her hands.—M. T. S.

(1) It is practically impossible to make a pupil into an expert pianist who practices only on a cabinet organ. But such a pupil can yet learn to read fluently and correctly and, above all, can cultivate a knowledge and love of good music which will enrich his whole life. I should not allow these pupils to play in a slip-shod way, but, on the other hand, should not expect them to cultivate much of a distinctively pianistic style. Emphasize, however, the structure of the music itself; interest the pupil in musical history and the master composers, explaining why their music is considered of supreme merit. Thus they may be led to a real appreciation of music, which is, after all, the best thing you can do for them.

(2) I should give her Heller's Studies, Op. 46. These may be followed by Cramer's Selected Studies.

Third Grade Studies

What studies may be used after Bilbro's *Second Melody Lessons*?—A. M.

For technical studies, use Berens, *New School of Velocity,* Op. 61, Book 1.

For interpretative studies, use Heller, *Twenty-five Studies,* Op. 47, Lazarus, *Style and Technic,* Op. 129.

"Of what value is all this talk about dissonance, digital dexterity, polytonality and double stops? Composers of today seem to have lost track of the innermost quality of music, the expression of the soul."

—MAX ROSEN.

The Musical Scrap Book

Anything and Everything, as Long as it is Instructive and Interesting

Conducted by A. S. GARBETT

THE COMPOSING OF "DIE MEISTERSINGER"

WAGNER was fifty years old, broken and defeated when he undertook to write "Die Meistersinger." Broken and defeated, he wrote this lovely music in a fit of absolute despair. He was in debt and homeless, his wife had left him, and he was even thinking of becoming a tutor to an English family about to leave for India. In his extremity, he took refuge at the house of friends in Mariafeld, and it was the hospitality of Frau Wille that made this glorious music a reality.

"He wanted to work, to be undisturbed, and I had even given him servants for his own use. Many visitors from Zurich, brought here by curiosity or sympathy, when the news spread that the famous man was at Mariafeld, were turned away by me; Wagner was not in a mood to submit to such interruptions. He wrote and received many letters; he begged me to pay no attention to him, to let him eat alone in his room, if that did not disturb my domestic arrangements too much."

And in the end the good lady received her reward. "One morning," she writes, majestic chords came to me in my sitting-room from the salon. Opening the door softly, I held my breath to hear what came, as it were, directly from the master's first cast. Nothing could have induced me to interrupt him. It was as if I felt directly the power of a great artist's mastery over refractory material. What was it that so mightily agitated my fancy and spirit? First darkness—suddenly a ray of light—then, like a flash of lightning, joy illumines the soul. Silently as I had come, I went. I never told Wagner of the impression made upon me by what I had heard."

CHABRIER'S LIVELY PARTIES

SOME interesting facts about Chabrier and his "Spanish Rhapsody" are given in the notes on this French master and his work in a Boston Symphony program. We give somewhat abbreviated excerpts.

Chabrier, we learn, had uncommon mechanical skill as a pianist and his left hand was marvelous. In his later years, however, he said, "When a man has little hair left, and that is white, he should stop playing the piano in public."

He is described as having been exceedingly fat until disease shattered his body and brain. His eyes were bright, his forehead unusually well developed. He delighted in snuff-colored waistcoats. Hugues Imbert describes him as amiable, gay, fond of a joke.

Chabrier gathered about him artists and amateurs, for whom he provided curious entertainment. There were Saint-Saëns, with prodigious musical memory and true Parisian gaiety; the actors Grenier and Cooper; Manet, the painter; Taffanel, the flute-player. There were performances of Schumann's symphonies; there were also delirious parodies, as when Saint-Saëns impersonated Gounod's *Marguerite*. There were strange instruments, such as a queer organ with strange stops, which set in motion drums, cannon, and so on.

Chabrier went to Spain to get the material for his "Spanish Rhapsody," which is based on old Spanish dance forms, particularly the *Jota Aragonesa* and the *Malaguena*.

The *Jota* is said to have originated in the 12th century and is attributed to a Moor named Aben Jot, who, expelled from Valencia, on account of his licentious songs, took refuge in Aragon, where his songs were well received.

The *Jota* is frequently accompanied by verses, of which this is a brief sample: "Your arms are so beautiful, they look like two sausages hanging in winter from the kitchen ceiling."

THE UNWRITTEN SYMPHONY

ONE of the most tragic pages in Berlioz's "Memoirs" is that in which he had the inspiration to write a symphony, but was compelled to let it go unwritten for purely financial reasons. The beginning of it, an Allegro in A minor, two-four time, got him out of bed one night and he began to write it, but, on second thoughts—

"If I begin this bit, I shall have to write the whole symphony," he confides to his diary. "It will be a big thing, and I shall have to spend three or four months over it. That means I shall write no more articles and earn no money. And when the symphony is finished I shall not be able to resist the temptation of having it copied (which will mean an expense of a thousand or twelve hundred francs) and then of having it played. I shall give a concert, and the receipts will barely cover half the cost. I shall lose what I have not got; the poor invalid will lack necessities (this refers to Berlioz's wife, who was ill at the time); and I shall be able to pay neither my personal expenses nor my son's fees when he goes on board ship. . . . These thoughts made me shudder, and I threw down my pen, saying, 'Bah! tomorrow I shall have forgotten the symphony.' The next night I heard the allegro clearly, and seemed to see it written down. I was filled with feverish agitation. I sang the theme; I was going to get up . . . but the reflections of the day before restrained me; I steeled myself against the temptation, and clung to the thought of forgetting it. At last I went to sleep; and the next day, on awakening, all remembrance of it had indeed gone forever."

MENDELSSOHN'S "OVERTURE TO THE DRAMATIC FUND"

Mendelssohn did not want to write his Overture to "Ruy Blas," yet it is a masterpiece. He wrote it in less than four days, yet it shows no signs of hurried workmanship. He considered Victor Hugo's play of that name "of no value," yet it inspired in him some fine melodies splendidly and vigorously treated. Here is the whole story as Mendelssohn told it in a letter to his mother, written March 18, 1839:

"You wish to know how it has gone with my overture to 'Ruy Blas.' Merrily enough. Between six and eight weeks ago the request came to me to write something for the performance connected with the Theatrical Pension Fund, a very excellent object, for the furtherance of which they were going to play 'Ruy Blas.' The request came to me to write an overture, and in addition they besought me to compose a *Romanza*, because they though the thing would succeed better if my name were connected with it.

"I read the play; it is really of no value, absolutely beneath contempt; and I told them I had no time to write an overture, but I did compose the *Romanza*. Monday (a week ago) was to be the day of the performance. On the Tuesday before, the people came, thanking me warmly for the *Romanza*, and said they were sorry that I had written no overture, but they saw perfectly that for such a work time was needed, and next year they would be more thoughtful and would give me more time. They stirred me up; I took the thing at once in hand, that same evening, and blocked out my score; Wednesday morning was rehearsal, Thursday was concert, and yet on Friday the overture was ready for the copyist. Monday it was given three times in the concert room, then rehearsed once in the theatre, and in the evening was given in connection with the wretched play, and has made me as much fun as anything I ever did in my life."

Ever afterwards, according to Grove, Mendelssohn called this work "the Overture to the Dramatic Fund."

SCHUBERT AS A STUDENT

"SALIERI was the first to recognize Schubert's supreme gift," says Duncan in his biography of this composer. "He placed him with Ruczizka for lessons in composition. Before long the pupil so astonished his teacher that he reports to his chief—Salieri—that 'the boy knows everything already; he has been taught by God.' Salieri himself then took Schubert in hand. The accomplished Italian was a handsome man, with an expressive eye, a quick temper and a great reputation.

"He soon perceived that in *Hagers Klage* (March 30, 1811) and some string quartets, there was genius of an unusual order. 'He can do everything,' exclaimed he of Schubert, 'he is a genius. He composes songs, masses, operas, quartets—whatever you can think of.' Schubert used to go to his house in the Seilergrasse, carrying a large roll of MSS. under his arm, for the master's verdict and advice.

"The lesson over, he would then commonly steal into a neighboring wine-shop, where he would chat for hours over a glass with his friend Doppler. These lessons extended over the five years in 1813-17, and were thus begun in the last year of Schubert's stay at the Convict, and continued long after.

"On Sundays and holidays, the boy commonly took part in quartets, some of which were of his own composition—'taken scarcely dry from his desk' says Kreissle. It is a pleasant picture of home life to see father Franz seated at his 'cello—earnest enough but none too accurate—with brother Ferdinand as leader, and Ignaz taking the second violin, while Franzl (in his spectacles) cleverly handles his viola, keeping a sharp eye on his father, whose slips, if recurring, would be gently pointed out with, 'Herr Vater, there must be a mistake somewhere.'"

"Music is a moral law. It gives a soul to the universe, wings to the mind, flight to the imagination, a charm to sadness, gayety and life to everything. It is the essence of order and leads to all that is good, just, and beautiful—of which it is the invisible but nevertheless dazzling, passionate, and external form."—*Plato.*

WHEN TOLSTOI SAW "SIEGFRIED"

TOLSTOI and Wagner had nothing in common, and the great Russian was merciless in his criticisms of the equally great German. Here is an account of a performance of "Siegfried" taken from Tolstoi's "What is Art?"

"When I arrived, an actor in tight-fitting breeches was seated before an object that was meant to represent an anvil. He wore a wig and a false beard; his white and manicured hands had nothing of the workman about them; and his easy air, prominent belly, and flabby muscles readily betrayed the actor. With an absurd hammer he struck—as no one else would strike—a fantastic-looking sword-blade. One guessed he was a dwarf, because when he walked he bent his legs at the knees. He cried out a great deal, and opened his mouth in a queer fashion. The orchestra also emitted peculiar noises like several beginnings that had nothing to do with one another. Then another actor appeared with a horn in his belt, leading a man dressed up as a bear, who walked on all-fours. He let loose the bear on the dwarf, who ran away, but forgot to bend his knees this time. The actor with the human face represented the hero, *Siegfried*. He cried out for a long time, and the dwarf replied in the same way. Then a traveller arrived—the god *Wotan*. He had a wig, too; and, settling himself with his spear, in a silly attitude, he told *Mime* all about things he already knew, but of which the audience was ignorant. Then Siegfried seized some bits that were supposed to represent pieces of a sword, and sang: 'Heaho, heaho, hoho. Hoheo, haho, haho, hoho!' And that was the end of the first act."

"The majority of musicians nowadays expect a maximum of fame from a minimum of effort."

—*Musical News and Herald.*

MUSICAL PARIS

THOUGH written before the war, when all things were different, Romain Rolland's "Musicians of Today" gives a vivid word-picture of the part Paris plays in modern musical art, that is still fundamentally true:

"The nature of Paris is so complex and unstable that one feels it is presumptous to try to define it. It is a city so highly-strung, so ingrained with fickelness, and so changeable in its tastes, that a book which truly describes it at the moment it is written is no longer accurate by the time it is published. And then, there is not one Paris only; there are two or three Parises—fashionable Paris, middle-class Paris, intellectual Paris, vulgar Paris—all living side by side, but intermingling very little. If you do not know the little towns within the great Town, you cannot know the strong and often inconsistent life of this great organism as a whole.

"If one wishes to get an idea of the musical life of Paris, one must take into account the variety of its centres and the perpetual flow of its thought—a thought which never stops, but is always overshooting the goal for which it seemed bound. This incessant change of opinion is scornfully called 'fashion' by the foreigner. And there is, without doubt, in the artistic aristocracy of Paris, as in all great towns, a herd of idle people on the watch for new fashions—in art, as well as in dress—who wish to single out certain of them for no serious reason at all. But in spite of their pretensions, they have only an infinitesimal share in the changes of artistic taste. The origin of these changes is in the Parisian brain itself—a brain that is quick and feverish, always working, greedy of knowledge, easily tired, grasping today the splendors of a work, seeing tomorrow its defects, building up reputations as rapidly as it pulls them down, and yet, in spite of all its apparent caprices, always logical and sincere."

Keeping Your Piano in the Best Possible Condition

By STEPHEN CZUKOR

The Author of this Article has been Connected with a Leading Pianoforte Manufacturer for Many Years

I SHALL TRY in the next few minutes to tell you just exactly how to take care of your piano.

As we all know, climatic conditions play havoc with any sort of musical instruments, especially so with a piano. The average piano owner is always in doubt as to just exactly what to do during the different seasons of the year; whether to keep the piano open, keep the piano closed, what to polish it with, etc. The majority of piano owners pay no attention to their piano for several reasons, some through ignorance and others through carelessness.

When you purchase a car, you buy it with the full knowledge that service and up-keep is absolutely essential. When you buy your piano and after you have had your free tuning and polishing, unless you are a musician using the piano constantly, you neglect attention to your piano. This is one of the reasons many people are dissatisfied with their piano. During the Spring when we have cold and wet weather, you open your windows without any regard to the consequences upon your instrument. During the summer, the windows are naturally open. Should a squall or rainstorm happen along, you close your windows and as soon as it is over you open them, and all the moisture and dampness that is caused by the rising vapor swell the keys, rust the strings and do untold damage. But, of course, many people go away during the summer and say "Well, our piano needs no attention, because we do not use it."

Send for a Good Tuner

IN THE FALL you are busy arranging your home and quite likely wait until the heat is turned on. Then you send for a tuner. If he is a good, reliable and thorough man and understands repairing, he will tell you just what is wrong with the piano. If he is just merely a tuner, he will simply tune the piano, collect his fee and you will be no wiser as to the condition of your piano. In many cases a good reliable man tells you about the condition of your instrument and the answer he gets is, "Oh, it is good enough, I only have the children study on it."

This goes on year after year when the children have learned to play really well, they'll start to complain about the piano. You again call your tuner in and he will probably tell you it will cost you anywhere from $40 to $80 to repair the piano, whereupon you ask for smelling-salts. For this is what you say, "Why, I have taken the best of care of this piano, and had it tuned regularly and I don't see why there should be so much trouble with it." Then you call another tuner. This man immediately realizes that you know nothing about a piano and says, "Oh, I can fix this piano up for about $15 or $20." As a rule this is the man who gets the job and when he is through with it, the piano is no better and at times worse than when started. But your mental condition does not permit you to admit this until two or three weeks after the work has been done.

To avoid this sort of thing call up some reliable concern who specialize in this sort of work or better still let the concern from whom you have purchased your piano do the work, for they have more interest in the instrument they manufacture or sell than anybody else.

Spring Cleaning for Your Piano

You have a spring cleaning in your home and you take down your draperies, your curtains, pick up your rugs, dust the furniture, in fact you do everything possible to make your home clean, but you give absolutely no thought to the piano. This piece of furniture, as some people term it, requires more attention than anything else in the house; not only from a view point of being clean, but also from the investment point of view. You may buy a new rug for $100, a new chair or curtain for $15 or $20, but you cannot buy a real good piano for many times that sum.

Cleaning the Piano

AFTER you have your spring cleaning, call in your piano man and have him clean the inside of your piano thoroughly so that when the summer months come along and bring with them the moths, they should not have an opportunity of eating the delicate felts inside of the instruments.

There are many opinions as to just exactly what to do in order to keep the ivory keys from turning yellow. We all know that ivory turns yellow with age, but there is a way of retarding it by giving them careful and constant attention. The fallboard of the piano, or the front piece which covers the keys, should be kept open at all times, except when sweeping or dusting, at night and during rainy weather. A great amount of uric acid exudes through the finger tips and when this is permitted to stay on the keys it gradually turns them yellow. The best way to wash ivory keys is to use alcohol, wood alcohol preferably. Take a small piece of rag on the tip of your index finger and just moisten it the least bit, taking great care not to touch any of the black keys or any of the varnished surface of the piano. Another way to help keep the ivories white is to purchase a piece of good quality felt, the length of the keyboard. This is best when it is white, as the dye of any other color may be injurious unless it is of exceptionally fine quality.

Some apartments are very damp and while you may not feel it physically, the piano being very delicate, shows it by having a bluish hue over the varnish work constantly. Dampness in the apartment will also take immediate effect upon the steel strings and cause a great deal of corrosion. A good way to prevent the strings from rusting is to place about one half pound of unslacked lime in the bottom of the piano, when it is a grand piano you may place one quarter of a pound in the back of the plate and one quarter of a pound on the plate on the righthand side of the piano.

Never put anything on the sounding board, as this will cause a buzz or jingling sound, or possibly muffle the tone.

Polishing the Piano

THERE are many chemical preparations on the market for the purpose of polishing furniture and also recommended for pianos. These polishes, while they really put a gloss on the instrument, in the end do untold damage to the delicate varnish work. To recommend anyone of these would be a rather difficult thing, but a simple and inexpensive polish that anyone can use, is ⅞ lemon oil and ⅛ turpentine. This is for high polished surfaces. For dull finish or semi-gloss finish ⅔ crude oil and ⅓ turpentine. The process is as follows:

Take a small piece of cheese-cloth and apply this oil sparingly. Take about one yard of cheese-cloth and wipe the oil off until it is thoroughly dry. Whenever purchasing cheese-cloth try and get the very best. This should not cost any more than 12 cents or 15 cents a yard. Always rinse out the cheese-cloth in lukewarm suds in order to remove the starch therefrom. When through polishing the piano, the cheese-cloth may be washed and used several times. Never leave oil soaked rags in the closets as the lack of oxygen may cause spontaneous combustion. Many fires start from unknown origin that can be traced to these kitchen closets where you have old oil soaked rags laying around from time to time.

Preserve This Article

Here is an article by a real piano maker. It is one of the very best of its kind we have ever read. It should be preserved by ETUDE readers for future reference. A cheap piano is always an expensive investment. A fine piano may become likewise if you do not take care of it. The article is reprinted from THE MUSICAL ADVANCE, by permission of that publication.

Just to give you an idea of how some people neglect their pianos through sheer ignorance; not ignorance through lack of education, but through ignorance of not knowing just exactly what to do.

Not Tuned in Eighteen Years

WHILE TRAVELLING through the south some years ago, I had occasion to visit a well-known family. After dinner they requested that I play the piano. When I sat down to play I found that the pitch was over a tone flat. Not only that, the keys went all the way down on the frame and were striking the woodwork. I asked the hostess when she had this piano tuned last, as I saw it was in pretty bad condition. This is the answer I received. "Well, that certainly is very surprising. I have had that piano eighteen years and it has never been tuned and I don't see why it should be giving trouble now."

Now can you imagine, my dear listeners, what would happen to your automobile or any other mechanism if you had given it no attention for eighteen years? Then the hostess remarked, "Well, it is really surprising that you should find any fault with it. Why, everybody that comes here just simply raves about the beautiful tone of the piano." This of course, is the big fault of our so-called friends. They naturally will not come to you and knock your piano for fear of incurring your ill will. It is only in rare occurrences where a person will take the responsible task of telling you that your piano is in a poor condition, and the only person who will really tell you this without hurting your feelings is the piano man. Teachers as a rule know something about a piano. They all know tone quality, but only a few of them really know piano construction.

Whenever there is something wrong with the piano, the teacher immediately suggests a tuning. This gives an opportunity for the piano tuner or repair man to tell you the exact condition your piano is in. Take advantage of his advice and keep your piano in good condition so that you may have plenty of pleasure and good music for many years.

Helpful Piano Rules

NOW LET US go over in detail of the most important features of "How to take care of your piano" properly.

1. Keep your piano open at all times except when sweeping or dusting and at night or during rainy weather.
2. Wash the keys with alcohol, taking care not to touch any of the black keys or varnished surface of the piano. Also keep a strip of felt on the keys.
3. To avoid corrosion of the metal parts place ½ lb. of unslaked lime on the bottom of the piano, when it is a grand piano place ¼ lb. of unslaked lime on the plate.
4. Do not use any of the so-called furniture polishes, but instead take ⅞ lemon oil and ⅛ turpentine, for high polished pianos and ⅔ crude oil and ⅓ turpentine for dull finished pianos. Take a dry piece of cheese-cloth that has been previously rinsed in lukewarm suds and dry thoroughly.
5. Have your piano tuned at least twice a year.
6. Have your piano cleaned every year during your spring cleaning.
7. Make sure that the piano tuner or repair man is really an expert in his line. If in doubt phone your order to the company of whom you have purchased your piano as they are really best qualified to give your instrument the proper attention.

If you keep these points in mind, the average good make piano should last from twenty-five to thirty-five years.

Forward—March

By Sylvia Weinstein

STUDENTS having difficulty in playing marches at the proper tempo may simplify this problem as follows:

Set the metronome at the speed the composition is being played; then leave the piano and march around the room, singing to the beat of the metronome. If this test indicates that the tempo has been incorrect, regulate the metronome to a comfortable march time, and practice the piece with it, at the newly acquired tempo.

THE PRESSER INSTITUTIONS

Men and Women from the Four Hundred Persons Actively Interested in the Monumental Philanthropic, Educational and Business Undertakings Founded by the Late Theodore Presser.



Richard L. Austin,
Chairman of the Board of the Federal Reserve Bank, Philadelphia, Trustee, Presser Foundation



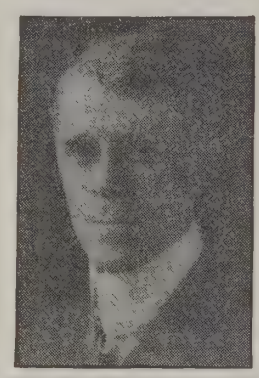
John F. Braun,
Manufacturer, Musician, President of the Philadelphia Art Alliance; Trustee, Presser Foundation



Henry E. Baton,
Construction Engineer, Trustee, Presser Foundation



David W. Banks,
Secretary – Treasurer and Director of Theodore Presser Co. Trustee, Presser Foundation



Russell Duane,
Attorney at Law, Trustee, Presser Foundation.



James Francis Cooke,
President and Trustee of Presser Foundation, President, Theodore Presser Co. Editor, THE ETUDE.



Charles Z. Tryon,
Merchant. Trustee, Presser Foundation



John L. Haney, Ph.D.,
President, Central High School, Philadelphia; Trustee, Presser Foundation; Director, Theodore Presser Co.; Secretary, Home for Retired Music Teachers



George M. Henderson,
Vice-President, United Security Company, Trustee, Presser Foundation



Samuel Woodward,
Vice-President and Treasurer of Philadelphia Savings Fund, Treasurer of Presser Foundation, Vice-President, Theodore Presser Co.



Edwin B. Garrigues,
Manufacturer, Trustee, Presser Foundation, President Presser Home for Retired Music Teachers, Director, Theodore Presser Co.



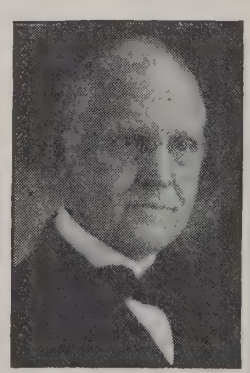
Livingston E. Jones,
President of First National Bank, Philadelphia; Trustee, Presser Foundation



Dr. George Leslie Omwake,
President Ursinus College, Collegeville, Pa., Director, Department of Scholarships, Presser Foundation



Dr. Matthew Reaser,
President, Lindenwood College; President, Wilson College, Founder, Beechwood School; Director, Scholarship Department, Presser Foundation



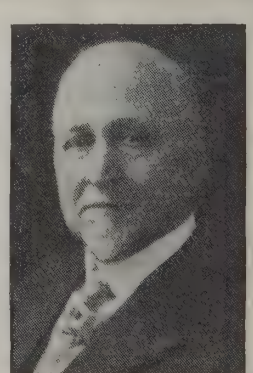
Dr. Robert P. Pell,
President, Converse College, Spartanburg, S.C.; Director, Scholarship Department, Presser Foundation.



Dr. Harlan P. Updegraff,
President, Cornell College, Mount Vernon, Iowa; Director, Scholarship Department, Presser Foundation.



William O. Miller,
Comptroller, University of Pennsylvania, Director, Scholarship Department, Presser Foundation.



Dr. Robert L. Kelly,
Secretary of American Association of Colleges. Director, Scholarship Department, Presser Foundation



Dr. Hollis Dann,
Head of Music Department, New York University; Director, Scholarship Department, Presser Foundation.



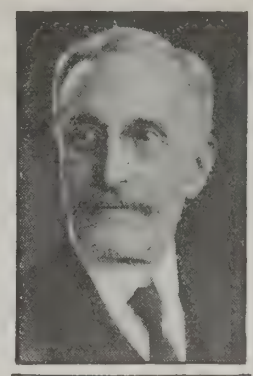
Horatio Connell,
Eminent Concert Singer. Director, Department of Relief for Deserving Musicians, Presser Foundation.



John Grolle,
Director, Philadelphia Settlement Music School, Director, Department of Relief for Deserving Musicians, Presser Foundation



John W. Pommer,
Teacher of Pianoforte. Director, Department of Relief for Deserving Musicians, Presser Foundation.



Louis G. Heinze.
Teacher of Pianoforte. Director, Department of Relief for Deserving Musicians, Presser Foundation



Mrs. Marie K. Zimmerman,
Concert Soprano and Teacher of Singing, Director, Department of Relief for Deserving Musicians, Presser Foundation.



A. Raymond Bishop,
Assistant Trust Officer of the Philadelphia Trust Co., Director, Department of Relief for Deserving Musicians, Presser Foundation.



L. Stauffer Oliver,
Attorney at Law, Director, Department of Relief for Deserving Musicians, Presser Foundation.



Bruce A. Carey.
Director of Music, Girard College. Director, Department of Relief for Deserving Musicians, Presser Foundation.



Mrs. Frederick W. Abbott
Director of the Philadelphia Music League; Director, Presser Home for Retired Music Teachers;



Herman L. Duhring, Jr.,
Architect, Director, Presser Home for Retired Music Teachers



Florence J. Heppe,
Manufacturer and Merchant, Director, Presser Home for Retired Music Teachers



John H. Ingham,
Attorney at Law; Director, Presser Home for Retired Music Teachers.



Mrs. Grace Welsh Piper,
Teacher of Singing, Director, Presser Home for Retired Music Teachers



Mrs. Percival Tattersfield,
Philanthropist, Director, Presser Home for Retired Music Teachers



Dr. George Wheeler,
Assistant Superintendent of Education, City of Philadelphia, Director, Presser Home for Retired Music Teachers



John E. Thomas,
Executive Secretary, Presser Foundation



Preston Ware Orem,
Music Critic for Twenty-five Years and Member of Advisory Board, Theodore Presser Co., Director, Department of Scholarships, Presser Foundation



Henry B. MacCoy,
Director of Sales and Member of Advisory Board, Theodore Presser Co.



John Y. Blaetz,
Manager of Retail Department and Member of Advisory Board, Theodore Presser Co.



John W. Drain,
Assistant to the President, Manager of Publicity and Advertising Departments, Member of Advisory Board, Theodore Presser Co.

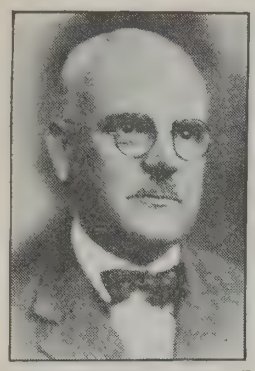


Paul Lackenbacher,
Circulation Manager of THE ETUDE, Member of Advisory Board. Theodore Presser Co.



John J. A. Kane,
Manager of Trade Department, Traveling Representative Member of Advisory Board, Theodore Presser Co.

Continued on Next Page



James Rawlinson,
Head of Bookkeeping Department, Member of Advisory Board,
Theodore Presser Co.



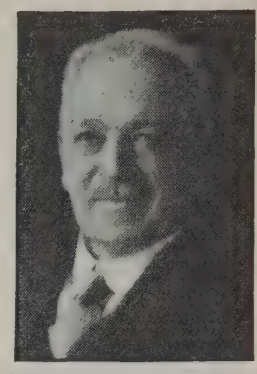
Mrs. S. D. McCallie,
Manager of Cashier's Department and Member of Advisory Board,
Theodore Presser Co.



Robert McKinley,
Superintendent of Buildings, Manager of Charge Department and Member of Advisory Board,
Theodore Presser Co.



Edward Ellsworth Hipsher, A.R.A.M.,
Assistant Editor,
THE ETUDE.



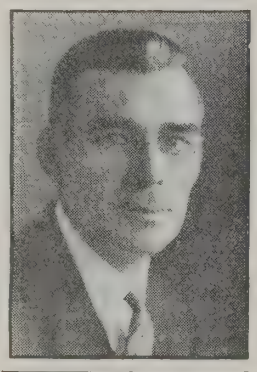
Frederic L. Hatch,
Assistant Music Critic,
Theodore Presser Co.



William M. Felton,
Assistant Music Critic,
Theodore Presser Co.



Wm. S. Nortenheim,
Art Manager,
Theodore Presser Co.



Daniel J. Shields,
Traveling Representative,
Theodore Presser Co.



Milton G. Wood,
Traveling Representative,
Theodore Presser Co.



Wm. D. Shaw,
Traveling Representative,
Theodore Presser Co.



Frederick W. Beck,
Member of the XXV Club,
36 Years Service,
Theodore Presser Co.



Emma N. White,
Member of the XXV Club,
34 Years Service,
Theodore Presser Co.



William E. C. Howard,
Member of the XXV Club,
33 Years Service,
Theodore Presser Co.



William F. Groff,
Member of the XXV Club,
31 Years Service,
Theodore Presser Co.



Henry Hessel,
Manager of Publication Printing and Engraving Department, Member of the XXV Club, 30 Years Service,
Theodore Presser Co.



Kenneth D. Walker,
Member of the XXV Club,
28 Years Service,
Theodore Presser Co.



Lillian V. Mattern,
Member of the XXV Club,
28 Years Service,
Theodore Presser Co.



Henry R. Doherty,
Member of the XXV Club,
28 Years Service,
Theodore Presser Co.



J. Bernard Overbeck,
Member of the XXV Club,
27 Years Service,
Theodore Presser Co.



Joseph L. Lupton,
Member of the XXV Club,
27 Years Service,
Theodore Presser Co.



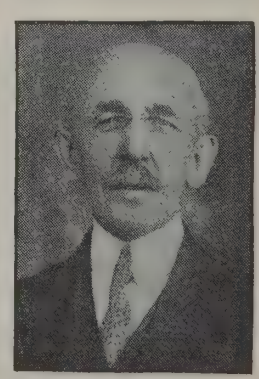
William E. Lamson,
Member of the XXV Club,
26 Years Service,
Theodore Presser Co.



Florence E. Rheiner,
Member of the XXV Club,
25 Years Service,
Theodore Presser Co.



Harry F. Gotthold,
Member of the XXV Club,
25 Years Service,
Theodore Presser Co.



James R. Bowen,
Member of the XXV Club,
25 Years Service,
Theodore Presser Co.

A MERRY LILT

To be played rather briskly and in good humor. Grade 3.

GEORGE DUDLEY MARTIN

Moderato M.M. ♩ = 108

a tempo

rall.

1st time only

last time only

Fine

scherz.

D.C.

Copyright 1925 by Theo. Presser Co.

British Copyright secured

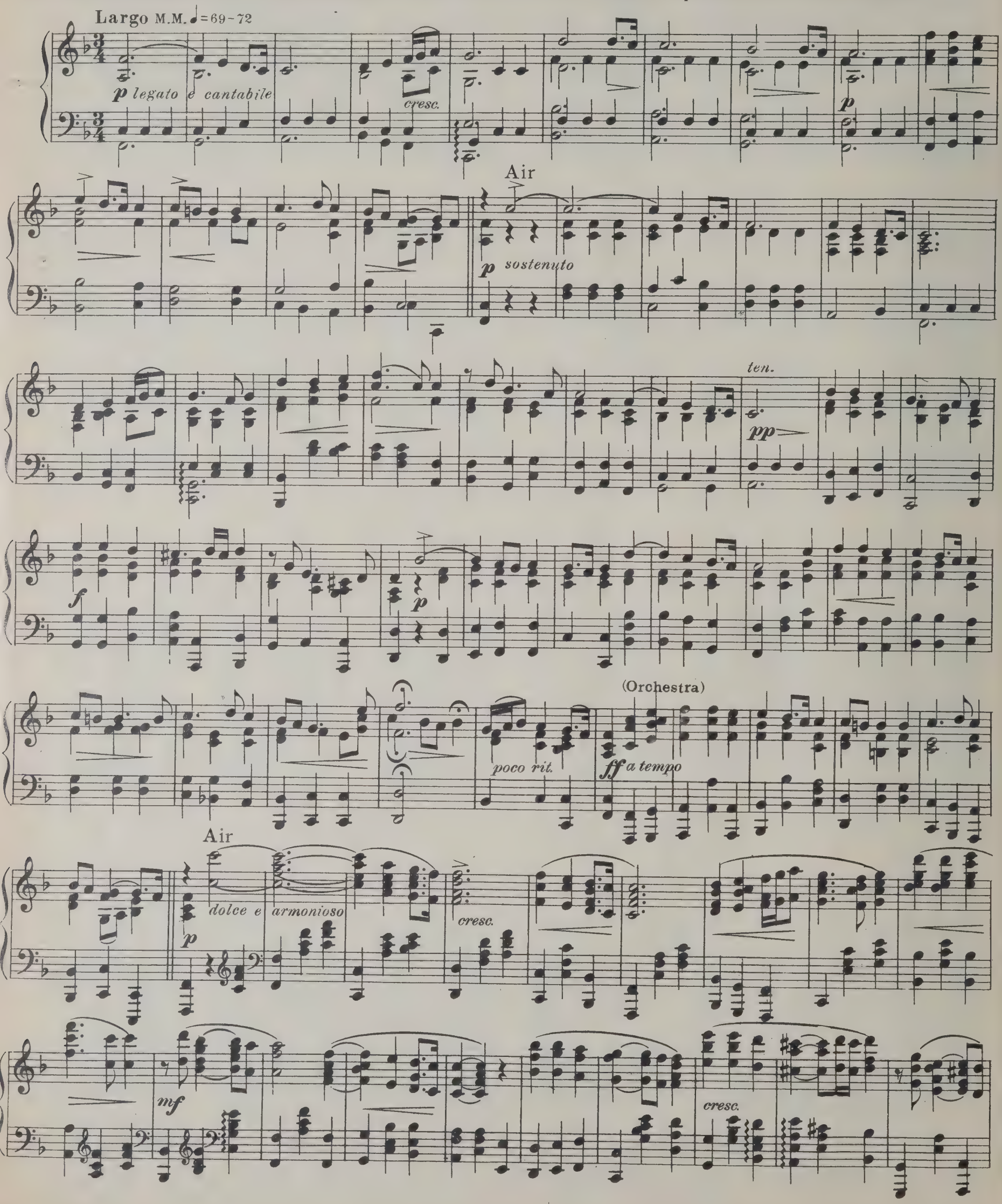
THE CELEBRATED LARGO

Arranged by Theo. Presser

Aria from the "Opera of Xerxes"

G.F. HANDEL

Mr. Presser was a great admirer of the works of Bach and Handel. The arrangement of this number in particular was to him a veritable labor of love.



(Orchestra)

molto allarg.

SARABANDE

From Sixth Sonata for Violoncello in D Major

J.S. BACH

Arranged by Theo. Presser

A favorite number with Mr. Presser.

Lento M.M. ♩=72

p espressivo

cresc.

p dolce

cresc.

dim.

mf

poco cre - scen - do al

f

p dolce

mf

pp

cresc.

f

p

dim.

pp

POLONAISE JOYEUSE

In the orchestral manner. To be played brilliantly and with firm accentuation.

SECONDO

RICH. KRENTZLIN, Op. 113

Con brio M.M. ♩=108

f *sfz* *p* *f*

ff *sfz* *p*

mf *p* *p* *cresc.* *f*

sfz *p* *f*

ff *cresc. molto* *ff* *sfz Fine*

tranquillo

f *rit.*

p a tempo *f*

Copyright 1925 by Theo. Presser Co.

International Copyright secured

POLONAISE JOYEUSE

RICH. KRENTZLIN, Op. 113

PRIMO

Con brio M.M. ♩= 108

f *sf* *p* *f*

ff *p*

mf *p* *p* *cresc.*

f *sf* *p* *f*

cresc. molto *ff* *Fine*

tranquillo

p dolce *f*

p a tempo *mf*

energico e vivo

f

sf *p*

cresc. molto

f

f tranquillo

D.C.

VALSE

Moderato M.M. ♩=104

SECONDO

R. SCHUMANN, Op. 124, No. 10

mf

f

f

ff

f

ff

mf

Copyright 1925 by Theo. Presser Co.

energico e vivo PRIMO

sf *p* *cresc. molto* *f* *rit.* D.C.

VALSE

PRIMO

R. SCHUMANN, Op. 124, No. 10

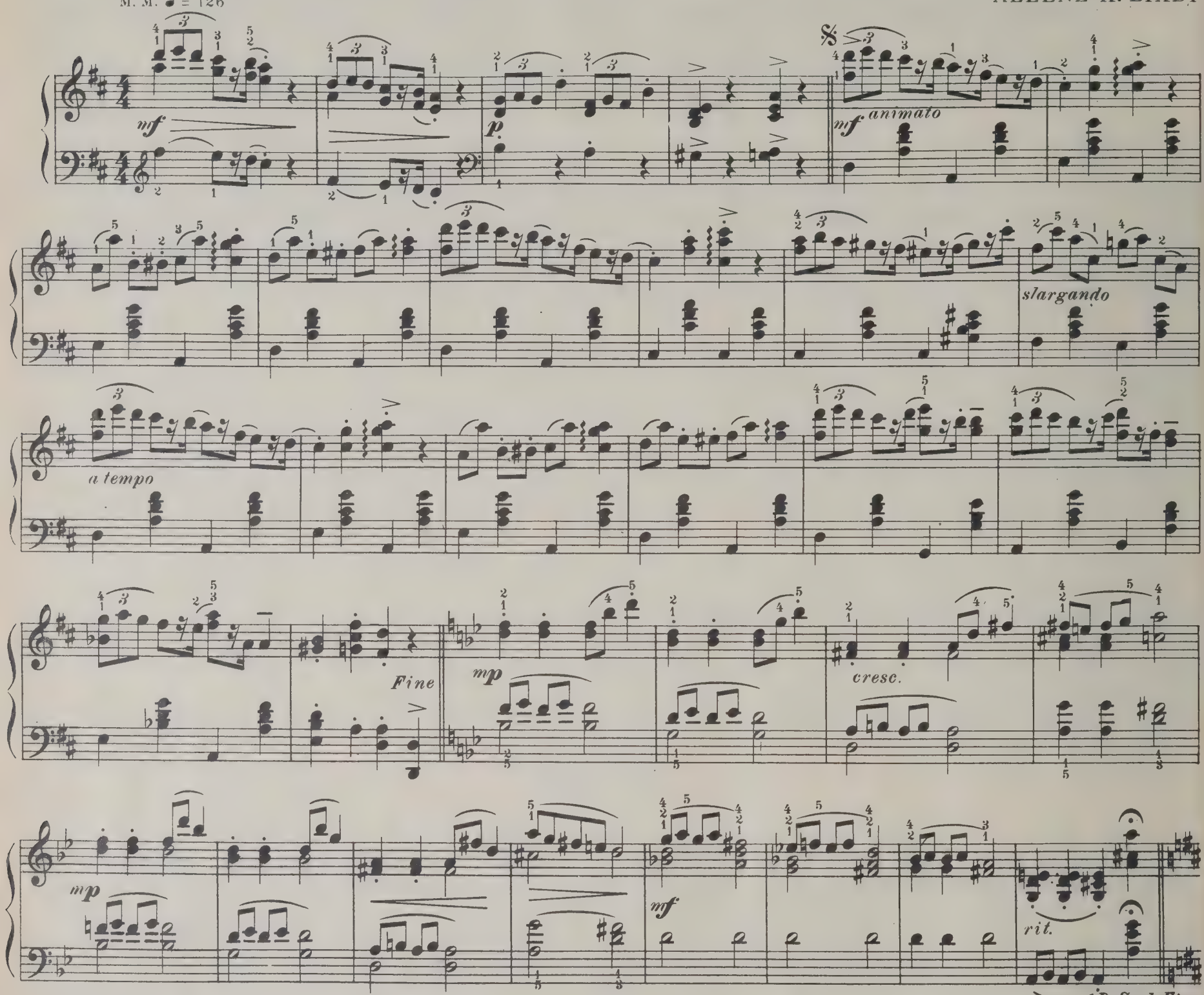
Moderato M. M. ♩=104

mf *f* *ff* *f* *ff* *mf* *f* *ff*

QUIPS AND QUIRKS

A valuable study in rhythm, but very attractive musically. Note carefully the various time values. Grade 3.

ALLENE K. BIXBY



Copyright 1925 by Theo. Presser Co.
British Copyright secured

GYPSY DANCE

Quick and delicate finger work, with snappiness of rhythm. Grade 2½.

FRANCES TERRY

Copyright 1925 by Theo. Presser Co.
British Copyright secured

grazioso

p

f

poco rit.

a tempo

mf

f

mf

cresc.

f

risoluto

mf

p

mf

pp

MARCH OF THE CLASSES

M. L. PRESTON

Suitable for indoor marching, calisthenics and the like. Play in steady time, four steps to the measure. Grade 3.

Tempo di Marcia M. M. ♩ = 108

mf

Fine

f

cresc.

mf

D.C.

Copyright 1925 by Theo. Presser Co.

British Copyright secured

JACK IN THE BOX

Lyrics by Mort Eiseman

A jolly little recreation piece, which may be used as a musical recitation by reading the given text, using the Piano part as an accompaniment. Grade 3.

Allegretto M. M. ♩=108

WALTER C. SIMON

1 A - mid a heap of toys with-out one bit of noise Sat a sweet, quite pe-tite miss, And her eight years seemed so wise
2 But while she list-en'd to words that Jack said were true She heard her moth-er dear call And she heard some ti - ny sighs

as she im - pro-vised Dreams a - bout Toy-land bliss Just then a Jack - in - box by her side sprang
as she rubbed her eyes For this would end it all Yet she must not in - voke Jack's dis - like for

from his mys-tic do - main And with three bow-ing knocks to Miss Gold-ie Locks said he'd not re - main.
she must keep his es - teem Just then the spell was broke so when she a - woke She found all a dream.

Fine

"Can't wait! Be late! I'm in such a hur - ry" Jack said half an - noyed "Just so! Must go!

Real - ly I can't tar - ry Ho! the Land of Toys;" And then he asked her would she go with him to

lands of strang-ness on the sun's big rim; Where streets are paved with layers of glitt-'ring gold, it was no whim. So

'cross the lands of earth They both romped, filled with mirth, Hap-pi-ly their great glee seemed, For they both were much con-tent

While on pleas-ure bent seek - ing joys that she dreamed. They skipped thru fair - y tales mag - ic - ly, the

Copyright 1925 by Theo. Presser Co.

British Copyright secured

stor-ies that she had read,— And from cares they did flee so that hap-pi-ly To the Jack she said:

"Jack Box, Jack Box, All the world is bright and mer-ry; Jack Box, Jack Box, No one here is quite con-tra-ry;

I do not know Life is al-ways gay"—'Cause that was not so; He then had to say:

"Girl-ie, Girl-ie, Life takes on so man-y guis-es, Girl-ie, Girl-ie, It is full of queer sur-pris-es,

Life you may find like a rose in hue,— But in your own mind You make dreams come true.— *D.C.al Fine*

A HAYRIDE PARTY

Attention must be given the interlocking passages in measures 7 and 15. Finger them as indicated. They should be executed just as smoothly as though played by a single hand.

Allegretto M.M. ♩=108

L. RENK

mf *f* *dim.* *mf* *cresc.* *Fine* *f* *cresc.* *molto* *dim.* *rit.* *D.C.*

Copyright 1925 by Theo Presser Co.

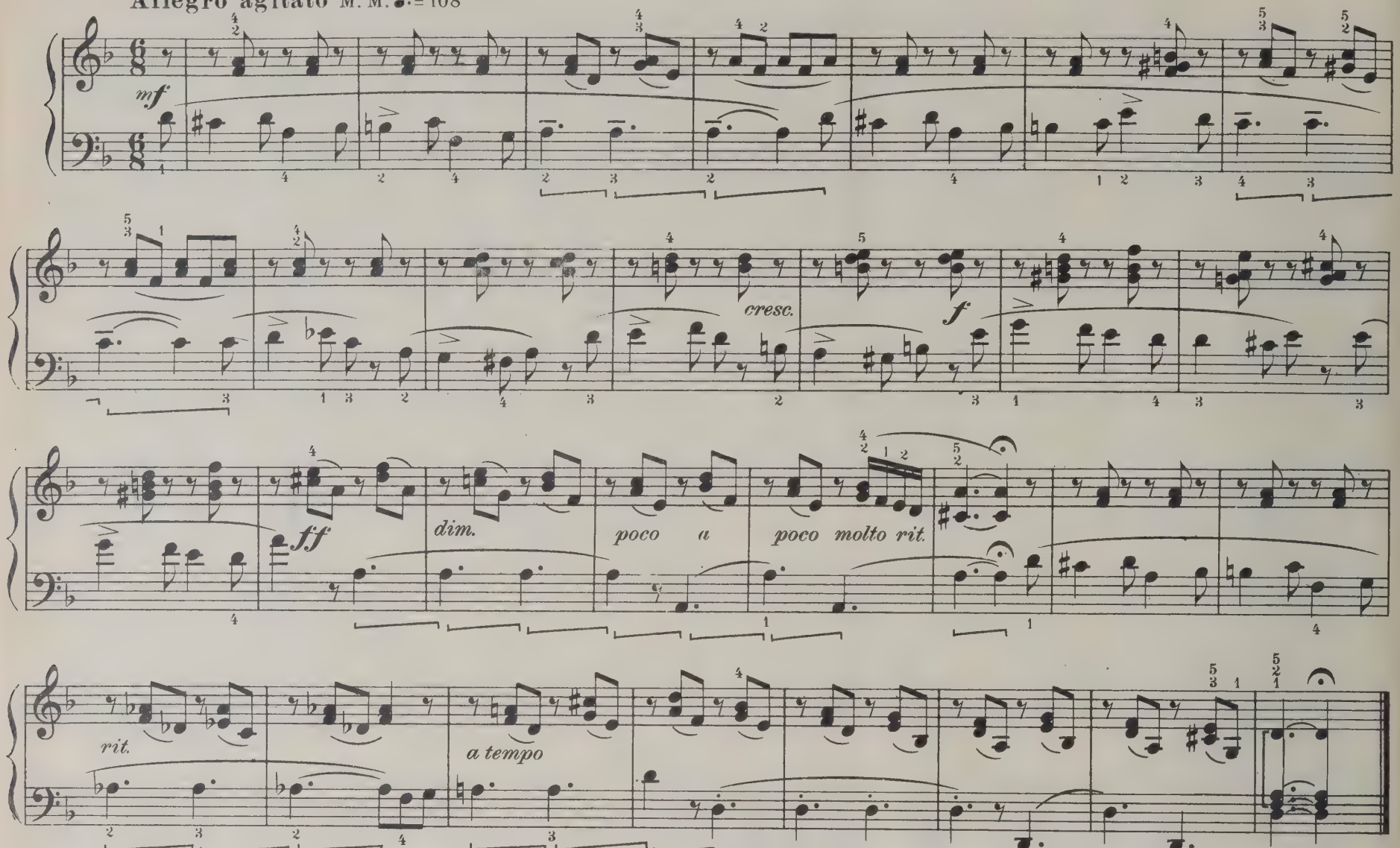
British Copyright secured

SONG OF THE CELLO

CARL A. PREYER

An expressive melody, in what may be termed the "baritone register" of the piano. To be played with warmth and feeling. Grade 2½.

Allegro agitato M. M. ♩.= 108



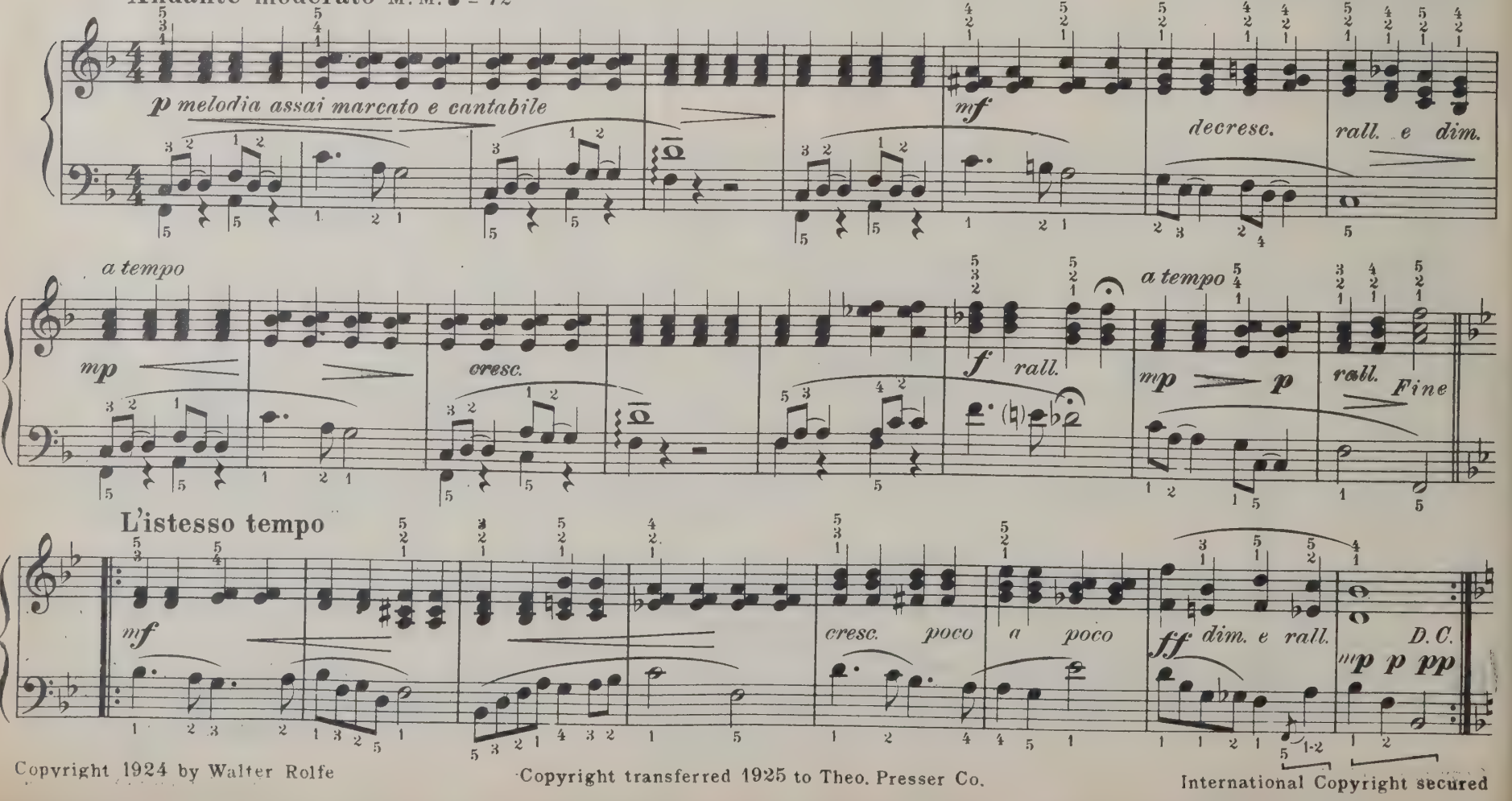
Copyright 1925 by Theo. Presser Co.
British Copyright secured

MEMORIES

A miniature *song without words*. Play very smoothly, in sustained style. Grade 3.

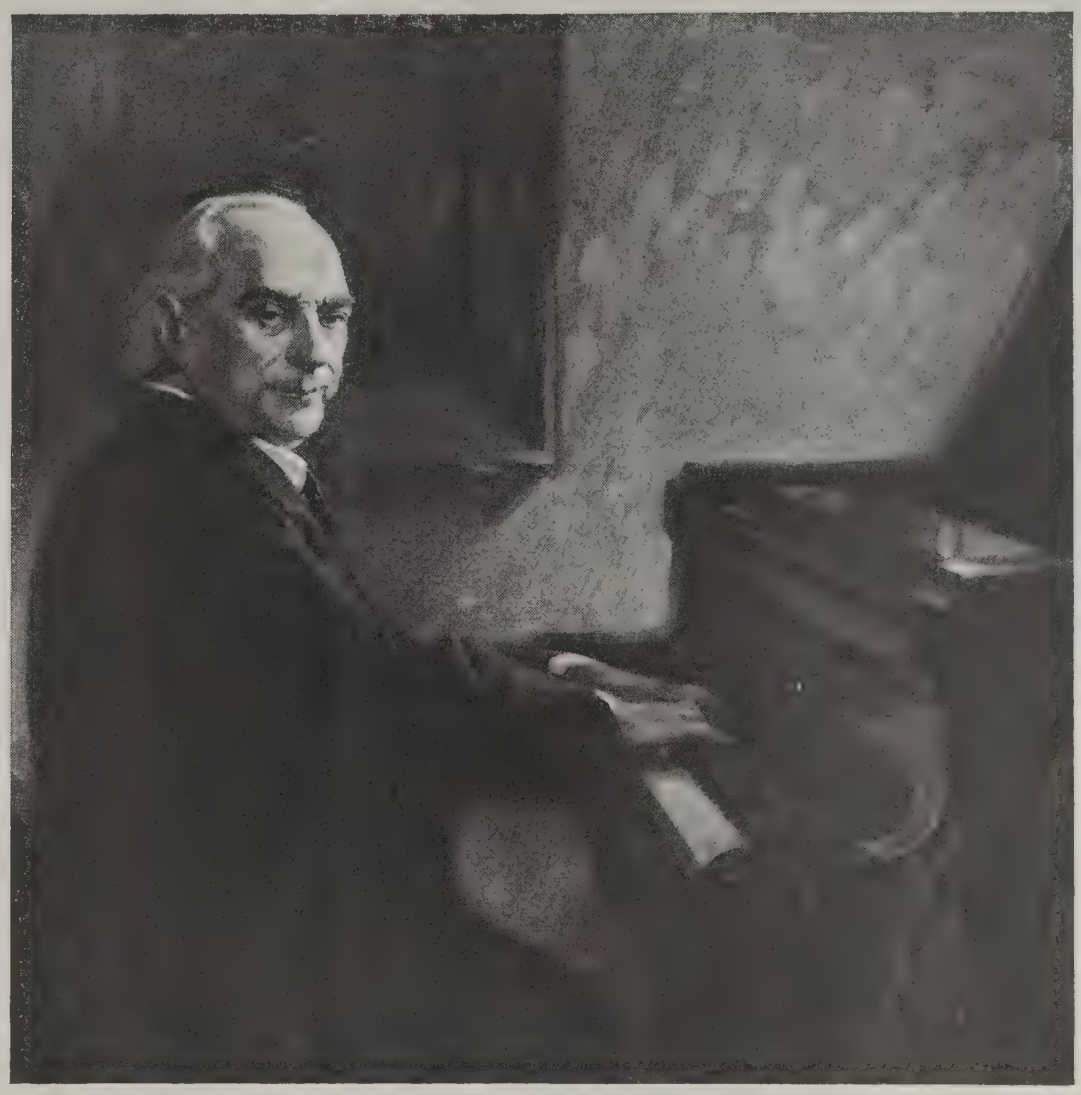
WALTER ROLFE

Andante moderato M. M. ♩ = 72



Copyright 1924 by Walter Rolfe
Copyright transferred 1925 to Theo. Presser Co.
International Copyright secured

CHOOSE YOUR PIANO AS THE ARTISTS DO



FOR A GENERATION DE PACHMANN HAS USED THE

Baldwin



"THE BALDWIN responds, like a human being, to every mood. It sings joyfully when I feel like singing. It cries when I feel like crying," exclaims *VLADIMIR DE PACHMANN*, great interpreter of Chopin, unrivalled lyric pianist.

For its enduring purity and resonance, for its perfect concord of tone and action, the *Baldwin* is the choice of exacting musicians the world over—on the concert stage and in the home.

A SUGGESTION

Choose YOUR piano as the artists do. The book, "How Artists Choose Their Pianos," will help you in selecting the instrument for your home. We will be glad to send you a copy free. Address

THE BALDWIN PIANO CO.
CINCINNATI, OHIO

In any *Baldwin* you will find a new revelation of your musical dreams. Visit the Baldwin dealer near you.

BALDWIN Uprights, $850 and up; Grands, $1400 and up; Reproducing Models, $1850 and up.

Convenient payments if desired.

NOW!
—on Exhibition
Hear it!
—All Brunswick Dealers

We'v
P

to bring you the most wonderfu

The Brunsw

The FIRST purely electrical reproducing instrument

Now On Exhibition

PANATROPE—The joint achievement of the Four World Leaders in musical and electrical acoustics—The Radio Corporation of America, The General Electric Co., The Westinghouse Electric & Mfg. Co., and Brunswick.

ELECTRICITY, the force that has changed civilization; that has captured the hidden tones of melody from the air; that has given man light, transportation and power; the force on which the greatest age of human progress is largely built; has now been harnessed to bring you music incomparably different, wondrously beautiful, gloriously inspiring, without parallel in musical history.

This achievement is the result of the joint effort of four of the world's leading electrical and acoustical laboratories—The Radio Corporation of America, The General Electric Co., The Westinghouse Electric & Mfg. Co., and Brunswick. Only so imposing an effort could have achieved so inspiring a result.

Thousands have waited to hear this remarkable instrument . . . *and now it is actually here!* You just must hear this epoch-making Panatrope, which has commanded front-page attention for weeks in the great metropolitan newspapers of the United States.

The world's first electrical reproducing musical instrument

It is the FIRST purely electrical reproducing instrument as yet known to the world. *There is no other like it.* It is rated by world's musical authorities, critics and publicists the most remarkable musical instrument known to man.

Compare any musical reproducing instrument you have ever heard, no

THE BRUNSWICK-BALKE-COLLEN

Manufacturers • Establ

Harnessed the
ower of Electricity

music the world has ever heard

ck Panatrope

wn—the most remarkable of all musical achievements

matter how impressive that instrument may seem, and the Panatrope will excel it in every standard of musical perfection.

Weigh any musical entertainment for the home that you have ever known against it . . . and in fairness you will say this instrument is far beyond even the imagination of yesterday.

It is an electrical achievement. All future reproducing instruments must come to this principle . . . this electrical principle . . . to survive. All music will be weighed against it.

In fairness to yourself, buy no reproducing musical instrument without first hearing the Brunswick Panatrope. For what you buy today . . . regardless of how wonderful it may seem to you . . . may fall obsolete tomorrow before this amazing instrument.

Your favorite music dealer has the Panatrope on display. Right through the day—every day—he is demonstrating it. It will prove a revelation to you. You really can not afford to miss it. It will take but a few minutes of your time. Truly the Brunswick Panatrope marks a new era in musical history.

Now Being Demonstrated

The Sign of Musical Prestige

Brunswick

CO., CHICAGO, ILL.
45

Pianologues and Musical Recitations

Many Elocutionists, Pianists and Singers Enjoy Great Success in the use of Recitations with Pianologue Accompaniments as Novelties on the Entertainment or Recital Programs. Here are a number of such Offerings including the Humorous, Characteristic, Dramatic and Sacred. Some few of these are Songs Adaptable to use as Pianologues.

Now is the Time to Work Up Novelties for Spring Programs

Cuddles
By Clay Smith
Catalog No. 19743 Price, 30c

The audience gets keyed up to an interesting love story only to laugh at their own disappointment in the identity of "Cuddles."

Fishin'
By Clay Smith
Catalog No. 19744 Price, 35c

A cunning tale of three Fishers, one being Cupid. The audience will laugh, but there will be some cynics in it who will question as to who did the angling.

Was, But Isn't
By De Loss Smith
Catalog No. 18925 Price, 35c

The futility of racing at right angles to an express train is briefly expounded in this clever little encore recitation. The simple, but nevertheless effective, piano accompaniment completes the mental picture created by the verse.

Ol' Man Conshunce
By Jessie L. Pease
Catalog No. 18811 Price, 60c

The "bogie-man" of all evil-doers is discussed and his mysterious power over the human mind is fully described. May be used as a dialect recitation or as an encore song for alto or bass voice.

A Home Run
By De Loss Smith
Catalog No. 18924 Price 35c

Thrilling ninth inning in the ball game, a home run needed to win. Of course, Our Hero is at bat. Unlike "Casey" of immortal fame, however, he accomplishes this sensational feat. This phenomenon is succinctly explained in the very last line.

Toy Shop Heroes
By H. Wakefield Smith
Catalog No. 18545 Price, 60c

Love finds heroes in a toy shop as well as in palaces of the mighty. The tragic fate of the tall tin soldier and wee French doll are here related with the assistance of a quaintly descriptive piano accompaniment.

Crossing the Bar
By W. H. Neidlinger
Catalog No. 12533 Price, 60c

Tennyson's immortal lyric is most appropriate for a quiet reading or recitation and will prove a splendid contrast to a heavy dramatic number.

The Dachshund
By Thurlow Lieurance
Catalog No. 13176 Price, 30c

A very short poem describing a very long subject.

Daddy
By A. H. Behrend
Catalog No. 13484 Price, 35c

This beautiful old English song of Mary Mark Lemon's, set to music by A. H. Behrend, is an excellent subject for a recitation.

A Fable
By I. Oliver
Catalog No. 13515 Price, 30c

A conversation between two of our most domesticated animals and the "hired man" discloses some quaint philosophy on the part of the latter, who preaches the doctrine of contentment in a rather humorous manner.

A Wise Bird
By Thurlow Lieurance
Catlog No. 17054 Price, 30c

Not the owl, as one might suppose, but the woodpecker is eulogized herein for extraordinary intelligence.

A Dear Little Goose
By August Halter
Catalog No. 19980 Price, 35c

Here is a darling little girl soliloquizing on her future years, even reconciling herself to growing a little fat.

De Hoot Owl
By Shirley Dean Nevin
Catalog No. 19884 Price, 30c

A delightful dialect number, giving a little philosophy in a quaint comparison. The conceits of the Hoot Owl and the Whip-poor-will as shown in their discussion certainly are equalled in the vanities of men.

A Good Girl
By Mildred Adair
Catalog No. 18277 Price, 30c

The story of a maiden who eschewed even the mildest forms of dissipation. Proudly she reiterates, "I don't" when each vice is suggested. The climax in the last line is sure to "get a laugh" from the audience.

Retribution
By De Loss Smith
Catalog No. 18923 Price, 35c

Wherein the "fresh" clerk's audacious proposal is accented by the fair young maid—to his ultimate chagrin. This number is also suited for use as an encore song for medium or high voice.

Ain't You Got Me?
By E. R. Kroeger
Catalog No. 14337 Price, 60c

A cute little colored dialect number with a quaint touch of pathos.

April First
By Thurlow Lieurance
Catalog No. 13188 Price, 30c

Will "catch" the audience every time.

The Boston Cats
By Edgar A. P. Newcomb
Catalog No. 5412 Price, 40c

A musical feline abandons his concert tour to live the life of a gentleman of leisure. All art (?) has its recompense.

Fair Warning
By Jessie L. Pease
Catalog No. 16594 Price, 50c

A small boy "tired of being bossed" asserts his independence, and gives "fair warning" to everything and everybody. The dire threats he utters are very serious—to him.

Food for Gossip and The Loyalty of Men
By Walter Howe Jones
Catalog No. 17146 Price, 40c

Two recitations to the same musical setting; the first about a little girl who is familiar with the failing of her sex, the second illustrating the fidelity of male beings to one of their number when marital storms threaten.

The Foolish Little Maiden
By Carlos Troyer
Catalog No. 3509 Price, 40c

A vain little maiden receives quite a shock when she enters the church on Sunday morn, late, as usual, and hears the choir sing, "Hallelujah," which she mistakes for "Hardly knew you."

The Lord is My Shepherd
By Phyllis Fergus
Catalog No. 22525 Price, 30c

This gives a most acceptable musical background to a reading of the 23rd Psalm.

Kids
By Phyllis Fergus
Catalog No. 22747 Price, 30c

Just as cute and as humorous a little child story poem as one can imagine. Even old "Scrooge" before his Christmas Eve experiences would have been mellowed by this number.

The Night After Christmas
By Frieda Peycke
Catalog No. 18366 Price, 50c

A cute recitation for "Kiddies" or "grown-up" in which the scene of desolation following Christmas Day is depicted. The text was selected from a poem by Mrs. John T. Van Sant in St. Nicholas Magazine.

Cured
By Mildred Adair
Catalog No. 18379 Price, 40c

With the advent of vacation time Willie miraculously recovers from a most mysterious malady that had seriously interferred with his studies and caused him to lose many days during the school term.

The Bow-Legged Boy
By Carlos Troyer
Catalog No. 2861 Price, 40c

A setting of Eugene Fields' well-known poem, written as an encore song, but suitable for use as a recitation.

By the Zuyder Zee
By Louis F. Gottschalk
Catalog No. 4136 Price, 30c

A demure Dutch fishermaiden abandons her occupation at the approach of a bigger "catch."

A Child's Philosophy
By Walter Howe Jones
Catalog No. 17260 Price, 30c

Wherein the young philosopher reaches the conclusion that he must make sacrifices for the future generation.

Foolish Questions
By Deems Taylor
Catalog No. 12816 Price, 50c

Some of the thoughtless, as well as the downright foolish, questions that you hear many times a day are answered in a most effective manner.

George and His Father
By Thurlow Lieurance
Catalog No. 13211 Price, 30c

A very new and very short version of the celebrated cherry tree episode—a version that places the parent in a new light and the son in an uncomfortable position.

The Gipsy Trail
By Tod B. Galloway
Catalog No. 14738 Price, 60c

Judge Galloway's setting of Kipling's lilting Romany lyric has enjoyed most wonderful popularity as a vocal solo, and recently has been used as a musical reading with great success.

The Good Little Boy
By Jessie L. Pease
Catalog No. 13513 Price, 40c

The subject of this sketch has some doubt as to his status, but offers some convincing arguments during his discourse to prove that he is not as black as he is painted.

I Doubt It
By R. Jefferson Hall
Catalog No. 2418 Price, 30c

A monologue by a skeptical coquette. The lines are bright and witty.

I Know a Cave
By Mathilde Bilbro
Catalog No. 17085 Price, 30c

A clever little encore recitation with a suggestion of the ghostly. May also be used as a piano solo.

I Wonder Why?
By Thurlow Lieurance
Catalog No. 13119 Price, 30c

A very short, but effective encore, suitable for a Leap Year Girl.

Katy Did
By Walter Howe Jones
Catalog No. 16291 Price, 40c

Has no reference to the well-known insect. Merely a recitation of the adventures of a young lady who always said she would not, but "Katy did."

King Solomon and King David
By James Francis Cooke
Catalog No. 15420 Price, 30c

May be used as a song or recitation. Enlightens us as to the motive that inspired the literary masterpieces of the above-named gentlemen.

Lissen Ter Dis Story
By Jessie L. Pease
Catalog No. 13514 Price, 40c

A splendid dialect recitation or encore song. Has a descriptive and effective piano accompaniment.

Little Boy Blue
By John Lilley Bratton
Catalog No. 8265 Price, 50c

Among Eugene Fields' charming stories of child life, Little Boy Blue probably has the greatest appeal as a recitation. The musical setting is rhythmically accurate and requires an accompanist of only average ability.

A Man's Song
By Reginald Billin
Catalog No. 14002 Price, 40c

A virile recitation with a spirited musical accompaniment. The poem is short and the musical setting of moderate difficulty.

O Mary, Go and Call the Cattle Home
By C. S. Briggs
Catalog No. 13092 Price, 40c

The composer of the well-known sacred song, "Hold Thou My Hand," has furnished this descriptive setting to Charles Kingsley's beautiful poem, "The Sands o' Dee."

The Morning Call
By Walter Howe Jones
Catalog No. 16290 Price, 40c

"Willum" doesn't pay much attention to mother's call, and even the buckwheat cakes arouse only a passive degree of interest in the young hopeful, but when father calls—!

Woes of a Boy
By Frieda Peycke
Catalog No. 17233 Price, 50c

This little chap has no use for grown-ups and doesn't hesitate to express his opinions.

Mother o' Mine
By Bertha Remick
Catalog No. 6884 Price, 30c

Rudyard Kipling's gripping poem of mother love makes an excellent subject for a short dramatic encore. While this setting was originally written as a vocal solo, it may be used for a pianologue or a musical recitation with good effect.

Nuthin' but You
By Jessie L. Pease
Catalog No. 17523 Price, 30c

An amorous negro dialect number in philosophical vein, by a very successful writer of humorous songs of a type suitable for use as encores or musical recitations.

Of Course She Didn't
By Geo. Lowell Tracy
Catalog No. 6557 Price, 30c

Offered such an opportunity, few maidens would. Suitable for an encore song or musical recitation.

Paying More for It
By Thurlow Lieurance
Catalog No. 17053 Price, 30c

Two short parodies on the ancient Mother Goose rhyme about "the old woman who lived in a shoe," in which it is shown that the high cost of everything has effected some remarkable changes in living conditions.

The Peanut Vendor
By Geo. L. Spaulding
Catalog No. 17364 Price, 30c

A unique little pianologue relating the rise of an humble street merchant through the use of meagre musical talent such as a fair voice and the ability to whistle.

Peer Gynt
By Edv. Greig
Price, 10c

A condensed version of Ibsen's world-famous drama, to be used as a musical reading with the music of Edv. Greig. A very effective dramatic recitation.

Predicaments
By Thurlow Lieurance
Catalog No. 13984 Price, 40c

A musical monologue in three very short parts, describing in turn a funeral idiosyncrasy, the contrariness of the world and the doctrine of good cheer. All of which is accomplished in less than five minutes.

There, Little Girl, Don't Cry
By Homer A. Norris
Catalog No. 5325 Price, 50c

Many settings of James Whitcomb Riley's poem have been made, but this one by Mr. Norris seems to be the best suited for recitation.

'Um, Not Me!
By Thurlow Lieurance
Catalog No. 17055 Price, 30c

The dizzy altitude attained by the greatest of modern inventions, the aeroplane, holds no attraction for the young Senegambian relating this tale.

Willie's Nightmare
By A. Louis Scarmolin
Catalog No. 16881 Price, 30c

After giving a short description of his exciting Experiences, from which the origin of his difficulties can be gleaned, Willie gives us a remedy that never fails.

Willie's Prayer
By Mrs. E. L. Ashford
Catalog No. 17084 Price, 40c

May be used as a song or recitation. A plaint of a boy with a little baby sister.

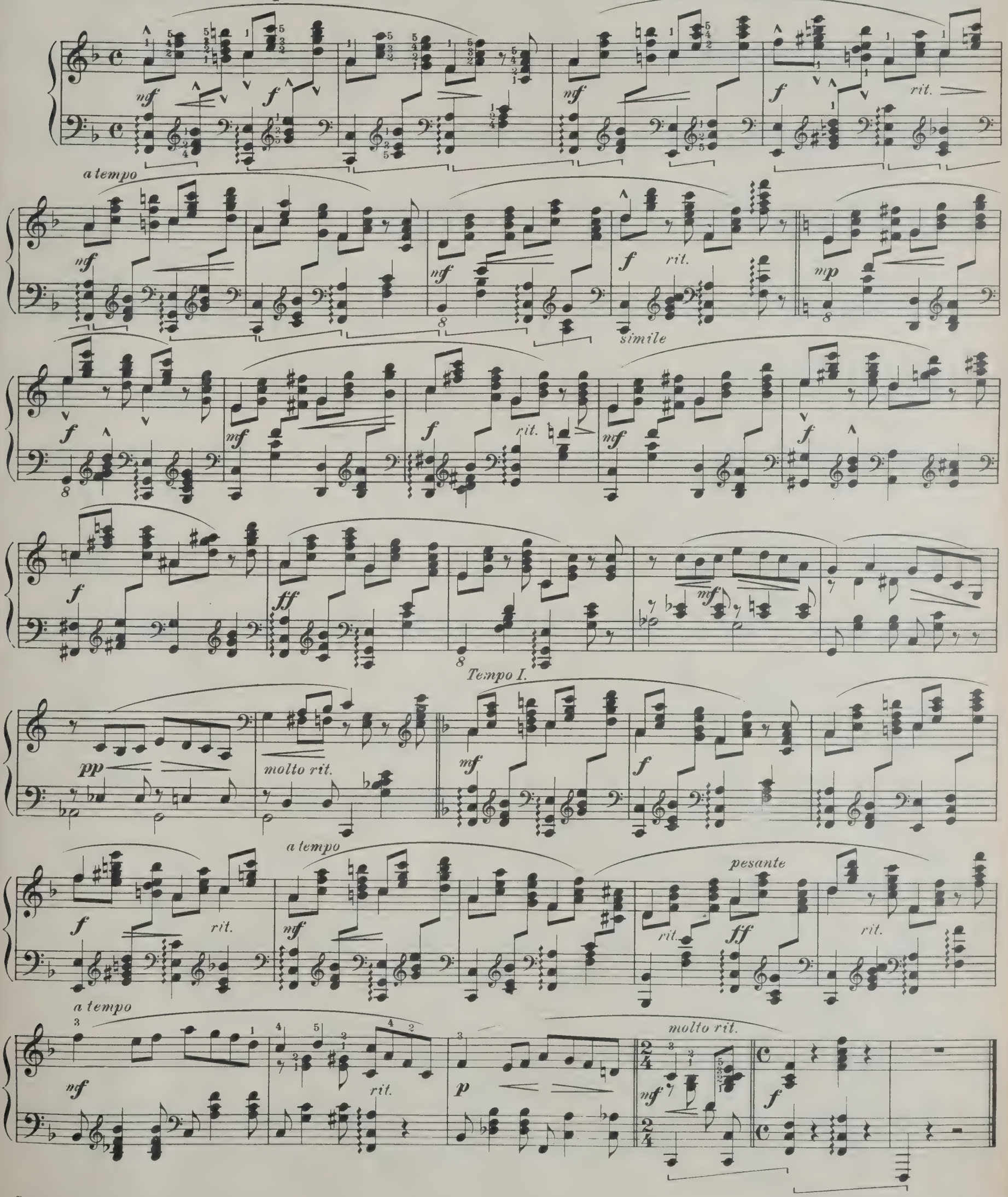
THEO. PRESSER CO. :: PHILADELPHIA, PA.
Everything in Music Publications 1712-14 Chestnut Street

MELODIE

The notes of the *melody* are divided between the thumbs of either hand. These are indicated in larger type. They must be well brought out and linked together. Grade 4.

GEORG EGGELING, Op. 250

Andante molto espress M.M. ♩ = 63



Copyright 1925 by Theo. Presser Co.

International Copyright secured

VALSE

from "SUITE, Op. 15"

Arr. by W. P. Mero

A. ARENSKY

Originally for two pianos, this *Valse* has been arranged as a solo in response to many demands The lovely waltz themes should be brought out tastefully and with much expression. Grade 4.

Allegro M. M. ♩.=72

pp

rit.

a tempo

p

cresc.

dim.

mf

rit.

a tempo

f

cresc.

dolce

Copyright 1925 by Theo. Presser Co.

f mp

dolce

f

p

dim.

pp mf

rit. a tempo

ff

allarg.

pp

marcato

pp pp

BERCEUSE-VALSE

One of the most recent compositions of the great European Master. Play in modern style, with strong contrasts. Grade 5.

Poco Allegro grazioso M. M. ♩.=52

EDOUARD SCHUETT

poco espress. *espress.* *poco rit.* *a tempo*

più espress. *mp* *espress.* *poco cantando* *leggiero*

cresc. e più espress.

dolce

con grazia *Ped. simile*

poco rall.

cresc. *mf* *calando e dim.* *molto leggiero* *poco espress.* *poco rit.* *a tempo* *piu espr.*

espress. *poco cantando*

Copyright 1924 by Theo. Presser Co.

International Copyright secured

cresc. e più espress.

dolce

con grazia

poco calando

molto legg.

e dim.

2 dolce espress.

espress.

più tranquillo

un poco rall.

AQUARELLE

In modern *gavotte* rhythm. Just right for certain forms of aesthetic dancing. Grade 3.

HERBERT RALPH WARD

Tempo di Gavotte M.M. ♩=108

rall.

a tempo

rit.

mf a tempo

Copyright 1925 by Theo. Presser Co.

British Copyright secured

SLEEPY HOLLOW TUNE

Transcribed by HENRI RENO

An effective recital arrangement of a very popular song.

RICHARD KOUNTZ

Slowly

VIOLIN

PIANO

mp

p

rit.

mp a tempo

a tempo

mp a tempo

rit.

mp

a tempo

rit.

p a tempo

pp

pp

p a tempo

mf

più f

mf

mp

piu f

mf

* The indicated fingering is optional. The entire Melody may be played in the first position if desired

** Double stopping optional. The lower notes may be omitted if desired.

Copyright 1925 by Theo. Presser Co.

British Copyright secured

rit. rit.
pp a tempo
p a tempo
rit. rit.
pp a tempo rit.
pp
p a tempo
pp
pp
mf
mf
pp a tempo meno mosso
rit. rit.
piu f
mf
mp
pp a tempo meno mosso

MEDITATION

A fine sustained melody for the solo stops.

W. BERWALD

Moderato cantabile M.M. ♩ = 72

Ch. Dulciana and Melodia

MANUAL

pp

p espress.

Sw. Oboe, Soft Strings

PEDAL

pp

Bourdon to Ch.

Sw.

Ch.

Copyright 1925 by Theo. Presser Co.

British Copyright secured

Ch. Flutes 8′ & 4′
un poco animando

mp

p

Sw. Oboe off

mf

p

Sw.

p

Sw.

poco rit.

Sw. Strings 8′

p

Ch. Clarinet

(Ch. open)

Sw. to Ped.

Ch.

mp

Sw.

Ch. Flutes

Sw.

Ch.

mf

poco rit.

Prepare Sw. Vox Humana

Ch. Dulciana
tranquillo

dim.

p

pp

Ch. 16′ 4′
couplers

Ch. to Ped.

1 Tempo I. 2 ff

er, Thou White Flame of Heart's De - - light! tell love's tale a - gain! I will
thee And

mf ff

walk ___ with thee And tell love's tale a - gain!

marcato a tempo

O LOVE THAT WILT NOT LET ME GO

Rev. GEORGE MATHESON LOUIS SHENK

Moderato

mf With a joyful feeling of rev-

O Love that wilt not let me

mf mf

erence

go, ___ I rest my wea - ry soul in Thee, I give Thee back the life I owe, ___ That in Thine

mf mf

f poco rit. e dim.

o - cean depths, its flow may rich-er, full - er be, may rich-er, full - er be.

f poco rit. e dim. a tempo

Copyright 1925 by Theo. Presser Co.

British Copyright secured

mf

O joy that seek-est me through pain — I can-not close my heart to Thee, — I trace the

mf

f

rain-bow through the rain, And feel the prom-ise is not vain, — That morn shall tear-less

mf

be, That morn shall tear-less be. O Cross that lift-est up my head, I dare not ask to fly from

mf

mf

Thee, — I lay in dust life's glo-ry dead, And from the ground there blos-soms red, Life that shall

mf

mf

poco a poco cresc. exaltedly

ff

mp tranquilly

end-less be, Life that shall end — less be. O Love that wilt not let me

poco a poco

cresc.

ff

mp

rit.

go, I rest my wea-ry soul in Thee.

rit.

mp

Fascinating Tasks for Tiny Tots

By Rena I. Carver

CHILDREN like these ways of learning note and rest values and thus never find time notation confusing.

Buy two large sheets of cardboard in each of these colors—red, blue, green, yellow, pink and purple; also three large sheets of black cardboard and one of white.

Lay aside the black and white sheets and cut the others into circles eight inches in diameter. Draw a line through each of the blue circles dividing it into two equal parts. Divide the green circles by lines into four equal parts; the yellow circles into eight; the pink circles into sixteen; and the purple circles into thirty-two equal parts.

Draw the outlines of whole and half notes on the white sheet and cut out. On one of the black sheets draw and cut out quarter, eighth, sixteenth and thirty-second notes. From the other black sheet cut all the rests. These cardboard notes and rests may be secured from some supply houses.

See that the children are provided with paste and scissors. Taking a red circle, tell them that this whole circle may represent (or stand for) a whole note or a whole rest in music. Let each choose a whole note and paste it in the center of a red circle. Do the same with a whole rest.

Then explain that the blue circle has a line dividing it into two equal parts, each part being called one-half. Have each child select two half-notes, paste one in each part in correct position, and cut the circle at the indicated line.

At each lesson explain a new note and rest value. Let them keep the work which they finish each lesson.

Prepare the Great Staff with enlarged spaces on white cardboard and divide it into long measures of equal length. Cut at each bar line and place the Base and Treble Clefs on each measure card. Place the time signatures, as 4-4, 3-4, on separate cards.

Using 4-4 time let each child select a whole note and paste it on Small C and One-line C of the Great Staff. Continue this work until each child has a measure of every note and rest value in every time signature, including the dotted notes and rests. (It is understood that the children are being trained to distinguish by ear the different kinds of time and rhythm.)

In connection with this call at random for different note and rest values, which they may pick up from the loose pile. With these separate notes, rests and time signatures they love to construct measures on Great Staff cards.

By this time they are usually familiar with their notes and a charming variation may be instituted.

Let each child think of a little melody that he has learned to play and permit him to construct it with these movable notes. They may have wide-spaced music paper on which to paste some of these melodies. This work trains their powers of observation and attention, besides being an aid to memorizing.

How One Teacher Treats the Missed-Lesson Problem

By Marie M. Lyon

I am giving below a copy of the notice which I send on a card five by three inches in size.

It has produced fine results with my clientele and is passed along with the hope that it may do the same for others.

According to my custom each parent receives a written statement of my only rule.

All lessons missed must be made up. Absence (due to sickness of more than two weeks) is excepted.

If for any reason a lesson cannot be taken at the appointed time, please notify me before the lesson period so that the time will not be held open for you. Failing to comply with this request, the pupil is subject to dismissal.

Tardiness is not excused.

Parents are asked to keep a careful report of pupil's practice time, and sign report before each lesson. Reports on pupil's work will be made at each lesson.

Pupils who fail to show interest in the work after a reasonable period of time wil be reported to their parents for special consideration.

I am sure you will see the justice of this, and co-operate with me in making it effective.

Musical Smiles

Stopped the Chin Music

Nodd—"How is the music in the Bing-bang Restaurant?"

Todd—"Splendid! I was in there with my wife for an hour the other evening and couldn't hear a word she said!"

Hopeless

"Copy of 'Pansy Faces,' please, miss."

Assistant—"In what key?"

Youth—"Key? She didn't say nothin' about keys."

Assistant—"Do you know if the lady is a soprano or a contralto?"

Youth—"She ain't neither of them—she's the dishwasher at the cafe!"

The Only Drawback

"Only one thing kept my daughter out of opera," said the proud father.

"Yes, I know," said the weary one. "I've heard her sing."

Equipped

"Is your son going away to college?"

"He hasn't said, but he's bought a second-hand ukulele."

Should Be a Leader Too

Subhead—"Sousa sues cigar manufacturer for giving his name to a 3-center."

The Sousa cigar should have a band, of course.

Muchly Musical

Tim—"A pretty girl is like a melody."

Jim—"Yes, I saw one the other night that looked pretty sharp, and she knocked me flat, so I sent her a note."

Tim—"What did she write?"

Jim—"Oh, she told me not to play around."—*California Pelican.*

No Good

"Madame, the children won't go to sleep!"

"Tell them to come here and I will sing to them!"

"I've already threatened them with that, but it doesn't help."

Optimist—"Harmony exists everywhere for him who would find it."

Pessimist—"Sorry to disagree with you, but how about the Clasher family? They are eternally scrapping."

Optimist—"Well! That's modern harmony, isn't it?"

Mr. Newrich wished to give a concert in his splendid *salon,* and so consulted a musician about the necessary arrangements.

"You will need two first and two second violins," said the musician.

To which Mr. Newrich sniffed offendedly, "No second violins for me, sir! I am rich enough to have only the first."—*London Musical Mirror.*

IVERS & POND PIANOS



Five Foot Colonial

Daintiest of all our Grands. Smaller Grands are built, but at a sacrifice of tone, touch and line incompatible with *Ivers & Pond* standards. Large Grands require money and space your needs may not call for. Send for our catalog describing this and other Grands, Uprights and Players.

Ivers & Pond PIANOS

are used in over 500 Educational Institutions and 75,000 homes. Built today, as from the first, in *but one quality—the best*—with continuity of proprietorship and of artistic ideals, they represent the farthest advance in fine piano building. For catalogue and valuable information to intending buyers, *write us today.*

How to Buy

Where no dealer sells IVERS & POND pianos we quote lowest prices and ship from the factory tho' your home be in the most remote village in the United States. Attractive, easy payment plans. Liberal allowance for old pianos in exchange.

Ivers & Pond Piano Co.

141 Boylston Street, Boston, Mass.

Please mention THE ETUDE when addressing our advertisers.

The Singer's Etude

It is the Ambition of THE ETUDE to Make This Voice Department "A Vocalist's Magazine Complete in Itself"

Edited for January by MAUDE BARRAGAN

Can the Voice be Self-Taught?

THERE is much to be said in favor of summer work at a conservatory bearing a high musical reputation. Its credentials are honored over the States; its certificate is proof that the singer has studied, not only his or her individual subject, but also harmony, theory and piano. One lives for the time in a musical atmosphere; credit is for home study; and if one passes a good test it increases self-confidence. There are opportunities to hear good artists almost free of charge.

Then, too, conservatorial training is cheaper than gipsy-study with first one teacher and then another; the reputation of one's teachers is learned from constantly revised catalogs.

If a conservatorial course is elected, there is one feature, often overlooked, that proves of incalculable value to the singer who does choir work, and that is directing.

Those who have studied harmony and theory are equipped to study directing. It steadies rhythm; it gives practical experience in ensemble; it makes sight reading easier; it places the singer in a position to add ten or fifteen dollars a month to the income. Churches and Sunday schools are always looking for leaders. It is a field of certain remuneration and added prestige.

A French Maxim

An old French lady used to say, "Self-taught is poor taught." Self-taught is better than total ignorance.

Ambitious singers do not need to be told that they can not approach real artists for musical instruction without a background; and the background must be colored with pigments of knowledge. Artist teachers ask pertinent and occasionally impertinent questions and soon find out the exact extent of the pupil's studies.

Singers and teachers sometimes remark, "Why should I rack my brains studying harmony? Singers do not need it."

There is more to singing than keeping on the key. Teachers who know their business require diversified knowledge. Students have a right to expect that the teacher will be able to correct their French and Italian diction, give them interpretive colorings, explanations of famous songs, hints on how to study and what to study. Pupils who expect to become teachers should never venture into the ranks of professionals until they have grasped the cultural ideas they expect in their own artist teachers. When the embryo teachers realize how quickly students catch up with the teacher, they have to dig in and get the requisite knowledge to keep ahead of their pupils!

It is easier to build the foundation when the house is begun; the most impalpable sort of a career is one where the foundations are poked in from underneath after the career is in full swing.

Harmony Without Teacher

It is possible (but difficult) to study harmony and theory without an instructor—but it can be done. The main difficulty is the lack of dictation. Singers go gaily off to summer school, expecting to put in six weeks hard work, only to find upon arrival, that they are ignorant of the elementary knowledge to enter classes, and their advancement is delayed. The wise pupil is not caught this way again.

It is possible to teach one's self piano—but it takes work. The pupil who has grit and persistence to study outside subjects without teachers will *retain* knowledge thus acquired. It has been bought with soul struggle; and what we buy with our souls is our inalienable possession.

If a French teacher is unavailable, the following method will give results, provided the pupil has a bowing acquaintance with French as it is "spoke" by natives.

Arnold's "French Diction for Singers and Speakers," gives phonetic rudiments. Never attempt actual reading until every rule for pronunciation has been mastered. When this book is completed, follow it with a phrase book giving conversations and vocabulary and picturesque pronunciations. Along with this take a good French grammar course as taught in the local high school and study rules and regulations. This self-taught course takes two years concentration; but, if in the meantime the earnest pupil has listened to the very excellent French sung by native American artists on phonograph records, and has applied himself diligently to acquiring the easy, tripping roll of the French "r" and the proper understanding of the rules, the resultant power is full of thrills. One may translate with a dictionary; but one cannot speak without the rolling of the "r."

No writer wishes to disparage the value of phonograph records; but it is well to warn aspirants that it is possible to Italianize one's French by listening to a French air by an Italian artist. Phonograph records are meant to be illustrative, not instructive.

Piano knowledge acquired by persistent work becomes a liberating power to the voice student. It is necessary to have a knowledge of harmonies; and, if one can read at sight the close harmonizations in modern church music, one has gained a living fire in one's work, a soul alight with understanding, fingers alert with skill, and a voice attuned to life.

The Vocal Battle

THE ramifications of musical knowledge extend into all branches of the musical arts. A painting without a background is incomplete, mponderable, without substance or setting. The singer without a background of diversified reading is only half a singer; a butterfly of song.

The public library is an excellent place in which to obtain a background of diversified reading. There are shelves of musical books, biographies of operatic stars, books on orchestration and symphonies, books of folk-songs and pagentry, books upon chorus work and books by famous teachers explaining their methods.

Library Scores

Many libraries, under the persuasive influence of some opera study club or music club, have installed sets of operatic scores obtainable on membership cards. One may keep these books a month or two. The pleasure of working them out is keen. The music lover may work out the score of "Carmen," "Madame Butterfly," "La Giaconda" or "La Tosca," realizing that the expense is nothing! Concentrated work like this stimulates the brain, gives singers an intelligent comprehension of opera, makes them knowledgeable to the highest degree of understanding of the strength or weakness of a particular score. Enjoyment upon performance is doubly enhanced; the opera is drawn out like a pattern; one has guide-posts of familiarity to mark the way; not an emotion is lost.

Who has not studied the life of a composer or pianist, placing him on a mental music shelf, only to come across him in some historical novel and thereupon feel entranced to discover the connection between a stirring historical event and a tremendous musical epic!

When one reads in the life of an oratorio composer that he worked with the fluid conditions of boy choirs, and perforce wrote his scores for youthful voices, new features in the peculiarities of oratorio music are seen.

There are elementary descriptive books on symphonies, and more than one publication gives details of symphonic construction comprehensible to the lay mind. If the actual symphony orchestra is beyond reach, one may buy symphonic records for the phonograph and sit absorbed while the symphony unfolds itself to an enlightened brain.

Music is largely mental. That which we put into our brains in the way of knowledge is translated into actual technic, but we never obtain musical prestige from what we know—we derive it from the manner in which we use our knowledge.

The Prima Donna's Origin

When we read the life of a prima donna, sparkling with triumphs, do we reach back to her humblest beginnings and read how she starved in Germany, wore frayed clothes, went hungry, sang in beer gardens to obtain her education? Do we see how she swapped English with a German girl for fundamentals of German history, folklore and language; how she played accompaniments for a French singer in order to be taught French without cost? *These* are the inspirations of careers—not the printed records of triumphal concert tours or operatic high lights.

Recently the musical journals carried the story of a well-known soprano's sister who stepped back from a career, devoting herself to lucrative vaudeville engagements, in order to let the younger sister achieve grand opera. On a Sunday afternoon this vaudeville mezzo-soprano, now an artist after years of hard-won tuition, appeared in concert with her famous sister, reaping her delayed triumph. Does not that make one's heart lift with emotion at the realization that the elder sister's sacrifice had not been in vain?

Have you watched an opera company perform some well-known opera, singing fluently in a language not their own? Then have you seen them the next day, going through a new opera, repeating, to the point of desperate weariness, phrases that will not go right, their bodies limp with fatigue, their voices climbing up into regions where it hurts one to think? That life is not easy.

Have you heard a coloratura dazzling an audience with ecstatic, bird-like trilling? Have you heard her the next morning beginning vocal gymnastics? You marvelled, "Why, it is almost as hard for her to get up there to-day as it is for me!" She does that every day—you may bank on it, her work is *harder*. Each day she fights a new battle; each day she fights to sustain her pinnacle of art. The vocal battle is not something to be taken up and laid down at the whim of the will; it is a strenuous, day to day grind, a never relaxing watch upon one's habits, diet, thought and will.

The Singer Must Have a Definite Aim

ARTISTS have definite aims; one is seldom an artist without knowing it. Artists mature with a consuming ambition which they gratify because it is their nature to achieve first place; but average singers derive from music a quality of satisfaction that is more than food or drink, it is a completing spiritual experience. Realizing that they may never become artists in the professional sense of the word, they work with music not for money compensation—of which they receive little—but because they have a talent, and the urge to sing is within their hearts.

Singing is as spontaneous as prayer; and songs are mostly prayers. Those who have savored grief know that without the desire to sing there can be no song. Music expresses love; and if love, either for our Creator or fellow mortals, goes out of the heart, the gift of song departs.

The Science of Singing

Because the science and study of voice is such a serious thing, and its consequences so far-reaching in physical results, spiritual growth and mental capacity, the teaching of voice should be approached with respectful hesitancy. Only one well qualified should teach. By "qualified" is meant that state of education resulting from musical cultivation of one's intellect, a scientific understanding of body processes, languages, and music in all its details.

Smaller cities have many "teachers" whose only qualification for the profession is a desire to make money. Some of these charlatans are not even tone-conscious, nor have they any respect for accepted standards of voice production.

Is your voice teacher a real teacher or a charlatan?

The word charlatan means "quack." The definition of quackery is "boastful pretension; false pretensions to any art. Imposture."

Can you assure yourself that your teacher is intelligently directing your voice the way it should go?

Voice teaching is not standardized like piano technic. Any individual can teach voice and get away with it, as long as there are ignorant pupils. In selecting a teacher the aspiring student should be satisfied that the teacher possesses a fundamental musical knowledge and more than average intelligence, for it takes intelligence, keen musical sense, and a competent conscience to be a good teacher. The teacher's work should be musicianly and authoritative. By their breathing shall ye know them; for, as they sing, so shall they teach.

Never intrust a good voice to a teacher unless you can assure yourself that the teacher's pupils exhibit the proper grasp of primary elements. Do they sing with bright, clear voices? Can you hear the "ping" of resonant tones? Have the pupils body poise? Is their repertoire standard?

Tone by Listening

Learn to listen to tone production. Mark whether the tones are breathy, sustained in the cheek, or thinned by a tight throat and tensed muscles. One sure proof of proper voice production is tone quality. If the pupil's tone becomes clearer and more

forward, acquires carrying power, grows in volume and strength, then the pupil is progressing in a satisfactory manner. However, if the larynx shows strain, if one becomes hoarse after lessons, if the tone is quavery and far back in the throat, the pupil is singing erroneously and needs correcting. And the *teacher* needs more knowledge!

"Madame" bore her title by selection. Her musical and physical antecedents were clothed in impenetrable mystery.

"Zing ze phrase again," she directed her pupil. "Now—draw ze tone up from ze feet. Young man, you are to make yourself a mental idiot—nobody needs brains to sing—ze voice comes from ze feet nawt from ze face."

Her die-away words were accompanied by a twisting and contortioning of a lithe body; her eyes opened and closed mystically. Her pupil, an Italian boy of great intelligence, looked vastly perplexed.

"But what sort of acoustics is it you use, Madame?" he asked with innocence. "I cannot sing without my brains!" he added indignantly. "If I do not think what I am doing I cannot put the tone out."

"I use ze best methods," Madame drew herself up with offended dignity; her words cracked like a whip. "Ze best!" Languor was gone from her demeanor. "Ze sound-box is your spine," she enunciated carefully, "resonate your voice there, not in the face—only dumb teachers say the voice is resonated there. That is nonsense—be an idiot, I say—relax—you do not need brains to sing."

Spinal Singing

The boy relaxed and lost all control of his vocal organ. His lesson was a failure.

Madame's method produced a hollow, empty, chesty tone, with no insides. After a few years it shattered into particles like bits of glass. Madame was a better actress than teacher. Her pupils stood with closed eyes, drowsily stumbling behind the accompaniment—panting for breath, protesting that they could not sing unless "relaxed." They relaxed, incidentally, all hold upon musical careers.

The other teachers said of "Madame" that she might know, indeed, where voices came from but she didn't tell her pupils where voices should go.

The Singer's Musicianship

ALL SINGERS should have an accompanist-coach.

A musically equipped companion is a necessary feature to every ambitious student. An accompanist who combines, in addition to thorough musical knowledge, a working knowledge of French and Italian, or either, is invaluable to the earnest student whose language work needs supervision.

In vocalizing it is necessary to watch one's tone. If the tonal attack is not correct the tone should be stopped. It is not necessary to sing yards of exercises, and it is unwise to do so with improperly placed tones. See that the tone is placed forward into the cavity back of the teeth; make sure of its resonance; never entirely exhaust the breath; leave hearers under the impression that the tone could have been held another beat or two.

Working Alone

Difficult numbers should be worked upon by one's self. The motto of a fine teacher, frequently quoted to aspiring pupils, is:

"At sight of new music the amateur begins to perform, but the musician begins to think."

Study the work alone; mark the rhythms in your mind; circle the rests. Study the contour of the number, as an artist studies a picture; work it out slowly, carefully, sketching it mentally until you have made a picture of it. Now that you know what it is about, you may sing the words, beating precise tempo. If you are able to accompany yourself you may work the accompaniment out separately. Now combine voice and piano. Single out difficult passages where syncopation makes the rhythm tricky. Never perform the number until you have mastered outstanding difficulties. Then you may present it to your accompanist-coach. The accompanist must be alert to catch shadings off the key, to snap time into rhythm, to criticize your diction and pronunciation of foreign languages, to nod to you when to come in on the beat.

Bad spots appear in every voice, certain vowels that are flat, some that are sharp. Watch these points.

When you are singing against the accompaniment, allow yourself *no liberties*, which are only an excuse for mental sluggishness, but there are certain points in oratorio and dramatic work where the orchestration is silent and the singer may sustain a note. Learn, above all, what you can *not* do.

Consult Teacher

Ask your teacher to edit oratorio scores for you and to mark traditional changes which are observed by the artists. If a trill appears in a measure, say four whole notes and one half, actually trill the note, noting whether the trill goes up or down; do not merely shake the voice. Be sure to end the trill upon the proper beat.

Raif, in his "System of Piano Playing," says that "technic in piano playing is correct timeliness of movement. Technic is the correlation of nervous action rather than flexibility." The same words apply to singing—technic in singing is correct timeliness of attack, the correlation of piano and voice, rather than flexibility. Some naturally beautiful voices have great flexibility, but their owners are not *musicianly* singers, due to ignorance and deficient training.

Remember that when we sing before real musicians we show them not how much we can do, but what we can *not* do—and what we do *not* know.

Lesson Tablets

TO THE ETUDE:

A recent issue of THE ETUDE contains a valuable hint to teachers relative to fastening an assignment slip of each lesson to the instruction book. I have found an even better plan. Every pupil is provided, at the first lesson, with an ordinary five-cent composition book marked with his name and the date of the lesson. The first page contains our rule for correct position:

Body—Straight, comfortable.
Arms—Quiet.
Wrists—loose (most important).
Fingers—Curved, each raised in its turn.

Below this are quotations from eminent authorities, advising very slow, careful practice.

If the pupil is a beginner, the next page contains a description of the keyboard:

C—First key at left of group of 2 black keys.
D—Key at centre of group of 2 black keys.
E—Key at right of group of 2 black keys.
F—Key at left of group of 3 black keys.
G—Key at left-centre of group of 3 black keys.
A—Key at right-centre of group of 3 black keys.
B—Key at right of group of 3 black keys.
Middle C—C nearest the name of the piano.

The book is now ready for "active service," and the date of the next lesson appears at the top of the next page. Here under scales, technical studies, etudes and pieces, the new lesson is outlined and special points stressed.

The advantages of such a book are obvious. The student not only remembers what to practice, but the teacher sees at a glance just what should have been accomplished. Such a book is valuable when assigning reviews, and is presented to a new teacher when making a change of instructors. Much valuable time is sometimes lost when making such a change, for the new teacher must often do much questioning and testing to find out just where the pupil's knowledge begins and ends.

MRS. WM. C. BUDGE.

A piano that's amazingly dainty and small



Just what is needed for homes, apartments or bungalows, where space is a problem

ONLY 3 feet 8 inches tall is this remarkable Wurlitzer Studio Piano. Diminutive enough to go almost anywhere—even in the smallest room. Light enough to be carried by two people. Yet, it is wonderfully well built and exquisitely designed.



Perfect in Tone

This tiny instrument possesses all the bell-like clarity of tone for which Wurlitzer has always been famous. It has, too, the deep, rich volume heretofore associated only with much larger pianos. There is the full 88 note scale, of course.

So at last, the problem of piano space in bungalows, summer cottages, conservatories, nurseries, school rooms, and dozens of other places, has become a thing of the past.

Cost is Low

The matter of price too, is now solved for many. The Wurlitzer Studio Piano costs only $295 and up. With player action its price is $445 and up. Prices are F. O. B. factory.

See these remarkable little pianos at any Wurlitzer store. You'll be astounded at their mechanical perfection.

THE RUDOLPH WURLITZER MFG. CO., *North Tonawanda, N. Y.*

Principal Wurlitzer Stores

NEW YORK, *120 W. 42nd St.* • PHILADELPHIA, *1031 Chestnut St.* • BUFFALO, *674 Main St.*
CLEVELAND, *1017 Euclid Ave.* • CHICAGO, *320 S. Wabash Ave.* • CINCINNATI, *121 E. Fourth St.*
ST. LOUIS, *1006 Olive St.* • SAN FRANCISCO, *250 Stockton St.* • LOS ANGELES, *814 S. Broadway*

Sold by Wurlitzer dealers everywhere

WURLITZER
REG. U.S. PAT. OFF.
Studio Piano

PIANOS • ORGANS • HARPS • MUSICAL INSTRUMENTS



John M.
WILLIAMS
of New York City

author of "Child's First Music Book" (Schirmer); "First Year at the Piano" (Presser); "John M. Williams' Very First Piano Book" (Boston Music Co.); "Nothing Easier, or Adventures of Ten Little Fingers in Mother Goose Land" (Schirmer); "Tunes for Tiny Tots" (Presser).

Will conduct NORMAL CLASSES FOR TEACHERS OF PIANOFORTE *in the cities given here*

SALT LAKE CITY, UTAH (January, 1926)
DENVER, COLO. (February)
DALLAS and FORT WORTH, TEXAS (March and April)

FREE.—Send name and address for keyboard chart—for correlating the keys of the pianoforte with the notes on the grand staff—sent absolutely free on request.

Places where classes will be held in different cities and booklet describing the course in detail sent upon request.

JOHN M. WILLIAMS, P. O. Box 216, Trinity Station, New Yo.k City

NEW YORK SCHOOL of MUSIC and ARTS

824 West End Avenue Cor. 100th Street Ralfe Leech Sterner, Director

New York's Oldest Music School

Many new and wonderful features planned for the coming season by this institution

Same celebrated faculty headed by Ralfe Leech Sterner, Arthur Friedheim, Paul Stoeving, Frederick Riesberg and other celebrated masters.

Individual Instruction. Entrance at any time.

SEVERAL FREE AND PARTIAL FREE SCHOLARSHIPS OPEN FOR COMPETITION

Dormitories in School Building. A real home for music students.

Many Free Classes and Lectures. Diplomas and Teacher's Certificates. Public Concert every Thursday night Vocal, Piano, Violin and all Instruments. Public School Music Dept. Dramatic Art, Drawing and Painting, Interior Decoration, Dancing and Languages.

ILLUSTRATED CATALOGUE ON REQUEST

VIRGIL PORTABLE KEYBOARD

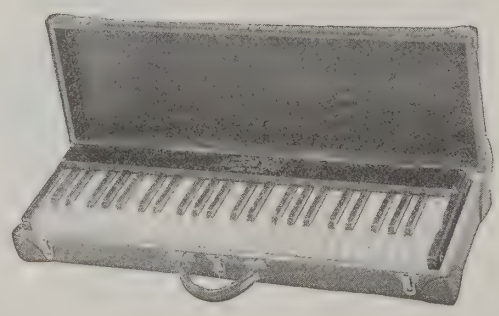
For Pianists and Piano Students

Invaluable to Traveling Pianists and Indispensable to Pianists and Students Living in Apartments, Hotels or Small Rooms.

Excellent for Perfecting All Phases of Technic and for Strengthening the Fingers. Weight of touch can be varied from 2 to 12 ounces.

Catalog on Request

VIRGIL PIANO SCHOOL CO.
120 West 72nd St. NEW YORK



TWO NEW COURSES

INSTITUTE OF MUSICAL ART

FRANK DAMROSCH, Director

120 Claremont Avenue New York, N. Y.

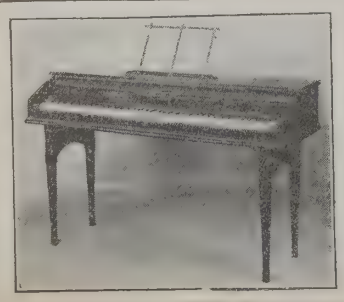
CRITICAL AND PEDAGOGIC COURSE

for Teachers and Advanced Pianists under CARL FRIEDBERG

NORMAL COURSE FOR TEACHERS

Methods of interrelating all theoretic subjects and correlating them with the study of piano, violin, voice, etc.

TUITION FEES VERY MODERATE. CATALOGUE UPON REQUEST, ADDRESS DEPT. U



VIRGIL PRACTICE CLAVIER

(Invented by the late A. K. Virgil)

Manufactured and sold only by The A. K. Virgil Clavier Co.

Full length keyboard. All latest improvements.

FOUR OCTAVE PORTABLE CLAVIER for use in travelling

VIRGIL SCHOOL OF MUSIC

Courses for earnest students of all grades

For catalogue, etc., address The A. K. Virgil Clavier Co., or Mrs. A. K. Virgil, 510 West End Ave., New York.

No Other Address

Business Hints for Singers

TEMPERAMENT, in the average singer, is nothing but temper.

It is a jealous apprehension that some singer will be honored above one's self; it shows in a lifted eyebrow, muted criticism, withheld praise.

Do not shrug and say, "That does not apply to me!" It applies to all singers and musicians. Each musician thinks, upon hearing a favorite number performed, that they could do it twice as well; forgetting how hard the performer has worked to acquire his knowledge of the piece. Self-control is good manners publicly exercised.

The singer who is afraid of losing prestige is not exhibiting "temperament"; he or she is giving tangible proof of a jealous nature. One never loses prestige by working with singers who know less than one's self; one loses prestige by doing poor public work.

Artist; Amateur?

Unless one is an artist, one is perforce an amateur; but there are artistic amateurs. Some work for a perfection attainable only to artists with broad knowledge, thus becoming discouraged. Perfect the works that lie within your range; work at higher things because it is beneficial to aspire; but do not perform difficult things without proper coaching or there will be betrayal marks in your work.

Amateurs may do musicianly work; they may have pure vocal tone, authoritative execution; they may avoid singing rests (to sing a rest is the unmistakable mark of an amateur) they may have a diction so clean that there is no doubt of the song's text.

When the average singer comes in contact with a jealous rival, it is well to remember that the rival does not hurt the one attacked, only himself.

The most effective defense in choir work is *silence*. No matter what the insult, no matter what the hurt, be silent. Silence can be thunderous. Silence creates a mental clamor. It quells disturbers and squelches the belligerent member into muted grumblings. It gives the silent one the upper hand. The attacker hunts new victims.

This seems difficult when one's soul is torn with unwarranted hurt, when one is boiling inwardly, seething with words one dares not speak; but words will become a boomerang, and silence stops everything instantly.

The Stranger in Your Midst

Is there a musical stranger in your town?

It is a wicked thing to push aside, through unfriendly jealousy, a talented stranger. The average singer is probably a hard-working, hopeful musician, constantly improving technic, repertoire and interpretation. Why force her to wait a year to win what local singers could grant in the beginning after the first exhibition of the stranger's skill? Why not be the first to welcome her, to give her opportunities? The established ones cannot possibly be hurt by admitting a stranger. The new musician has come to your town to build along with you; she must grow into community life. Why not assist her in becoming assimilated before she tastes the bitter bread of loneliness and selfishness?

The new-comer is prepared to give you her best; if her gifts are rejected she loses interest in her work. Open your musical doors; treat her as you would wish to be treated in a strange town. Afford opportunities to display, to market her wares. Talents that are not used soon become rusty. It is not fair to push a gifted stranger into obscurity.

Singers without audiences soon cease to sing. They cannot market their songs without a music club—and the city without a music club is musically dead.

It is so easy to have a club; federations are eager to help; libraries are ready to co-operate; singers are *always* anxious to sing! Let us grant that the average small town is not only unacquainted with, but even actively antagonistic to classic music. How shall we overcome ignorance and prejudice?

Canvass the town for names and addresses of people who like to sing and play; put down on your list violinists, 'cellists, saxophonists, every musically inclined person. Canvass a subsidiary list of those who only love music, for you need patrons, inactive members who will supply the funds. Approach social workers and community leaders, club people and church people. Sound everybody on the subject—and collect $1.00 each, which will give you a nucleus fund to build upon. Give these funds into the keeping of a patron well known to all prospective members. With a healthy list and a small treasury, prepare to hold a meeting of representative musicians and talk the matter over in an informal manner. Write the president of the federated music clubs of your state and ask her to send the chairman of your district to your city on a certain date when you will hold an organization meeting. Write a circular letter and explain your plans; broadcast them in the newspapers through friendly society reporters. Have a rousing big meeting, and put it through with enthusiasm. Elect officers; incorporate; have monthly concerts and give your 400 members two guest tickets each. *Advertise!*

"Mob Personality"

Now get one of the choir directors to go in with you—be sure he has "mob personality." Write to one of the musical libraries in New York or Philadelphia for quotations for a costumed concert of a popular musical play—one that will never die. The scores are complete, the music easy to direct, the costumes reasonable to rent, and the royalties not exorbitant. The library is eager to assist in every way.

In assigning your singing rôles be certain that the soprano part goes to a "high C" soprano; you will need climaxes. Never assign a rôle to a singer simply because of local prestige or preference. Have your baritone rôle in capable hands, sung by a man who can make a rousing effect; give the tenor rôle to a tenor who can be heard without throaty quavers. If possible, hold a symposium for the selection of singers, letting all the applicants try big solos. Never assign a high tenor rôle to a medium baritone or you will lose your climactical effects. Do not assign a high soprano part to a low mezzo-soprano.

Figure your expenses and put your ticket price within popular reach. Remember, you are trying to give a prejudiced public a sugar-coated pill; you are trying to make them swallow music, and it must be pleasant to the taste, eye and pocketbook. If your preliminary skirmish is a success in October and you have won public confidence, you will have no difficulty in making your people listen to a symphony and a big local chorus in March.

* * *

"Let the American learn to sing his own language, and eventually English will be as popular in singing as are the foreign languages. The thing to do is to give opera in our language; and our language is English."—MARK OSTER.

The Etude Music Lover's Memory Contest

Answers to Puzzle in the December, 1925, Etude

(1) Second Rhapsody (or Rhapsody March), Liszt; (2) Valse in E, Moszkowsky; (3) Rosemund Air, Schubert; (4) Slumber Song, Schumann; (5) Last Hope, Gottschalk; (6) March from Capriccio in B-minor, Mendelssohn; (7) Witches' Dance, MacDowell; (8) Fantasie Impromptu, Chopin.

Because of the great labor required for this special issue the Music Lovers' Memory Contest is omitted this month. It will be resumed in February.

The Coat and the Cloth

By Ethel F. Boak

How many young players have heard the old adage: "Cut your coat according to your cloth"? Even though they may have heard it, how many have thought of applying it to the management of the bow? Rough bowing is not always caused by lack of control, but often by not heeding this ancient proverb.

Many a violin student has had the uncomfortable experience of arriving at the end of his bow before he expected, finding himself stranded, with no bow left for the finish of his phrase. His sensations are much like those of a singer who, for one reason or another, has exhausted his breath before his phrase is ended; and the effect on the performance is the same. A violinist must manage his bow quite as carefully as a singer his breathing, always arranging to have ample reserve to sustain his tone at the required volume.

Some of us may have had that very trying experience of catching the point of the bow between the strings; this is a real catastrophe, and is a case of being stranded with a vengeance. The speed of his bow has not been correctly gauged by the player, consequently he has not enough left with which to finish. If this once happens in public it is a lesson in accuracy in dividing the bow not easily forgotten. The result of the same fault at the heel of the bow is that horrid little click one sometimes hears, which is certainly not a musical sound, or one to be found on the printed page.

On the other hand, a player sometimes finds himself in the opposite predicament: that of having too much bow remaining, and has to hurry to the end. Instead of being stranded, he is in danger of being swamped in a sea of bow; in order to avoid this he rushes full steam ahead, and ends by scuttling his craft. The little click aforementioned may also be caused by this rush.

Attention should be drawn to a point that is often not clearly understood by beginners; namely, it is not the number of notes to be played in one bow that signifies, but their time-value. For instance, suppose there is a whole note in one bar, and next a bar of sixteenth notes; the speed at which the bow travels at every portion of its length should be quite the same when playing the whole note as when playing the sixteenth notes. Perhaps it may be said, "Of course, we all know that." But one often finds that a pupil will save the bow carefully if he sees a bar of sixteenth notes, whereas if he sees only one note in a bar he will use his bow up too quickly. It is a case of the eye confusing the mind. The value of the notes should be considered, not their number.

"Handel's Forgotten Operas"

By Alanson Weller

HANDEL'S tremendous fame as a composer of oratorio, in which field he is practically unrivalled and certainly unsurpassed, has somewhat dimmed his undoubted gifts as a composer of operas. As is well known, the composer of the "Messiah," "Saul," "Israel in Egypt," and other celebrated oratorios wrote a great many operas in the Italian style of the period and was in fact one of the earliest operatic composers.

His rivalry with Buononcini, and his failures in this line, are now matters of history. It was this failure which proved the turning point in Handel's career and led him into the field of oratorio. Had he been more successful in his operatic ventures, the world might have been denied the beauties of his long list of sacred compositions. Nevertheless these early operas, though not dramatic enough for the modern stage, contain many lovely melodies of which the *Largo* from "Xerxes" is but one. A few of these airs have become popular, but the vast mine has scarcely been tapped as yet.

Among the numbers which have attained at least a small measure of success are *Where'er you walk* and *O! Sleep why dost thou leave me?* from "Semele," the *Care Selve* from "Atalanta;" and the *Lascia ch'io Piangia* from "Rinaldo." Best, the celebrated English organist, has made an arrangement for organ of the exquisite minuet from "Berenice," which was published in the ETUDE some years ago.

There are also arrangements, most of them quite old, of various other airs from these old works. What a pity that more interest is not taken in them! A few years ago Walter Damrosch brought out the long forgotten "Acis and Galatea," with pronounced success. Why do not some other enterprising conductors and singers revive at least portions of the Handelian operas? They would certainly be a novelty and probably a very delightful one to most concertgoers.

UNIQUE VOICE TRAINING
By W. P. Schilling

A NEW book just off the press, different from anything ever published. Unexcelled—Unequalled—In advance of all competitors. This new system will make reputation for Teacher and Singer. *Save Time—Save Money.* Secure a beautiful voice within a shorter time than ever attempted. Special exercises for acquiring high tones easily, without strain. "Unique Voice Training" has merited the hearty approval of teachers, singers and music lovers, everywhere. **Price, $5.00.** Other books by the same author, "*Ear Training,*" *15 cts.*; "*Sight Singing,*" *50 cts. etc.*

W. P. SCHILLING
Music Publisher
131 W. 23d Street - - New York

WEAVER GRAND PIANOS

In thousands of worth-while homes
—on the concert stage
—in conservatories of music,
the inimitable tone of Weaver Grand Pianos is an inspiration, and the passing years serve but to mellow it to more subtle harmonies—serving joyously the musical needs even to the third and fourth generations.

WEAVER PIANO CO.
York, Pa.



THE PIANO OF ENDURING TONE



Josef Hofmann

FIVE MINIATURE MASTERPIECES

By **THIS MASTER PIANIST**

(Mignonettes—The Children's Corner)

Cat. No.	Title	Grade	Price
18690	**Lonesome,** *Song Without Words*	3	$0.30
18691	**Wooden Soldiers,** *March*	4	.30
18692	**Lullaby,** *Berceuse*	3	.25
18693	**Sister's Dolly,** *Polka*	4	.30
18694	**Nocturne,** *Complaint*	5	.30

These numbers are big enough musically for the recital programs of the greatest pianists and yet "easy" enough for pupils in the medium grades. They will prove a source of delight to all pupils or pianists playing them. Each one is of an engaging character with clean melodic outline.

Published by
THEO. PRESSER CO.
1712 CHESTNUT STREET
PHILADELPHIA, PA.

The Latest Publications of Carl Fischer, Inc.

PIANO

SIBELIUS, JEAN. Original Works
Op. 101. Five Romantic Compositions:
No. 1. Romance ..... .40
No. 2. Chant du Soir ..... .35
No. 3. Scène Lyrique ..... .40
No. 4. Humoresque ..... .40
No. 5. Scène Romantique ..... .50
Op. 103. Five Characteristic Impressions:
No. 1. The Village Church .... .40
No. 2. The Fiddler ..... .40
No. 3. The Oarsman ..... .40
No. 4. The Storm ..... .40
No. 5. In Mournful Mood .... .35
DI CAPUA, E. O Sole Mio ..... .25
GOLTERMANN, G. Le Rêve (The Dream) ..... .40

VOCAL

CADMAN, CHARLES WAKEFIELD.
A Song of You.....High in B .40
Low in F .40
COWLES, CECIL.
Hey Nonny Oh!..High in G Major .40
Med. in E Major .40
HEYMAN, KATHERINE RUTH.
Mystic Shadow ..... .40

VIOLIN AND PIANO

BANG, MAIA. Violin Method, Piano Accompaniment Edition. Accompaniments to Selected Melodies in Parts One to Five and Supplement 1.25
KREISLER, FRITZ. Two Russian Folksongs (Paraphrase) ..... .75

SAXOPHONE

MAYEUR, L. Grand Collection of Scales, Arpeggio Exercises and Studies in Interpretation 3.00

Order from your local dealer

CARL FISCHER, INC.
Cooper Square, New York
Boston Branch: 380-382 Bolyston Street
Chicago Branch: 430-432 South Wabash Ave.

VIRGIL PIANO CONSERVATORY
The Place to Acquire
A THOROUGH FOUNDATION A WONDERFUL TECHNIC
AND
THE ABILITY TO PLAY FOR OTHERS
A. M. VIRGIL, Director 120 W. 72nd Street, New York

American Institute of Applied Music
Metropolitan College of Music
KATE S. CHITTENDEN, Dean
Private Instruction by specialists in all branches of music
Our certified teachers in scores of cities throughout the country
Fortieth Season
For Circulars, Address
D. THOMPSON
212 West 59th Street New York City

College of Fine Arts
Syracuse University
Harold L. Butler, Dean
MME. TINA LERNER
Piano Master Class
Six Weeks Beginning March 2
VLADIMIR SHAVITCH
Master Class in Conducting
Ten Weeks Beginning March 2
Unexcelled advantages for the study of music. Four-year course leading to the Bachelor's degree. Special certificate courses. Special students may enter at any time. Dormitory with 42 practice pianos reserved for women music students. Four pipe organs. WRITE FOR CATALOG.

ITHACA CONSERVATORY of MUSIC
Registered with N. Y. State Board of Regents. All branches of music taught. School of Opera. Andreas Dippel, director. **Master Courses** with world-famous artists in all departments. Degrees. Twelve buildings, including Dormitories, Auditorium, Gymnasium, Studio and Administration Buildings. Year Book sent on request. **Two, three and four year courses. Fall term begins Sept. 24.**
No. 1 DeWitt Park, Ithaca, N. Y.


FEEL MUSIC KNOW MUSIC PLAY MUSIC
Special Student Classes. Courses in Musical Pedagogy. Musicianship and Piano Playing for Teachers. Sight Singing without "Do re mi," "Intervals," "Numbers."
Address
EFFA ELLIS PERFIELD
121 Madison Avenue (30th Street)
New York City

Crane Normal Institute of Music
Training School for Supervisors of Music
BOTH SEXES
Voice culture, sight-singing, ear-training, harmony form, music-history, chorus-conducting, methods, practice-teaching. Graduates hold important positions in colleges, city and normal schools.
53 MAIN ST. POTSDAM, NEW YORK

GRANBERRY PIANO SCHOOL
Carnegie Hall, New York
For PIANISTS, ACCOMPANISTS and
TEACHERS
The SIGHT, TOUCH and HEARING System of Teaching. *Write for Booklet.*

CONWAY MILITARY BAND SCHOOL
Prepares for Leadership in Community, School and Professional Bands. Private Instruction on two instruments; Teachers of national renown; Conducting and Band Arrangements; **Daily Band Rehearsals** under Dean Conway; Large Symphony Orchestra. Large Band Library. Degrees. Dormitories. Gymnasium. **Under personal direction** of the famous band leader, **Patrick Conway.** Catalog.
601 De Witt Park, Ithaca, New York

INTERNATIONAL MUSICAL AND EDUCATIONAL AGENCY
MRS. BABCOCK
OFFERS Teaching Positions, Colleges, Conservatories, Schools.
Also Church and Concert Engagements
CARNEGIE HALL, NEW YORK

NEW YORK PIANO CONSERVATORY
and School of Affiliated Arts
A. Verne Westlake, Mus. D., *Director*
A Faculty of Thirty-Five Teachers
Fourteen Branch Schools
WINTER TERM OPENS JANUARY 4th
Regular courses in all branches of music leading toward diplomas and degrees.
200 West 57th Street New York City

Alviene School of the Theatre
30th Year — Alviene University
Summer and Fall
Courses for Acting, Teaching, Directing
DRAMA, OPERA, MUSIC
STAGE DANCING
DIRECTORS
Alan Dale
Wm. A. Brady
Henry Miller
Sir John Martin-Harvey
J. J. Shubert
Marguerite Clark
Rose Coghlan
Singing, Fine Arts and Photoplay. Developing personality and poise essential for any vocation in life. Alviene Art Theatre and Student Stock Co. afford appearances while learning. N. Y. debuts and careers stressed. Pupils — Laurette Taylor, Mary Pickford, Eleanor Painter, Annette Kellermann, J. Arnold Daly, Fred and Adele Astaire, Dolly Sisters, Evelyn Law, Mary Nash, Nora Bayes, Taylor Holmes, Lady Ribblesdale, Vivian M. Astor, Gloria Gould-Bishop, and others. Write Study wanted to Secretary, 43 West 72nd St. N. Y., ask for catalog 3M

LESCHETIZKY MUSIC SCHOOL
Prof. William Erhart Snyder, Director
MASTER SCHOOL FOR
PIANO, ORGAN, SINGING, THEORY
ARTIST TEACHERS—PRACTICE ORGANS
STUDENT ROOMS
201 W. 85th St. (Broadway) New York City

SPECIAL COURSE for TEACHERS and ADVANCED PIANISTS
"Liszt's Methods and Traditional Interpretations"
By CARL V. LACHMUND, Pianist-Composer
ONE of the few bonafide pupils of the super-pianist now in this country, having studied three years with the master at Weimar, with eight famous concert virtuosos as fellow students (after a five year course with Moszkowski, Scharwenka, Kiel, teacher of Paderewski, and Hillier, teacher of Humperdinck). The course embraces also "*A Shorter Way to Technic*," original system of hand culture, enabling a saving of one-third in time, etude material and expense. **Address: STEINWAY HALL, 109 W. 57th Street, New York City.**

Please mention THE ETUDE when addressing our advertisers.

A Little Lecture for Little People

By Browne Brearton Cole

[Author's Note.—In this "Little Lecture" I am showing a bit of the primary instruction which all of my pupils receive.]

I—We are studying Music. Now, little people, just what do we mean by *music?*

Ans.—We know that music is one of the Arts, just as painting, sculpture, and the writing of wonderful stories. Someone has even said that "Music is the only Art of Heaven given to earth, the only Art of earth we take to Heaven."

Music, little folks, is the Art which enables us to tell beautiful stories by means of musical sounds.

A "Lullaby" tells us the story of a mother singing and rocking her babe to sleep. "The Dance of the Goblins" tells us of the queer little fairies playing grotesquely in the moonlight. A "Military March" tells us of the soldier boys marching bravely off to war. And all the time that music is telling these stories to us it is fulfilling one or more of its missions, which are:

First, to please the ear,
Second, to touch the heart,
Third, to stimulate the imagination,
Fourth, to appeal to the intellect.

II—Stories are built of words, many hundreds of words. Musical stories, or *compositions,* as they are called, are built of *tones.* How many musical tones do you think there are?

Ans.—I am afraid, little folks, you can scarce believe me; yet *all* our musical stories are told with only *seven tones;* and they are named by the first seven letters of the alphabet,—A, B, C, D, E, F, G.

III—But *how* can music tell us such wonderful stories with *only* seven tones?

Ans.—Listen carefully and I'll tell you the secret. These seven tones may be repeated higher and higher,—and lower and lower. Also there are five secondary tones that may be put in between the principal ones by means of flats (♭) and sharps (♯). Then we can always vary our stories by playing loudly or softly. When we become more accomplished musicians we may, by our manner of playing, make our music brave and martial, solemn and sweet, mysterious and weird, and so on, as we wish.

IV—And now you ask, what is a tone?

Ans.—A *tone,* little folks, is to music what the *spoken* word is to language. You will remember that I have already said, "Music is the Art which enables us to tell beautiful stories by means of *musical sounds.*" And again, "Musical stories are built of *tones.*" Ah, *musical sounds* and *tones* are one and the same thing. Hence, a *tone is a musical sound.*

V—Are not all sounds musical?

Ans.—What a foolish question! Is the filing of a saw musical?

VI—When is a sound musical?

Ans.—Touch a key of the piano. You will hear a tone. What actually happened was that the stroke of the hammer set the string in motion. That motion is called its *vibrations,* and it *vibrates evenly.* These vibrations produce little sound waves that tap our ear drums *regularly.* It is a musical sound. The filing of a saw produces sound waves, too. But the vibrations producing them are irregular. Therefore they make only a noise.

VII—How does a tone differ from a note?

Ans.—In the same way that the *spoken* word differs from the *written* word. The note is the written character which represents the tone.

VIII—What is the difference between *harmony* and *melody?*

Ans.—Harmony is the *sounding together of a number of tones* which please the ear. Such tones played together are called *chords.*

The melody is simply the "tune." It is made up of *single tones,* one following another, governed by certain laws of rhythm and theory.

IX—But what is rhythm?

Ans.—Rhythm is just a bit difficult to define for little folks. In a sense, rhythm is *moving in time.* Anything which moves *evenly* and *regularly* possesses rhythm. There is rhythm in the regular hoof-beats of a running horse, or in the regular ticking of the clock. And in music *there must be rhythm,* a regular grouping of notes into measures, each containing the same number of beats or counts. It is the rhythm, the regular beat, beat, beat, beat, that we hear or feel, throughout the entire composition, that enables us to understand it.

X—And what is theory?

Ans.—Theory may well be called the grammar of music,—for it has to do with the laws, principles and rules that govern the teaching and studying of music.

When Lully Burned His Masterpiece

By S. A. Lito

Lully, the founder of French opera, lived a life that was none too virtuous, yet when he lay dying, like many a better man, he repented of his evil ways. According to Lecerfe, however, even his death-bed repentance was accompanied by a certain cunning not very much to his credit. As everybody knows Lully met his death as the result of an abscess on his toe, caused by striking himself with the stick he used in conducting a rehearsal. His death was long-drawn-out and painful. The confessor who came demanded that he should destroy the manuscript of his new opera, *Achille et Polyxène.* Apparently accepting the verdict in all sincerity, Lully permitted the priest to throw the offending manuscript on the fire.

Presently, however, his health improved. One of the royal princes came to visit him, and Lecerfe records the following conversation between them:

"'What, Baptiste,' said the prince, 'you have thrown your opera into the fire? Good Lord! Were you foolish enough to believe the idle talk of that Jansenist, and go and burn your fine music?'

"'Gently, sir, gently,' whispered Lully. 'I knew what I was about—I had another copy.'"

Compare this episode with the grandiose epitaph on his tomb in the Church of Saints Péres:

"God, who had given him a greater gift of music than any man of his century, gave him also, in return for the inimitable chants he composed in His praise, a truly Christian patience in the sharp pain of the illness of which he died....after having received the sacraments with resignation and edifying piety."

"We are in the midst of the vital period of musical development. This country is the place for the student of to-day. He can get everything here, and more than he can get abroad. He can hear the music he needs, the unusual music, the variety and interesting music that he should hear."

—Olga Samaroff.

Question and Answer Department

Conducted by ARTHUR DE GUICHARD

The Primitive Sonata Form—Its Different Periods and Composers.

Q. Kindly give some idea of the primitive Sonata Form. (ii) State briefly the different periods. (iii) With some of the chief composers, all before Beethoven.—DOROTHY, Pawtucket, R. I.

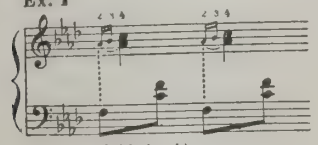
A. The Sonata and, indeed, all instrumental music of every form, is a direct descendant of the popular songs and the popular dances of the Middle Ages: Folk-songs, Motets, Madrigals, Canzona; Pavane, Gaillarde, Allemande. The grouping of these last three formed a Suite—variously known as Suite, Sonata, Exercise or Partita. They were in what is termed the Binary form, comprising some four to nine pieces, but never less than four, consisting of an Allegro, a slow movement, a moderate movement and a rapid movement. The slow movement is also in the binary form, as seen in the Saraband, the Courante, the Sicilienne and the Aria. The rapid movement, also binary, is generally represented by the Gigue. Out of these movements of the Suite came the Sonata, but mostly written in the Ternary form, although a few of them, before the time of Beethoven, are to be found with only two movements. The primitive German composers of the Sonata: Dietrich Becker (1554), Kuhnau (1660), Mattheson (1681), Telemann (1681), Graupner (1683), Handel (1685), Bach (1685), K. P. E. Bach (1714), J. H. Rolle (1718), J. G. L. Mozart (1719), G. Benda (1722), J. C. Bach (1735), J. W. Haessler (1747), P. Domenico Paradies (1710), an Italian domiciled in London, Eng.; F. Joseph Haydn (1732), Wolfgang Amadeus Mozart (1756), F. Wilhelm Rust (1739). The primitive Italian composers of the Sonata: Legrenzi (1625), Vitali (1644), Bassani (1657), Corelli (1653), Geminiani (1680), Veracini (1685), Tartini (1690), Locatelli (1693), Pescetti (1704), Galuppi (1706), Nardini (1722), and Pugnani (1731). It should be noted that the ternary style, the chief characteristic of the Sonata form, owes its origin to the repetition of the first plan of the Suite in its second part, when it returns to the chief key.

Concerning Various Musical Matters.

Q. (i) In "Schubert Album," page 38 (Moment Musical), fourth measure, should grace note Ab be taken with accented bass note and held until C is reached, or should grace notes precede the bass note and the second Ab be sounded, as the fingering $\overset{4}{C}\ \overset{}{Ab}\ \overset{}{1}$ seems to indicate? (ii) In June, 1920, THE ETUDE, page 384, should the three grace notes be played with the bass or accented note, or before the accent? (iii) In Chopin Nocturne, Op. 32, No. 1, how should the group of five notes *be accented? like 12345, or 12345? (iv) Is the melodic minor ever used in a descending scale? (v) Please describe this cadence: I—VIb—I, so often used in the so-called "popular" music of the day*—N. B. Mc., Mt. Carmel, Ill.

A. (i) Your first supposition is correct. The notes should be played as follows:

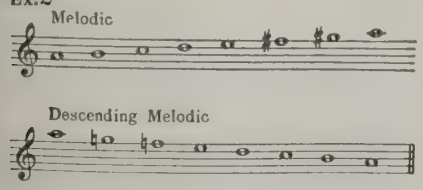
Ex. 1



Hold the Ab

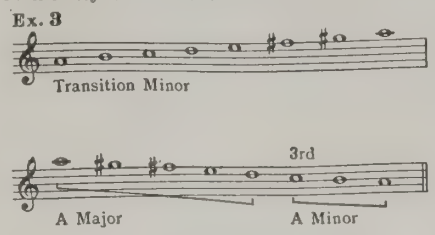
In further answer to this question as well as to (ii) you should observe the general rule for the performance of all grace-notes in all classical compositions, *i. e.*, in compositions by all classical composers), namely, the first note of this embellishment (whether consisting of one note or more), is played with the bass or the beat, not before it unless so directed. It is quite a modern practice to play the grace-notes before the bass, or beat; and this is not permissible in the classics. (iii) The accent occurs on the first of each group, whether of 3, 4, 5, 7 or 11 or more notes. (iv) This question is very imprecise, because the descending scale is an integral part of the melodic minor.

Ex.2



You probably mean: "Is the ascending half of the melodic minor scale (with the semitones between the 2nd and 3rd and the 7th and 8th) ever used in descending?" Yes; this minor scale, having the 6th and 7th degrees shaped, is often found in the works of Beethoven, Mendelssohn and many other composers. This scale, ascending and descending by the same notes, was in use before the melodic form was adopted. It received, later, the name of "transition minor;" that is, a transition from the natural minor to the melodic minor. The latter was adopted because of the ambiguous sound of the former which, in descending, could not be distinguished from a major scale until the third of the key was reached.

Ex. 3



(v) It is a chromatically altered form of a plagal cadence, keeping the tonic in the bass and flatting the 6th.

The Ear's Capacity for Musical Sounds.

Q. How many notes can the human ear distinguish? That is to say, what is the compass of human hearing.—CONDON, Auckland, N. Z.

A. About 88 notes or the extent of the modern piano.

Signatures in Music.

Q. What is a signature? Are there more than one?—ADELARD, New Bedford, Mass.

A. A signature is a sign placed on the staff at the beginning of a piece or movement. There are three kinds of Signatures: The Clef Signature, which determines the absolute pitch of the notes; the Key-Signature, the group of sharps or flats which determines the key; the Time Signature, which determines the time and the rhythm.

The Value of Study of Harmony.

Q. My teacher insists upon my studying Harmony. I find it very arid and don't like it at all. Do, please, tell me if I must learn it? Cannot I become a good pianist without it?—MARIE C., Pittsburgh, Pa.

A. It is just as essential to good playing that you study harmony, as the study of grammar and spelling is to one who would be a good speaker and public reader. The speaker, reader and player have to interpret another person's thought so that an audience may succeed in understanding the author or composer's deepest meaning. This cannot be done (except superficially) unless the interpreter understands the construction of the work. Therefore, to be an adequate interpreter the pianist must delve into the composer's inmost intentions by studying the harmonic structure. Study your Harmony faithfully and you will discover all kinds of hidden or suggested beauties of expression that the player who is ignorant of harmony never even imagines to be there.

A Canzonetta.

Q. What is the exact meaning of a Canzonet, or Canzonetta?—VIOLINIST.

A. Canzonet, English, from Conzonetta, Italian, means a little song.

Signs for Repetition.

Q. In using "D. C." I am told you start in at "M. F." and omit the introduction. Please give me the right rule about it. I know it means to go to the beginning, but does that include introduction? Also, when beginning has 1st and 2nd endings, should the repeat with both endings be used up to the sign "Fine?"—MRS. F. E., Vestaburg, Mich.

A. "D. C." is a direction to repeat from the beginning, introduction and all. If the latter were to be omitted the sign would read *Dal Segno*, or "D. S." Where two endings are given, marked respectively "1st" and "2nd," the first ending only is played before the repeat; after which the "2nd" ending only is played (the "1st" being omitted) right up to the sign "Fine," which means "end." The other questions cannot be answered, because they refer to hymns and pieces which are not in the possession of the writer. If the questions are of general interest, it would be well, another time, if you copied and sent the passages you might wish explained.

Bass or Base?

Q. What is the correct way to spell the lowest part in music? Should it be "bass" or "base?" I have seen it spelled both ways, and it seems to me that the second is more correct, for is it not the foundation upon which the entire superstructure of harmony is built?—MALEMBERG, East Greenwich, R. I.

A. From the point of view of the integrity of the English language, "base" would seem more correct. Shakespeare and many other writers of his time so wrote it. However, the musical use of the word has become altogether obsolete. It gave way entirely to bass (English), basse (French), basso (Italian), bass German). For the bass clef the German name is "bassschlüssel"—a curious looking word with its agglomeration of sss-ss! Therefore general custom imposes the use of "bass."

PROFESSIONAL APPROVAL



The Premier Aristocrat Model

5 feet, 3 inches long. Price, $725. f. o. b. New York

The institution that made the Small Grand Piano the instrument of universal appeal is back of this quality Small Grand.

The Premier Aristocrat Model is the product of the largest institution in the world concentrating on the production of Small Grand Pianos only.

This instrument, then, is a combination of quality and price without equal.

Before selecting *any* piano, see and hear the Premier—sold nationally by leading Dealers. If unable to obtain locally, kindly advise promptly.

Every teacher, student, studio, conservatory and music lover should send for *"The Magic of Music"*—it tells the Premier story most interestingly and convincingly.

PREMIER GRAND PIANO CORPORATION

America's Foremost Makers of Baby Grands Exclusively

514-570 WEST 23rd STREET NEW YORK

Manually Played Small Grands, Period Models, Premiera Reproducing Grands and Reproducing Grands (Welte-Mignon Licensee)

THE CURTIS INSTITUTE OF MUSIC

Endowed by Mary Louise Curtis Bok

The Endowment Makes Possible Rare Opportunities for Students of Talent

SECOND YEAR—1925-1926

Second Term Begins Monday, February 1, 1926

EMILIO de GOGORZA

Will teach in the Vocal Department

WANDA LANDOWSKA

Will have Special Classes for the Advanced Piano Students in the Music of the 17th and 18th Centuries

PLACIDE de MONTOLIU

(OF THE PARIS OPÉRA)

Will Conduct the Classes in Eurythmics

A Limited Number of Students Can be Accepted for This Term

For catalogue and detailed information address William E. Walter, Executive Director

THE CURTIS INSTITUTE OF MUSIC

627 Rittenhouse Square, Philadelphia, Pennsylvania

Steinway Pianos Used

The Organist's Etude

It is the Ambition of THE ETUDE to make this Organ Department "An Organist's Magazine Complete in Itself"

Edited for January by GORDON BALCH NEVIN

Rational Treatment of Some Organ Problems

THE best advice that can be given any student is: "Get the Fundamentals!" The accepted routine, individual manual and pedal work, then two parts combined, then trio studies, cannot be supplanted by any short-cut. Education is, as Rousseau said, "certainly nothing but a formation of habits;" and skill is largely a matter of well-directed habit. As Prof. James has put it, habit is largely "a new pathway of discharge formed in the brain," and until this pathway is well and smoothly traversed nothing can be said to have been truly learned. It will be well for all of us to realize that a thing that is negotiated only by straining concentration and high nervous tension is really not mastered; only when it is done with ease is it truly well done.

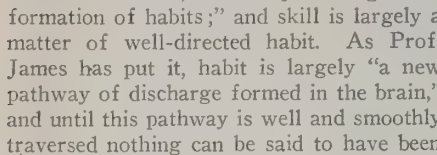
The fundamentals of technic are, and should be, the same for all students, irrespective of natural endowment or musical inclination. After these are secure the most important factor to develop is the faculty of self-analysis. Rosenkranz, in his *Philosophy of Education* says, "The power to break up habits, as well as to form them, is necessary to the freedom of the individual." It should be obvious that in the case of an instrument which has undergone a tremendous evolution during a period of a few decades, as has the organ, there are not a few points in its technic that are certainly debatable.

Organ Evolution

In this article we are calling attention to several matters that are obviously by-products of this recent evolution in organ design and construction. And the first is the need for greater *accuracy and exactness in the repetition of notes.*

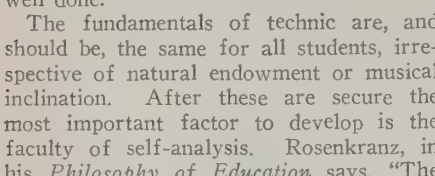
It is truly a cause for thanksgiving that the earlier fetish for promiscuous tying-over of notes, which from the printed page called for repetition, is fast giving way to better things. That fetish was indubitably a by-product of the tracker action. With a depression resistance running into *pounds* for each key, who could blame the player for dodging as many key strokes as could be done? All this has been swept away by the modern light action. Where we formerly heard a familiar hymn announced as in Example 1,

Ex. 1



the tendency has swung nearly as much too far on the other side, and we now hear the same hymn from some organ lofts as notated in Example 2.

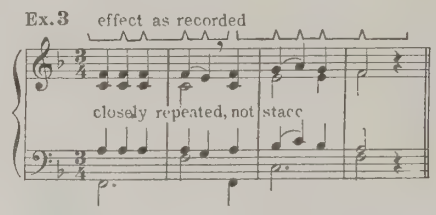
Ex. 2



The most casual diagnosis will show that this is a case of the pendulum swinging too far in each direction. The first example destroys the rhythmic pulse, the second mimics the exaggerated *staccati* of the jazz band. One is as much an error as the other. The organ is capable of sharp rhythm, but it is not the percussive beat of the banjo!

The example just given, when properly treated, calls for exact and precise repetition of all of the quarter notes, with the exception of the bass notes in the first measure; the slurring in the second measure must be observed, but not over-done, and in the fourth measure the "line-phrasing" will shorten the note to a half-note followed by a quarter rest. The propulsiveness of the rhythm also may be heightened by repeating the bass notes *on the octave* at the accent points, rather than repeating them on the unison. It then takes the shape given in Example 3.

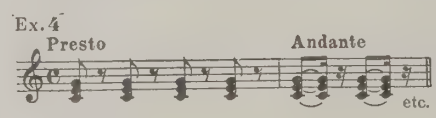
Ex. 3 effect as recorded



When correctly played, with clean-cut, precise repetition of the indicated chords, this last example will be entirely satisfying to the critical ear. And when we do it so, what is the essence of it all? Simply that we are playing chords as they are intended to be played by the composer. The organ is inherently a "chord instrument," and yet it is peculiarly in chord playing that the greatest errors have been made. The older school killed rhythm by promiscuous tying, the younger school has mistaken staccati for repetition. The latter fault came about through an attempt to sum up a complex matter in one short rule. The old pianistic rule was carried over to the organ, and the pupil was informed that repetition meant shortening the sounding duration of the note by one-half.

Now repetition and staccato are two very different things. For staccato we can make rather accurate rules, rules that are apparently broad in scope. But precise repetition demands that three factors be considered. The tempo of the composition, the sensitivity of the action of the organ used, and the degree of connection (legato) desired.

Ex. 4



Example 4 shows this as applied to chord repetition (mere repetition desired, not a staccato effect) at two widely varying tempos. The first measure, at a very rapid tempo, will call for practically a one-half shortening of the touch upon the keys, the second measure, at a slow tempo, will produce an equally perfect and clear repetition of the chord. The point to be gathered is this: Do not confound the actual length of sound with the processes of the fingers upon the keys! Only those of us who have studied these things from the viewpoint of a recording laboratory have any conception of the tremendous variance between what the player thinks he is doing and what he actually does! Train the ear, first, last and always. When the ear hears clearly, the hand soon gathers skill to satisfy the demands made by the ear.

The benefits of a common-sense viewpoint may also be derived from a rational treatment of the theory of correct pedaling. It is almost absurd to plead for equal dexterity in both feet; the need is so obvious that we all accept the principle. And further, this equal dexterity should apply to the matter of using the swell-pedals with either foot. The day of expressionless playing has gone, and will never return. Only those players whose dynamic range and treatment of shading are at least correct will merit approval. All of which leads directly to the question of a modified treatment of the earlier laws of pedaling.

A good deal of water has gone under the bridge since Gustave Merkel spoke of the use of toe and heel as "artificial" pedalling! We no longer accept the continual use of alternate feet as the "natural" or "principal" method of pedaling. In fact the best pedagogy has swung over to the principle that the maximum use of heel and toe is preferable, giving the greatest possible security. And the element of expression has become so vital that it cannot be disregarded when a choice between two methods of pedalling is under consideration. Take for instance such a passage as is shown in Example 5.

Ex. 5



This passage is susceptible of straight alternate pedalling, but we have shown a marking that would probably be given by most teachers of the present time. This is the form marked *a.* It is a comfortable and safe marking. Well and good. But let us suppose that the passage occurred in a composition at such a point that an increase of volume by swell-pedal or crescendo register was necessary; then what? If we fit our crescendo control around our pedalling, a disjointed increase will result, as is shown by the gaps in the swell mark. In fact, instead of a smooth crescendo, the very best the player will succeed in doing will be a series of three rather violent increases. But, if we consider the two factors as part of one problem, and treat the passage as at *b,* we do violence to neither of them. We then have our legato in the phrases, and we also have a "sure" method of pedaling. But, of equal importance, we now have the road clear so that the shading may be artistically controlled.

The student should give thought to all problems arising in regard to preference of shading over traditional pedalling, and *vice versa.* In many cases a preference must be given one or the other. The historical factor may be included also. Swell-boxes are of comparatively recent invention, and the use of many of them in one instrument is strictly a modern development. Therefore, we may in older organ music assign them a position of less importance than in modern compositions. But when a passage confronts the player in which strict two-foot pedalling conflicts with plentiful shading marks, a challenge is thrown to the player and study must be given to "rationalizing" the pedalling to be used.

And now for a few general thoughts on improvement of effect. Young players are prone to neglect the opportunities for featuring the organ afforded by the interludes occurring in anthems and other choir numbers. We need not here repeat the fine advice given by other writers in this department regarding the use of the organ as an accompanimental instrument. But we have observed so many instances of the dramatic force of an interlude being weakened by a neutral treatment that a word in this connection is permissible.

Getting Variety

Variety can and should be obtained in interludes by some of the following methods:

1. By an increase in volume.
2. By a complete or partial change in tone-quality.
3. By a combination of these two methods.
4. By change in tempo, whether indicated or not.
5. By use of solo stops, where chord-distribution permits.

And by various combinations of the above instances.

Probably the most often heard error is that of continuing an interlude with the same tone and volume that has been in use in supporting the vocal passages immediately preceding. This invariably gives the organ a weak and neutral effect. The stops most suitable for use in accompaniments are the less assertive, more neutral ones, such as the Salicional and Stopped Diapason, Melodia or Concert Flute, Clarabella, the softer Diapasons, and these are wonderfully valuable for just such use. But the very nature of an interlude relieves the organ for the moment of its accompanimental duties and allows it to stand squarely on its own merits as a solo instrument. The organist then must adopt a different viewpoint and strive to give all legitimate importance, musically, to the interludes. More assertive strings, 4 ft. Flutes, the inclusion of soft reeds in mezzo passages, and the use of brass imitations when indicated by the nature of the music, even the use of percussion effects such as harp or chimes; these help in lifting the organ to a plane of equal prominence with the voices. At these times it should have this prominence.

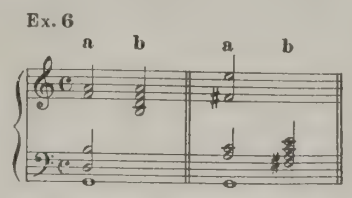
The Octave Couplers

Many students, and some older players too, need a word of caution regarding the use of sub and super octave couplers. These couplers, especially when used on the manual on which chords are being played, are a dangerous proposition. Their combined use may be possible on melodies (although even that is open to question), but on chord work it is hardly possible to think of a single instance where both sub and super may be legitimately or artistically used. Either sub or super, individually, may be used at times to good advantages; but the use of both violates all the principles of chord balance. Players upon small instruments are most prone to fall into this error—doing it in an attempt to get more volume from a small instrument than is there to get. The story of the little darky who was asked if he had had too much watermelon comes to mind. His reply was that there was "not too much of watermelon, but too little of boy!" So with this coupler question—there is generally too little of organ proper, and no dosing with the couplers will change that condition. Couplers, when all is said and done, are

only an accessory, sometimes of great value for increasing brilliancy; but they introduce an element of distortion in chord balance which must be taken into consideration. For this reason we urge that sub and super couplers be never used at the same time. The day of loud 2 ft. stops and thick, tubby 16 ft. Bourdons is evidently past; but we must be careful that we do not fall into a worse condition with over-use of octave couplers.

One more detail remains. Let us have more thought given to the smooth turning of pages so that elimination of stumbling or uncertainty may be had. "Getting the pages over" is one of the terrors of the beginner; and yet it is a matter that can be solved in nearly every instance by one of two methods: Alteration of the arrangement of the notes of the chords preceding the turn of the pages, or memorizing of a measure or two on the following page. The first method compresses all of the notes of the chords preceding the turn into one hand, leaving the other hand free for the actual page turning. It will be best done by the student who has had (as should all students) some harmony study; but is not impossible to those who have not had this subject. Chords such as those in Example 6, *a*, become compressed as in Example 6, *b*, thus freeing one hand for page-turning.

Ex. 6



The "purist" may object to the alteration of structure so imposed, but the practical man, placing continuity of rhythm above all else, uses such methods, when necessary, as being the least objectionable of two difficulties.

The second method, much preferable when it is possible to use it, is to memorize a few measures either before or after the end of the printed page, and then to do the actual turning at a point between two phrases where either hand can be spared. This method should be adopted wherever time will permit and certainly should be applied to all solo organ selections. In either event no break or pause of any kind should be tolerated in turning pages. The demands of rhythm are inexorable and the player must work accordingly to overcome mechanical obstacles.

Some Things the Organ Tuner Can Do for You

THE organ contains a greater number of what engineers call "variable quantities" than does any other musical instrument. Pipes, pneumatic mechanism, electric mechanism, wind-supply, console action—all are a mass of adjustable construction. We have often noticed that organists as a class are likely to forget this nature of the mechanism, and more or less patiently "to put up with" some annoyances that could be easily remedied. Here is where the organ tuner enters.

As a class, organ repair men are splendid fellows and more than ready to accommodate an organist whose wishes are reasonable. This is particularly so when the player is obviously one who takes pride in the condition of his instrument and earnestly strives to get the possible maximum out of it. Such a player will find most organ tuners quite willing to aid in making improvements which can be brought about without too great loss of time.

Quick Adjustment

One quickly adjustable detail is the touch resistance of the pedal clavier. After a quite busy recital period we would not hesitate to say that fully fifty per cent. of all organs over one year old are out of adjustment on the pedal key-board. And with older instruments we opine that the percentage would run closer to seventy per cent. There is absolutely no reason for this condition. Pedal claviers are invariably constructed with a spring tension that is made variable in some way; and there is no good reason for tolerating a broken-down, weak tension in the lower half of the pedal-board—just because that happens to be the locale where most of the playing is done! Ask your tuner to regulate your pedal touch so that it is even throughout the compass; and then note how greatly your comfort has increased, and how much more clean-cut your execution has become. Then, too, in the older organs we frequently run across (no joke intended) boards that have become very noisy. This, too, can be remedied, although it is more of a time-consumer than weak spring resistance. The remedy is re-bushing with felt and leather. This takes time, but in many cases your repair-man will eliminate the knock and rattle from one or two exceptionally noisy keys in a few minutes. It is amazing how restful to the nerves such a slight operation can be.

The manuals, as a rule, do their work for many years before re-felting becomes necessary; and by that time a general overhaul is usually in order.

Swell shades (the shutters on the swell-boxes) are one of the components of an organ that most frequently call for adjustment. Either they stick, due to warping or expansion from climatic changes, or they "slam" from wear on the buffer-mechanism provided. Sticking, unless caused by utterly bad design in the first place, can usually be cured with a carpenter's plane at the proper points, aided by a moderate application of grease at the bearings where the connection rods transfer the motion of the pedal, and perhaps on the shade-pins. The actual treatment should be left to your repair-man; but the thing can be done. It might be whispered, however, that one player temporarily cured several squeaking shades by softening a cake of hand-soap in hot water and rubbing the soap on the ends of the shutters at the points where they were chafing against the frame of the box! And he played a pleasant recital instead of a most painful one by five minutes' work with the soap-cake.

Shades that Slam

Shades that slam when opened or closed indicate among other causes a breaking-down of the means provided for stopping the travel of the shutter-mechanism when completely open or closed. Pneumatic "shock-absorbers" are provided by some builders, others use a simple bumper of felt to take up the blow when the shutters are moved quickly. The remedy in the latter case is obviously the same as with noisy pedal keys—renewal of the soft material used as a bumper. The pneumatic or other mechanical absorbers usually suffer from mis-adjustment and can be put back to their original degree of effectiveness—whatever that may have been. A completely noiseless shade-action is almost unattainable, but much can be done to eliminate objectionable noises.

Then consider tremolo troubles! A perfect tremolo is not only "as rare as a day in June," as sang the poet, but even more rare than "roast biff" in a Greek restaurant. We think a lot of many of our American organ builders; but there are a number of them who should be hung, drawn and quartered for using three dollar

"Jesse French, a name well known since 1875."



Mahogany, Polished or Art Finish

Jesse French & Sons Grand

For those who demand tonal supremacy; for those who want an instrument worthy of interpreting the most artistic music, here is unquestionably the ideal piano.

The Jesse French & Sons Grand represents an honest and successful endeavor to produce an instrument as near artistic perfection as is possible of attainment.

Liberal exchange offer on your old piano. Send for illustrated catalog.

Jesse French & Sons Piano Co.
J and 20th Sts., New Castle, Indiana

COMBS CONSERVATORY
PHILADELPHIA
FORTY-FIRST YEAR

A School of Individual Instruction — A School of Public Performance

Four Pupils' Recitals a week give you opportunity for Public Performance

All branches taught from elementary to the highest artistic standard. Pedagogy and Normal Training Courses for Teachers. Degrees conferred. Daily reports keep the Director personally informed of your progress—Daily Supervision shows you how to work. Two complete Pupils' Symphony Orchestras offer exceptional privilege of orchestra routine and accompaniment.

Courses for Public School Music Supervisors

Approved and Accredited Three-Year Courses in Public School Music Supervision. Standard State Certificates issued upon completion of Course, without further examination. Four-year course leads to B.M. in Public School Music.

Dormitories for Women
(*The Only Conservatory in the State with Dormitories for Women*)

In addition to delightful, homelike surroundings in a musical and inspirational atmosphere in the foremost musical city in America, dormitory pupils have advantages not offered in any other school of music, including Daily Supervised Practice and Daily Classes in Technic.

Six Spacious Buildings, Faculty of 95
Accommodations for 2500 Students
A School of Inspiration, Enthusiasm, Loyalty and Success
Illustrated Year Book Free

GILBERT RAYNOLDS COMBS, Director — Offices, Dormitories and Studios Broad and Reed Streets

ZECKWER-HAHN
Philadelphia Musical Academy
and Branches

Highest standards of musical instruction. Faculty includes **Professor Leopold Auer, Guest Teacher; Lee Ornstein, Composer Pianist,** and other distinguished musicians. 56th season. Registration Sept. 2nd-4th. Classes begin Sept. 8th. Catalog. **Charlton Lewis Murphy, Managing Director,** 1617 Spruce Street, Philadelphia.

IMPORTED MUSIC AT REDUCED PRICES
Catalog sent upon request
INTERNATIONAL MUSIC CO.
5 Columbus Circle - - New York City

A CATALOG ORGANISTS SHOULD HAVE—
"Descriptive Catalog of Organ Methods. Studies and Collections.—Send a Postal for it.
THEO. PRESSER COMPANY
1712-1714 Chestnut Street Philadelphia, Pa.

PIANO JAZZ
By Note or Ear. With or without music. Short Course Adult beginners taught by mail. No teacher required. Self-instruction Course for Advanced Pianists. Learn 259 styles of Bass, 684 Syncopated Effects, Blue Harmony, Oriental, Chime, Movie and Cafe Jazz, Trick Endings, Clever Breaks, Space Fillers, Sax Slurs, Triple Bass, Wicked Harmony, Blue Obligato and 247 other subjects, including Ear Playing. 133 pages of REAL Jazz, 25,000 words. A postal brings our FREE special offer.
Waterman Piano School, 1836 W. Adams St., Los Angeles, Cal.

MUSIC PRINTERS
ENGRAVERS AND LITHOGRAPHERS
PRINT ANYTHING IN MUSIC—BY ANY PROCESS
WE PRINT FOR INDIVIDUALS
ESTABLISHED 1874 REFERENCE ANY PUBLISHER
THE OTTO ZIMMERMAN & SON CO. INC.
CINCINNATI

SUMMER MASTER SCHOOL

June 28 to August 7 (Six Weeks)

PROF. LEOPOLD AUER
MASTER VIOLIN INSTRUCTOR OF THE WORLD

ALEXANDER RAAB
EMINENT HUNGARIAN PIANIST

EDWARD COLLINS
RENOWNED AMERICAN PIANIST

HERBERT WITHERSPOON
DISTINGUISHED SINGER AND TEACHER

RICHARD HAGEMAN
NOTED COACH AND ACCOMPANIST

WILLIAM S. BRADY
CELEBRATED VOCAL INSTRUCTOR

SERGEI KLIBANSKY
INTERNATIONALLY FAMOUS VOCAL TEACHER

FLORENCE HINKLE
AMERICA'S FOREMOST SOPRANO

FELIX SALMOND
CELEBRATED 'CELLIST

LEON SAMETINI
RENOWNED VIOLINIST

W. OTTO MIESSNER
NOTABLE AUTHORITY ON PUBLIC SCHOOL MUSIC

CLARENCE EDDY
DEAN OF AMERICAN ORGANISTS
AND REGULAR FACULTY OF MORE THAN 100 ARTIST TEACHERS

FREE SCHOLARSHIPS

Prof. Auer, Mr. Raab, Mr. Collins, Mr. Witherspoon, Mr. Brady, Mr. Hageman, Mr. Klibansky, Mme. Hinkle, Mr. Salmond, Mr. Sametini and Mr. Eddy have each consented to award Free Scholarships to the students who, after an open competitive examination, are found to *possess the greatest gift for playing or singing.* Free Scholarship application blank on request.

TEACHER'S CERTIFICATES and DEGREES

Teacher's Certificates and the Degrees of Bachelor of Music, Master of Music, Bachelor of Music Education, Bachelor of Oratory and Master of Oratory will be conferred at the end of each summer session upon professionals, who have the required knowledge and pass satisfactory examinations. Full details in Summer Catalog.

STUDENT DORMITORIES

Artistic and sumptuous dormitory accommodations for men and women in college building. Piano furnished with each room. Prices reasonable. Make reservations now.

COMPLETE SUMMER OR WINTER CATALOG ON REQUEST FALL SESSION OPENS SEPT. 13

CHICAGO MUSICAL COLLEGE

60 EAST VAN BUREN ST. (Chicago Musical College Building) Chicago, Ill.

A Conservatory Pledged to the Highest Artistic Standards. Established 1867

HERBERT WITHERSPOON, President
CARL D. KINSEY, Manager

Please mention THE ETUDE when addressing our advertisers.

tremolos when a good one can be installed for about fifteen dollars! Your tuner can soon tell you which class you have in your organ, and if you have the cheap "box type" the best thing to do is get your church to authorize its replacement by a good one. An organ tremolo has no earthly business to produce anything but a moderately slow wave, of very moderate intensity. Some of the cheap tremolos reproduce the tonal effect of a tonsolitis sufferer earnestly gargling the throat! In fact all too many tremolos are set to beat too rapidly and with too violent a shock to the organ wind. This has no artistic grounds for existence and should not be tolerated, if possible to remedy. However, even with a poor tremolo, a clever organ-man can sometimes reduce either the speed of the beat or its violent effect; even that much change helps matters a good deal. Sometimes moving the tremolo into an adjacent room by inserting a few feet of connecting pipe helps matters tremendously. The writer of these lines has directed that this be done in several cases in late years, and much was gained by the removal of the noisy members.

Finally, surprising improvements can be made, even with few hours of work, in smoothing up the "regulation" of the pipes. It of course would be absurd to expect an organ-tuner to do much tone-regulating when he is employed on the usual type of contract for tuning services; these contracts are usually far from profitable. But often a church can be wheedled into parting with a few dollars extra for special overhaul work, or a little can be done on each visit of the tuner—all leading to a smoother balance of the tones of the instrument. It can truthfully be said that many organs are not correctly regulated, that is, each stop given a perfectly even scale from top to bottom, at the time of installation. Good organ tone-finishers are rare; and the good ones are sometimes hurried by church officers anxious to dedicate on a set date. Pity the player on such an instrument! As time goes on he becomes more and more conscious of the loud spots and the soft spots present in some of the stops, as well as the single notes that "stick out" from their adjacent neighbors. This sort of thing can be gradually eliminated by steps if not at one complete job. And it must be admitted that the player who succeeds in bringing such a thing about takes a real and personal pride in the instrument that he did not and could not have done before the improvement. The wise organist keeps a sheet of paper handy to jot down notes of possible changes. These notes can then be discussed with the organ repair-man and as many things improved as time and circumstances allow.

Unaccompanied Choir Practice

METHODS of rehearsal offer a field for careful study; the young and inexperienced director of choral bodies is usually confronted with problems more difficult of solution than have been any others of his musical life. One error that is frequently made is that of depending too much upon repetition, and more repetition, with a forceful player hammering away at the piano or organ. This is one way of teaching a chorus the notes it is to sing; but it is not one that tends to any real growth in skill as a singing ensemble. Something else, and different, is needed.

In recent years we have heard marvelous effects from a number of fine choral organizations, choirs that had their inception and growth in the singing of *a capella,* or unaccompanied, compositions. It is obvious to any unprejudiced observer that there must be a cause and effect relation between the virtuosity of these ensembles and the type of music used and method of rendering it. Consequently we are led to study the unaccompanied routine of choir practice.

Depending on Instrument

It must be admitted that at the outset such practice, to a choir which has been depending upon an instrument for guidance, will be exhausting both to the singers and the director. That faithful prop, the piano, will be acutely missed! But if the plan is carried on for six rehearsals a change will be noted. Perhaps the greatest benefit of all will be the almost incredible gain in blend of tone; unisons which have been an unblended mixture of conflicting qualities, will pull together into a coherent and firm composite tone. Snappier attacks, cleaner phrasing, more pliant shading, and a far better response to the director's indications, will be speedily noted.

Precisely the same improvements in technic will be noticed in the training of quartet choirs; and the method of rehearsal is equally valuable with all types of choral bodies. Omission of the faithful old piano places a new responsibility upon every singer and gives the ears of each a chance to hear more than the pitch only.

In urging this method of practice upon directors, we would not, however, be understood to be pleading for indiscriminate use of *a capella* numbers before the public. It is primarily urged as a method of rehearsal. There is no denying the fact that the general public is not yet ready for heavy doses of unaccompanied choral work. The thing is a bit rarified for the ordinary audience, as, for that matter, is string quartet and other chamber music.

Time and Care Needed

It takes time and careful approach to develop an appreciation of these things, although it is certainly coming. But, as matters now stand, the public likes to hear and is rested by the instrumental background and interludes of accompanied choral music, just as it gains more from the shifting strands of color in the symphony orchestra than it does from the tonally limited weavings of a string quartet. Musicians must bear in mind that the untrained listener progresses slowly from appreciation of rhythm and melody to an interest in harmony, and much more slowly to an enjoyment of counterpoint. The enjoyment of tone quality, in and for itself alone, is truly the final step in a growing musical perception—and the mass of humanity never get anywhere near to it. Consequently, if we wish our music to be a factor for good in the lives of more than a few of the cognoscenti, we must keep within a range that will permit enjoyment and comprehension.

But as a routine of choral practice, *a capella* rehearsals are of the greatest value. Generally matters are aided, in taking up a new selection to be learned, by having the singers hum their parts softly with the instrument, this more to give them a mental picture of the work as a whole than for any other reason. Then go at it with two parts only, then the other two parts, then combined. The wise director will not always take adjacent parts, that is, soprano and alto, tenor and bass, but will take soprano with any one of the other three parts, and "rotate" them all in like manner. And if he has throaty altos and thin, strident tenors, he will tend to work these parts together rather often, for it is a well-known principle that *a capella* practice tends to an amalgamation of the tones of both, a paring-off of the undesirable traits of both, and leads to homogeneity of the whole tone mass.

Almost needless to add is the fact that in no other way can a true *pianissimo* be obtained. All choral conductors agree on

this matter. Many of the leaders of the greatest choirs demand from their choirs a rehearsal of from a half-hour to an hour, softly and without accompaniment, preceding each public appearance. They well know what they are doing and why! The young director who introduces this system will encounter some obstacles at first; but a little persistence will soon show the benefits of the plan.

This Was a "Laughing Chorus"

ALL the churches united in a temperance meeting at the church where I was chorister, and the house was packed. We had a "Union choir," and our pastor forgot to announce the closing song until after the speaker, an imposing-looking stranger, had announced his text: Matt. 24: 28—"For wheresoever the carcass is, there will the eagles be gathered together." Just then the pastor called the choir's attention to the closing number on the little memorandum slip I had given him before the service began, and the speaker stopped courteously. "Our closing hymn should have been announced," he said, "No. 112, in the new Hymnal." Quickly we all turned to No. 112—"All things are ready, come to the feast."

The Crescendo Pedal

By Marcus A. Hackney

THIS device, which is found now in practically all modern organs, is still viewed with somewhat qualified approbation by many organists of high standing. A *crescendo* produced by its means, is not, and cannot be, a perfectly smooth and artistic swelling of tone, like that produced by the skilful use of the ordinary swell-pedal which opens and closes shutters. No matter how judiciously the order of entry of the various stops has been planned by the builder, there will be decided jolts in the increase of tone as the different registers come into action. Then, too, although it acts on all the manuals at once, the increase in the pedal registration is made to match that of the *Great* manual in particular, and cannot possibly be in proper balance for the weaker ones.

Notwithstanding all these drawbacks, the present writer has found it a useful adjunct to the mechanical equipment of the organ, if treated in the following manner: Accustom yourself to advancing it by quick little short impulses, choosing the time of those impulses to coincide with natural breaks in the phrasing of the music. In other words, use it at such places as you might properly add or subtract stops by hand, if you had a hand at liberty.

Another very important use for it, is in the sense of a less violent "Sforzando pedal." Nearly every modern organ has a pedal which will throw on suddenly the full power of the organ, or again throw it off as suddenly, leaving only what is set by the stops. This effect is so violent, however, as to be of very limited practical use, though Pietro Yon applies it with fine effect several times in his *Romantic Sonata*. Where one desires an effect of this nature, but the full power of the organ would be too intense (the case in nineteen out of twenty times), a quick touch on the Crescendo pedal will answer the purpose exactly. Of course, it is necessary to have some practice with it, in order to feel by instinct just how far to advance it, but this power can be acquired with a little patience.

Another use of it, which I have often found very effective, is where a piece, or a portion of a piece following a rest, begins with a chord which one wishes to make *sforzando*. In this case, set the pedal slightly open, and having the foot already on it, close it with a very quick motion the moment after the chord is struck. This is specially useful in certain orchestral arrangements, putting immense vitality into the effect, if well done.

I have spoken of the inartistic effect of this pedal, if used simply to make a crescendo. There is another grievance which many organists have against it, namely, the great risk of using it by mistake for a swell-pedal, especially in a strange organ. I know of one quite eminent organist who, for this reason, will not use it at all, when giving a recital on a strange organ, but has it detached or fastened shut. Of course, it may be argued that one may make mistakes in the regular swell pedals, where there are more than one, but the evil of such an error is very trifling compared to that of opening the "Crescendo" when one does not mean to do so. It would really be well if builders, instead of putting this pedal in a uniform row with the swell pedals, should separate it slightly and distinguish it by an entirely different form and construction, so that an organist could not help both seeing the difference and feeling the difference with his foot.

"There are several J. S. Bachs. Do you not find it irritating to hear people speak of the immortal master's work as if they were all on one plane of significance? You'd think to hear some of the talk about "Bach" that his music was a standardized product, never varying in its excellence, always of one emotional quality and power."

—HAMILTON C. MACDOUGALL.

"Choir Helps"

By Eutoka Hellier Nickelson

1. Arrange the choir as a "V", with the instrument placed at the furtherest point of "V."

2. Endeavor to select voices that blend nicely, especially should this be applied in quartette, trio and duet singing.

3. There are two tempos for the church hymn.

a-Tempo for Congregational Singing.

b-Tempo for Funeral Singing.

4. A definite time to rise.

5. Have a definite understanding as to the observing of a Pause—whether one or more counts will be allowed. This will preserve the rhythmical flow.

6. Begin on the first word.

7. Mark your anthems, by translating the musical terms into the English language.

Note: This applies to the volunteer choir, as some of the members may not understand all of the musical terms.

8. Mark the breathing places.

9. Counter melody should be expressive, but kept beneath the voice singing the obbligato.

10. Let us strive for dignity among our choir members, which will add so much to the church service. This will perhaps help to do away with the excessive use of rouge and, too, vanity cases will invariably drop on the floor just at some inopportune moment.

"It is the business of the musician to satisfy his public. His purpose should be to give his hearers pleasure, not to educate them; and I do not believe that a soloist is 'playing down' to his audience if he includes arrangements of works which possess the so-called 'heart appeal.' I do not consider that an arrangement of 'Mother Macree' or of the 'Barcarolle' from 'Tales of Hoffman' reflects upon the taste of my audiences. . . . Such works often touch the heart, and is not that, after all, the purpose of music?"—ALBERTO SALVI.

The Child's Approach to Music Study

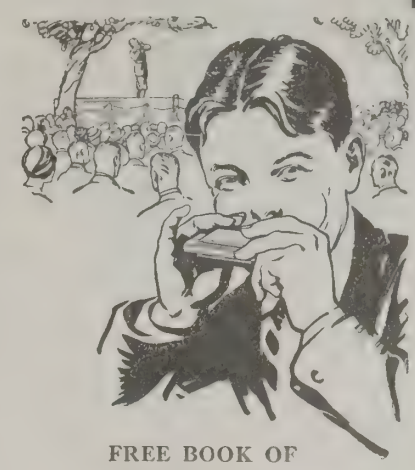
To win the enthusiastic interest of the boy or girl at the very outset has always been one of the biggest problems in music teaching. Leading educators agree, today, that this can be best accomplished by enabling the youngsters to *make music in their own way* with the aid of that universal musical instrument—the Harmonica. After they have become proficient on this instrument they will take naturally and enthusiastically to the study of the piano, violin and other musical instruments.

A Hohner Harmonica for the boy or girl will help solve the problem. With the newly perfected Chromatic Harmonica they can play the complete chromatic scale. It is not a toy, but a real musical instrument which will promote self-expression, rhythm, and accuracy, and lay the foundation for serious musicianship.

Hohner Harmonicas are endorsed by such prominent group educators as—

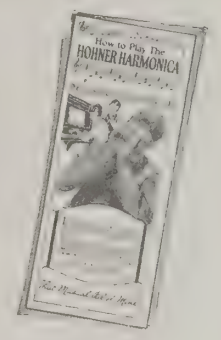
Peter W. Dykema, Prof. School Music, Columbia University, New York.
Dorothy Enderis, Ass't Supt., Milwaukee Schools.
W. A. Gore, Supt. Schools, Webster Grove, Mo.
Nellie C. Hudd, Principal Mozart School, Chicago.
Harry Keeler, Principal, Lindblom High School, Chicago, Illinois.
Edward Randall Maguire, Principal Junior High School 61, N. Y. C.
W. H. Wheeler, Principal, Alton Community High School, Alton, Illinois.

—AND MANY OTHERS—



FREE BOOK OF INSTRUCTION

This interesting and helpful booklet comprises 16 pages of simple instruction illustrated with charts and pictures, and includes six popular musical selections arranged for harmonica and piano. Copies in any quantity will be supplied upon request.



HOHNER HARMONICAS

"That Musical Pal of Mine"

M. Hohner, Inc. Dept. 204
114 East 16th St., New York

AUSTIN ORGANS

CONTRACT for St. Luke and The Epiphany organ, Philadelphia, followed the opening of the large auditorium organ in Chattanooga, generally held to be one of the outstanding triumphs in organ building.
There are more than one hundred Austin organs of four manual size and capacity in use in America.
The biggest and the smallest have the same solidity and absolute quality in construction and materials.

AUSTIN ORGAN CO.
165 Woodland St. Hartford, Conn.

Look Inside the Piano for this Trade-Mark



The Sign of the World's Standard Piano Action

Will *Your* Piano Be a Quality Instrument?

IT is *bound* to be if you take care to select a make containing the famous Wessell, Nickel & Gross piano action. For this fine action is never found in a piano of doubtful worth.

The *piano* action is the piano's most vital part. It controls tone and touch. It must be delicately responsive yet built to stand years of usage.

The Wessell, Nickel & Gross action is made by the oldest, largest and leading makers of high-grade piano actions. It is the *world's highest-priced piano action*. It is today the choice of America's leading piano makers—and has been since 1874.

WESSELL, NICKEL & GROSS
Established 1874 New York City

When you Buy an Upright, Grand, Player or Reproducing Piano—Insist on the Wessell, Nickel & Gross Piano Action.

Dr. WILLIAM C. CARL

Instructor of Many Prominent Organists

Director of the Guilmant Organ School

WRITE FOR CATALOG

17 East 11th Street, New York City

INSTRUCTION IN
THEATRE ORGAN PLAYING

Practice Facilities. Special course for pianists changing to organ.

Vermond Knauss, 210 North 7th St. Allentown, Pa.



TWENTY YEARS of development has won universal acknowledgment of "ORGOBLO" superiority. Recent improvements have made the

SUPER "ORGOBLO"
Sturdy—Efficient—Quiet

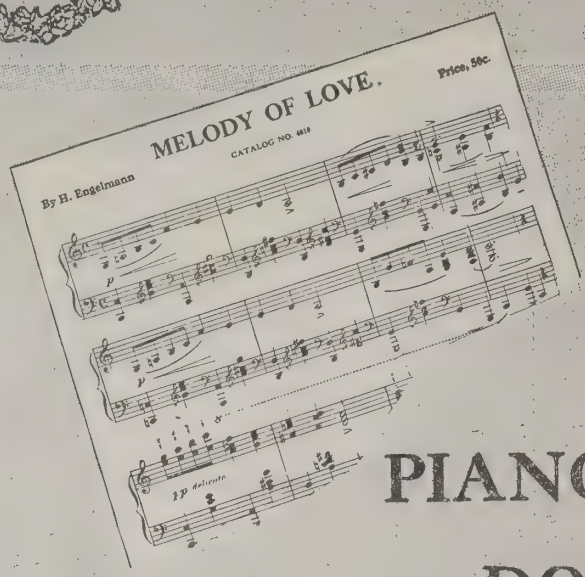
Most of the largest and finest American Organs are blown by ORGOBLOS.
The ORGOBLO has won the highest award in every exposition entered.
Special "ORGOBLO JUNIOR" for Reed and Student Organs.

THE SPENCER TURBINE COMPANY
Organ Power Department
HARTFORD CONNECTICUT

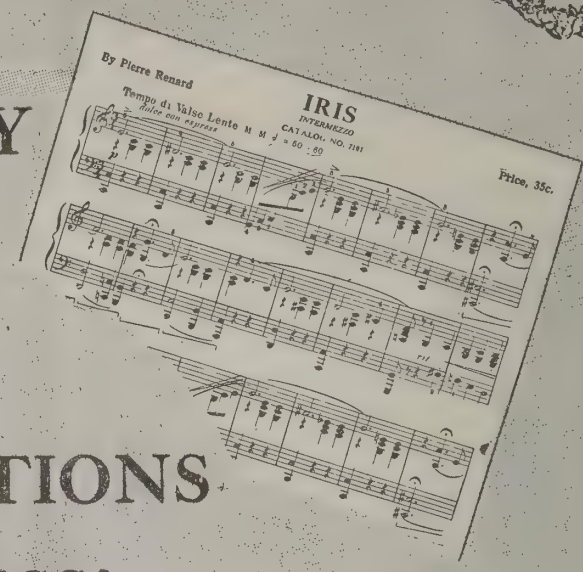
WANT WORK AT HOME?

Earn $18 to $60 a week RETOUCHING photos. Men or women. No selling or canvassing. We teach you guarantee employment and furnish WORKING OUTFIT FREE. Limited offer. Write to-day. ARTCRAFT STUDIOS, Dept. D-3, 3900 Sheridan Road, CHICAGO.

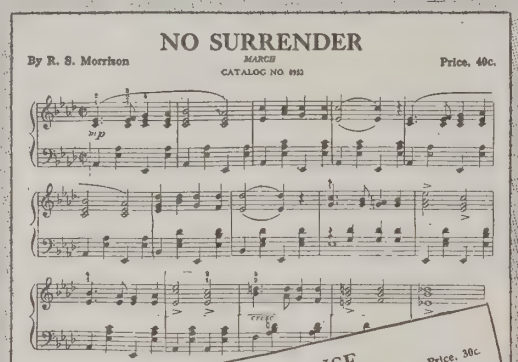
Please mention THE ETUDE when addressing our advertisers.



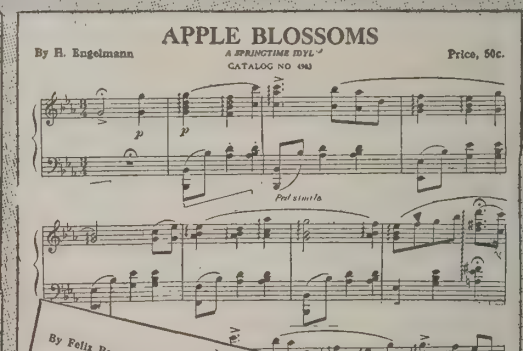
HOW MANY OF THESE FAVORITE PIANO COMPOSITIONS DO YOU POSSESS?



In Playing Over The Portions Shown You Will Discover The Beautiful Melodies That Keep These Pieces At The Top Of The "Best Sellers" In Music



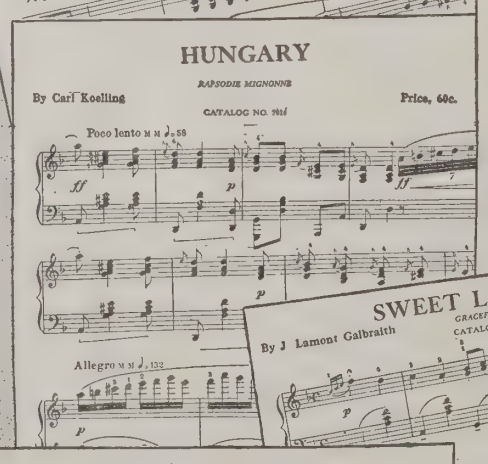


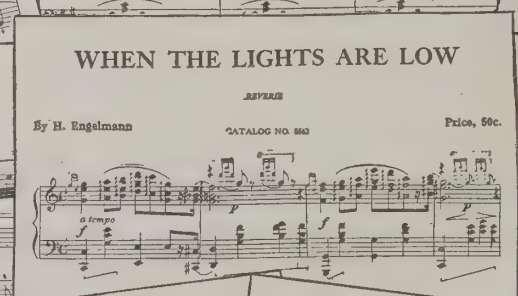


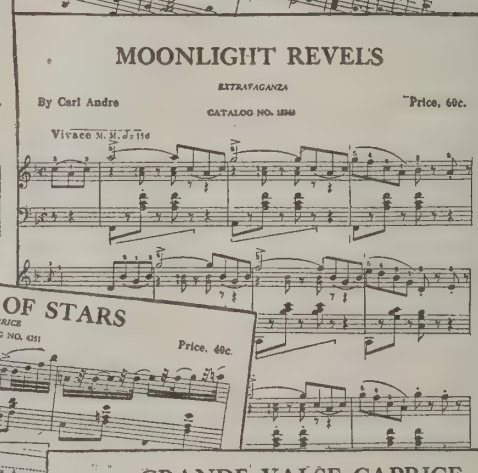


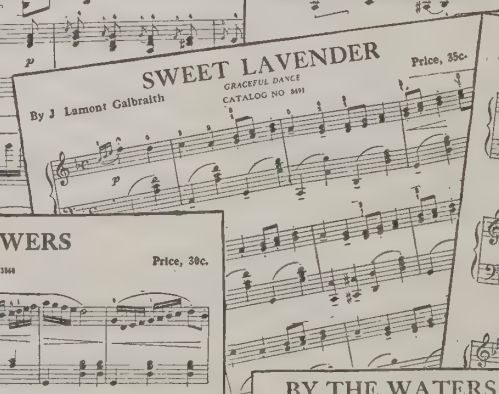




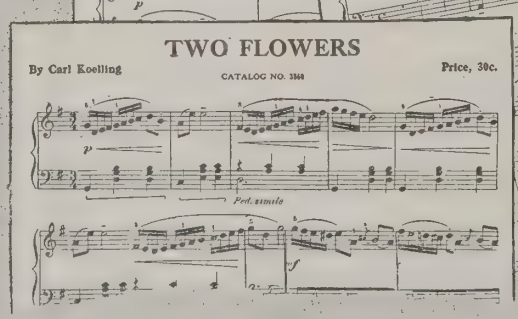


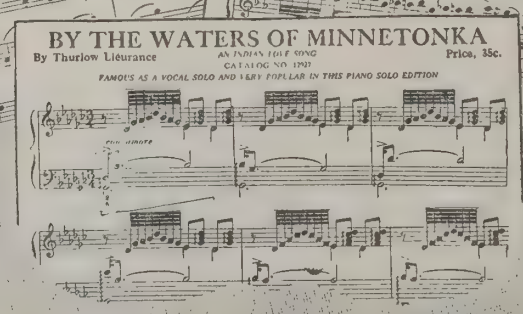














Piano Teachers can secure complete copies for examinations on the Presser "On Sale" Plan.

In ordering by mail it is best to send stamps, money-order or check, not coins.

ORDER FROM YOUR DEALER OR

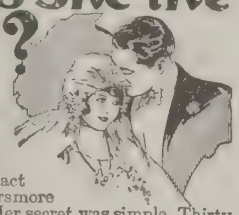
THEO. PRESSER CO.

Music Publishers and Dealers

1712-1714 CHESTNUT STREET

PHILADELPHIA, PA.

ART
We Teach
COMMERCIAL ART
Meyer Both Company, maintaining the most widely known Commercial Art Studios in the World, offers you a practical training based upon 25 years' success in producing over a quarter million drawings for leading advertisers. This attractive profession equally open to men and women. Home study instruction.
Get Facts Before You Enroll in Any School
Send 4c in stamps for illustrated book telling of the success of our students.
MEYER BOTH COMPANY
Dept. 110
Michigan Ave. at 20th St.
CHICAGO, ILL.

Why Was She the BRIDE?

At last the hour arrived, the hour she had long dreamed of—just a few minutes, a few words and he was hers forever. He chose her, in spite of the fact that there were many others more beautiful and talented. Her secret was simple. Thirty days ago she had read an amazing new book entitled "Fascinating Womanhood," which shows how any woman can attract men by using the simple laws of man's psychology and human nature. She could just as easily have fascinated any other man. You, too, can have this book; you, too, can enjoy the worship and admiration of men, and be the radiant bride of the man of your choice. Just cut out this ad, write your name and address on the margin, and mail to us with 10 cents. The little book outlining these revelations will then be sent you, postpaid in plain wrapper. Knowledge is power. Send your dime today.
THE PSYCHOLOGY PRESS
119 So. 14th St., St. Louis, Mo. Dept. 59-A

LEARN TO TUNE PIANOS AT HOME DURING SPARE TIME

EXCEPTIONAL opportunities awaiting the trained Piano Technician. Short hours, pleasant surroundings, uncrowded field, makes this an ideal profession. With our Tune-A-Phone, Action Model, tools, charts, simplified lessons and analysis of Business Advertising, you can learn quickly and easily and be prepared to make big money. Low tuition. Easy terms. Diploma granted. Established 1898. Money-back *Guarantee*. Write today for our FREE book, "Winning Independence."
NILES BRYANT SCHOOL OF PIANO TUNING
61 Bryant Building Augusta, Michigan

CLASS PINS AND RINGS
Special designs for Conservatories of Music and for Musical Clubs. New catalog (600 designs) SENT FREE. Buy Class Pins and Rings direct from maker. SAVE MONEY!
C. K. GROUSE CO.
91 Bruce Ave., North Attleboro, Mass.

COMPLETE TREATISE ON
TRANSPOSITION
By CHARLES LAGOURGUE
The solution to ALL problems of Transposition
Practical, Scientific
Price, $2.50
H.C.L. Publishing Co. 716 Fine Arts Building, Chicago

RAYNER·DALHEIM & CO.
MUSIC PRINTERS and ENGRAVERS
ANY PUBLISHER OUR REFERENCE
WRITE FOR PRICES
2054 W. LAKE ST. CHICAGO, ILL.

Organ and Choir Questions Answered

By Henry S. Fry
President of the National Association of Organists, Dean of the Pennsylvania Chapter of the A. G. O.

QUESTION. Where was the first organ in the United States located? Where did it come from? Who built it?

ANSWER. The history of the organ in America probably begins with the importation of the instrument known as "The Brattle Organ," so called after Thomas Brattle, Treasurer of Harvard College, who willed the organ to the Brattle Square Church, and who died in 1713. The donor feeling that there might be opposition to the acceptance of the instrument, attached a proviso to the bequest that the offer be accepted within a year after his death. In the event of its not being accepted by the trustees of the Brattle Square Church, the instrument was to be offered to King's Chapel, the Boston representative of the Church of England. The donor also stipulated that an organist should be secured, a "sober person to play skilfully thereon with a loud noise." The Brattle Square Church having rejected the instrument, it was accepted, after some hesitation, by the congregation of King's Chapel, Boston, and erected in 1714, when a Mr. Enstone, an Englishman of Tower Hill, London, was invited to become organist at a salary of thirty pounds a year. The instrument remained in use in King's Chapel until 1756 when it was purchased by St. Paul's Church, Newburyport, where it was in use for eighty years. It was next purchased by St. John's Church, Portsmouth, N. H. In 1901 the instrument was brought to Boston and placed on exhibition with other musical instruments in the new Horticultural Hall. We do not have at hand information as to the builder of this organ, but it was imported from England and was first installed in the home of Thomas Brattle. We cannot give exact date of its original installation; but, under date of May 29, 1711, the Rev. Joseph Green notes in his diary: "I was at Mr. Thomas Brattle's; heard ye organ."

QUESTION. Is the Austin Organ of 283 speaking stops in the Public Ledger Auditorium (Philadelphia) completed? Could you give the important facts of the construction, and the names of the stops and couplers?

ANSWER. This organ has never been completed. The original intention to place the instrument in the Public Ledger Auditorium was abandoned and it was offered to the City of Philadelphia, but up to the present time no "home" has been provided for it, which accounts for its non-completion. Since it has not been completed, the final details of construction could not be given accurately, as the "lay-out" would undoubtedly be different from that originally planned.

QUESTION. Please send me a list of the best organ builders in the United States. Name and underline the very best or put the names in a row, the best at the top and the rest following as to their quality of work.

ANSWER. Obviously the Editor could not give the list you request in the columns of this department. There are a number of good builders in the United States, each differing in details of construction, tone quality, and so on, but excelling in certain points; and, as organists differ in their preferences, it would be unfair to the builders of the country for the Editor to express his personal preferences, and arbitrarily name any one as the very best instrument. Would suggest your investigating the products of the various well-known builders and forming an opinion based on your experience.

QUESTION. Will you kindly give a list of the terms frequently used in French Organ Music, together with the equivalent in English?

ANSWER. Directions for the registration of French organ music cannot always be literally transferred to the organs in this country, with good effect. A knowledge of French organs will be of much assistance in adaptation to American instruments. We will, however, give a list of some of the more frequently used terms and their meaning in English:

Positif. (Pos.)	Choir
Récit. (Réc.)	Swell
Grand Orgue (Gd. O.)	Great Organ
Pédales (Péd.)	Pedals
Anches (Anch.)	Reeds
Fonds	Foundation Stops
Grand-Chœur	Full Organ
Hautbois	Oboe
Jeux Doux	Soft Stops
Jeux Forts	Heavy Stops
Montre	Open Diapason
Octavin	Harmonic Picolo, 2′
Plein Jeu	Mixture
Tirasse (Tir.)	Coupler
Ajoutez	Add or Draw
Boite Fermée	Swell Closed
Boite Ouverte	Swell Open
Mettez	Draw
Otez	Put In
Accouplé	Coupled

The term "Anches préparées" meaning "Reeds ready" (or Reeds prepared) will also be found frequently; but the term is not often applicable to American organs, as it indicates the use of the Ventil System, used in French Organs, whereby the stops are drawn in advance, but are not effective until the Ventil pedal is put down, releasing the air necessary to make them speak.

Much information in reference to French organs may be found in the excellent book *The Organ in France* by Wallace Goodrich.

QUESTION. I think that it would be a good idea to publish in each issue of "The Etude" a certain number of the most common organ stops, stating very briefly their shape, size and construction. Also give good substitutes.

ANSWER. The matter of including details of construction of organ pipes in this column will be given consideration.

Q. In the November ETUDE you named some synthetic stops found in the Atlantic City High School organ. Are there any other synthetic stops besides those named?

A. The list given did not include *all* the synthetic tones available in the Atlantic City organ, the following additional ones also having been found in that instrument:

Clarinet—Vox Humana (Echo) 8′ and Spitz Spitz Flute 12th (unit).

Saxaphone—Clarinet 8′—Open Flute 8′ and Kinura 8′.

English Horn—Violoncello (String Organ) and Tibia Minor 12th (unit).

Cor Anglais (pp.) Viol Sordo (Echo) 8′ and Spitz Flute 12th.

Quintadena—Any Flute and its own 12th.

Orchestral Oboe—Violin (String Organ) 8′ Tibia Minor 12th and Viol 17th.

In the production of these synthetic tones the unisons (8′) must have considerable harmonic development, while the off unisons (12th -17th, etc.) must be free from harmonics. The scales of the component ranks influence the effects, which are best obtained when the unisons and off unisons are in separate swell boxes, but placed close together.

"Anthems are sometimes introduced into church because they keep the choir in a good temper."—*Mr. Sydney Nicholson.*


Beautiful Lips
Always proclaim the fact that their possessor gives thought to her personal appearance and helps Nature by the judicious use of a pure lip pomade.
ROGER & GALLET
Lip Pomades
are absolutely pure, pleasing and effective in use, protecting the lips against the chapping winds of winter. Automobilists and lovers of outdoor sports, men as well as women, find them *indispensable*. The sale of millions of these ROGER & GALLET tubes each year in the United States is a tribute to their superior merit. Ask for them by name.
"Fashions in Fragrance" our colorful little book, of Parisian toilette specialties, tells all about Lip Pomade as well as the many other ROGER & GALLET creations. ***Complimentary on request.*** Address:
ROGER & GALLET
Parfumeurs - Paris
709 Sixth Avenue
New York
Canadian Agency: Emile Mériot
103 rue St. François-Xavier, Montreal


The Violinist's Etude

Edited by ROBERT BRAINE

It is the Ambition of THE ETUDE to make this Department "A Violinist's Magazine Complete in Itself"

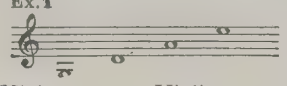
Accordatura and Scordatura

By Orlando A. Mansfield, Mus. Doc.

ONE of the most interesting points in the study of words is the difference caused by the omission, addition, or alteration of a letter, or letters, in a given term. For instance, by the first-named process revolution is reduced to evolution; by the second method aught is changed into naught; while the final procedure is abundantly illustrated, so far as the Italian language is concerned, by the title of this short article.

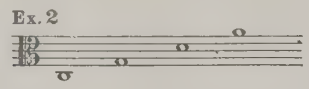
Accordatura, or, to give the term an Anglicized form, Accordance, has been well described by Dr. Theodore Baker as "The series of tones according to which a stringed instrument is tuned." As most of our readers are aware, the Accordatura for the Violin is

Ex. 1



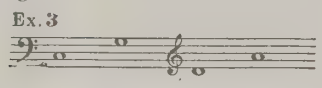
for the Viola or tenor Violin,

Ex. 2



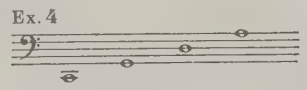
sounding

Ex. 3



a perfect 5th lower than the Violin; for the Violoncello.

Ex. 4



an octave lower than the Viola; and for the double bass of four strings,

Ex. 5

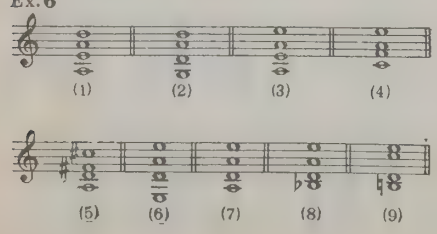


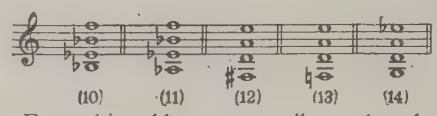
all of which later strings sound an octave lower than the notes written, the double bass being what is known as a transposing instrument, one in which the sounds produced differ from those actually written.

To some of our readers it may come as a surprise to learn that any other tuning has ever been employed since the accordatura of the stringed instruments of the modern orchestra was fixed at the time of their establishment, early in the 17th century. But while it is true that the accordatura previously quoted has remained the general rule, there have been occasional departures therefrom. In all but two or three instances these licenses have been taken in the accordatura of the Violin, and here almost always, for solo purposes and effects. This somewhat irregular method or alteration of the regular tuning has been termed *scordato,* an Italian term meaning, primarily, discordant or out of tune; but, secondarily, tuned contrary to orthodox procedure. Then the substantive *Scordatura* would signify "the alteration of the ordinary accordatura of a stringed instrument for the attainment of special effects" (Dr. Baker).

The fact that the Scordatura has been more frequently employed in violin tuning that in the case of any of the graver stringed instruments is due to the lighter construction and greater elasticity of violin strings as compared with those of the violoncello or double bass. Perhaps our best plan will be to show, in fairly correct chronological order, the *scordature* which have been adopted by some of the older and of the more modern writers, numbering these in order to facilitate reference.

Ex. 6





From this table we can easily see that the fourth (or G) string of the violin is the one most frequently altered—eleven times out of thirteen; that the E (or first) string exhibits less than half this amount of departure from normal tuning, being altered only five times out of thirteen; also that the other strings show still less variation, the D (or third) string being altered only four times out of thirteen; while the A or second string displays the least change of all, or three times out of thirteen.

Assigning each of these abnormal tunings to one or more composers, we find the *scordature* Nos. 1 and 2 employed in two of the Sonatas of Heinrich von Biber (1644-1704), the first German composer "of violin music of any artistic worth at all," a man of such extraordinary prominence in his profession that, in 1681, he was raised by the Austrian emperor to the rank of nobility. Some authorities have asserted that he was the inventor of the scordatura on his instrument, but most probably it is derived from the tuning of the treble or discant viol, the six strings of which were tuned thus:—

Ex. 7



The third method of scordatura shown in Ex. 6 was very popular in some of the old Scotch reels and dance tunes and was probably utilized because affording additional facility in playing in sharp keys and adding more brilliancy of effect to the lowest notes of melodies written therein. Giuseppe Tartini (1692-1770), the founder of the Paduan school of violin playing, and the discoverer of what are known as combinational tones in musical science, employed this tuning in at least one of his sonatas; while his fellow countryman and contemporary, Pietro Castrucci (1689-1752), a pupil of Corelli, who is supposed to have died in Dublin and was at one time the leader of the orchestra in Handel's theatre in London, introduced this scordatura in a fugue from one of his violin sonatas.

An examination of the fourth tuning of our series clearly shows, from the introduction of the interval of a third—from F to A—and the placing of the other strings a fourth and fifth apart, the lingering influence of the old viol accordatura. This raising of the G string to C—a perfect fourth—is the sharpest tuning of that string. This particular one is from the so-called *Enigmatic Sonata* of Pietro Nardini (1720-93), the devoted pupil of Tartini, and the greatest of the Tuscan violinists.

In our fifth example we again see the viol influence in the interval of the third, from D to F sharp, between the middle strings, and in the lowest depression of the E string—a minor third, to C sharp, while only the D string remains unaltered. This example is from the pen of one of Nardini's contemporaries, Emanuele Barbella, a Neapolitan composer who uses this scordatura in his *Serenade.* It is also employed by Bartolomeo Campagnoli (1751-1827), a pupil of Nardini, and afterwards a friend of Cherubini, in his *Notturno,* a movement written in imitation of the Viola d'Amore, a tenor viol of six strings tuned to the chord of D major and furnished with what were known as "sympathetic strings," that is, strings which were not played with the bow but merely employed to reinforce by their vibration the sounds produced by the normal strings of the instrument.

The Sixth Tuning

The sixth tuning of our series is remarkable for the depth to which it carries the G string—right down to tenor E in the third space of the bass clef—a minor third lower than normal, the largest depression of the fourth string our series supplies. It would require a very stout string to produce anything like the bass effect intended by the composer who employed it, Antonio Lolli, an extraordinary performer of the eighteenth century who "appears certainly also to have been," says Herr Paul David, "the type of an unmusical, empty-headed virtuoso, and in addition a complete fool." Lolli employed this scordatura in one of his show pieces, of which only the violin part was his own composition, and this was "corrected, furnished with accompaniments, and brought into shape, by another hand."

We next find, in No. 7 of Ex. 6, a scordatura favored by several writers of the nineteenth century, among them, De Bériot (1802-70), the husband of Malibran and the teacher of Vieuxtemps, who enployed it in his second *Air Varié,* Op. 2; Mazas (1782-1849), pupil of Baillot at the Paris Conservatoire; F. H. Prume (1816-49), a Belgian violinist, sometime a professor of the violin in the institution last mentioned. The scordatura we are now discussing requires but the alteration of the G string, and that only raised a tone. Its use would facilitate execution in sharp keys, and give brilliancy to melodies lying within its compass.

(To be concluded next month)

Nomenclature of Strads

THE exquisite grace of outline of the violin, as perfected by the masters of Cremona, as well as its marvelous coloring and limpid varnish, to say nothing of the almost miraculous tone effects possible, have resulted in the violin being invested with a halo of romance, as is the case with no other musical instrument. Innumerable legends and fanciful stories have sprung up about the violins of Cremona, many of which are pure fiction.

A subscriber writes: "I have heard that someone wishes to recover three genuine old Stradivarius violins, with certain names, as I believe; in fact, I know that he named his violins, or some of them at least. Do you know who it is that wishes to recover these valuable old specimens of Antonius Stradivarius, and by what name they are known, if they were named by the old master? I do not know whether this party lives in this country or foreign lands. If you know or can find out for me, will you please let me know as soon as possible?"

Our correspondent is respectfully informed that not one party alone, but the whole world is looking for genuine Stradivarius violins, and they are looking not only for three, but also for as many as they have money to pay for. In other words, violinists, collectors and dealers are combing the whole world with fine tooth combs for "Strads," which are not only the finest violins, from a musical standpoint, yet made in the world, but which have also a stable and constantly increasing value. A "Strad" in good preservation is worth on the American violin market today, from $10,000 to $25,000; and I know of owners of some of the greatest Strads who hold the instruments at from $50,000 to $100,000, although I have heard of no sales at that price.

Earlier Prices

When I was a boy a good specimen of Stradivarius workmanship could sometimes be bought as low as from $2,500 to $5,000, with other Cremona violins at similarly low prices. One of my violin teachers during my boyhood bought a splendid Carlo Bergonzi in Berlin for $800. I find a similar specimen of Bergonzi listed in a recent American catalog at $12,000. Makes one think of the advance in corner lots in Chicago, does it not?

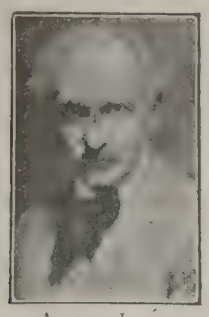
There is an unlimited demand for Cremona violins of the first rank; but they must be undoubtedly genuine, and in good preservation. The demand comes not alone from violinists, who wish to use the violins professionally, but from dealers who expect to sell them again at a profit, and from collectors, who love them for their beauty, rarity, and value. These collectors hunt for old violins as other collectors collect rare stamps, coins, pictures, books, tapestries, and objects of art of all kinds. There are many private collections of rare old violins, scattered all over the world, the values of which range from $100,000 to $300,000 or more. These collectors are constantly on the lookout for rare specimens made by the great masters of violin-making. They seek especially for violins in a perfect state of preservation, and which have been owned and played on by famous violinists, or which have been at one time in the possession of royalty, or famous personages. The late General Hawley, of Hartford, Conn., and D. J. Partello, of Washington, were two of the leading American collectors who had world-famous collections of violins, which have since been sold to dealers.

Prices on the Rise

The prices of Cremona violins of the first rank have been constantly mounting for the past fifty years.

The most famous violins of Stradivarius and Guarnerius have been named by their owners at various times. Thus we have the "Dolphin" Strad, the "Betts," the "Duke of Edinburgh," the "Messiah," the "Spanish," the "Ludwig," and so on, all Strads. Of the Guarnerius, we have the "King Joseph," the "Duke de Campolice," the "Jarnowich," the "Spanish Joseph," and others. These names were not given the violins by Stradivarius and Guarnerius, but by comparatively modern violinists, collectors and dealers. As far as known the makers did not give special names to their violins.

So it would seem that the story that our correspondent has heard, about some party who is searching for three Strads with special names given them by Stradivarius himself, is simply one of the fanciful stories which are so often heard.



ALBERTO JONÁS

BOOK III is ready

MASTER SCHOOL

of

MODERN PIANO PLAYING and VIRTUOSITY

by

Alberto Jonás

An astounding success! Pronounced the most remarkable school of piano methods ever published. Take lessons from Bloomfield-Zeisler, Busoni, Cortot, Dohnanyi, Friedheim, Friedman, Ganz, Gabrilowitsch, Godowsky, Goodson, Jonás, Lhevinne, Rosenthal, Sauer and Stojowski.

Books I, II and III $4.50 each

Buy from your local dealer
Ask for a circular

CARL FISCHER, Inc., COOPER SQUARE NEW YORK

BOSTON 380-382 Boylston St. CHICAGO 340-342 So. Wabash Ave.

AUGUST GEMÜNDER & SONS

125-127 West 42nd St., New York

HAVE A WONDERFUL COLLECTION OF

OLD AND NEW VIOLINS

At prices to suit every individual for cash or on deferred payments.

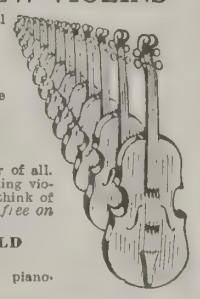
ALL THE BEST and THE BEST FOR ALL OUTFITS at $15.00 up for the students

OUR "GEMUNDER ART" VIOLINS

are preeminently the superior of all. We have been making and selling violins for over 50 years. Just think of our experience. *Catalogues free on request.*

THE VIOLIN WORLD 88rd year, $1.75

with 45 separate solos with piano. Send for premium list.



VIOLINIST'S HANDY KIT

1 doz. Wire E with silk knot protector	.50
3 Italian Red A	.90
2 Italian Red D	.70
1 Polished Silver G	.75
String Notch Spacer	.15
String Nippers	.20
Powdered Rosin	.25
Peg Lubricator	.25
	3.70

Sent postpaid with Waterproof Five Pocket Pouch on receipt of $2.00

MUSICIANS SUPPLY CO.

83 Newbury Street, Boston, Mass.

NO TEACHER Should despair of finding the exact educational material desired without first writing our service department.

THEO. PRESSER CO., Philadelphia, Pa.

On Credit



VIOLINS

Deep, Mellow, Soulful

We are makers of high-grade violins instruments of the finest tonal quality appreciated by the greatest artists Easy terms, if desired. Get details today

GUSTAV V. HENNING

2424 Gaylord St., Denver, Colo

The Conductor

By Dr. Perry Dickie

To drill and conduct an orchestra composed of amateurs instead of professionals requires a person of an entirely different temperament. In the former the display of diplomacy and tact are essential at all times, and any loss of patience must never be shown. the amateur musician stands high on a pinnacle of dignity and is quick to resent anything savoring of disrepect. It is necessary for the conductor of an amateur orchestra to understand fairly well every instrument played in his organization, so that corrections or suggestions are backed by a knowledge that will carry weight when they are made.

To be a musically successful conductor of any orchestra, in fact, be it professional or amateur, requires far more than an ability to wave a stick, no matter how gracefully or energetically it is done. In fact, the conductor must be willing to carry on a never-ending work of preparation "behind the scenes" if artistic results are desired from the organization.

We have always favored and advised as preferable a talented amateur for conductor for an amateur orchestra. Such a one may not in all cases possess the ability of a first-class professional conductor, still he would have more of this than a poor one of the latter. However, the amateur would be more likely to sympathize with his environment and would regard it from an aspect that a professional would not be likely to do. Furthermore, we have always been partial to a pianist for conductor of the orchestra, not only amateur but professional as well, as being better fitted to carry on this work. The study of the piano gives one a far broader knowledge of music than is possible with any of the one-part instruments, with which the horizon is of a necessity more circumscribed; unless it is a case of one playing the piano as well as another instrument. It is a matter for congratulation that in some of our first-class music schools the study of the piano is required for all pupils of orchestral instruments.

The Composer's Orchestration

A point that the conductor should bear in mind is that the composer or arranger has spent more of his time over the orchestration than on the writing of the composition with the intent that certain instrument or their combinations are to be heard; hence it should be his aim to follow this out and give them prominence. It would seem that too many of our orchestral conductors, and not all amateurs either, do not realize this fact, from the tone monotony they manage to instill into their conditions and interpretations of orchestral works. This is especially noticeable in the music of our theatres, where the 'cello—when they have any—are never heard and the clarinet—if there is one—is only detected by a few occasional notes heard above the others. We have in mind a prominent opera orchestra in this city, many years ago, where the oboes were placed under the stage and never a note could one hear from them even when called for solo parts. This was the most striking display of an orchestral homogeneity with which we have ever met. When it is forgotten that the main charm of the orchestra is the variety of tone qualities that are obtainable from it, we have that which is not a bit better than an automatic machine. To our mind, in the matter of strong orchestration we would much rather hear even too great a prominence of such parts as the 'cello, oboe, clarinet, bassoon and horn, than not at all or even indistinctly, and thus perhaps lose what might be most delightful bits of orchestration, which are present in the classics as well as music of the higher class of the present day.

Of course, it should be realized that to show off orchestration to its best advantage is an art not possessed by all and which probably accounts for the reason why it is not more often heard. We would say, however, that, in rehearsing, to obtain the full orchestral effects, except in the case of an experinced conductor, one can never intelligently distinguish the orchestration when standing in the midst of the players. We therefore advise the non-experienced leader to stand away at some distance from the orchestra, having someone else to beat time—to criticise and direct and thus have some idea of the results.

The Choice of Music

Choosing music for the amateur orchestra requires a far greater amount of judgment and discretion than for a professional organization where the players—at least in the better class—are to play any part put before them, no matter how difficult it may be.

It is a very bad policy, with amateurs, to attempt music that is technically beyond their ability to play; since, no matter how much it may be rehearsed and worked over, it never will improve beyond a certain stage and that not very high. Neither, on the other hand, should a too simple class of music be played, as it will fail to give an incentive to work. We would suggest that, as the orchestration of a piece plays a most important part in its effectiveness, when the music be procured of publishers of high standing—even if it costs a little more—who employ musicians for this work who are paid prices sufficient to insure musically artistic arrangements. It should be borne in mind that when an article is too cheap there cannot be afforded a fair price for its production. This applies to music as well as to anything else. It is always well to have music sent on approval, to be tried over with the orchestra before accepting it.

Upon the class of music to which an amateur orchestra aspires depends to a very great extent the artistic success of the organization.

Playing popular trash is destructive to all possibilities of any artistic future for such an organization. In fact, we invariably refuse to give any attention to an orchestra that contemplates playing this kind of music, as unworthy of any trouble; as the kind of people who listen to it will never know the difference between good and bad playing, and therefore it matters not what they do.

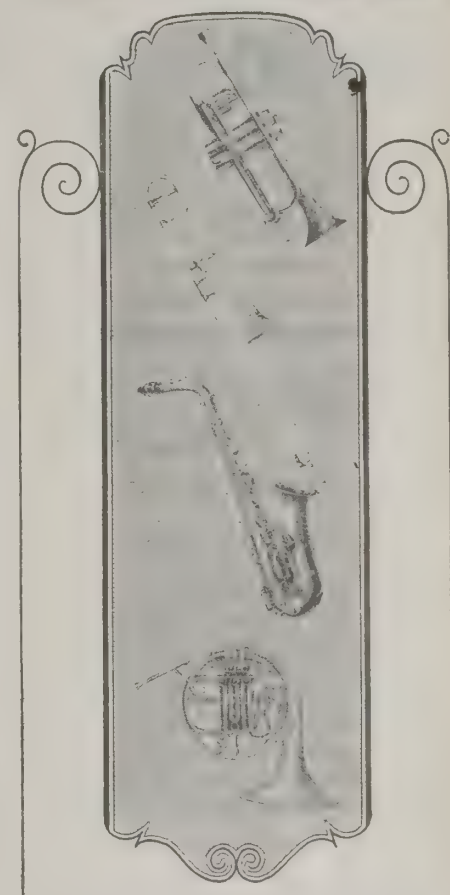
In the music chosen we would suggest a certain number of pieces containing long-sustained notes, as it is from this that tone quality is derived, which is so important in all orchestral music and the first aim of all musicians. We have always advised a thorough study of waltz movements as a very valuable means of bringing about a unanimity of playing in the ensemble. It is, however, rather a difficult matter to specify what music an organization should play, without knowing and judging of their ability. The advice we give must be on general principles. Much must be left to the judgment of the conductor; if he is a good one then is the orchestra thrice blessed.

Rehearsals

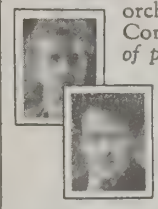
We are opposed to taking up time at the regular rehearsal for any individual or group drilling or coaching. The usual amount of time for rehearsing by the amateur orchestra—barely two hours a week—is little enough and too little to spare any of it for work which should be done at another time. The whole period should be devoted entirely to the ensemble.

Symphony

Conductors Choose Conn Instruments



You will profit by following the example of the foremost symphony leaders, a few of whom are pictured here, as well as the concert band and popular orchestra players who prefer Conns for *beauty of tone, ease of playing, and reliable action.*



Stokowski (above) Philadelphia Mengelberg New York

Double on a Conn. Modern music stresses the wind instruments—choose the one which appeals to you most: cornet, saxophone, trombone, French horn, flute, clarinet, etc. With a Conn you win quick mastery; fill your spare hours with added pleasure and profit, too, if you wish.

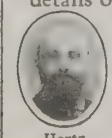


Gabrilowitsch Detroit

Free Trial; Easy Payments

Send coupon now for literature and details of Free Trial offer on any Conn instrument. Remember, Conn is the only maker of every instrument for the band. With all their exclusive features *Conns cost no more.*

School Music Supervisors. Write for details of our new $5.00 plans enabling you to have a complete set of instruments for band or orchestra. Rent or purchase on amazingly easy terms. Every school can now have a band or orchestra; get the facts on these new plans; they are for you.



Hertz San Francisco

Conn dealers and agents everywhere.

CONN BAND INSTRUMENTS

WORLD'S LARGEST MANUFACTURERS

C. G. CONN, LTD., 113 Conn Bldg., Elkhart, Ind.
Please send literature and details of free trial offer on

.....
(Instrument)
If interested in $5 plan on complete sets check ( )

Name.....

St. or R. F. D.....

City, State.....

County.....
(Use pencil, please)

AMERICAN CONSERVATORY
JOHN J. HATTSTAEDT President
Chicago's Foremost School of MUSIC
Offers modern courses in Piano, Voice, Violin, Organ, Public School Music, Musical Theory, Dramatic Art, Expression, Orchestral Instruments, Theatre Organ School, etc. One hundred eminent artist instructors. Superior Training School supplies teachers for colleges. 40th year.
Diplomas, Teachers' Certificates, Degrees. Dormitory accommodations. Unrivaled free advantages. Students may enter at any time.
Catalog Mailed Free.
571 KIMBALL HALL, CHICAGO, ILL.

COLUMBIA SCHOOL OF MUSIC
Clare Osborne Reed, Director
25th Year.
One of America's Finest Institutions Devoted to Education in Music
Fully accredited courses leading to CERTIFICATES, DIPLOMAS *and* DEGREES
By Authority of the State of Illinois
Training in the following departments:
Piano, Voice, Violin, Theory, Violoncello, Normal Training, Public School Music, Chorus Singing, Correlated Arts, History of Music, Ensemble, Orchestra, Professional Accompanying, Conducting, Dramatic Expression, English and Psychology
Send for complete catalog
COLUMBIA SCHOOL OF MUSIC
Box E, 509 S. Wabash Ave., Chicago

COSMOPOLITAN SCHOOL OF MUSIC & DRAMATIC ART
DR. CARVER WILLIAMS—President
Located in Kimball Hall—Chicago's Music Center
Eminent faculty of 60 Artists. Normal training for Teachers. Students' Orchestra, Concerts, Lectures, Diplomas, Degrees and Teachers' Certificates.
Departments—Piano, Voice, Violin, Musical Theory, Composition, Violoncello, Orchestral Instruments, Public School Music, Dramatic Art, etc.
Many Free Advantages and Scholarships
Piano and Violin Prizes
For particulars address — Edwin L. Stephen, Mgr.
COSMOPOLITAN SCHOOL OF MUSIC
Box E, 16th Floor Kimball Hall Bldg., Chicago

MILLIKIN CONSERVATORY OF MUSIC
DECATUR, ILLINOIS
Offers thoro training in music. Courses leading to Bachelor of Music Degree, Diploma, and Certificate in Piano, Voice, Violin, Organ, Public School Music Methods and Music Kindergarten Methods.
Bulletin sent free upon request
LOWELL L. TOWNSEND, Director.

Faulty intonation is a very common weakness with amateur musicians and is largely due to insufficient scale practice, which is a most effective means of overcoming this trouble.

Vacations

The question of vacations for music students has been agitating the minds of some of us with the usual differences in opinion.

In regard to this matter we would say that, granted that some reasonable let up in the work of a student practicing five or six hours a day during the year is advisable and should be availed of when possible, when this idea is advanced for the average child laboring from half an hour to one hour a day, with usually generous periods of rest during this time, surely there could not be any very alarming conditions arise from such strenousity even if the practice were continued throughout the whole year, of course allowing resting on Sundays.

Vacations, such as are advocated by the pros on this subject, are never conducive to progress; and if for any too great length of time—especially as in the case of laying off for the whole summer as is indulged in by children and unenthusiastic amateurs —are positively disastrous to any future possibilities of ever attaining to anything in music. We grant that, in the case of one who has acquired a perfect technic and reached a high stage of musical ability, such a laying off for even very long periods, years in fact, they can take up their work again and, after a certain amount of brushing up, show no signs of rustiness. Sometimes it would seem that they can even do better than before their rest. This, however, is not a safe precedent for the amateur to follow.

It may not be known to all, but is a fact, nevertheless, that the best results from musical practice are obtainable in warm weather when all the tissues of the body muscles, tendons and ligaments are in a state permitting of a greater flexibility and therefore capable of receiving the greatest amount of benefit from practice. This is a point to be borne in mind by the advocates of complete summer inactivity.

This idea has been largely adopted and carried out by many of our amateur orchestras, in discontinuing their rehearsals of a scant two hours a week, during the summer months, laying off entirely, some even going so far as not even to practice. This is, of course, absolutely stultifying and it is no wonder that the emanations from such cannot properly be characterized as "the harmony of the spheres," to express it mildly. Our advice to the members of such of these organizations as wish to become really musical is that they keep up their rehearsals, even if only two or three attend; as they will be the gainers every time.

We suggest that no further time should be spent on a piece at rehearsal, whenever there is any sign of its becoming monotonous to the players. It is very hard to be interested in what one has had enough of for the time. Therefore, stop when interest seems to be flagging; lay the piece aside and take it up another time.

In taking up a new piece we advise playing it through by the whole orchestra at first, in order to give them an opportunity to obtain some idea of it as well as for the conductor to ascertain the weak points to be given attention at private drills. We advise at rehearsals always starting with something well known to all—so to express it, for limbering up purposes as well as to give an impetus of a good beginning. This same applies to closing with a piece with which they are familiar. Whatever new work is to be undertaken should be at times between the above. It is well to make it a point at each rehearsal, when new pieces are not taken up for study, to read at least several, say of those sent on approval and which if satisfactory can be retained and laid aside for future study.

The Ensemble Orchestra (So-Called)

We receive frequent inquiries as to the advisability of the amateur orchestra being formed on the lines of the so-called "Ensemble Orchestra" of the music catalogues, inasmuch as we advise the omission of brass. This combination is composed, when in its theoretical entirety, of first and obbligato violin, 'cello, double bass, piano and harmonium (reed organ, which is usually omitted). In our opinion we would say that in most cases we have found them to be most decidedly monotonous to hear, even when composed of good professional players; and with amateurs they would be naturally still more so. However, where the 'cello part in these is permitted to be prominent, these combinations can be pleasing for a time; but ultimately the monotony of tone palls on the ear and enough becomes as good as a feast, in this particular. It is a modification of this combination that we hear so frequently in our theatres, and it is probably due to the dullness that we can bless the wisdom and good tastes of those of their managers who have abolished music entirely from their theatres, some giving as a reason that it was destructive to the illusions on the stage. It has always been a theory and presumption that the drama and music went hand in hand; but we must agree with the above parties that this is not the case with what is now dished up to us as dramatic music.

However, the "Ensemble Orchestra" can be made interesting and even enjoyable by adding to it some new tone qualities. A clarinet, alone, will make a change that one would hardly believe possible without trying it. In addition to this a flute and pair of tympani as well as using the organ, as it is intended it should be, would convert a very monotonous affair into a very pleasing orchestral combination.

Sight Reading

A valuable measure for improving the intonation, for not only amateurs but professionals as well, is by learning to sing from note. This would apply to all in-instruments and especially those in which the note is formed by the player. Thus, by singing it before playing the part on the instrument—although some can do so mentally, simply looking at the music—so impresses it on the mind as to enable a much more intelligent rendering than in simply making it a mere mechanical process, as some are apt to do. We would say that while this is most effective in promoting the ear perception of the player, of a necessity one must be able to distinguish the difference of tones to obtain any benefit from it.

Over-Time

By Edmund Lucaszewski

When sitting down to practice, have a sheet of paper and a pencil for convenient use. Allot a half-hour of work.

In the course of practicing, none of "us humans" is perfect enough to do one-half hour straight without an error in time, notes, expression, fingering or some feature of playing. So, for each little mistake jot down a mark. Each mark is equivalent to one minute of practicing. If you are not careful, an hour and half of practice will be necessary and not all the minutes yet made up. This to promote watchfulness.

GIRVIN VIOLIN SCHOOL
RAMON B. GIRVIN, Director
A SPECIALIZING SCHOOL
for
Violin Double Bass Counterpoint
Violoncello Harmony Composition
Attractions of the School: Lectures, Concerts, Recitals, The Symphony Club Orchestra, The Intermediate Orchestra, Junior Orchestra, String Quartettes and Trios. Students may enter at any time.
Limited number of free scholarships awarded. Free examination upon application.
1430 Kimball Hall—Dept. E.
Corner Wabash Ave. and Jackson Boulevard
CHICAGO

N.U. SCHOOL of MUSIC
Third Quarter Opens Feb. 8, 1926
Free Bulletin—describes courses and advantages. A distinctively higher professional school. Ideal location on the shore of Lake Michigan, immediately adjacent to Chicago. Private instruction in vocal and instrumental, class instruction in theoretical music. Liberal Art studies without extra expense.
Address-PETER LUTKIN, Dean
102 Music Hall, Evanston, Ill.

Summer Session
Six Weeks, June 28 to August 7
Master School
Five Weeks, June 22 to August 1
Watch for Important Announcement in February Issue of this Publication
AMERICAN CONSERVATORY OF MUSIC
John J. Hattstaedt, Pres. — 571 KIMBALL HALL, CHICAGO

Please mention THE ETUDE when addressing our advertisers.

Why is Jazz? Schoenberg? Stravinsky? Debussy? Opera? Read

HOW MUSIC GREW

By Marion Bauer and Ethel Peyser

An amazing survey of music, musicians and instruments of all times and all nations, simply and entertainingly written for young and old alike. It is the story of Jazz as well as of the Symphony. Admirably indexed. With countless beautiful illustrations.

$4.50 at all Bookseliers

G. P. PUTNAM'S SONS
2 West 45th St., NEW YORK

Pianologues

The clever pianologue merits a place on every entertainment program. For either stage or home use, we especially recommend the following as *musical readings* or as vocal solos.

Dreamin' in de Twilight	(Negro)
The Half O' Me Kingdom	(Irish Dialect)
Hats	(Humorous)
Keep a Smilin'	(Inspirational)
The Ladies' Aid	(Humorous)
The Lady Who Lives Next Door	(Humorous)
The Missionary Barrel	(Humorous)
A Perfect Little Lady	(Humorous Juvenile)
Speak for Yourself, John	(Swede Dialect)
Style	(Humorous)
Tony on da Phone	(Italian Dialect)
The Youngest in the Family	(Humorous Juvenile)

In full sheet music form—price, postpaid, each **35c.** The set of "Etude 1926 Collection," **$3.50.** Large catalogue of entertainment material on request.

T. S. DENISON & CO.
Dramatic Publishers
623 S. WABASH AVE., DEPT. 73 CHICAGO

MUSICAL MERCHANDISE AND STRINGS

PROMPT MAIL ORDER SERVICE TO ALL PARTS OF THE COUNTRY

VIOLIN strings, Violin bows, cases, chin rests, rosin, pegs, mutes, bridges, Violin fingerboard charts, pitch pipes, tuning forks, Mandolin picks, Guitar picks, Ukulele picks, Saxophone reeds, Clarinet reeds, batons, kinder-symphony instruments and many other items of musical merchandise are carried in stock, making it possible to give immediate delivery on orders.

Members of Leading Orchestras and Many Violin Teachers use

ETUDE BRAND VIOLIN STRINGS

Three Length E Strings..	15c net
Two Length A Strings...	15c net
Two Length D Strings...	15c net
G Strings, each	15c net
30 Strings (1 bundle), E, A or D	4.00 net

In Hot or Damp Climates Use Presser's "Bandero" Waterproof Violin Strings.

THEO. PRESSER CO.
1712-1714 CHESTNUT STREET
Philadelphia, Pa.

Listen in for
THE ETUDE RADIO HOUR
SECOND THURSDAY OF EVERY MONTH
Eight P. M. Eastern Standard Time
Station W I P GIMBEL BROTHERS Philadelphia, Pa.

Touch In Violin Playing

By Charles Knetzger

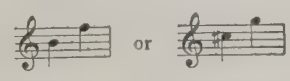
We hear much about touch in piano playing; but to the violinist a sense of touch, or muscular feeling, is of equal importance. For the violinist the eye cannot serve as a guide, and his movements are directed entirely by the sense of touch or feeling. After he has acquired a correct position of the left hand, the fingers must be trained to fall automatically on the right spot. At first the ear must determine whether the pitch of the tone is correct; but a student who is being correctly trained will soon acquire the habit of placing the finger on the right spot without necessitating a backward or forward shift.

For this purpose the pupil must have an accurate knowledge of whole and half-steps, and intervals of all kinds, so as to be able to measure distance from one tone to another accurately. If, for example, his first finger is on B flat on the A string, and the next note is D on the same string, he would instinctively place his finger higher for the D than he would if his first finger were on B. So also if F natural on the E string is followed by B natural, he will stretch his fourth finger so as not to produce B flat.

In shifting from one position to another it is particularly important to train the fingers so that the movement will be neither more nor less than required. This will necessitate much practice, until finally the movements become more or less automatic.

The piano player has a much larger area for measuring distance than the violinist, but in both cases the sense of feeling as to how much movement is to be made is of equal importance.

In order to learn to gauge intervals correctly the first requisite is that the pupil keep his fingers, especially the first finger, on the string, unless there is a reason for raising it. One of the chief reasons why beginners play out of tune is that they have their fingers up in the air instead of on the strings. Consequently they do not learn to measure distances, nor do they distinguish properly between whole steps and half-steps. The interval of a diminished fifth, for example,



in which the same finger executes the two tones on adjacent strings, is very often a stumbling-block, because the pupil does not move the finger up or down a half-step as the case may be. Beginners should have special drills on these diminished fifths, which so often mar a piece which is otherwise creditably played

Violin Questions Answered

By MR. BRAINE

Farming and Violin-Playing

A. F. O.—You do not state exactly the nature of the farm work you are obliged to do. However, if it is of such a heavy character that it stiffens the muscles of the fingers and arms very badly, it would no doubt interfere with a successful performance of difficult technical passages in violin playing. However, as you say you expect to play only light music of no great difficulty, you might succeed in playing music of that character well enough to get a good deal of pleasure out of it.

"Strads"—Zanetto

V. W. Z.—There are millions of violins scattered all over the world, with Strad labels pasted inside, exactly like the one in your violin. All but a few hundred of these violins are imitations of the original. Genuine Strads are worth a large amount, and good imitations made by artist violin makers are somewhat valuable. It is impossible to give an opinion on your violin without seeing it, just as it would be impossible for a banker to give an opinion as to whether a bank note was genuine without seeing the note.

Peregrino Zanetto was a violin maker of the Brescian school (Italian) who worked at Brescia from 1530 to 1610. He made some excellent violins, which of course are not to be compared with those of the great Cremona makers. 2—Bauer's *Practical History of the Violin*, is published by the H. Bauer Music Co., New York, N. Y.

"Ole Bull" Violin

R. A. M.—I do not think it would be possible to trace the maker of your violin, solely on the strength of the fact that it has the words "Ole Bull" stamped on the back. "Ole Bull", the name of the distinguished Norwegian violinist, is used simply as a trade-mark, and the violin is evidently a factory fiddle such as are turned out in vast numbers by obscure German makers in the Mittenwald.

Tone Improves.

G. S. B.—A violin made out of proper wood, by a first rate violin maker, according to the correct principles, as worked out by the great violin makers of Cremona, is reasonably certain to improve very greatly, if played by good violinists, after one hundred years of use. The theory is that age and constant playing produce a beneficial change in the structure of the wood, although some authorities deny this. The violin should at all times be kept in its case, in a dry place and carefully protected from great extremes of temperature. 2. Maybe the little work, *How to Choose a Violin*, by Honeyman, would interest you. 3. There is no reason why well-made violins should suffer a loss of tone, and every reason that they should improve with age and by being "played in" by a good violinist who plays in good tune.

Beautiful Melodies.

J. K. F.—*Traumerei*, by Schumann; *The Swan*, by Saint-Saëns; *Largo*, by Handel; *Adoration*, by Borowski the *Broken Melody*, by Von Biene; *Song of India*, by Rimsky-Korsakoff; are all beautiful melodies well adapted for solo violin playing. Successful rendition of these compositions depends on a beautiful tone and fine bowing; and they are marvellously effective if well played.

Violin Obbligato.

G. N. J.—A violin obbligato part is one which is arranged to be used as an accompaniment to a solo voice, or another instrument, in duet style. Obbligato means that this obbligato part *must* be used to produce the proper effect. A violin part, *ad lib.*, means that the part may be either played or omitted.

Instruction Most Important.

G. T. C.—From what you write of your circumstances, I think it would be much wiser for you to pay $100 for a violin, and $400 for lessons, than to spend your entire $500 for a violin, and to try to learn without a teacher. Good instruction is the most important thing during the first few years.

Get Dictionary.

J. K.—Get a good musical dictionary, and make it a point to look up all the words in your music which you do not understand. Do not depend on your teacher for everything.

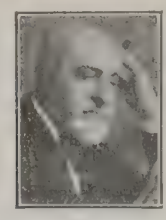
Identifying Makers.

D. F.—It is quite impossible to tell you in a few words how you can distinguish the violins made by the great violin makers from skilfully made imitations of their handicraft. It takes years of experience to qualify as a good violin expert, and one must have had the opportunity of handling and studying hundreds of genuine old violins by the various great makers. An expert judges by the wood, the varnish, the model, the cut of the scroll and sound holes, the purfling, the general workmanship, the tone, and many other things characteristic of the maker. 2—Buyers and collectors of old violins, if they know their business, are not often "taken in" when they buy valuable old violins; for if they have not sufficient knowledge of the instruments themselves, they get the opinions of good experts before buying. 3—Yes, a violin branded on the back with a trade mark, "Hopf," "Sarasate," "Stainer," "Ole Bull," "Conservatory," and so on, is invariably a factory fiddle of doubtful value.

Genuine Gagliano.

J. W. C.—Your violin is no doubt a genuine Ferdinand Gagliano, since you have a guarantee from W. E. Hill & Sons, of London, to that effect. It is impossible for me to set a value on your violin without seeing it, since of two violins by the same maker one may easily command two or three times the price of the other, because of superior tone, preservation and so forth. I find two specimens of this maker listed in recent catalogs of leading American violin dealers. One dealer offers a specimen of 1781, for $1500; another dealer a specimen made in 1757, for $2200. Your best course is to have your violin appraised by a well-known expert.

"Everything technically which develops *freedom, case, delicacy,* and *strength* of the bow arm works toward *beautifying the tone."—Paul Stoeving.*



LEOPOLD AUER GRADED COURSE *of* VIOLIN PLAYING

By LEOPOLD AUER

The sensation of the year! At last the teacher of Heifetz, Elman, Zimbalist and many other celebrities, has written a violin course, the most important of its kind ever issued.

In Eight Books, Each $1.00

Book
I —Preparatory Grade
II —Pre-Elementary Grade
III —Elementary Grade (First Position)
IV —Elementary Grade (First Position—continued)
V —Medium Advanced Grade (Higher Positions)
VI —Advanced Grade (Higher Positions—continued)
VII —Difficult Grade (Advanced Bowing)
VIII —Virtuoso Grade

In preparation: Leopold Auer Graded Course of Ensemble Playing

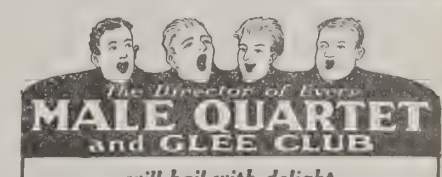
MAIL COUPON TO YOUR DEALER OR TO US

CARL FISCHER, Inc. Et.
Cooper Square, New York, N. Y.

For enclosed.....send me Books.....
of Leopold Auer Gra b Course.

Name .....

Address .....



The Director of Every
MALE QUARTET and GLEE CLUB
will hail with delight
THE WITMARK CHORUSES No. 1
FOUR PART SONGS
for MALE VOICES
A BIG FEATURE
LYRIC TENORS and DEEP BASSES are SCARCE
Owing to this we have paid particular attention to our arrangements, the Tenors rarely going above F, Basses only touching an Ab or G occasionally.
GREAT for BOYS' GLEE CLUBS
SONGS for all OCCASIONS
Favorite Ballads, Spirituals, Sacred, Humorous, Novelty, Patriotic, March, Dialect, Parting and Friendship songs.
CONTENTS: Asleep in the Deep—Bake Dat Chicken Pie—Deep River—Grateful, O Lord, Am I!—Here's Love and Success to You—Honey, If Yo' Only Knew—In the Candlelight—Lamplit Hour—Lazy Bill—Let the Rest of the World Go By—Life of a Hunter for Me—Lord's Prayer—O Land of Hope and Freedom—Outdoor Life—Story of Old Glory, the Flag We Love—Strumming—Swing Low, Sweet Chariot—Tale of a Bucket, Till We Meet Again, Songs My Mother Used to Sing, River Shannon—Just the Thing.
for SCHOOLS and COLLEGES
Price $1.00 Postpaid
FREE 48 Page Catalogs, MINSTREL MATERIAL, Songs, Jokes, Monologs, Make-Up, Wigs, Musical Plays, 2-, 3-, 4-Part songs for AMATEUR SHOWS, in Schools, Colleges, Churches, Lodges, Homes, etc.
M. WITMARK & SONS
Dept E 1650 Broadway, New York



TINDALE
Music Filing Cabinet

Needed by every Musician, Music Student, Library, School and Convent.

Will keep your music orderly, protected from damage, and where you can instantly find it.

Send for list of most popular styles

TINDALE CABINET CO.
Flushing, New York City, N. Y.

Lawrence College Conservatory of Music
Appleton, Wisconsin

Four Year Courses Leading to Degree of Bachelor of Music

Three Year Courses Leading to Certificate

PIANO, VOICE, VIOLIN, ORGAN, CELLO, BAND INSTRUMENTS, PUBLIC SCHOOL MUSIC, HARMONY, COMPOSITION, MUSIC HISTORY AND ART

Orchestral Training, Artist Recitals, Music Festival

Dormitories Free Catalog

SECOND QUARTER OPENS JANUARY 5th

ADDRESS: CARL J. WATERMAN, DEAN, APPLETON, WISCONSIN

Cincinnati Conservatory of Music
INCORPORATED
59TH YEAR
Founded 1867 by Clara Baur

A COMPLETE SCHOOL OF MUSIC WITH FACULTY OF INTERNATIONAL REPUTATION

Courses leading to **Degrees, Diplomas** and **Certificates**

Residences for students from a distance on the beautiful campus near the center of Cincinnati's music and art life. *Send for Catalogue*

BERTHA BAUR, Director
Burnet C. Tuthill, General Manager

Highland and Burnet Aves. and Oak St.
CINCINNATI, OHIO

DETROIT CONSERVATORY of MUSIC
52nd Year

Francis L. York, M.A., Pres. Elizabeth Johnson, Vice-Pres.

Finest Conservatory in the West

Offers courses in **Piano, Voice, Violin, Organ, Theory, Public School Music and Drawing, Oral Interpretation, etc.** Work based on best modern and educational principles. Numerous Lectures, Concerts and Recitals throughout the year. Branch studios. Excellent boarding accommodations. Teachers' certificates, diplomas and degrees conferred. Many free advantages. We own our own building, located in the center of most cultural environment.

Students May Enter Now. *For detailed information address*
JAMES H. BELL, Secretary, Box 7, 5035 Woodward Avenue, Detroit, Mich.


Front View Conservatory Bldg.

DANA'S MUSICAL INSTITUTE
WARREN, OHIO
The Only University of Music in the World
All branches taught on the daily lesson plan : : Special Music Supervisors Course
Fall term opens Monday, September 7th, 1925. Summer School opens Monday, June 22nd, 1926
Catalogue on application to LYNN B. DANA, Pres. Desk E.

The beginner as well as advanced student receives careful training at **P.M.I.**
Send for catalog
PITTSBURGH MUSICAL INSTITUTE, Inc.
131-133 Bellefield Ave. Pittsburgh, Pa.

Atlanta Conservatory of Music
THE FOREMOST SCHOOL OF FINE ARTS IN THE SOUTH
Advantages Equal to Those Found Anywhere.
Students may enter at any time. Send for Catalog. GEO. F. LINDNER, Director
Peachtree and Broad Streets, Atlanta, Georgia

The Cleveland Institute of Music
NEW TERM
Regular courses in all artist departments lead to diplomas
Teachers' course leads to certificate and includes two years of practice teaching
All instruments taught in new Orchestra School
Mrs. Franklyn B. Sanders, Acting Director
2827 Euclid Avenue Cleveland, Ohio

Louisville Conservatory of Music
INCORPORATED
Individual and class instruction in Piano, Organ, Harp, Voice, Violin, Dramatic Art, Orchestral Instruments and all Theoretical Subjects. Many student and faculty recitals and three large student orchestras in connection with work. Public School Music Course leading to Supervisor's certificate. Practice teaching in Public Schools. Graduates accepted by State Boards of Education. Individual attention to needs of each student.
Address:
Jno. L. Gruber, *Manager*
252 W. Broadway Louisville, Ky.


Music Center of the South

ESTABLISHED 1857
PEABODY CONSERVATORY
BALTIMORE, MD.
HAROLD RANDOLPH, Director
One of the oldest and most noted Music Schools in America.
Please mention THE ETUDE when addressing our advertisers.

Another Road to "Letterville"

By Sylvia Weinstein

BEGINNERS are more interested in the keys of the piano than the pages of the music book. So the keys may be used to fix in their minds the letters and their proper use.

First teach the names of the keys in their regular order. Then have the pupil to place the right thumb on E of the first line of the Treble, the second finger on the G just at the right and the other fingers on B. D. F. Have the pupil to do this as she repeats E-G-B-D-F, F-D-B-G-E, several times; and then as she says E, first line; G, second line, and so on. In this way, if the names of the lines are forgotten their position on the piano is remembered.

When the Treble lines are learned the spaces may be done in like manner, and then the lines and spaces of the Bass The same plan may be carried to the added lines.

When this has been practiced at home and at the lesson, I test the pupils by asking them to play the third line of Treble, first space of Bass and others, not bothering with the letter names. Learned in this way, it is seldom that notes are played on the wrong part of the keyboard.

Danger of Musical Indigestion

By Robert Haven Schauffler
(In Atlantic Monthly)

THE man who supposes that he has digested music before devoting as much time to thinking about it as he has devoted to hearing it, is not only fooling himself and ruining his digestion but also is absolutely affronting the creator of this beauty, and the player who has been re-creating it, and the creative listener in the row behind who has been re-creating it. The sooner people discover that the musical world was never exempted from the primal curse —or blessing—of toil, the better. In the sweat of thy brow shalt thou become musically well bred.

In order to achieve this end the first thing to do is to restrict yourself to hearing no more music that you are sure of being able to digest. Until program makers have learned to send their audiences away still ready for one more course, it might be a wise plan to begin by leaving the hall in the middle of every concert and taking yourself on a quiet, musical walk in order to reconstruct as best you may what you have just heard.

Titles for Children's Exercises

By Alice M. Steede

WE all know the immense importance of creating and maintaining interest in the mind of the pupil, the only difference of opinion is as to how it is best done. In the Normal Training School this will probably be called an idea in psychology; and, building on it, the teacher will try to connect Geography and History with such of the every day facts of life as are already familiar to the child mind. It is somewhat more difficult in the study of music, as even the simplest terms are more abstract and transient than the facts and figures of the school books.

The publisher of so-called 'popular' music is well aware of this method of enciting interest, and takes care to adorn the covers of his masterpieces (?) with a drawing which strives to atone for paucity of ideas by brightness of color; but I have known more serious students of music, who were rather ignorant of its literature, to choose music from a catalogue guided solely by the titles of the pieces.

In teaching fairly advanced pupils, the music let us hope, makes its own appeal, and providing that the teaching is good, no adventitious aids are necessary. But with the little ones it is different. Frequent appeals should be made to the imagination, and any attempt on their part, however grotesque it may seem to the grown-up mind, to link the music with the sights and sounds of life as they know them should be carefully fostered.

Prima Donnas Change Not

By Lynne Roche

THOUGH their methods of exhibiting temperament have known many changes, the real nature of the *prima donna* seems almost as permanent as Gibraltar.

Diverting, if not ingenuous, as some of the modern operatic felinities have been, the most spectacular could scarcely provoke the spicy quip with more piquant method than in Handel's days.

In 1703, Signora Francesca Margarita l'Epine gave a series of "positively last" appearances in London, throughout the summer season; though, with the *prima donna's* capricious purpose, she was to remain in England for many years as one of the brightest stars of Handel's early operas.

At Drury Lane Theater (probably a concert), on February 5, 1704, a servant of Mrs. Tofts, a rival singer, hissed and threw oranges at Signora l'Epine, for which she was taken into custody by the police. Though Mrs. Tofts attempted to exonerate herself of complicity, through a letter to the *Daily Courant* (how very original are modern singers and press agents!), the public seems to have been little convinced. This is probably one of the earliest displays of operatic jealousy, at least in England.

About Musical Instruments

THE Hunting Horn, now appearing as the French Horn, was not used in orchestras until the beginning of the eighteenth century.

* * *

A figured bass, that is, a bass part with figures below it to signify the harmonies to be inserted or improvised, was used for all keyboard instruments playing in the orchestra, until the opening of the nineteenth century.

* * *

The Boehm flute, which was perfected in 1847, by Theobald Boehm, marked a revolution in flutes. The holes were drilled acoustically correct. Flutes are now made of cocus wood, ebonite or metal. Each material has its champions among the players.

* * *

At one time (about 1760) it was not unusual to employ two or more keyboard instruments, such as the piano, in the orchestra as orchestral instruments.

* * *

At one time conductors were known as manuductors, that is, the individual who led with his hand.

On the Waiting List

"WELL, sir," asked the musician, "what do you think of my compositions?"

"What do I think of them?" said the critic. "Well, they will be played when Gounod, Beethoven and Wagner are forgotten."

"Really?"

"Yes, but not before."

Professional Directory

EASTERN

ALBERT CARL. VIOLIN INSTRUCTION 189 West 97th Street New York City Telephone 1620 Riverside

COMBS Broad St. Conservatory of Music Gilbert Reynolds Combs, Director 1327-31 S. Broad St. Philadelphia, Pa.

DUNNING SYSTEM. Improved Music Study for beginners. Normal Training Classes Carre Louise Dunning, 8 W. 40th, N.Y.

MAESTRO **FABRI** AUTHORITY ON VOICE EDUCATION COMPLETE TRAINING FOR OPERA European Opportunities for Finished Students Baker Bldg., Phila.—Carnegie Hall, New York

MAESTRO **FABRIZI** Teacher of Singing. Italian Method (bel-canto) correctly taught. 1172 So. Broad Street., Phila., Pa. Summer Studio. Naples, Piazza Dante, 32-33. Maestro G. Fabrizi is in a position to make excellent arrangements for the concert and operatic debut of his pupils in the various musical centres of Italy.

FALK JULES. DISTINGUISHED VIOLINIST Recitals Concerts Orchestral appearances. Particulars of Jules Falk Concert Direction, 224 Fifth Avenue, New York, N. Y.

GUICHARD ARTHUR de—SINGING, [from Rudiments to Professional Excellence] MUSICOLOGIST, LECTURER, 176 Huntington Ave., Boston, Mass.

HAWTHORNE Piano School Leschetizky Method Potsdam, N. Y.

MOULTON Mrs. M. B. Piano Instruction Studio—Sternberg School 30 S. 21st St. Philadelphia

NEW YORK School of Music and Arts Ralfe Leech Sterner, Director 150 Riverside Drive, cor. 87th St.

PROSCHOWSKY FRANTZ Vocal Instruction 4 Riverside Drive, New York City.

RIESBERG PIANO F. W. Piano Instruction based on personal instruction by Reinecke, Scharwenka & Liszt. N. Y. School of Music and Arts, Tel. Cal. 10091 River 24 West End Ave., cor. 100th St., New York, N. Y.

TRENTON CONSERVATORY OF MUSIC A modern institution with a strong faculty. 540 E. State Street, Trenton, N. J.

VEON CHARLES *Correspondence Instruction, Musical Theory, Harmony, Melody Writing, Counterpoint and Musical Form.* uition for each course is Twenty Dollars, payable one-half in dvance—STATE NORMAL SCHOOL, California, Penna.

VIRGIL MRS. A. M. Piano School and Conservatory 120 West 72nd St., New York

VIRGIL Mrs. A. K. SCHOOL OF MUSIC 510 West End Ave. New York

WESTERN

AMERICAN CONSERVATORY 70 Instructors Piano, Voice, Organ, Violin, etc. Kimball Hall Chicago

CHICAGO Musical College. 60th year. Leading School in America. Piano, Vocal, Violin, Organ, Theory, P. S. M. 60 E. Van Buren St., Chicago.

CINCINNATI Conservatory of Music ESTABLISHED 1867. Highland Ave. and Oak St. Cincinnati, Ohio

DETROIT CONSERVATORY OF MUSIC 1000 Students. 50 Teachers 1013 Woodward Ave., Detroit, Mich.

EDDY ADDA C. Normal Teacher, Teacher's Training Classes in Dunning System of Improved Music Study. Leschetizky Technic. Catalog free. 136 W. Sandusky Ave., Bellefontaine, Ohio.

KNOX Conservatory of Music Galesburg, Illinois Catalog free. Wm. F. Bentley, Director

TOMLINSON THE ANNA, SCHOOL OF MUSIC. Piano and Teachers' Normal Training. Special terest for children's classes. 30 Lyon and Healy Building 6937-34th St., Berwyn, Ill.

ROBERT WALL Artistic Vocal and Piano Instruction Denver, Colo. Studios at 1559 Vine Street

SOUTHERN

CONVERSE COLLEGE School of Music, W. C. Mayfarth, Dean Spartanburg, S. C.



Faust School of Tuning

STANDARD OF AMERICA ALUMNI OF 2000

Piano Tuning, Pipe and Reed Organ and Player Piano. Year Book Free

27-29 Gainsboro Street BOSTON, MASS.

Please mention THE ETUDE when addressing our advertisers.

Friendly Letters to the Editor

The Helpful Pupils' Club

To THE ETUDE:

I have found that a music club is of great benefit to my pupils. First, because it trains them to play before people; second, it encourages them to practice because they understand that unless a piece is well prepared they will not be given the honor of playing at the club; third, they learn so much of musical history and harmony.

The officers and chairmen of the program and entertainment committee are selected from the pupils by the pupils. The teacher stands ready to help and advise in every way and gives the names of the pupils who are ready to appear on the program. After the President has called the meeting to order each member answers to roll call with a sentence or two about the composer or topic selected for the afternoon. Then follow the Secretary's report, Treasurer's report and business.

The programs are varied. Sometimes it is devoted to one composer; then again we have a miscellaneous program; an afternoon of living American composers; instrumental selections from an opera; scales; sonatas; hymns and old songs. The papers on the program are written by the pupils and are about the composer or subject of the afternoon.

The program is followed by musical games, most of which are original. The Scale Program is very much enjoyed by all the pupils. A paper on the history of scales is read; then there is a playing contest by the pupils in each grade. A vote by ballot is taken after each group has finished playing, to determine which member of the group has played the best as to clearness of tone, correct fingering, speed, and so on.

Between each group of players a paper is read, giving more information concerning scales and the various ways of playing them. Two or three afternoons are devoted to Major scales; and later in the year the same number are devoted to Minor scales. The games for these afternoons are scales, intervals, chords, ear training.

Each pupil has the privilege of inviting two guests to a club meeting. Once or twice in the year a musical afternoon or evening is given to which tickets are sold. The money is devoted to charity.

HELEN DOUGLAS.

The Adult Beginner

To THE ETUDE:

I am, in a way, an adult beginner. When between the age of 12 and 15 I took lessons during the summers on a cottage organ, and although fond of music, like most children I was lazy and did not realize the importance of practice; and, perhaps not being duly urged by my over-busy mother, the technical part of my work suffered severely. Being capable to grasp the theoretical side readily, I acquired a little insight into the rudiments of music; and, had I continued, I eventually would have taken more interest and advanced rapidly. But the only available teacher left the village where we lived and my lessons came to an end.

Some few years later I left home to enter a business life, and, often being able to hear good music, I was seized with a desire to take it up again.

I secured the consent of the lady with whom I boarded to have a piano in the house; but my next difficulty lay in securing a teacher who was willing to give me lessons in the evening. I finally found a good one; but soon discovered that I had started on an uphill road.

My business demanding long hours, the end of the day found me exhausted both in mind and body, so that, before beginning practice, I was simply obliged to rest. Thus the evenings became very short and entailed the giving up of all social life; but this was a small matter compared with the satisfaction of making a little progress in music, even though slow. The household not being early risers, I have used the early morning hours for reading THE ETUDE and studying over the pieces in my mind.

As is the case with most adult beginners, it has been a battle with stiff muscles and nervousness. Often, after playing a piece very creditably by myself, before my teacher it would be a complete failure and I would go home from the studio much discouraged. Added to this, there have been many missed lessons from seemingly unavoidable causes; and finally, when having reached about the fourth grade, my teacher became ill, and gave up her work for over a year. It was during this time that I decided to study alone, and have kept at it persistently, never allowing a day to pass without a little practice, if only to go over my scales and arpeggios; and I am sure my technic and ease in playing have improved one hundred per cent.

It has been during this time that THE ETUDE has become so indispensable to me, the various helpful articles and suggestions all serving to take the place of a teacher; and when I opened the May number and found the wonderful lesson on "The Harmonious Blacksmith," by Mark Hambourg, I was simply overjoyed. It is all explained in such a simple and understandable way that the wayfaring "girl," though a fool, cannot err therein. When passing through our town last winter Mark Hambourg gave a concert, and his wonderful playing has been an inspiration to me ever since; and I have re-read with keener interest some of his articles in back numbers of THE ETUDE, and this same quality of clearness seems to pervade them all. I am now hoping that the other lessons you have promised during the year by eminent pianists may be within my grade and be explained as well as this one.

With best wishes for future success.

MYRTLE BERNICE FOSTER.

Music and Medicine

To THE ETUDE:

Your editorial in October ETUDE, headed "Musical Patent Medicines," just came to my attention; and, while usually nothing is gained by one's criticisms of editorial expressions, yet I cannot let this go by without a word of protest.

Granting that your comparisons of some nostrums to the mail order music lessons are correct and justifiable, why "drag in" all patent medicines and make your comparison so general? By so doing you express only your lack of knowledge of many of the best remedies manufactured for human ills.

Don't you know that many medicines prescribed and given by the medical profession are nothing more than the same prescriptions that go to make up many of our best package medicines, whose formula has been patented?

Leaving out that phase of the argument, I don't know why the intelligence of some of your subscribers should be insulted by such a thoughtless comparison.

In our own city it is noticeably true that good music is fostered and promoted to a great extent by people engaged in the manufacture of proprietary medicines. The foremost piano teacher of this city is the wife of a man engaged in the manufacture of patent medicines. The writer, himself, is at the head of the Civic Music Association, an organization seeking to foster and promote good music, by bringing the best artists before all the people in our city.

Therefore, we resent the antiquated slur at patent medicines; for there are good as well as bad patent medicines, the same as there are good and poor music magazines.

Yours very truly,

H. N. MCCANN.

[EDITOR'S NOTE:—The above letter, from the Dr. Miles Medical Company, is printed in justice to our subscriber and admirer. We have no doubt that many remedies sold commercially have the same ingredients as those contained in physicians' prescriptions and would be equally valuable if scientifically administered to the ill at the right times for the right maladies. THE ETUDE, in keeping with other high-class magazines, does not accept advertisements for so-called "patent medicines," largely because some of the manufacturers have been proven over and over again to be dispensing concoctions which are impositions upon the public.]

What Are Scales Good For?

To THE ETUDE:

Is that not a familiar question to all music teachers? There should be no real reason why pupils so dislike to practice scales. Many times students come who have practiced and know all the scales but do not know why they have studied them. They have gone over them "every day in every way;" and yet all they have accomplished is just working their fingers.

Of course, scales are a valuable asset to technic; but is this their one and only purpose? Certainly it is not, and if the student has a real conception as to why he is studying the scales they are not so distasteful.

Every selection played on any instrument is written in a certain key and there is a scale to correspond and illustrate that particular key. It shows just how many sharps or flats are necessary and where they are placed, and then it shows the proper and easiest way to finger in that key. The melody in the majority of pieces either follows the line of the scale or the line of some chord in that key. If the scale has been well mastered the piece is more easily read, better fingered and more quickly memorized.

Then the accompaniment to a number of pieces contains the principal chords of the key and is more quickly and accurately played, all because of the work expended on the scale.

Scales are more than a treadmill for the fingers. They are the very foundation upon which all is built, and will surely benefit the head as well as the fingers, if understood.

R. BASSETT.

To THE ETUDE:

My parents and I have enjoyed Mr. Finck's article so much that we have read it or loaned it to most of the neighbors. As a child my father aroused my interest in the stars, but because of a delicate constitution I could not pursue the subject very deeply. From the very first I was much impressed and thrilled and have never ceased to have the same feeling. "The Music of the Spheres" will be a comfort and an inspiration when I am weary. It is a noble discourse and you did a great service to all by presenting it to the public. When I become humbled and discouraged I shall read it and I shall rejoice that I at least have great thoughts and feelings, even though great deeds are absent.

Very truly yours, RENA I. CARVER.



What do you Know about the Opera?

THE BOOK OF THE OPERA AND BALLET AND HISTORY OF THE OPERA $1.00

Here is a new opera book which really tells you the things you want to know.

For serious violinists

VIOLIN MASTER WORKS AND THEIR INTERPRETATION

By Leopold Auer . . . $2.50

Every violinist in the country will want a copy. Educational and entertaining.

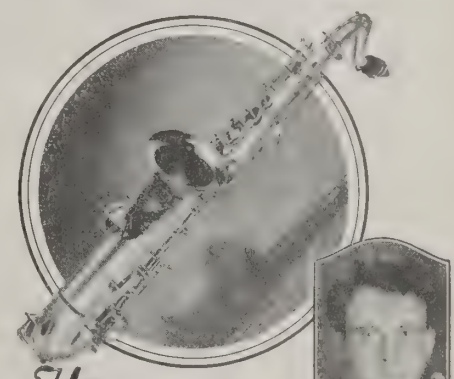
MAIL TO YOUR DEALER OR TO US

CARL FISCHER, Inc Et.
Cooper Square, New York, N. Y.
For enclosed.....send me
.....BOOK OF THE OPERA
.....VIOLIN MASTER WORKS
Name .....
Address .....

The Courtright System of Musical Kindergarten

Oldest and most practical system. A great opportunity for teachers to specialize in this unlimited field. Write for particulars of correspondence course.

Mrs. Lillian Courtright Card, 116 Edna Ave., Bridgeport, Conn.



You can play this wonderful instrument

JASCHA GUREWICH
Saxophone Virtuoso Formerly with Sousa's Band New York City

If you can whistle a tune, you can master the Saxophone. 3 free lessons give you a quick easy start. Play scales in an hour, tunes in a week. Send coupon today for literature on any instrument. Get our free trial, easy payment plan. No obligation. Nothing else could give you greater pleasure than a

BUESCHER True Tone Saxophone

301

BUESCHER BAND INSTRUMENT CO.
Everything in Band and Orchestra Instruments
1310 Buescher Block Elkhart, Indiana

Clip the Coupon NOW!

Mail BUESCHER BAND INSTRUMENT CO.
1310 Buescher Block, Elkhart, Indiana.
Gentlemen: I am interested in instrument checked below:
Saxophone☐ Cornet☐ Trombone☐ Trumpet☐
Mention any other .....
Name .....
Street Address .....
Town ..... State .....

Please mention THE ETUDE when addressing our advertisers.

Earn a Teacher's Diploma

or

Bachelor's Degree in Music

In Your Spare Time at Home

YOU can secure that coveted Diploma or Degree right in your own home, as many other established teachers have done by taking our accredited extension courses.

THE PROOF OF THE PUDDING!

Praises Advanced Composition Course

With your course the intricate mysteries of music have been very plainly unfolded to me. I have taken tunes, sometimes original, harmonized them, juggled them about in various forms, with so much ease that it seemed almost unbelievable, thanks to your instruction and instructors. In my work as orchestra leader and teacher of violin I find the work indispensable, and cannot recommend it too strongly to both student and advanced musician—professional as well as amateur.

JOHN FEGUERAS, 65 East Avenue, Rochester, New York.

Sherwood Normal Course Systematic and Complete

I have never taken anything so clear, systematic and perfect as the Sherwood Normal Course. I congratulate any teacher who has the privilege of studying with your wide experienced teachers.

MRS. H. T. BINNS, Music Studio, W. O. W. Bldg., Bakersfield, Calif.

Compares Cheap Course With Our Course

A niece of mine paid $25.00 for a Piano Course with another school. No personal help was given, but the school mailed her the entire course. All she received for her money, paid in advance, was an unbound book of Piano instructions (her lesson sheets) which she could have bought bound for not more than $3.00.

I feel that *satisfaction* is your greatest advertisement.

Every time I send my Normal Piano exams and they are returned to me graded, I feel new inspiration and courage with which to go on with the succeeding lessons, finally to win a diploma—one that is accredited and worth while.

GRACE E. BRIGGS,
Director, Conservatory of Music & Art,
Home Theatre Bldg., Hutchison, Kans.

Public School Music Graduate has Just Secured Life Certificate

I am now a full-fledged director of the Melvin Community High School Orchestra, having received my certificate from our superintendent on the recommendation of the State Board after presenting my credits received through my studies with your institution.

PROF. F. W. REUTER,
Violinist, Dewey, Ill.

Couldn't Have Taught Without Mrs. Clark's Lessons

I have the highest opinion of Mrs. Clark's Course. I don't believe any course can excel hers. I hold a good position here in the city schools and the Public School Music Course helps me wonderfully in presenting the work in my classes. It has benefited me greatly, and I only wish I had known of it sooner.

LUCILLE KEY, Columbus, Miss.

Clear Tone—Result of Weldon Course

The Weldon lessons have benefited me much. My tone is clearer and better, and the attack has greatly improved. My breathing has also improved to a great extent, and I notice that the high tones are much easier for me than ever before.

PAUL BLOEDE, 615 R. 124th St., Cleveland, Ohio.

Teacher in Convent Praises Courses

As a graduate of your Harmony, History and Advanced Composition Courses I want to say that I think your courses cannot be improved upon. While they are not in any way a *short* road to success, they surely are a most *safe* one. I trust that this year will bring you a large class of eager new students, and that they will enjoy the work as much as I did.

SISTER M. AGNITA, 60 Broad Street, Providence, R. I.

Always Ready to Praise the School

Many people do not know that your school gives credits for the study. This should be stated in your ads. and you should give the names and addresses of your graduates to those who are doubtful. I am glad at any time to give a good word for you, as I have received untold benefit by taking your courses, even though I had played professionally for 15 years. I am a member of the Teachers' Association and know how great a need there is for teachers to take Normal Courses. Your courses have been of value to me.

LEWIS G. HUNTER, 723 East 35th St., Tacoma, Wash.

It is Different Now

For the last 28 years I have written marches and other compositions. They have been played by the best professional musicians and I have had the pleasure of hearing them over the radio, but with that uncertain feeling—"I wonder what a first-class arranger thinks of the arrangement." Now I can arrange a melody that will stand criticism. Your Harmony and Composition Course has given me that thorough training I needed. I recommend yours as an outstanding school of music.

MR. CHARLES FREMLING, Band & Orchestra Director, Buhl, Minn.

Use Lists of Teachers

The Normal Piano and Harmony Courses which I have taken are the best that could be procured. They are making me an authority, as for before I felt just half way sure of myself. You should use lists of teachers in the various States and show them what your courses are. Every teacher needs them.

MR. CLAUDE C. BRANT, 198 Butler Court, Akron, Ohio.

Impossible to Appreciate the Value of the Harmony Course

In my previous study of Harmony I got along nicely, but when I was through I didn't seem to be able to use the knowledge. I have not found it so with your Harmony Course. Yours is far superior to anything I have had.

There are some people who are prejudiced against a course of this kind, but I'll say—if it were of no more value to me than the understanding I have gained in analyzing the little pieces I use in teaching children, it is well worth while.

MRS. VERDA BROTHERS, *Piano Teacher*,
2000 2nd Street, N. E., Canton, Ohio.

Has Diploma Endorsed by Secretary of State

Thank you for the diploma. It was immediately endorsed by the Secretary of the State of Illinois. I have taught for six years before studying with your school, but had not found a good systematic course to follow. Your course has solved my problem.

BERTHA GUERRERO DE RAUDALES,
38 S. Dearborn St., No. 1438, Chicago, Ill.

Uses Sherwood Course With Her Pupils

I began study with your school in 1915 and have finished three courses. Some of my friends rather thought I was a victim of fakirs, but they are willing now to concede their mistake. Your courses have given me individual knowledge and each pupil who completed the course with me has found it valuable.

I am Director of Music and Dean of Fine Arts in college.

MRS. W. E. CARTER, Lafayette, Tennessee.

These teachers and thousands of others testify for the Courses we offer. Your experience should be the same as theirs.

Don't merely WISH for a larger class and for greater financial gain—but resolve today at the start of the New Year to make the moments count which so often go to waste. For 23 years we have furnished teachers with preparation which enabled them to earn more. The details of the Course with sample lessons will be sent you for the asking.

Check the coupon and get it in the first mail. Write a letter about your own problems—perhaps we can help you solve them.

University Extension Conservatory

LANGLEY AVENUE and 41st STREET

DEPT. C-99 CHICAGO, ILL.

UNIVERSITY EXTENSION CONSERVATORY, Dept. C-99

Langley Avenue and 41st Street, Chicago, Illinois

Please send me catalog, four sample lessons and full information regarding course I have marked with an X below.

☐Piano, Course for Students	☐Violin	☐History of Music
☐Piano, Normal Training Course for Teachers	☐Mandolin	☐Voice
	☐Guitar	☐Public School Music
☐Cornet, Amateur	☐Banjo	☐Harmony
☐Cornet, Professional	☐Organ (Reed)	☐Choral Conducting
☐Ear Training and Sight Singing		☐Advanced Composition

Name_____ Age_____

Street No._____

City_____ State_____

Please mention THE ETUDE when addressing our advertisers.

The Tune That Sherman Loathed

General Sherman's emphatic, definite and extremely accurate description of War is well known. The gallant officer seems to have been fond of music, but there was one tune about which he felt much as he did about war, according to Clara Louise Kellogg.

After the Civil War, General Grant and General Sherman went to Chicago and attended a gala performance of "The Daughter of the Regiment," with Clara Louise Kellogg in the title rôle. In a chapter of her *Memoirs of An American Prima Donna,* she has this among other things to say about Sherman:

"In recalling General Sherman I find myself thinking of him chiefly in the later years of my acquaintance with him. After that Chicago night he never failed to look me up when I sang in any city where he was and we grew to be good friends. He was always quite enthusiastic about operatic music, much more so than General Grant. He confided to me once that above all songs he especially disliked *Marching Through Georgia,* and that, naturally, was the song he was constantly obliged to listen to. People, of course, thought it must be, or ought to be, his favorite melody. But he hated the tune as well as the words. He was desperately tired of the song and, above all, he detested what it stood for, and what it forced him to recall."

The fighting Generals are not always the fire-eaters. It would be interesting to learn General Pershing's private opinion of *Over There.*

New Music Books Reviewed

"The Master Singers" of Wagner. By Cyril Winn. Paper bound; fifty pages; illustrated. Published by the Oxford University Press, at fifty cents.

A recent world-contest resulted in a decisive vote in favor of "The Mastersinger" as the present favorite of the great masterpieces. Consequently this little volume is most timely, with its clear outline of the story of the plot and guide to its leading motives, which are not only identified with their characters and parts in the score, but also are given in notation, so that the student may thoroughly acquaint himself with them so as to recognize and follow them in the performance. Written in a most interesting and readable manner, the small book is a valuable addition to this type of musical literature.

Musical Taste and How to Form It. By M. D. Calvocoressi. Bound in boards; eighty-eight pages. Published by the Oxford University Press, at eighty-five cents.

The long apprenticeship of the author as a student of public taste in music and as a writer on the subject has prepared him for a most valuable service in the preparation of this small volume. Pleasant in style, it is full of key-thoughts which will stay with the reader for future pondering. Not one of its ten chapters but will be read with relish by those interested in this important theme.

Weber. By Sir Julius Benedict. Cloth bound; 176 pages. Published by Sampson Low, Marston & Co., Ltd., at $1.25 per copy.

Long acquaintance with the "founder of the romantic school of music" equipped the author of this volume to treat its subject in a most sympathetic manner. Throughout the work there is an intimacy and personal charm which intrigues the reader. The sources and history of the operas which have had such enormous influence on the trend of modern music are told in fascinating style, as well as the triumphs which awaited the composer on the public presentation of these works. Among all these is woven the life story of the brilliant but early-doomed composer. It is a vivid picture of the professional and social life of the early part of the last century and more than worth the reading.

Orlando Gibbons. By Edmund H. Fellowes. Cloth bound; 116 pages; illustrated. Published by the Oxford University Press, at $2.00 per volume.

The recent Gibbons Tercentenary Celebrations make this volume most timely. Too often considered a subject for the antiquarian, the perusal of these pages will surprise the reader with the amount of real interest they contain for the current reader. The accomplishments of some of these early English writers have been overshadowed by the vogue of the great German composers who followed; so that this modest volume will well repay its investigation.

Arnold Schönberg. By Egon Wellesz. Cloth bound; 159 pages; illustrated. Published by E. P. Dutton & Co., at $2.25.

The author, himself a composer of distinction, has given a biography and a study of the works of his master, who is not only one of the outstanding personalities of the present time, but also one of the most arresting figures in musical history. In the pages of the book one finds both the story of the discovery of new paths by this very original musical thinker and creator, and a guide to the understanding of the creations of his genius. The student of modern tendencies in music will find its reading not alone enjoyable, but most profitable as well.

The Term's Music. By Cedric Howard Glover. Cloth bound; 176 pages. Published by E. P. Dutton & Company, at $2.00.

A book primarily intended for use in schools, with the work so divided as to accommodate itself to four years of three terms each. Its real object is to further the cause of "Musical Appreciation," which is usually interpreted to mean the study of the music itself as distinct from the study of an instrument. The work is the result of practical experience in presenting the subject to a group of school people, and for this reason should be of much use to such as are interested in a similar line of musical endeavor. A comprehensive consideration of the entire practical musical literature is planned and materials and works of reference suggested for the accomplishment of this end.

Debussy and Ravel. By F. H. Shera. Bound in limp paper; 58 pages; illustrated. Published by the Oxford University Press, at fifty cents.

An introduction to the works of these two modernists of French composers. The treatment of harmony, scales, chords, consecutives and pedals, gives a welcome insight into the use of these devices by these "free-thinking" composers. Numerous notation examples guide the reader to a better understanding of the structural outlines of the compositions.

Beethoven—I. The Pianoforte Sonatas. By A. Forbes Milne. Paper bound; 66 pages; illustrated. Published by the Oxford University Press, at fifty cents.

A guide to the structure of Beetboven's Op. 7; Op. 28; Op. 31, No. 2; Op. 57 ("Appassionata"); and Op. 109. Each of these works is analyzed in a manner to give to the student a key to its proportions and content. Historical comments increase the interest; while the many notation illustrations increase the value of the pages.

The '48', Bach's Wohltemperirtes Clavier, Book II. By J. A. Fuller-Maitland. Paper bound; 38 pages; illustrated. Published by the Oxford University Press, at fifty cents.

A chart to guide the uninitiated through the mazes of these intricate tone-gardens. Many useful hints for the development of the voice leadings. The short historical chapter with which the book opens is very engaging to the Bach student of any age.

The '48', Bach's Wohltemperirtes Clavier, Book I. By J. A. Fuller-Maitland. Paper bound; 38 pages; illustrated. Published by the Oxford University Press, at fifty cents.

In an introductory chapter the Tempered Scale is made clear to the reader; while the outline of the fugue-structure will be most welcome to the one unacquainted with its intricacies. Incisive comments and textual illustrations will lead many to a clearer conception of the beauties and wealth of materials which go into the building of these magical tone structures.

The Opera. By R. A. Streatfield. Cloth bound; 402 pages. Published by E. P. Dutton and Company, at $3.75.

This is the fifth edition of a work which was something of a pioneer in its field, and which has now been enlarged and revised by Edward J. Dent. Departing from the methods of the usual books of the plots of operas, this volume adds greatly to its usefulness and appeal by the happy device of combining these with an outline of operatic history. All this is done in a style at once attractive and fitted to place the information before the reader in a manner most impressive to the memory. The work could scarcely have been better done, though our readers may raise the question whether there have not been at least a few American operas worthy of a place in such a work.

The Margin of Music. By Edwin Evans. Oxford University Press (American Branch); 71 pages; bound in boards. Price $1.20.

A collection of essays upon music reprinted in part from the *Musical News and Herald.* written when the author was editor of that excellent English musical publication.

Music and Boyhood. By Thomas Wood. Bound in boards; sixty-six pages. Published by Oxford University Press at $1.20 per copy.

The author has put into this small volume the results of five years of special investigations which he conducted in connection with his teaching music to boys in the public schools of Tonbridge, England. Mr. Wood evidently is one who understands boys, and his suggestions as to methods for holding their interest and for securing the most satisfying results from work with them are most practical. The chapters on Musical Clubs and "The Technique of Concerts" are worth the attention of all engaged in public school music.

The Choir Master

Each Month Under This Heading We Shall Give a List of Anthems, Solos and Voluntaries Appropriate for Morning and Evening Services Throughout the Year.

Opposite "a" are anthems of moderate difficulty, opposite "b" those of a simple type.

Any of the works named may be had for examination. Our retail prices are always reasonable and the discounts the best obtainable.

SUNDAY MORNING, March 7th

ORGAN
Choeur Celeste .....*Strang*
ANTHEM
(*a*) O For the Wings...*Mendelssohn*
(*b*) O Lord, How Excellent Is Thy Name .....*Martin*
OFFERTORY
Master, Let Me Walk With Thee (Solo S.).....*Ambrose*
ORGAN
Grand Chorus in A Minor..*Cummings*

SUNDAY EVENING, March 7th

ORGAN
Evening Meditation .....*Armstrong*
ANTHEM
(*a*) Magnificat .....*Terry*
(*b*) My Heavenly Home.....*Wolcott*
OFFERTORY
Immanuel (Solo T.).....*Bochau*
ORGAN
Sursum Corda .....*Diggle*

SUNDAY MORNING, March 14th

ORGAN
Adoration .....*Atherton*
ANTHEM
(*a*) God Be Merciful Unto Us..*Wood*
(*b*) All, All Is Well.....*Wooler*
OFFERTORY
Crucifix (Duet T. and B.).....*Faure*
ORGAN
Stately March in G.....*Galbraith*

SUNDAY EVENING, March 14th

ORGAN
Air for G String.....*Bach-Nevin*
ANTHEM
(*a*) Harken Unto the Voice of My Crying .....*Allen*
(*b*) One Sweetly Solemn Thought .....*Ambrose-Scott*
OFFERTORY
My Sins, My Sins, My Saviour (Solo B.).....*Gilchrist*
ORGAN
Epilogue. .....*Gillette*

SUNDAY MORNING, March 21st

ORGAN
Berceuse .....*Godard-Kraft*
ANTHEM
(*a*) How Excellent is Thy Loving Kindness .....*Barnes*
(*b*) O Jesus, Thou Art Standing .....*Barrett*
OFFERTORY
Blessed Is He (Trio S., T. and B.) .....*Guilmant-Morse*
ORGAN
Commemoration March .....*Grey*

SUNDAY EVENING, March 21st

ORGAN
Angels' Serenade .....*Braga*
ANTHEM
(*a*) God So Loved the World..*Marks*
(*b*) Hide Not Thy Face.....*Meyer*
OFFERTORY
O Lamb of God (Solo S.).....*Bizet*
ORGAN
Postlude in C.....*Lewis*

SUNDAY MORNING, March 28th

ORGAN
Pilgrims' Chorus .....*Wagner*
ANTHEM
(*a*) All Glory, Laud and Honor *Williams*
(*b*) The Palm Trees...*Faure-Norris*
OFFERTORY
Fling Wide the Gates (Solo A.) *Shelley*
ORGAN
The Son of God Goes Forth to War .....*Whitney-Whiting*

SUNDAY EVENING, March 28th

ORGAN
Prayer .....*Wagner-Sulze*
ANTHEM
(*a*) There is a Green Hill.....*Marks*
(*b*) Jerusalem .....*Parker*
OFFERTORY
Spirit Divine (Duet T. and S.)..*Beach*
ORGAN
Grand Chorus in D.....*Sheppard*

TWENTY-FIVE MELODIES FOR EYE, EAR AND HAND TRAINING. By Mathilde Bilbro. Price, 75 cents

These little pieces may be regarded as second grade studies. They are intended to aid in establishing the position of the hand upon the keyboard, attaining freedom, training the eye, especially in leger lines, in staff positions and cultivating a musical ear. These studies are all tuneful and interesting to practice. Altogether this set of study pieces promises to become popular with teachers as well as students well in the second grade.

THEODORE PRESSER CO. PHILADELPHIA, PA.

SUMMY'S CORNER

New Piano Pieces which present productive teaching material with charm and interest

MINUET - by Buenta Carter - Gr. 2—3 - $ .30
A graceful composition. For smoothness and evenness of tone and skillfull phrasing for both hands

THE BANJO PLAYER - by Buenta Carter - Gr. 2—3 - $ .40
In mastering this little piece the pupil will have a selection worthy of his best efforts. Highly characteristic, it affords study in grace notes, broken two and three-note chords and staccato dexterity.

HANSEL AND GRETEL - (Ländler) by Joseph N Moos - Gr. 2 - $ .30
A country dance in waltz time. To be played slowly in well accented rhythm. Good teaching values, one being early pedal training.

DEAR OLD MADRID - by Joseph N. Moos - Gr. 2—3 - $ .50
A stimulating number with Spanish coloring, the distinct feature of which is its rhythm. Excellent and novel material for this grade. Enjoyable for recital.

IN THE SHEIK'S TENT - by James H. Rogers - Gr. 2 - $ .30
A smooth singing melody in minor mood to the accompaniment of two-note chords in steady rhythm characteristic of Oriental music.

THE FLIVVER CHASE - by James H. Rogers - Gr. 2 - $ .30
Diverting and humerous. Its study will help to develop flexibility of wrist and finger agility.

ALBUM OF SHORT EASY PIECES - - by Florence A. Goodrich
Vol. 1 - Summy "Edition" No. 116 - Gr. 1 - $ .75
Vol. 1 - Summy "Edition" No. 117 - Gr. 1—2 - $ .75
Educational numbers, thoroughly pianistic and attractive, written with rare talent and understanding of teaching needs.

The most important work on the study of Harmony (Musical Theory) published in years is
HARMONIC MATERIAL AND ITS USES
by Adolf Weidig - - - - - - - Price, $3.00 plus Postage

CLAYTON F. SUMMY CO., *Publishers*
429 South Wabash Avenue - - Chicago, Illinois

Please mention THE ETUDE when addressing our advertisers.

Piano Teaching Material

Recently Issued Study Material of Various Grades

As it is our desire to aid every progressive teacher who wishes to become acquainted with these excellent works, we will gladly send any or all of them for examination.

To assist our patrons in the selection of music, we have catalogs covering every classification. Tell us the branches in which you are interested and we will send catalogs.

BILBRO'S KINDERGARTEN BOOK

By Mathilde Bilbro **Price, 75 cents**

This is not a theoretical work for the teacher but a real valuable method for the very first instruction of young children at the piano. It is hard to imagine a better work for this purpose. The tiniest tots, not even knowing the alphabet, can be acquainted with the piano keyboard very quickly through the use of Miss Bilbro's unique and practical ideas and attractive easy study material.

SHORT STUDY PIECES

IN THE SECOND AND THIRD GRADES

By M. Greenwald **Price, $1.25**

Each one of these pleasing study pieces covers some particular phase of technic—one is a scale study, another a wrist study, another covers crossing the hands, and others treat with repeated notes, triplets, legato, chromatic scale, perpetual motion, velocity, broken octaves and broken chords. Truly a wealth of exceedingly fine study material here, pieces that will attract and hold the pupil's attention.

TEN BUSY FINGERS

NINE MELODIOUS STUDIES FOR THE PIANOFORTE

By Mabel Madison Watson **Price, 60 cents**

Little studies or pieces that combine melodic, rhythmic and dramatic interest with finger training. Delightful, practical material to prepare the pupil for easiest velocity studies of Gurlitt, Czerny, etc.

ETUDES DE STYLE

By E. Nollet. Op. 25 **Price, $1.25**

The grace and refinement, found in the writings of all modern French composers, are particularly well exemplified in these studies. Although in point of difficulty they do not proceed beyond grades 4 and 5, nevertheless, they are real artist studies, each one being well worth playing as a separate piece. They are ideal studies to follow Czerny, Op. 299, and could very well take the place of Czerny, Op. 740. Edited and fingered by Louis Oesterle.

TOUCH AND TONE

SHORT MELODIOUS EXERCISES

By Ave Corbett **Price, $1.00**

There is always room in the teacher's list for an additional set of studies suitable for the earlier grades. One tires of teaching the same things all of the time and students, too, are greatly helped by variety. These short and tuneful studies begin in the first grade and gradually progress to a point where the student is ready to enter the third.

FIRST PIANO LESSONS AT HOME

Piano Book I—75c. Writing Book I—25c.
Piano Book II—75c. Writing Book II—25c.

By Anna Heuermann Hamilton

Although designed especially to assist mothers and older sisters in teaching their little ones, this work may also be used to good advantage in some cases by the regular teacher. The writing book and the piano book go hand in hand and must be used together to obtain the best results.

SHORT MELODY ETUDES

WITH TECHNICAL POINTS

By Mathilde Bilbro **Price, $1.00**

These studies afford a beautiful combination of melody and technic. They range from grade one and a half to grade two. Miss Bilbro is a gifted writer of elementary study material and her works are very successful.

SIX STUDY PIECES FOR THE DEVELOPMENT OF THE WRIST

FOR THE PIANOFORTE

By Carl Moter **Price 80 cents**

The musical and melodic qualities of these pieces are good. They not only develop the wrist, but also serve as a preparation for *Bravura* study. Third grade pupils may be given this study material. Even though there are but 6 pieces, there are various styles and staccato notes, thirds, sixths, and a few octaves are introduced.

SIXTEEN RECITAL ETUDES

By Ludwig Schytte. Op. 58 **Price, $1.25**

These studies correspond in mechanical difficulty with Heller, Op. 47. They are agreeable and pleasant to play, having musical worth, yet enabling the student to gain mechanical control of the keyboard. Teachers ofttimes find it helpful to substitute studies such as these for the commonly used works of Heller, Clementi, Kohler and others. Schytte ranks among the best of the modern composers.

PLAY AND SPORT

40 SECOND AND THIRD GRADE STUDY PIECES

By A. Sartorio. Op. 1235 **Price, $1.00**

Sartorio's educational material is always welcomed by piano teachers and this new set of bright, attractive study pieces is almost sure to be successful. While supplying a variety of technical material they are all tuneful and full of rhythmic go, making them interesting to practice. Each has been given an appropriate title, a feature that will appeal to the student in particular.

GOLDEN MEMORIES

By Mrs. H. B. Hudson **Price, 90 cents**

These "golden memories" are twenty-seven songs of the long ago with melodies indicated by letters of the alphabet after the manner of Mrs. Hudson's other well-known works. The melodies are also given in the regular musical notation, thus bridging the gap between the A B C system and the ordinary music instruction. Anyone with five fingers and a brain can master this book, even older folks whose musical educations were neglected in youth.

ETUDES MINIATURES

By Frances Terry **Price, $1.25**

Twenty-six studies or study pieces in grades two and two and a half by a very successful writer of juvenile material. They are particularly good, being quite interesting musically and quite valuable technically. They exceed many offerings in these grades in that they are tuneful throughout and well contrasted, the harmonies and general treatment being most workmanlike. Both teacher and student will benefit by giving this excellent series a trial.

SIX STUDY PIECES IN THIRDS

FOR THE PIANOFORTE

By Carl Moter **Price, 60 cents**

Teachers will find this a very helpful work, as it helps to introduce in the early intermediate grades a figure of technic which is not usually met until later. The pieces are interesting musically, and pleasantly prepare the pupil for work to come.

MELODIOUS ELEMENTARY ETUDES

By Franz J. Liftl. Op. 161 **Price, $1.25**

Franz J. Liftl is one of the leading European teachers working the easier and intermediate grades and his scholarly educational works have met with great favor. This, his most recent, is a set of studies suitable for second grade work and leading by easy stages into the third grade. They are well made musically and well balanced technically.

INTERMEDIATE STUDY PIECES

Price, 75 cents

This volume is useful for instructive purposes as well as for recreation. There are thirty-one numbers in this compilation, each piece exemplifying some points in technic as well as having quite a bit of musical interest. In point of difficulty these pieces are within the limits of grades three to five. They were selected from works of the best modern composers.

An Interesting Series of Albums of Study Pieces for Special Purposes

ALBUM OF TRILLS

FOR THE PIANOFORTE

Study Pieces for Special Purposes—Vol. 1
Price, 75 cents

Each of the eighteen pieces in this album contains some form of the trill and the use of this volume with medium grade pupils will be found by teachers to be the most desirable means of perfecting their ability to handle this valuable technical device. It is far better to encourage the pupil to triumph in this department with the use of attractive pieces than to discourage him by assigning only dry, mechanical studies for the development of the trill.

ALBUM OF SCALES

FOR THE PIANOFORTE

Study Pieces for Special Purposes—Vol. 2
Price, 75 cents

The tedium of scale practice is relieved by the form in which they may be studied with this album. There are 23 pieces or studies in the form of pieces in which the scales are generously introduced. The value of practicing them in this attractive form and in the variety of rhythms and harmonies that naturally occur can be appreciated readily by those who have had any experience in piano pedagogy or study. Pupils handling third-grade material are just ready for this study work.

ALBUM OF ARPEGGIOS

FOR THE PIANOFORTE

Study Pieces for Special Purposes—Vol. 3
Price, 75 cents

This latest addition to the series of albums of "Special Study Pieces" has an appeal not only to the teacher and student, but also to the many players who delight in arpeggio usage in a composition. There are 20 numbers in this collection, and there is an excellent variety due to the manner in which the arpeggios are employed, and to changes of key and of harmonies. Undoubtedly these pieces furnish the most delightful vehicle for the study of arpeggio playing. Chiefly medium grade.

THEO. PRESSER CO. *Music Publishers and Dealers* 1710-1712-1714 Chestnut Street **PHILADELPHIA, PA.**

When the Lesson is Over

By Russell Gilbert

1. When the lesson is over pass quickly out of the studio. Do not stop at the door to tell the teacher about something that does not interest him.

2. Do not make yourself conspicuous in the reception room by affecting to be temperamental. You will only get yourself laughed at when gone. Do not dress as though you were at a ball or display your possessions before others who may not be as fortunate as yourself.

3. Speak softly in the reception room and refrain from loud laughter and noise that may penetrate to the studio and annoy the teacher.

4. If you must telephone, go to the drug store around the corner. The teacher does not enjoy hearing you argue with "central" over his phone.

5. Be sure to take your music when you go. How many doorbells have been rung by pupils who have walked off with much clatter but without their music.

6. Do not slam the door when you leave the house.

7. On the way home try to recall topics discussed at the lesson.

8. When you reach home, put your music in a safe place at once. It is not wise to make your relatives do this service for you.

Increasing Command Over Scales

By George Coulter

It is a good plan, after the learner has mastered the twelve major scales and can play the orthodox two octaves, to increase the compass to four octaves and have the same scales gone through again thus extended. This gives some variety, and is a capital scheme to impress the scales upon the memory. The four octaves demand much more continuity of concentration and increase the facility in turning under, while they provide a better opportunity for unbroken legato playing than one or two octaves do.

Besides by playing into the higher and lower registers of the piano one gains a knowledge of key resistance and learns how to modify touch and to control tone. Confining oneself to an octave or two in the middle of the piano makes for tonal monotony and also restricts technical development.

"Firsts" in Music

The first overture in which melodies from the opera were freely used, was "Der Freischütz."

* * *

The first great American Musical Festival was the "Peace Jubilee," in Boston in 1869, organized by P. S. Gilmore.

* * *

The Boston Symphony Orchestra, instituted through the generosity of Col. Henry Lee Higginson, gave its first concert, October 22, 1881, with George Henschel conducting.

* * *

The first concert hall in Tokio was opened in 1919.

* * *

The thumb was first used in playing the organ and harpsichord, by John Sebastian Bach.

* * *

New Orleans was the first city in America to establish opera permanently.

* * *

In 1853 the first Wagnerian selection was heard in America, when the "Tannhäuser" Overture was given in Boston under the bâton of Bergmann.

The Little Corporal

By Emmet Fitzgerald

A famous Russian pianist, known particularly for the clean, accurate character of his technic, used to refer to his fifth finger as "my little corporal."

The little finger must be one of the strongest members of the pianist's hand. Despite its size it has to bear the brunt of much of the heaviest work, particularly in octave playing.

As the terminal finger for many runs in the right hand, it must be a "dead shot" for accuracy. This requires a great deal of special training, especially in skips or "leaps." Surprised at the force with which one noted concert performer struck high treble notes with his little finger, I asked him how he managed to do it and he showed how he supported and fortified his little finger by swiftly placing his thumb behind the second joint of the fifth finger, thus delivering the full force of the hand. This same "trick" may be applied to the fourth finger in skips.

Two Masters Meet

In 1888 Tchaikowsky met Grieg for the first time, when he was forty-five years old. The account of the meeting in Tchaikowsky's own words is not without romance.

"There entered the room a very short, middle-aged man, exceedingly fragile in appearance, with shoulders of unequal height, fair hair brushed back from his forehead, and a very slight, almost boyish beard and moustache. There was nothing very striking about the features of this man, whose exterior at once attracted my sympathy, for it would be impossible to call them handsome or regular; but he had an uncommon charm, and blue eyes not very large, but irresistibly fascinating. I rejoiced in the depths of my heart when we were introduced to each other and it turned out that this personality which was so inexplicably sympathetic to me belonged to a musician whose warmly emotional music had long ago won my heart. He proved to be the Norwegian composer, Edvard Grieg."

"Art itself cannot be said to grow; what is capable of growth is the taste for art. The need for self-expression is instinctive in all human beings, and in so far that art must be recognized as the most indispensable vehicle for self-expression, so may it be said that everyone is a born artist."

—Harold Bauer.

"Brazelton's Practical Elementary Method"—for Piano

"Brazelton's Practical Elementary Method" is practical—wasting no time on unnecessary drudgery but giving much in little, as, for instance, teaching the bass clef in the very beginning. Thus, the pupil soon arrives at the point where he is playing interesting "pieces." Price, **$1.25 net.**

"The student who masters Mr. Brazelton's valuable addition to pedagogic literature thoroughly, will be well and correctly started on the road to pianistic excellence, and teachers will find it a great help at the most critical stage of music study."

EMIL LIEBLING

Brazelton's Practical Method, Book II

"Melodic Analysis of Studies and Pieces in Minor Keys"

Solves the problem of presenting the **five forms of Minor Scales.** Twelve delightful compositions, showing the Composer's application of the Scales, stimulate the imagination and create enthusiasm.

The work enables the student to analyze and account for every tone in all compositions written in Minor Keys.

Price, **$1.00 net.**

May We Send Them To You—"On Approval?"

PUBLISHERS—DEALERS

GAMBLE HINGED MUSIC CO.

(The Home of Hinged Music)

67 E. VAN BUREN ST. CHICAGO

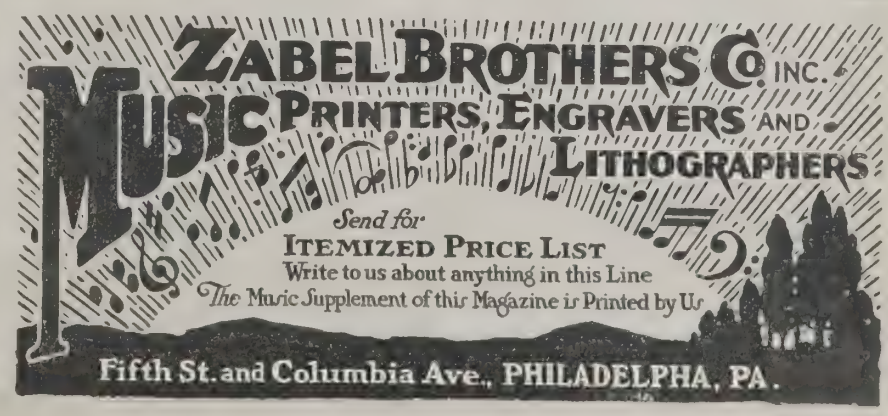
DUNNING SYSTEM of Improved Music Study for Beginners

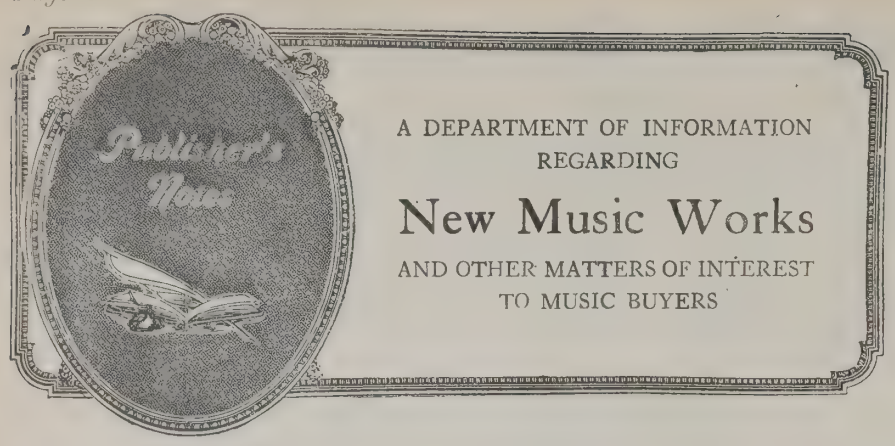
The Demand for Dunning Teachers Cannot be Supplied—Why?

NORMAL CLASSES AS FOLLOWS:

MRS. CARRE LOUISE DUNNING, *Originator*, 8 West 40th St., New York City.
Mrs. Zella E. Andrews, Leonard Bldg., Spokane, Wash.
Katharine M. Arnold, 93 Madison St., Tiffin, Ohio, Arnold School of Music.
Allie E. Barcus, 1006 College Ave., Ft. Worth, Texas.
Elizette Reed Barlow, 816 Central Ave., Winter Haven, Florida, Normal Classes—Midsummer; 18 Vance Crescent, Asheville, N. Car.—Midwinter, 1701 Richardson Place, Tampa, Fla.
Catherine Gertrude Bird, 658 Collingwood Avenue, Detroit, Mich.
Mrs. Jean Warren Carrick, 160 East 68th St., Portland, Oregon—Normal Classes.
Dora A. Chase, Carnegie Hall, New York City; Pouch Gallery, 345 Clinton Ave., Brooklyn, N. Y.
Beulah B. Crowell, 201 Wellston Bldg., 1506 Hodamont Ave., St. Louis, Mo.
Adda C. Eddy, 136 W. Sandusky Ave., Bellefontaine, Ohio, Miami, Fla., April 14th; St. Petersburg, Fla., June 1st; Cincinnati Cons., July 27th.
Beatrice S. Eikel, Kidd-Key College, Sherman, Texas.
Ida Gardner, 17 East 6th Street, Tulsa, Okla.
Gladys Marsalis Glenn, 1605 Tyler St., Amarillo, Tex.
Carrie Munger Long, 608 Fine Arts Bldg., Chicago, Ill. 413 Bush Temple, Dallas, Texas. Normal Classes, Dallas, Jan., Feb., March, 1926.
Harriet Bacon MacDonald—13434 Detroit Avenue, Cleveland, Ohio. Winter Season 1925-26, Dallas and Ft. Worth, Texas. Dallas, Texas, June 1, 1926; Cleveland, Ohio, July.
Mrs. Kate Dell Marden, 61 N. 16th St., Portland, Oregon.
Mrs. Wesley Porter Mason, 5011 Worth St., Dallas, Texas.
Mrs. U. G. Phippen, 1536 Holly St., Dallas, Texas. Classes held Dallas and Ada, Okla.
Virginia Ryan, 940 Park Ave., New York City.
Isabel M. Tone, 469 Grand View Street, Los Angeles, Cal.
Mrs. S. L. Van Nort, 224 Tuam Avenue, Houston, Texas.
Mrs. H. R. Watkins, 124 East 11th St., Oklahoma City, Okla.

INFORMATION AND BOOKLET UPON REQUEST





A DEPARTMENT OF INFORMATION REGARDING

New Music Works

AND OTHER MATTERS OF INTEREST TO MUSIC BUYERS

NEW WORKS
Advance of Publication Offers

January, 1926	Special Offer Price
Abraham Lincoln—Cantata—Kountz	.35
Album of French Composers—Piano	.35
Album of Octave Playing	.30
Album of Song Transcriptions and Variations for the Pianoforte	.40
Bach Album for Piano—Heinze	.30
Easy Studies in Early Grade—Bilbro	.40
Elementary Piano Pedagogy—Macklin	.75
Etudes for the Violin—Op. 32, Book 1—Sitt	.30
From the Dalles to Minnetonka—Piano—Lieurance	.40
How to Succeed in Singing—A. Buzzi-Peccia	.60
New Easter Service for Sunday Schools	.05
New Overture Album—Piano Solo	.40
New Overture Album—Piano Duet	.50
Older Beginners' Book—Williams	.40
Rhythmical A-B-C's for the Violin Beginner—Scarmolin	.35
Romeo and Juliet—Operetta for Men—John W. Brigham	.40
Second Year Study Book—Piano—Sartorio	.30
Six Picturesque Studies for the Pianoforte—Du Val	.30
Standard Second Grade Recreations	.35
Suite—Two Pianos, Four Hands—Arensky	.50
Technic for Beginners—Risher	.35
What to Teach at the Very First Lessons—John M. Williams	.30

The New President of the Theo. Presser Co.

Knowing our Editor, Mr. James Francis Cooke, will not use any space in the text pages to announce his election to the Presidency of the Theo. Presser Co., we feel that some announcement should be made in this department.

Mr. Cooke, in addition to having had full editorial charge of THE ETUDE for the past 18 years, was one of Mr. Presser's closest associates in the direction and management of the Theo. Presser Co.'s Music Publishing and Mail Order Music Business.

Mr. Cooke is surrounded by the same strong organization that had been built up by the founder of this business and is thus fortunately able to direct the carrying on and the expansion of the ideals and policies of the founder and at the same time continue as Editor of THE ETUDE.

The personnel of the Presser Co., for years have been encouraged to take individual interest in their daily business activities and this spirit was upon them when they presented to their new President, beautifully engrossed and bound, the following expression:

"We, the three hundred and fifty employees of the Theo. Presser Co., unanimously express our enthusiastic appreciation of the action of the Board of Directors in electing you to the Presidency of the Theo. Presser Co.

"It is very encouraging to see character, industry, fairness, courtesy and courage thus recognized. We hereby pledge to the President, the Executive Committee and the Board of Directors of the Theo. Presser Co. our fullest support and increased interest in the expansion of the practical business policies and ideals of our founder."

Easter Music

A few months only, separate the two great church festivals. Christmas, with its musical achievement, is past and the Easter season now demands the attention of alert choirmasters throughout the country.

The celebration of the Resurrection is of vital interest to the church as this festival is the basis of our Christianity. St. Paul rightly says: "If Christ be not risen from the dead, then our hope is in vain."

It would seem, therefore, that Easter is an excellent time for a sermon in song. This can be splendidly accomplished by using a cantata, instead of the usual anthem numbers.

An Easter cantata will tell the story succinctly and will be interesting, musically. For instance, there is *The Dawn of the Kingdom,* by *J. Truman Wolcott.* The first part deals with the Prophecy, the second, Dawn and the Resurrection and the third, the Dawn of the Kingdom. The solo sections are well worth study and the choruses are within the range of the average choir.

Immortality, by *R. M. Stults,* is another good choir cantata. After giving the old testament prophecies, a brief narrative of the Resurrection as recorded in the Gospels follows. The third part tells of Immortality in the words of Christ.

The Wondrous Cross, by *Ireneé Bergé* is a contemplative Cantata. The theme is the Crucifixion and the Supreme Sacrifice.

Victory Divine, by *J. Christopher Marks,* is a finely conceived and well wrought cantata. The central idea is the immortality attained by the abnegation of Christ. It is divided into three parts—In the Garden, The Earthquake and At the Tomb.

We are anxious that all choir directors have an opportunity to examine our Easter selections. Just give us a general idea of what you will want and our experienced clerks will send a selection of material for your approval.

Do not wait to write later—mail us a postcard today.

Easy Studies in Early Grades For the Pianoforte By Mathilde Bilbro

There is nothing like having plenty of new studies for teaching in the early grades. It is far better for the teacher to work with new material and it is better for the students to feel that not all are being assigned the same old conventional tasks. Miss Mathilde Bilbro has been unusually successful in writing and preparing elementary teaching work. In this new set of studies will be found everything essential to steady and profitable progress in second grade work.

The special introductory price in advance of publication is 40 cents per copy, postpaid.

Romeo and Juliet—Operetta By J. W. Brigham

We take pleasure in announcing the publication of a new operetta to be sung by men. Mr. Brigham's previous work along the same line entitled, *Cleopatra,* has proved very successful, *Romeo and Juliet* should prove no less so. It is an excruciatingly funny musical burlesque, a modern college version of the old story. Just the thing to be produced by a bunch of high-school students or college men. The music is partly original and partly adapted, sometimes it is in unison but largely it is in four-part harmony for a chorus of men's voices. This operetta may be produced in the open air outside a college hall or dormitory or it may be done indoors. The composer himself has already produced it with very great success.

The special introductory price in advance of publication is 40 cents per copy, postpaid.

New Easter Service For Sunday Schools By R. M. Stults

From time to time it has been our custom to publish Sunday School Services adapted respectively for Christmas, for Easter or for Children's Day. We have had great success with these services. We aim to make them bright, tuneful and interesting without being flashy or commonplace. Our new *Easter Service* should prove one of the best. It is by a very popular writer and it represents his very best efforts in this particular line. The service is now in course of preparation and we aim to have it ready as soon as possible after the first of the year.

The special introductory price in advance of publication is 5 cents per copy, postpaid.

How to Succeed in Singing By A. Buzzi-Peccia

Buzzi-Peccia, as a name and personality, fills a quite individual niche in the American and foreign musical profession. Pupils have gone out of his studio, to eminence. Songs have emanated from his pen, to popularity. With these qualifications as a background, and a distinct style in writing about his art, a book of genuine merit only was to be anticipated. Students and teachers of singing will find in its pages counsel which will give them a new light in the pursuit of their devious roads to success.

The special advance of publication price is 60 cents per copy, postpaid.

Standard Second Grade Recreations for the Pianoforte

This new volume will be added to the series made up from especially large plates. It will contain more than fifty choice second grade pieces, each one a gem. The pieces will be in all styles and well contrasted. They are chiefly by contemporary writers. This will prove to be one of the best recreation books obtainable.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

THE THEODORE PRESSER CO. DESIRES TO EXPRESS ITS DEEP GRATITUDE TO THE FRIENDS OF THE LATE FOUNDER FOR THEIR OVERWHELMING NUMBER OF TOKENS AND EXPRESSIONS OF SYMPATHY. THEODORE PRESSER COUNTED HIS FRIENDS AMONG HIS GREATEST ASSETS AND IT HAS BEEN MOST IMPRESSIVE TO WITNESS THEIR SINCERE DEMONSTRATIONS OF REGARD FOR HIM.

Abraham Lincoln—Cantata By Richard Kountz

This is to be one of the most unique works we have issued for some time, and we feel confident that school choruses and oratorio societies will find in it a most unusual and inspiring presentation for Lincoln's Birthday and other patriotic celebrations. The varied phases of experience in the life of this immortal character in American History, present a wealth of opportunity for musical expression. Mr Kountz has succeeded admirably in giving the strong and vigorous text an adequate musical setting. Although no American airs have been utilized, there is a very definite atmosphere of patriotism found in the score. Should it be desired the orchestral parts will be obtainable for rental. The special advance of publication price for one copy only is 35 cents, postpaid.

From the Dalles to Minnetonka—Four Impressions for the Pianoforte By Thurlow Lieurance

By the Waters of Minnetonka is without doubt one of the most popular songs of the present day. Its peculiar construction however, both as to the character of the melody and the figuration of the accompaniment, render it highly suitable for transcription into a piano solo. In this new volume there is a fine new concert arrangement of this number. In addition thereto, there are three other very beautiful pieces based upon Indian Themes. These however, are not direct song transcriptions. The four pieces taken together would make a fine recital group, although each is complete in itself.

The special introductory price in advance of publication is 40 cents per copy, postpaid.

Album of Song Transcriptions and Variations For the Pianoforte

This may be the last opportunity given for the securing of a copy of this very desirable piano album at the advance of publication price of 40 cents a copy. The compilers and editors have completed their work and the production of the book is now up to our mechanical department. While these transcriptions are most interesting to any pianist they are not difficult, being within the playing ability of the average performer. The pianist as well as his audience will get more out of the playing of these song transcriptions than could possibly be enjoyed in the playing of the regular song edition. It can be appreciated readily the many beautiful melodies thus made available to pianists in this album.

Album of French Composers For the Pianoforte

For many years now, the French composers have been in the lead in the writing of graceful, elegant and original piano pieces. Such pieces are far and away above the ordinary run of drawing-room music. Many of them are on a very high artistic plane. We have only to mention such names as *Godard, Chaminade, Saint-Saëns, Widor, Wachs, Lacome, Lack* and *Pierne.* Our aim has been to compile a representative collection of fourth and fifth grade pieces by these authors. This should prove a very successful volume.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

Bach Album By Sara Heinze

This is one of the Standard compilations which has been used very widely in the teaching of elementary polyphony. Our new edition is carefully revised and has been prepared with the utmost care. In this collection are included some of the most delightful of Bach's shorter pieces. It is an entirely different collection from the well known easy compilations by Carroll and by Leefson. Many of the numbers are from the *Suites* and *Partitas.*

The special introductory price in advance of publication is 30 cents per copy, postpaid.

Six Picturesque Studies For the Pianoforte By Paul du Val

Students who have arrived at fourth grade work, will take great delight in this new set of studies. They are original and characteristic, and quite out of the usual line. Any student who has been well grounded in third grade work will be ready for them. In these studies are introduced such devices as broken-chords, staccato-sixths for light wrist, double-notes, velocity with pedal effects, octaves, glissando and melody playing. Each study has a special title of its own and all are so melodious that they might be played separately as pieces.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

Technic for Beginners Preparatory to Hanon or Pischna By Anna Priscilla Risher

As soon as the beginner has mastered the rudiments and the hands have been well shaped at the key-board, it is well to begin daily technical exercises in addition to the regular work of the instruction book. Naturally, these exercises must be of the simplest possible character, while still leading up to daily exercises which are more advanced. These new exercises by A. P. Risher have been planned very carefully for this purpose, they may be used very profitably over a considerable period after which the student will be able to take up the easier exercises by Hanon and that valuable technical work known as *Kleine Pischna.*

The special introductory price in advance of publication is 35 cents per copy, postpaid.

Elementary Piano Pedagogy By Charles B. Macklin

Those first pupils are a problem; and the teacher who arrives at a solution of holding their interest, while trying to get into their consciousness a working knowledge of the fundamentals of music, has made a real achievement. And this is just the thing that the author of this book has made many times easier. The teacher with little time for study, or the beginner in the profession, will find here a ready help in many troubles. The simple, colloquial style of presentation adds greatly to the charm as well as to the helpfulness of the book.

The special advance of publication price is 75 cents per copy, postpaid.

Rhythmical A. B. C's For the Violin Beginner By A. Louis Scarmolin

The main idea of this work is to teach the young beginner a real sense of rhythm. This is done in a very clear, common-sense manner through the medium of little piano pieces (to be played by the teacher) with accompanying rhythmical figures on the violin. This work will pave the way for the regular violin instruction book, at the same time building a firm foundation in that branch of musicianship which is of primary importance to the violinist—a sure feeling of rhythm. We believe every progressive violin teacher will welcome this interesting new publication and earnestly advise the placing of an order while it is obtainable at the special pre-publication price, 35 cents, postpaid.

Album of Octave Playing

Octave work should begin always in the third grade, wherever the hand is of sufficient span. If the hands are limited in span some mild stretching exercises might be used. The mere playing of octaves, however, as exercises is uninteresting and unprofitable. Where octave passages however are incorporated into pieces, then they not only have musical value but they also serve as a stimulus towards technical proficiency. An exceptionally attractive lot of study pieces based upon octave passages have been included in this new volume. It will soon be ready.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

What to Teach at the Very First Lessons By John M. Williams

Mr. Williams' lecture-lessons to teachers have brought such a response in the way of letters of commendation from members of his classes that anything he would put into collated form on the subject of musical instruction is sure to have in it something inspiring and helpful for the perplexed seeker. The materials of a number of these lectures have been developed and discussed in this book in a manner that will make it invaluable, particularly to the young teacher who needs a guide into paths of safety in the proper presentation of ideals to beginners. There is so much of inspiration in its pages that the book is sure to make itself a genuine friend to many.

The special introductory price is 30 cents per copy, postpaid.

Second Year Study Book For the Pianoforte By A. Sartorio

The many sets of studies by A. Sartorio, especially those adapted for third and fourth grade work, have all proved very successful. This composer knows how to write good studies, how to make them both interesting and profitable to practice. The new set, *Second Year Study Book* is just right to be taken up after the work of the second grade is completed. This book of studies might be used to good advantage for practice in velocity, since the studies adapt themselves well for this purpose.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

New Overture Album To be Published for Piano Solo and Piano Duet

Within a very short time these two albums will be published and advance subscribers will receive their copies. Both the solo and duet albums will contain the same standard overtures. These overtures are well known to bands and orchestras and are frequently found on concert programs. The piano arrangements are the best obtainable and the editing of this new edition has been most carefully done. Teachers will find these books invaluable for selecting program material for their pupils' recitals. The advance of publication cash price for the solo album is 40 cents, for the duet album, 50 cents. Kindly mention which volume is desired when placing your order.

Etudes for the Violin, Op. 32, Book 1 By Hans Sitt

We are making another valuable addition to our already fine catalog of violin studies by the publishing at an early date, of the well known Etudes by Hans Sitt, Op. 32, Book 1. These studies are general technical exercises in the first position, and are especially good as bowing studies, employing the staccato, and other styles. There are also exercises which develop smoothness in passing from one string to another. The new edition will be up to our usual high standard, and may be ordered now at the special introductory price in advance of publication of 30 cents a copy, postpaid.

Older Beginner's Book For the Pianoforte By John M. Williams

In these days of increased interest in music, there are many older beginners, those who for various reasons have not been able to take up the study of piano in childhood. For such as these a special instruction book is necessary. Mr. John M. Williams who has had a long experience with beginners of all ages, has prepared this particularly good book adapted for older beginners and adults. The material is of a very pleasing character and while it is sufficiently simple, especially at the beginning of the book, it is never childish or trivial. All of the explanatory text is absolutely plain and matter-of-fact.

The special introductory price in advance of publication is 40 cents per copy, postpaid.

Suite Op. 15 For Two Pianos, Four Hands By A. Arensky

The art of ensemble piano playing is being cultivated more and more in recent years by progressive teachers. It develops the young performer's musical perception and furnishes splendid practice in obtaining rhythmic accuracy. Probably the most exacting ensemble playing is that of the piano duo, certainly none is more valuable, especially for advanced students. One of the best compositions of this type is the Arensky *Suite* and few are more popular than this original work by the talented Russian composer. While this work is in process of publication we are offering it to advance subscribers at the special low price of 50 cents a copy, postpaid.

Advance of Publication Offers Withdrawn

In order to do that which we felt would be pleasing to our advance of publication subscribers, effort was made to avoid carrying over into the New Year any advance of publication offers that have been presented for a reasonable number of months. As a result we are able to announce that delivery will be made on six new publications. The delivery of these copies to advance of publication subscribers automatically withdraws the advance of publication price January first. Our usual liberal examination privilege will be extended to anyone in the profession desiring to make the acquaintance of any of the works which are now placed on the market.

Great Men and Famous Musicians on the Art of Music, by James Francis Cooke. So many thousands in the musical world are acquainted with this same author's two immensely successful companion volumes "Great Pianists On Pianoforte Playing" and "Great Singers On the Art of Singing" that little more is necessary in introducing this new work than to say that this volume is of great general interest and gives much that is instructive, stimulating and inspiring. The price is $2.25.

In the Candy Shop, Musical Sketch for Children, by Mildred Adair. This little operetta is easy to produce and is quite a charming and effective offering for juvenile participants. It goes beyond the usual makeup of an operetta in that it has an easy piano solo and easy piano duet beside the songs and dances for the young performers. Price, 50 cents.

A Little of Everything for Everyday. Technical Exercises for the Piano, by Gilmore Ward Bryant. Almost any piano student in the third and fourth grades and even beyond can utilize these studies for daily practice to good advantage. A great variety of technical figures are employed and are presented in all the keys. Price, $1.00.

Nearly a Honeymoon, Musical Play, by Jessica Moore and Geo. L. Spaulding. Church organizations, clubs and others desiring something mirthful in a musical play that is not difficult to present will find "Nearly a Honeymoon" as though it were written for their individual needs. The whole setting is rural in character. Price, 60 cents.

Preparation Trill Studies for the Violin Beginner, Op. 7 Part 1, by Otakar Sevcik. These standard violin studies have been newly edited by Mr. Otto Meyer who is a recognized authority on Sevcik's works. In ordering the Opus 7, Part 1 Studies, either of the Theo. Presser Co., or of any dealer, the violin teacher will do well to specify the *Presser Collection* edition. Price, $1.50.

Fifteen Studies for Violin (Second Violin in Score) by Chas. Dancla, Op. 68. This standard set of studies is good for general technic work throughout the first five positions. The second violin part meets with the approval of many teachers who prefer to play along with the pupil. Published in the well known *Presser Collection* of Standard Studies and Educational Works. Price, 60 cents.

(Continued on page 84)

World of Music

(Continued from page 3)

The Peters Edition, on December 1st, celebrated its century and a quarter of active life. The first enterprise of the new house was a complete and authentic edition of the works of John Sebastian Bach. It did a similar service for Mozart and has been a pioneer in bringing out the works of many masters. The Breitkopf and Härtel firm published their first music in 1756. Novello & Co. brought out their first publication in 1811.

Ronald Cunliffe's Boys' Choir of Todmorden, Lancashire, England, which started three years ago in a humble way, in September of 1924 created something of a sensation by giving at Todmorden a six-nights' run of Mozart's "The Magic Flute," without cuts or simplification. At this Christmastide it gave a three weeks' season of opera with "The Magic Flute," "The Golden Cockerel of Rimsky-Korsakoff," "I Pagliacci," and Wolf-Ferrari's "The Secret of Susanna" as a repertoire.

Municipal Management of Amusements has been tried by Red Wing, Minnesota, a thriving community near St. Paul, with the result that the profits have been more than thirty thousand dollars, with which the citizens are now considering the idea of installing an organ in the city auditorium.

The Directors of the Opera Comique of Paris have announced that they will organize an American operatic season for early next year, according to reports. Though there was an American season in Paris last summer, yet this will be the first one under the auspices of a state subsidized opera house.

The Saturday Morning Musical Club of Tucson, Arizona, is doing a special work to preserve the songs, dances and folk-lore of the American Indians and has lately had members of the neighboring Yaqui Nation on its programs.

Nearly Five Million Dollars for Municipal Music is expended annually by the seven hundred and sixty-two cities and towns which answered a questionnaire recently sent out by the National Bureau for the Advancement of Music.

Charles Martin Loeffler's "Memories of My Childhood" has been appearing on the programs of our leading symphonic orchestras. It is good to see our native composers more and more finding welcome from these important organizations.

Schubert's "Fierrebras," an opera in three acts, is to be presented this season at the Theatre de la Monnaie of Brussels, which will be its first interpretation with a French text.

Twenty-One Members of the Chicago Symphony Orchestra enter this year a service of twenty-five or more years. Six are original members; and Mr. Stock's own service stripes show thirty-one years of activity.

A Bach Choir of one hundred and fifty voices has been organized in Chicago, its work to be confined to the interpretation of the works of the great Cantor of Leipsig.

The Bangor Symphony Orchestra (Maine) has entered upon its thirtieth year of activity. A. W. Sprague is its conductor, and from it a number of members have graduated into positions of honor.

An "Enrico Bossi Scholarship" has been established at the Academy of Music of Milan, Mr. G. Aldo Randegger of New York having received the appointment to administer the selection of American candidates.

Walter Damrosch began his forty-first year as leader of the New York Symphony Orchestra, at a concert in Carnegie Hall on October 30.

Adele Aus der Ohe, the once eminent pianist, is now living in Berlin and making barely a living. A committee has been formed to raise a fund for her relief; and those interested may send contributions to Miss Kieckhoffer, in care of Richard Copley, Concert Manager, 10 East 43rd Street, New York City.

Christmas Caroling in Chicago was this year on a scale heretofore not undertaken. Carol leaflets, sufficient to supply every resident of the city were prepared. Business institutions, schools, churches, universities, public offices and institutions, clubs and practically all organizations, entered into the movement. Carols were sung in the three hundred and fifty moving picture theatres and the downtown theatres before the performances.

The Orpheus Male Chorus of Cleveland, Ohio, under the leadership of Charles D. Dawes, has definitely announced that it will participate in the 1926 Welsh National Eisteddfod at Swansea.

Bulletin of the Presser Home for Retired Music Teachers

On Sunday, November 8, a beautiful and impressive memorial service to Mr. Theodore Presser was held at the Presser Home for Retired Music Teachers. Members of the Presser Foundation, of the Advisory Board, and the Board of the Home were in attendance, as were noted men of business, clergymen, musicians and music teachers. A double male quartette sang several sacred songs. Brief addresses were made testifying to the character, service, and munificence of Mr. Presser; to his simplicity and humility, elements of his greatness; to his vision, his ideality, and his sacrifices.

1926 Calendars For Music Lovers

Considerable time and thought was given in the preparation of our 1926 Calendars since we had a desire to produce an exceptionally attractive Calendar that we could sell for the very nominal price of 10 cents each or $1.00 a dozen, postpaid. We feel gratified that the Calendar produced for this year has more than met expectations. The entire background of the Calendar is gold and upon the Calendar is a musical picture produced by Photogravure and giving a handsome effect in the planning of the varying Sepia tones of the picture with the golden background upon which it has been placed. The entire card of the Calendar is about 6 x 9 inches in size, the Calendar pad itself is of just the right size to be neat and at the same time each date is visible at a fair distance. There are six different picture subjects utilized in the making of these Calendars and in dozen lots they will be assorted. Many teachers use these Calendars for advertising purposes or for greetings to their pupils. Any Calendar orders under a dozen will be filled at the rate of 10 cents a piece.

Holiday Mail Rush is Still On

Bear with us during the after-holiday rush in the post office. Some ETUDES may be a little late in arriving. If a copy does not reach you within two weeks after the date of publication, which is the first of the month, drop us a post card and we will gladly duplicate. Second class mail is always subject to some delay in December and January but all copies should be delivered by the 15th of each month. We are here to give the best service and any cause for dissatisfaction should be reported to the Circulation Department at once.

Every Day is Gift Day For Premium Workers

Look over the inside back cover of this issue. Many useful gifts are offered for very few new ETUDE subscriptions. Remember, every article is a guaranteed piece of merchandise, not intended as an ornament but for every day use. We know you will be pleased with any selection that you may make.

Save Money on Etude Magazine Clubbing Combinations

There is still plenty of time to make substantial savings on your winter reading matter. Below is a list of the best publications clubbed with ETUDE at decidedly bargain rates. Make your selection now and send your orders in promptly. Give us your name and address and we will gladly mail to you our new 1926 magazine catalog showing combination prices on all magazines.

ETUDE MUSIC MAGAZINE	$2.00	Both
Pictorial Review	1.50	$4.70
Youth's Companion	2.00	Save 80c
Regular price	$5.50	
ETUDE MUSIC MAGAZINE	$2.00	All
McCall's	1.00	$4.05
Modern Priscilla	2.00	Save 95c
Regular price	$5.00	
ETUDE MUSIC MAGAZINE	$2.00	All
McCall's	1.00	$4.25
Youth's Companion	2.00	Save 75c
Regular price	$5.00	
ETUDE MUSIC MAGAZINE	$2.00	All
Modern Priscilla	2.00	$4.75
Christian Herald	2.00	Save $1.25
Regular price	$6.00	
ETUDE MUSIC MAGAZINE	$2.00	Both
Delineator	2.00	$3.50
Regular price	$4.00	Save 50c
ETUDE MUSIC MAGAZINE	$2.00	Both
McClure's	3.00	$4.00
Regular price	$5.00	Save $1.00
ETUDE MUSIC MAGAZINE	$2.00	Both
Designer	1.50	$3.00
Regular price	$3.50	Save 50c
ETUDE MUSIC MAGAZINE	$2.00	Both
Physical Culture	2.50	$4.00
Regular price	$4.50	Save 50c
ETUDE MUSIC MAGAZINE	$2.00	Both
Youth's Companion, 52 issues	2.00	$3.50
Regular price	$4.00	Save 50c
ETUDE MUSIC MAGAZINE	$2.00	Both
Today's Housewife	.50	$2.10
Regular price	$2.50	Save 40c
ETUDE MUSIC MAGAZINE	$2.00	Both
People's Home Journal	1.00	$2.65
Regular price	$3.00	Save 35c
ETUDE MUSIC MAGAZINE	$2.00	Both
McCall's	1.00	$2.35
Regular price	$3.00	Save 65c
ETUDE MUSIC MAGAZINE	$2.00	Both
Fashionable Dress	3.00	$4.25
Regular price	$5.00	Save 75c
ETUDE MUSIC MAGAZINE	$2.00	Both
Collier's Nat. Wkly	2.00	$3.50
Regular price	$4.00	Save 50c
ETUDE MUSIC MAGAZINE	$2.00	Both
Cosmopolitan	3.00	$4.50
Regular price	$5.00	Save 50c
ETUDE MUSIC MAGAZINE	$2.00	Both
World's Work	4.00	$5.25
Regular price	$6.00	Save 75c
ETUDE MUSIC MAGAZINE	$2.00	All
Christian Herald	2.00	$4.70
Pictorial Review	1.50	Save 80c
Regular price	$5.50	
ETUDE MUSIC MAGAZINE	$2.00	All
Woman's Home Companion	1.50	$5. 00
American Magazine	2.50	Save $1.00
Regular price	$6.00	
ETUDE MUSIC MAGAZINE	$2.00	All
Woman's Home Companion	1.50	$4.35
Pictorial Review	1.50	Save 65c
Regular price	$5.00	
ETUDE MUSIC MAGAZINE	$2.00	All
Woman's Home Companion	1.50	$3.40
Farm & Fireside	.25	Save 35c
Regular price	$.375	
ETUDE MUSIC MAGAZINE	$2.00	Both
American	2.50	$4.25
Regular price	$4.50	Save 25c
ETUDE MUSIC MAGAZINE	$2.00	Both
Review of Reviews	4.00	$4.75
Regular price	$6.00	Save $1.25
ETUDE MUSIC MAGAZINE	$2.00	Both
St. Nicholas	4.00	$5.25
Regular price	$6.00	Save 75c
ETUDE MUSIC MAGAZINE	$2.00	Both
Pictorial Review	1.50	$2.85
Regular price	$3.50	Save 65c
ETUDE MUSIC MAGAZINE	$2.00	Both
Modern Priscilla	2.00	$3.40
Regular price	$4.00	Save 60c
ETUDE MUSIC MAGAZINE	$2.00	Both
Pathfinder, 52 issues	1.00	$2.50
Regular price	$3.00	Save 50c
ETUDE MUSIC MAGAZINE	$2.00	Both
Christian Herald, 52 issues	2.00	$3.25
Regular price	$4.00	Save 75c
ETUDE MUSIC MAGAZINE	$2.00	Both
Woman's Home Companion	1.50	$3.25
Regular price	$3.50	Save 25c
ETUDE MUSIC MAGAZINE	$2.00	Both
Radio News	2.50	$3.85
Regular price	$4.50	Save 65c
ETUDE MUSIC MAGAZINE	$2.00	Both
Boy's Life (Boy Scout Magazine)	2.00	$3.50
Regular price	$4.00	Save 50c
ETUDE MUSIC MAGAZINE	$2.00	Both
College Humor	3.00	$4.25
Regular price	$5.00	Save 75c
ETUDE MUSIC MAGAZINE	$2.00	Both
Golden Book	3.00	$4.75
Regular price	$5.00	Save 25c

The following magazines may be added to any club listed above at the prices quoted:

Saturday Evening Post	$2.00
Ladies' Home Journal	1.00
Country Gentleman (3 years)	1.00

Fine Etude Binders at Cost

Now that you have the complete ETUDES for 1925, you will wish to arrange the issues so that any one number is readily accessible. We will send to any subscriber, a fine buckram binder, beautifully and substantially finished, stamped in gold on the back, THE ETUDE. It opens flat, easy to stand on the piano or book rack, always keeps copies clean and prevents their being torn. It is worth all of the retail price asked $2.25. If you will send your renewal for ETUDE MUSIC MAGAZINE for 1926 at once, we will send to you one of these binders on receipt of your check for $3.25, $2.00 paying for your renewal for the year 1926 and the additional $1.25 being the manufacturing cost of the binder, $3.25 in all. You will have made an investment which will be a source of constant satisfaction to you and the binder will keep your copies as firmly together as any substantially bound book and will last for years.

Beware of Swindlers

Pay no money to any canvasser for the ETUDE MUSIC MAGAZINE unless he is personally known to you. If there is a question as to his responsibility, take his name and address, send the money to us and if he is entitled to credit for the subscription, we will give it to him, but we cannot be responsible for cash paid out to strangers.

Premier Announcement of New Music Publications for 1926

A List of Recent Publications That Will Interest Teachers, Students, Performers and All Music Workers

ANY OF THESE NUMBERS MAY BE HAD FOR EXAMINATION

In ordering from this list it is only necessary to mention "Presser Edition" and give catalog number

PIANO SOLOS

Cat. No.		Cr.	Pr.
	BEETHOVEN, L. van		
23025	Farewell to the Piano (Arr. by A. Sartorio)	5	.35
	BERWALD, W.		
23039	Ronde De Nuit	3	.25
	BLISS, PAUL		
23020	Priscilla	3	.30
	BROWN, ARTHUR L.		
22929	An Old Fashioned Melody	4	.50
	COOKE, JAMES FRANCIS		
23018	Keltic Dance	3½	.35
23048	Sea Gardens	4	.35
	EGGELING, GEORG		
22884	Spring Serenade	4	.30
	EWING, MONTAGUE		
23010	In Sunny Spain	3	.40
22963	Moonbeams	4	.35
23009	Ogre Dance	3½	.35
23011	Polish Peasant Dance	3	.45
	FERBER, RICHARD		
23044	Carmelita (Spanish Dance)	3	.40
	FRYSINGER, J. FRANK		
23047	Polonaise Militaire	5	.50
	GREY, FRANK H.		
22947	Frills and Laces	3½	.35
	HALL, WILLIAM JOHN		
23052	Flower Dance	2½	.25
	HIMMELREICH, F.		
23035	Annie Laurie	5	.30
	JOHNSON, WALLACE A.		
22859	Ghosts and Goblins	3	.20
22887	Hide and Go Seek, Waltz	2½	.30
23037	Mission Bells	3	.25
	KRENTZLIN, RICHARD		
22872	In Jolly Mood	3	.35
	KRONKE, EMIL		
22964	Days of Sunshine	4	.30
	LUMLEY-HOLMES, A. E.		
22921	Court Jester, The	3	.30
22920	In the Palace	3	.25
	MUMMA, ARCHIE A.		
23002	Little Sweetheart	4	.35
	NOELCK, AUGUST		
23005	Valse Etincelante	4½	.40
	OEHMLER, LEO		
23012	Sunset Musings. (Reverie)	3	.35
	PALDI, MARI		
23014	Danse Rococo	3	.25
	PALMGREN, SELIM		
22959	Evening Whispers, Op. 47, No. 1	5	.35
	PITCHER, RICHARD J.		
23023	Little Waltz, A	2½	.35
	RIMSKY-KORSAKOW, M.		
23004	Two Themes, from "Scheherazade."	3½	.30
	ROLFE, WALTER		
22987	In a Moonlit Garden	4	.40
23030	In Royal Array	4	.40
	SCHMEIDLER, CARL		
23021	Wedding Serenade	4	.35
	SPENCE, WILLIAM R.		
23040	An Autumn Intermezzo	4	.35
	WILLIAMS, FREDERICK A.		
23001	In the Boat	3	.35
23045	Thistle-Down	3	.35

PIANO DUETS

	BERWALD, W.		
22811	Country Dance	3	.45
	KELER-BELA		
23036	Hungarian Melody	3½	.40
	MORRISON, R. S.		
23034	Civic Pride	3	.45
	SPENCE, WILLIAM R.		
22894	Peace and Prosperity (Galop-March)	3	.65
	STORY, PAULINE B.		
23000	Dance of the Sunflowers	3	.45
	WAGNER R.		
22999	March of the Master Singers, from "Die Meistersinger"	3½	.35

VIOLIN AND PIANO

Cat. No.		Cr.	Pr.
	CHOPIN-SARASATE		
22957	Nocturne De Chopin, Op. 9, No. 2	4	.60
	SCHUBERT-REMENYI		
22958	Serenade	5	.60
	SUTER, R. O.		
23019	Circus Parade, The	1	.30

PIPE ORGAN

	ROBERTS, J. E.		
23013	Postlude in F	3	.30
	STRANG, S. TUDOR		
23053	Cantique D'Amour	3	.60
23056	Choeur Celeste	3	.45
23057	In the Afterglow	3	.60
23055	Nuptial March in C Major	3	.75
23054	Pensee D'Automne	3	.40
23058	Reverie Poetique	3	.75

SONGS AND BALLADS

	CADMAN, CHARLES WAKEFIELD		
23041	Celtic Love Song (F-a flat)		.30
23022	In the Garden of Sahara (d-E flat)		.40
	ELLIS, CECIL		
23003	Robin's Call, The (c-E)		.35
	KOUNTZ, RICHARD		
23008	Castilla (E flat-g) (Opt. b flat)		.40
23007	Thinkin' of You (E flat-F)		.35
23006	Thinkin' of You (c-D)		.35
	LIEURANCE, THURLOW		
22909	I Sing in My Heart at the Weaving (c-a flat)		.40
	ROLFE, WALTER		
22965	Michael's Flute (c-F)		.45
22968	Thrill of an Old Lullaby, The (c-F)		.40

SACRED DUETS

	KOUNTZ, RICHARD		
22961	Lord Ever Merciful (S and A)		.50
	MARKS, EUGENE F.		
22962	Rejoice and Be Glad (T and B)		.45
	STULTS, R. M.		
23062	Song of the Angels, The (Christmas) (S and A)		.35

ANTHEMS

	BAINES, WILLIAM		
20581	Break Forth Into Joy		.12
	HENRICH, C. W.		
20576	Grant Us Thy Peace		.18
20572	Hark! Hark! My Soul		.15
20574	Incline Thine Ear		.15
20578	Lord, Take My Life		.18
	KINDER, RALPH		
20584	It Is a Good Thing to Give Thanks (Bonum Est in G)		.12
	MAKER, F. C.		
20579	Praise the Lord (Harvest)		.08
	PONTIUS, WILLIAM H.		
20582	O Be Joyful in the Lord. (Jubilate Deo No. 2)		.12
	STORER, H. J.		
20531	Love Divine, All Love Excelling		.12
20532	Pleasant are Thy Courts Above		.12
20539	Son of God Goes Forth to War, The		.12
	STRANG, S. TUDOR		
20591	Abide With Me and Sun of My Soul		.06
	VINCENT, CHARLES		
20590	There Were Shepherds. (Christmas)		.12
	WATKINS, LEWIS		
20583	Abide with Me		.12

PART SONGS

Women's Voices

	GEST, ELIZABETH		
20580	Coral Sea, The (Two Part)		.06
20589	When Michael Comes Along (Three Part)		.12
	GILES, CHET		
20553	Would God I Were the Tender Apple Blossom (Three Part)		.08

SCHOOL CHORUSES

	BRANDL, J.		
20510	Days of Long Ago, The (Two Part)		.06

Theo. Presser Co.—1712-1714 Chestnut St.—Phila., Pa.

Three Studies for Advanced Students

By Fenton Stancliff

THE following exercises will help you very much if you are in certain difficulties which they are designed to overcome. Unless you are sure, leave them severely alone.

The first one is for crooked fingers, particularly the fourth and fifth ones. Crooked fingers, made so by practice, will yield readily. This exercise will also increase the span of the hand, but it must be practiced exactly as stated. Now if you have a good reach, and have straight fingers which strike on the tips, leave this one alone.

Exercise I.—The notes are those of the ascending C-major scale. The fingering is the thumb alternating with the fifth finger, or with any other. Strike C firmly with the thumb. Relax. Reach up the keyboard, still holding the C, as if to test the span of the hand. Pull against the side, on the wood, of the key D. Still hold the C. Now contract the hand and strike D with the fifth finger, stretching down the keyboard as you did up before. Pull against the wood of the key C. Relax. In a like manner shift the thumb to E. Then repeat. The scale should be a perfect legato. Do not overdo this the first time.

The second one is for weak flexor and interosseous muscles (those which pull the fingers down and spread them). If your fingers are stiff, this will make them worse. If, when you play scales, your fingers will not strike firmly, try it. If your fingers seem stuck to the keys, this exercise will work positive harm. Know what you wish to do, then do it.

Exercise II—The notes are those of a legato five-finger exercise from C to G and back, not repeating any notes. The fingering for the right hand ascending from C is. five, four, three, two, one. This is not a mistake. Try to play it evenly and legato. Each finger is to go over the other and not under, even the thumb. The left hand fingering is: ascending; one, two, three, four, five. For descending, reverse the fingering. Other exercises may be invented with this idea. Never mind the apparent absurdity of the fingering, but watch the results.

The third is for weak extensor muscles (those which raise the fingers). If you need this one, leave number two alone; you cannot need both at once. If your fingers stick to the keys and you have practiced the hammer stroke too much, this exercise will work wonders for the wrist and velocity. Note each detail. One day's practice should show signs of improvement.

Exercise III.—Play scales as if each key were hollowed out and the fingers were following the curve, striking the edge nearest the player and sliding down the hollow and back up the other side. Make as much resistance as possible. Imagine each key to be hollowed out like a spoon with the handle pointed away from the piano and the spoon right side up as when filled. The fingers should strike from a little above the keys (a quarter inch), and with the tip should describe a round path. Strike the edge of the key nearest the body (front) and slide down and up as you go back. Watch that the muscles on the back of the hand are working.

The absurd fingering gives rise to the term False Technic. Unless you have studied three years and have well-grounded habits in the correct fingering of scales and arpeggios, do not try these exercises without advice from your teacher.

One should relax before every movement. The next step should be clearly understood and quickly executed. To accomplish this, a pause must come between the movements. Be deliberate and thoughtful, keeping in mind what you are trying to do. Too much practice will only do harm.

No notes are given, because it is better to have the exercises memorized first so that the entire attention can be given to the hands. The writer doubled his scale velocity in two weeks with these exercises, after having practiced for years and grown worse every year.

Some teachers think that exercises are good for the fingers and that like patent remedies of some kind are supposed to cure every ill somehow. They lack the power of intelligent discrimination. Use great discrimination in practicing these exercises if you hope to understand them.

Von Weber on Song Interpretation

IN his great treatise, Fetis, the zealous Belgian historian of music, makes the following quotation from Von Weber which, because of Von Weber's particular talent for the writing of dramatic song, is particularly pertinent:

"Song, by means of emphasis and verbal articulation, gives to the measure an effect which perhaps may be compared to the uniform breaking of the waves upon the shore. Instruments, and particularly those of the stringed kind, divide the time into sharp beats, mathematically true, like those of the pendulum.

"Now, justness of expression requires a union of these conflicting properties. The movement ought not to be a tyrannical check—a driving millhammer—but must be to the composition what pulsation is in the animal economy. There is no slow movement in which passages demanding accelleration do not occur. On the other hand, there is no quick movement but that requires, in many passages, moderate retardation. These changes in particular cases are absolutely necessary to expression.

"But, for heaven's sake, let no singer think himself justified, by what is here said, in rushing into a hare-brained mode of performance, tearing at pleasure into very tatters any number of measures he may think proper; a mode of proceeding which cannot fail to excite the same feeling in the hearer of taste, as is produced by the clown who distorts his limbs to amuse the mob. No, let the accelleration and retardation of the time be such as to convey the idea of their being dictated by feeling.

"Nor ought these modifications, whether in a musical or in a poetical point of view, to be admitted, except in accordance with the tone and character of the passion expressed. Of this, the duet between the *High Priest* and *Licinius,* in "La Vestale," may serve as an example; the greater the degree of dignified composure given to the passages in the part of the *High Priest,* and of energy and passion to those of *Licinius,* proportionally, the more striking will be the effect produced; and yet music has no marks or signs by which all this, important as it confessedly is, can be denoted."

"The great joy that was experienced when the Gospel was first made known, the happiness of Christians in the face of the incarnation, has been recorded in innumerable carols set to some of the most charming music the world possesses today, and there is more sound Christian theology in the average carol than those who sing them always realize. It is sometimes interesting to hear notable heretics lustily singing Christian truths."—*The Very Rev. Robert S. Chalmers.*

Special Chopin Issue of The Etude Music Magazine



February, 1926

For many years the ETUDE has been collecting material of an unusually useful and interesting character for a special Chopin number.

The name of Chopin in itself carries with it a kind of romance and charm that is irresistible. His works have been more frequently performed than those of any other composer for the pianoforte.

A century and a decade after his death Chopin's pianoforte pieces are becoming more popular every day.

What accounts for this remarkable vitality and fascination?

Some of the world's foremost experts upon Chopin will give their opinions in this coming issue on Chopin's life, music and its interpretation.

The ETUDE Music Magazine special issues become more and more valuable with time. When they are "out of print" it is often impossible to secure the information they contain from any source.

Time and again the ETUDE has been obliged to write friends who are seeking special information that such and such an issue is out of print.

For this reason we advise all of our friends, particularly our teacher friends, to order the coming Chopin issue in advance for their pupils and urge the pupils to preserve the February issue for future needs. The demand for this number is certain to be very great. Be sure to get your order in well in advance.

$2.00 a Year : : 25 Cents a Copy

The Etude Music Magazine 1712-1714 Chestnut St. **Phila., Pa.**

LITTLE SUITE for Two Violins in the First Position

By Arthur Hartman
Price, 80 cents
Published by

Very helpful material for violin pupils, being in the form of teacher and pupil duets. These little pieces illustrate the Open Strings, String Crossings (Wrist) Finger Exercises, the Trill and Tremolo, the Pizzicato, the Chromatic and in the "Teacher's Part"—Double Stopping and the Arpeggio.

THEO. PRESSER CO., 1712-1714 Chestnut Street, Philadelphia, Pa.

SPECIAL NOTICES AND ANNOUNCEMENTS

PERSONAL FOR SALE or WANTED
Rate 10c per word

FOR SALE—Hand-made German violin, with leather case and good bow. Excellent toned for solo or concert work. Free trial. Easy payments. Miss Bertie Mardiss, Shawnee, Kansas.

FOR SALE—36 copies "Olivet to Calvary," Maunder, 12 copies "Seven Last Words of Christ," Dubois, good as new; also many standard anthems, octavo. Less than half price. E. D. Keck, 21 Rich Ave., Mount Vernon, N. Y.

ANNOUNCEMENTS
Rate 20c per word

CORRESPONDENCE HARMONY AND COMPOSITION—Simple, practical, thorough, under personal instruction of Dr. Wooler; no substitute teachers. Small monthly payments. Musical manuscripts corrected. Music composed, send poem, price reasonable. Write for prospectus. Alfred Wooler, Mus. Doc., 171 Cleveland Avenue, Buffalo, N. Y.

MUSIC COMPOSED; manuscripts revised. Band and Orchestra arranging. Complete and guaranteed instruction in Harmony by mail. J. Rode Jacobsen, 2638 Milwaukee Ave., Chicago, Ill.

R. M. STULTS, COMPOSER AND ARRANGER, Ridley Park, Pa. Manuscripts arranged for publication. Melodies harmonized. Manuscripts revised. Correspondence solicited.

MOVING PICTURE PLAYING—"The Art of Pipe Organ Playing to Motion Pictures," a complete guide and reference work. M. M. Mills, 5 Oikema Apts., Lincoln, Nebr.

VIOLINS—Genuine handmade masterpieces. Get detail now. John J. Lehto, 935—14th St., San Pedro, Calif.

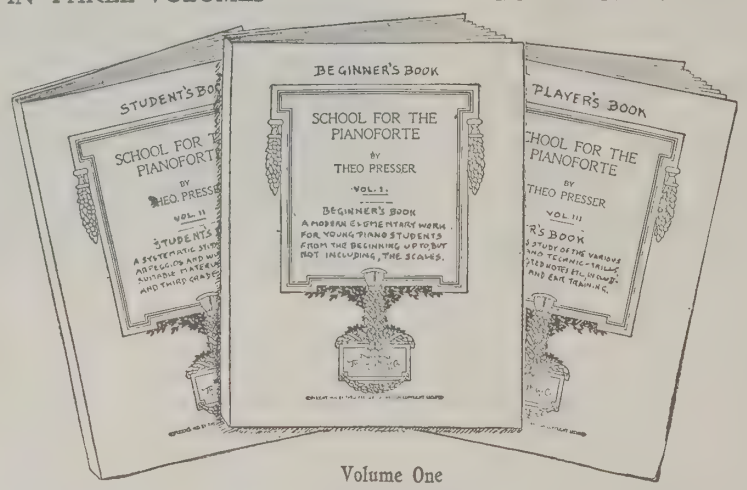
HARMONY CORRESPONDENCE—25 cents a lesson. Keim, 2545 Cooper Avenue, Brooklyn, N. Y.

"LEADERS" IN MUSIC PUBLICATIONS EACH AN OUTSTANDING SUCCESS IN ITS CLASSIFICATION

OVER 10,150,000 COPIES REPRESENT THE ENORMOUS SALE OF THESE WORKS

SCHOOL FOR THE PIANOFORTE

IN THREE VOLUMES — BY THEO. PRESSER



Volume Two — STUDENT'S BOOK

Volume One — BEGINNER'S BOOK — Price, $1.00 each

Volume Three — PLAYER'S BOOK

The Most Popular of All Modern Instruction Works for the Piano

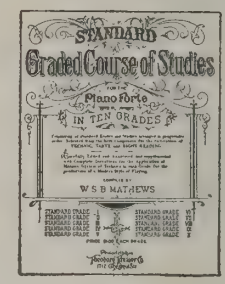
"Beginner's Book" is a veritable "first reader" for the piano. Thousands of teachers enthusiastically state that it is the best of elementary instruction books for young students. "Student's Book" and "Player's Book" are also very popular because of their value as educational works covering the stages following the "Beginner's Book." Throughout this school the material is attractive and pleasing and the teacher is enabled to achieve speedy results in a thorough manner.

STANDARD GRADED COURSE *of* STUDIES

FOR THE PIANOFORTE
In Ten Grades—Ten Volumes

By W. S. B. Mathews — Price, $1.00

An Unequaled Educational Work for Piano



This is a complete, progressive series of the indispensable studies for the piano from the very beginning to the highest grade. It is a convenience to teachers and a great advantage to pupils. Except for young pupils, study can be started with the first book. Where the pupil is young, however, it is well to lead up to this course with the "Beginner's Book."

SUCCESSFUL TEACHING WORKS FOR VARIOUS GRADES of INSTRUCTION

TOUCH AND TECHNIC—By Dr. Wm. Mason—In Four Parts - $1.00 ea.
One of the most remarkable works in the entire range of piano pedagogy. A school for artistic piano playing highly endorsed by Paderewski, Joseffy, Grabrillowitsch, Liszt and others.

MASTERING THE SCALES AND ARPEGGIOS—By J. F. Cooke - Pr., $1.00
Scale study from the beginning to the highest degree of proficiency.

SELECTED CZERNY STUDIES—By Emil Liebling—In Three Volumes - $1.00 ea.
Extensively used because these volumes give the best of Czerny's wonderfully helpful studies arranged in progressive order. The editing, fingering and annotating are masterly.

COMPLETE SCHOOL OF TECHNIC—By I. Philipp - - Pr., $2.00
A compendium of modern technic. Excellent daily practice material.

NOTE SPELLING BOOK—By Adele Sutor - - - Pr., 50c
An unusually successful work. The young student is instructed in notation in an entertaining manner.

FIRST GRADE STUDIES—By L. A. Bugbee - - - Pr., $1.00
Exceptionally attractive material for use after the first few rudimentary lessons.

ADULT BEGINNER'S BOOK—By C. I. Norcross - - - Pr., $1.75
These are "suggestive studies for music lovers." An excellent manual for the intellectually matured piano student.

A FEW "SUCCESSES" IN "SHEET" MUSIC PUBLICATIONS

PIANO	Gr.	Pr.	VOCAL		Pr.
Melody of Love, *Engelmann*	3	.50	By the Waters of Minnetonka, *Licurance*	(2 keys)	.60
Airy Fairies, *Spaulding*	1	.30	Ol' Car'lina, *James Francis Cooke*		.60
In the Arena, March, *Engelmann*	3	.30	Gipsy Trail, *Tod Galloway*	(2 keys)	.60
No Surrender, March, *Morrison*	3	.40	I Heard the Voice of Jesus Say, *Rathbun*	(2 keys)	.40
Keeping Step With the Union, March, *Sousa*	4	.50	Sweet Miss Mary, *Neidlinger*	(2 keys)	.60
Dance of the Winds, *Peabody*	7	.75	Jean, *Burleigh*	(3 keys)	.60
American Indian Rhapsody, *Orem*	8	1.00	Sleepy Hollow Tune, *Kountz*	(2 keys)	.45



Standard History of Music

BY JAMES FRANCIS COOKE — PRICE $1.50

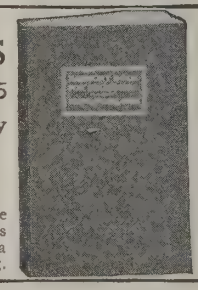
A History that Has Pleased Thousands
So Clear that a Child Can Understand Every Word
So Absorbing that Adults Are Charmed With It

Music lovers are here supplied with interesting reading and the music student is supplied with forty story lessons in music lore. The illustrations alone are of a most interesting character and number over 150. All difficult words are "self-pronounced." Bound in cloth, stamped in gold.

Harmony Book for Beginners

BY PRESTON WARE OREM — PRICE $1.25

Teachers Achieve Speedy Results With This Harmony Book. Also the Best and Most Practical Work for Self-Study in Harmony



An unequaled "success". The main essentials of harmony are made understandable in a clear, concise manner and everything is presented simply, yet in an engaging manner. A work that lays a strong foundation for future musicianship. Flexible cloth binding.

Helpful, Economical and Convenient Service to Teachers

The Task of Securing the Best Publications for Teaching Purposes is Not a Difficult One for the Teacher Taking Advantage of the Liberal Examination Privileges of the Presser "On Sale" Plan. Decide on Material Tried in Your Own Studio.

Thousands of Teachers of All Branches—Piano, Voice, Organ, Violin, Theory and Other Branches—Have Found the "On Sale" Plan, Promptness and the Other Features Make

PRESSER'S MAIL ORDER SERVICE THE MOST CONVENIENT AND MOST ECONOMICAL METHOD OF SECURING NECESSARY MATERIALS

Details of the "On Sale" Plan as Well as Graded and Classified Catalogs on Any Branch Desired Will Be Furnished Cheerfully on Request.

MUSIC PUBLISHERS AND DEALERS
MAIL ORDER MUSIC SUPPLY HOUSE
Established 1883

THEO. PRESSER CO.
1710-1712-1714 CHESTNUT STREET
PHILADELPHIA, PA.

SHEET MUSIC—MUSIC BOOKS
CHOIR AND CHORUS PUBLICATIONS
BAND AND ORCHESTRA MUSIC
"Everything in Music Publications"



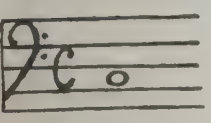
JUNIOR ETUDE



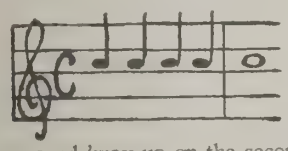
CONDUCTED BY ELIZABETH A. GEST

A "Note-"Able Transformation

By Marion Benson Matthews



Here is big Bass Note; a Whole Note he,
As your bright eyes can plainly see.



Now he moved 'way up on the second floor
With his Quarter Note Cousins, a group of four.

We paint him black, and give him a stem,
And now he's a Quarter Note—just like them.

The Land of Music

By Joan V. Bywater (age 12)

(For very little Juniors)

In the land of music live seven little fairies and five little goblins. They each have several little houses of their own and live on one long avenue called, "Pianoforte Avenue."

We will first visit a fairy whose name is "Fairy C." We must remember that she lives between a goblin's house, and a fairy's house, the goblins house being black and the fairy's house being white. This little person is always pleased to have visitors and will always be glad to sing to them. If we will just press her little white door, we will hear her sing, and I'm sure you will be pleased.

The next house we will visit is the home of "Goblin C-Sharp." He is a mischievious little fellow and loves to tease his friends the fairies; but they are used to him and his jokes.

This time we must remember that his house is situated between two fairies' homes, the one on the left being "Fairy C," and the one on the right "Fairy D." We must remember that his house is shiny black. If we press his little black door we will hear him sing.

After him come the homes of "Fairy D," "Goblin D-Sharp," "Fairy E," "Fairy F," "Gobin F-Sharp," "Fairy G," "Goblin G-Sharp," "Fairy A," "Goblin A-Sharp" and "Fairy B."

After you have heard these Fairies and Goblins sing once, you will want to do so again.

An Adventure with the Spirit of Music

By Ethel V. Moyer

It was a sparkling, cold day in winter. Two little girls with their sleds stood at the top of a hill ready to coast through the crunching snow. Nearby stood a great oak tree.

"Dorothy," said Ruth Ann, "don't you remember how the Spirit of Music sat up in the branches of that tree and talked to us?"

"Yes I do," replied Dorothy, "I wonder where he is now. He said he was going around the earth visiting the children who studied music. I guess he must be most half way round by now."

"Perhaps he comes once a year like Christmas and holidays," suggested Ruth Ann.

"Well, I hope he will not be so discouraged when he comes again. I think it makes him feel bad when he meets children who do not love their music," said Dorothy. "Don't you think he would be pleased to hear about our new music club?"

"Yes, indeed," replied Ruth Ann very emphatically, "I am sure that he would be delighted that we are studying the orchestral instruments in the club."

"We had such a *beautiful* meeting last week, didn't we? But I did not understand what that teacher said about studying the melodic curves in our pieces. I suppose it is something we have not had yet," said Dorothy.

"Have not had yet!" snapped a voice from the tree. "Well I guess you have."

The girls both looked up quickly, and there sat the little brownie spirit they had seen before. He was dressed in a frosty, white coat and cap quite like a tiny Eskimo. They both clapped their hands gleefully.

"We were just talking about you," exclaimed Dorothy, "and thought you would be glad to hear of our new music club. But we supposed you were way around the globe by this time."

"Yes, I was in Japan yesterday," said the Spirit of Music; "but I came here today, in fact just arrived to hear you say you did not know what was meant by melodic curves."

"We have never had melodic curves," responded Ruth Ann. "I suppost we are not advanced enough."

"Oh yes you are!" assured the Spirit. "You know all melodies curve up and down."

"Of course they must go up and down! There is no other way for them to go," said Dorothy. "They would not be melodies if they stayed on the same note."

"Exactly," responded the spirit. "Now how do you make them sound when they move up and down."

"Our teacher says that a very good rule is to make an ascending melody stronger and a descending melody softer," replied Ruth Ann.

"That is quite a good plan," said the spirit thoughtfully; "but first, you must examine the music and see what the composer wants you to do. If there are marks of expression you must follow them closely. However, you have to do some thinking for yourself; and you should experiment with your melodies and *listen* very intently to notice how they sound."



"I guess you can," said the voice from the tree.

"I was trying to shade a melody in my practice this morning; but my fingers were not quite strong enough to bring it out as it should sound," replied Dorothy.

"Then you should soften the other places enough so that the ones that need the tone would have a good chance to sing out," said the spirit. "But you did quite fine practicing this morning."

"What!" exclaimed Dorothy. "Were you there?"

"Indeed I was. I sat on the curtain-rod all the time."

"Then you did not hear me practicing?" queried Ruth Ann.

"Oh yes I did. You were doing your D minor scale when I was there; and I am glad to say that you kept your notes well with the metronome."

Just then a gust of wind blew the snowflakes in a quick little flurry. They looked up into the tree and the spirit was gone.

HAPPY NEW YEAR TO EVERYBODY

Mr. Jazz

By Margaret A. Fassitt

O, Mr. Jazz we're tired of you,
We are, we are, we are,
We wish you'd go to the trolley-track
And take the first fast car.
And don't come back old Mr. Jazz
Until we send for you,
We'll let you stay a month and a day
Perhaps a year or two.

We've hummed and played and danced with you,
We've thumped you day and night,
Till we've forgotten old time airs
That used to give delight.
Forgotten dainty "Sweet Marie,"
And "Annie Laurie" too!
We've left them all for you, old Jazz,
These songs that were true blue.

You really have no tune at all
No happy, gentle sway,
Just rattle-bang unpleasant noise
We hear by night and day;
Because you were so popular
We feared to say you nay,
So Mr. Jazz please go away
And stay, and stay, and stay.

Foreign Contest

Musical Conditions in My Town

(Prize Winner in Foreign Contest)

We Filipinos are music loving people. We have Spanish blood in us; that is why. My town, which is Manila, is sometimes called the land of music. In nearly every family in my town there is at least one member who is a musician. I classify them as the taught and the untaught musicians. What I mean of the taught musicians are those who study in the conservatories in Manila, and the untaught are those who play by ear. I will illustrate to you how the people in my town are music loving people.

In our family I am studying violin, my sister is studying piano, my mother is studying piano. My nine-year-old brother is a singer, for he sings in his school whenever there is a commencement exercise.

We have some poor neighbors, though poor, yet happy. At sunset when their tasks are done they sing and play. One plays an accordion, another a guitar, the third a fiddle and the fourth a mandolin, while the fifth plays a flute made of bamboo.

In our rear is a family of old folks, the youngest member being a half century old. It is the youngest that is a musician in that family. The harp reveals an unknown mystery when she plays on it. How I enjoy the music of this ancient instrument. If you take a walk one night in my town you will see three or four persons having a concert in a barber shop. A barber shop is a musical center, not only in my town, but throughout the Philippines. There are many Filipino composers now in Manila. The chief mediums which help in making the Filipinos a music loving people are the theaters, bands, orchestras and the barber shop concerts. The untaught musicians are one-third and the taught are two-thirds in Manila.

"How," you will ask, "can these musicians play if they are untaught?"

My answer is this, "If poets are born and not made it is also true with musicians. Those who are born musicians are really musicians, and they will become musicians whether they play by note or by ear."

Pascul Trinidad (Age 15),
1731 Sulo, Santa Cruz,
Manila, P. I.

OPERETTAS FOR JUVENILES

Select Now from this Attractive Material for Spring Production



THE GOLDEN WHISTLE

A Juvenile Operetta

Music by

MRS. R. R. FORMAN.

Charming musical numbers, entertaining dialog and sprightly dances combine to make this tuneful operetta pleasurable. It can be extended by utilizing choruses of elves, roses and butterflies, or by adding attractive little dances. The music includes four easy but effective solos and several choruses.

Price, 60 cents

LET'S GO TRAVELING

An Operetta for Children

By CYNTHIA DODGE

Children will enter into the spirit of this charming little operetta most naturally, because its story is based upon the self-entertaining instincts of children on a rainy Saturday morning. There are fourteen speaking parts and five easy solos to be sung. The other musical numbers are all very pretty and are in unison. Full staging and costuming directions are given.

Price, 60 cents

PANDORA

An Operetta in Three Acts

By C. E. LeMASSENA

Many successful presentations of this excellent operetta have been given. The music is tuneful and entertaining, while the dialog and action can be handled by any group of juveniles. The story is based on Hawthorne's "The Paradise of Children." Young folks will enjoy participating in this little work, and the audience will find it enjoyable.

Orchestration May be Rented

Price, $1.00



A ROSE DREAM

An Operetta for Young Folks

Music by

MRS. R. R. FORMAN

Boys and girls, or girls alone may be used in this musical playlet, which contains some bright and melodious numbers. There are eight main characters and twelve or more in the chorus as may be desired. The six little solo numbers are within the capabilities of a juvenile, and will be found enjoyable.

Price, 60 cents

RAINBOW'S END

An Operetta for Children

By CYNTHIA DODGE

This little operetta will furnish about an hour of excellent entertainment, and will be a delightful work for a large group of boys and girls. At least sixteen of each are required for the choruses, all of which are sung in unison. Three scenes are used in the action, the first and third being the same. There are eleven characters having speaking parts and individual action.

Price, 60 cents

MOTHER GOOSE ISLAND

A Musical Play for Children

By GEO. L. SPAULDING

The music of this little work is brilliant and melodious, and is set to a story that is lively and interesting. There are pretty little solos for most of the Mother Goose characters.

Price, 60 cents

A DAY IN FLOWERDOM

An Operetta for Young Folks

By GEO. L. SPAULDING

The characters of this pretty operetta are, with one exception, well-known flowers. The costuming is easy, and may be effectively done with crepe paper. The two scenes are not difficult to arrange, and add much to the effectiveness of this little work.

Price, 60 cents

PAGEANT OF FLOWERS

Children's Operetta

By RICHARD KOUNTZ

This is more in the nature of a pageant than an operetta and may be presented indoors or outdoors. About forty children are necessary, although more can be used with good effect. The music, tuneful and attractive, departs from the unison in some places, and a second part is given, but this may be omitted as desired.

Price, 60 cents

THE FAIRY SHOEMAKER

Pastoral Operetta in Two Scenes

By T. J. HEWITT

May be produced by boys and girls, or by boys alone. It is suitable for indoor or outdoor performance, and if given indoors, the scenery is very easy of preparation. The music and action are bright and entertaining.

Price, 60 cents

MILKMAIDS AND FARMERS

A Musical Diversion for Young Folks

By GEO. L. SPAULDING

This musical sketch for at least four boys and four girls is a diversion from the usual operetta, in that it has no dialog to embarrass beginners. Instead the tuneful little chorus numbers are interspersed with dances and marches.

Price, 60 cents

THE MOON QUEEN

An Operetta for Young Folks

By LOUIS F. GOTTSCHALK

Easy, melodious music, added to a bright and interesting dialog, make this a winning little operetta. There are two scenes, one representing a land of Rosy Dawn, and the other depicting the hall of Milky Way. All the chorus work is in unison, and the several solos are tuneful and easy. This can be produced effectively with little effort.

Price, 60 cents

LOST, A COMET

A Musical Play for Young Children

By GEO. L. SPAULDING

The situations developed in this entertaining operetta are humorous and enjoyable. The music throughout is good, and with the aid of attractive settings, it can be made quite effective. There are two scenes, both easily managed. The first is a lawn or garden and the second a reception hall or throne room. It can be presented in about three-quarters of an hour.

Price, 60 cents

DAY BEFORE YESTERDAY

Juvenile Operetta

By CYNTHIA DODGE

This operetta is cleverly planned and interspersed with music that is attractive and easy to sing. Following the idea suggested in the title, the pages of history are made to open and well-known historical characters step out. Full directions as to staging and costuming are given.

Price, 60 cents

THE ISLE OF JEWELS

A Musical Play for Juveniles

By GEO. L. SPAULDING

The opportunities in this musical play for picturesque staging and costuming are extensive, since the characters personify various popular jewels. The solo parts, as well as the unison choruses, offer material which will be enjoyed by the children who render them. The whole work, which is in two scenes, may be presented in a little over a half hour.

Price, 60 cents

Examination privileges will be extended to those who are interested

THEO. PRESSER CO., 1712-1714 Chestnut St. PHILA., PA.

MUSIC PUBLISHERS AND DEALERS

JUNIOR ETUDE—Continued

Junior Etude Contest

THE JUNIOR ETUDE will award three pretty prizes each month for the best and neatest original essay or story and answers to puzzles.

Subject for essay or story this month "What I Like Best in Music." Must contain not over one hundred and fifty words. Any boy or girl under 15 years of age may compete whether a subscriber or not.

All contributions must be received at the JUNIOR ETUDE Office, 1712 Chestnut St., Philadelphia, before January 20. Names of prize winners and their contributions will be published in the April issue.

Put your name and age on upper left corner of paper, and address on upper right corner of paper. If your contribution takes more than one sheet of paper do this on each sheet. Do not put puzzles and essays on the same sheet. Do not use typewriters.

Competitors who do not comply with ALL of the above conditions will not be considered.

FOLK-SONGS
(Prize Winner)

Of all kinds of music, I like folk-songs best. Many of the old folk-songs had interminable verses. Some had very humorous texts, which were droned out to melancholy tunes which were not at all appropriate to the spirit of the words. Highwaymen and poachers were often popular heroes and many folk-songs were dedicated to their bold exploits. About 1540 sheets containing the verses of folk-songs commenced to be sold. They must have been very popular because we find in the Seventeenth Century that many printers in London were engaged in manufacturing such ballads in large quantities. About forty years ago American printers also printed ballad sheets. They sold for a penny each and contained the words of the popular songs of the day. Sometimes the sheets were two or three feet square.

HELEN QUINN (Age 12),
New York.

FOLK-SONGS
(Prize Winner)

Who does not love the folk-songs? I think the folk-songs of a nation are a part of its soul. We in America love the old plantation melodies, reminding us of our own early nation. The "gay cavaliers" in the early days brought the folk-songs of England to America, and they are sung yet. But the most fascinating of folk-songs are the wild, luring melodies of the Balkans, characteristic of the Gypsies. Even the rhythm of these gives one a care-free sensation and produces scenes in our minds of dancing Gypsies, flashing campfires and flaming scarlet.

The characteristics of a people will always be pictured in their folk-song.

ELEANOR SANDS,
Pennsylvania.

FOLK-SONGS
(Prize Winner)

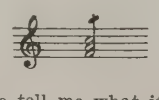
The people themselves composed the largest class of music lovers. They sang according to their own instincts and feelings. About the end of the fourteenth Century the folk-songs reached a high degree of importance. Between that period and the Seventeenth Century masters of the science of harmony built their serious works upon some popular folk-song as a thematic basis. The old French melody, "L'homme Arme" was one of the most popular melodies, and it is often heard in the masses of the distinguished Netherlands' composers. It was the song of the people that carried the vital spark of musical development, not the mathematical music of the Greeks nor the rigid rules of the medieval scholars.

VERA VOGT (Age 14),
Illinois.

Question Box

DEAR JUNIOR ETUDE:

In the June ETUDE there is a song called "I heard the Voice of Jesus say," at the close of which there are a number of notes printed like this:



Will you please tell me what it means?

L. C. (Age 13),
Kentucky.

Answer—The printed notes that you refer to are really an abbreviation. Sometimes it takes up a good deal of room to write a great many eight-notes or sixteenth-notes, and if they are all on the one line or space they are sometimes abbreviated. The eighth-note flag is added to the half-note stem, meaning that the time of the half-note is to be filled up with eighth-note repetitions.

Puzzle Corner

Musical Trios

By E. Mendes

1. Use the last 3 letters of a musical instrument for the first 3 letters of a letter bird.

2. Use the last 3 letters of a musical instrument for the first letters of a letter word, meaning soon.

3. Use the last 3 letters of a musical instrument for the first letters of a 6 letter stinging plant.

4. Use the last 3 letters of a musical instrument for the first letters of a 6 letter word, meaning highly decorated.

5. Use the last 3 letters of a musical instrument for the first letters of a 7 letter flower.

6. Use the last 3 letters of a musical instrument for the first letters of a 6 letter bird.

Answer to October Puzzle

Verdi,
Mozart.
Bach.
Handel
Czerny.
Grieg.
Chopin.
Liszt.
Brahms.

Prize Winners

J. P. Doyen (Age 13), Canada.
Sarah McClellan (Age 14), Pennsylvania.
Marjorie Mason (Age 13), Ohio.

Honorable Mention for October Puzzles

Harold Thompson, May Belle Smith, Lulu Armath, Janet Hillman, Hildagard Voorhees, Stella Hail, Leona Jenkins, Edmund Johnstone, Auguste Varrault, Evelyn Omwake.

Honorable Mention for October Essays

Selina Hill, Blanche Hall, Marylyn Hooper, Betty McMillen, Georgina Talbott, Helen Miller, Marjorie Mason, Jack Hooker, Marie Louise Mason, Jane Grover Gray, Ruth Millman.

Foreign Contest

The essay of one of the prize winners in the Foreign Contest appears in this issue. The winner lives in the Philippine Islands. The other prize winners for essays were Evelyn Frear (Age 15), Alberta, and Helen O'Driscall (Age 13), New Foundland.

In the puzzle contest the winners were Raymond Wilkinson (Age 10), New Zealand, Betty Rudd (Age 10), New Zealand, and Frances McBurney, Cuba.

Letter Box

DEAR JUNIOR ETUDE:

Several of my pupils have seen the letters of the JUNIOR ETUDE members and wonder about the organization. Could you kindly inform me what the dues amount to and if all music students may belong.

Respectfully,
E. M. W.

N. B.—THE JUNIOR ETUDE has often received letters similar to the above and several times the answer has been printed. There is no organization of any kind connected with the JUNIOR ETUDE. Any one may write to the letter box and any one under fifteen years of age may enter the contests. It is not even necessary to be a subscriber. Juniors, please tell your friends this, as some may still be uncertain about it.

Letter Box List

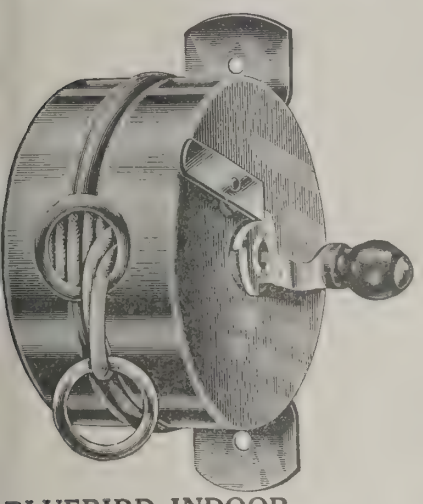
Letters have also been received from Winnie Bush, Waverly Barbe, Catherine Powers, Edith Green, Mary Agnes Crews, Virginia Towns, Virginia Strickland, Mary Kathryn Volk, Jean Heaps, Pauline McNally, Mary Emma Packard, Odelia Baron, Frances Virginia Vogel, Henrietta Gibson, Melda Haynes, Margaret Pearce, Glema Sue Thompson, Elizabeth M. Wilkenson, Charlotte Merry, Doris June Brooks, Harriette Branch, Raye E. Christ, Evangeline Adams, Louise Fielder, Mary Margaret Berner, Helen Davis, Jeanette Arsham, Martha Wood, Virginia Mays, Mary Sulfsted, Ethel A. Haygood, Doris Hinsey, Katherine Clotfotter, Edna Coon, Vernon Jones, Melba Davis, Mildred McNulty.

How very strange it must have been
To live in olden days.
Instead of five lines on the staff
They had eleven—makes me laugh—
It's true, my teacher says.

GIFT DAY IS EVERY DAY FOR EARNEST ETUDE PREMIUM WORKERS!

NO CASH NECESSARY

YOU CAN PAY FOR THIS SERVICEABLE MERCHANDISE WITH NEW ETUDE MUSIC MAGAZINE SUBSCRIPTIONS



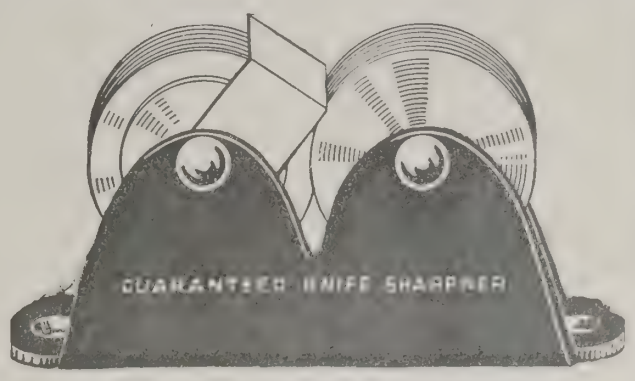
BLUEBIRD INDOOR CLOTHESLINE REEL

A standard household necessity. A real reel for the kitchen laundry, back porch or garage. Only one new subscription.



BOUDOIR LAMP

Dainty, ivory-finish electric lamp with metal base and silk shade; choice of either old rose or delf-blue, complete with connections; only eight new subscriptions.



AN INDISPENSABLE HOUSEHOLD ARTICLE

Quickly puts a keen cutting edge on knives, scissors and any other edged tool. Just pull the knife between the large discs a few times and the work is done. No more dull kitchen knives. Warranted forever. Only two new subscriptions.



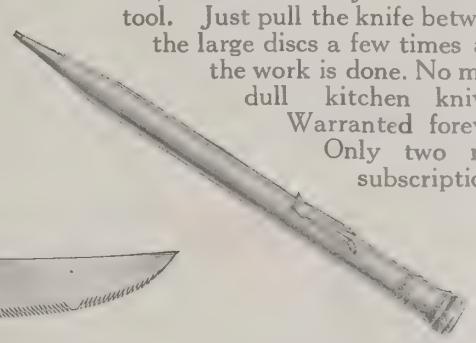
WAHL FOUNTAIN PEN

Manufactured and guaranteed by the makers of the famous Eversharp Pencil, the best fountain pen on the market; only three new subscriptions.

BURNS BREAD KNIFE

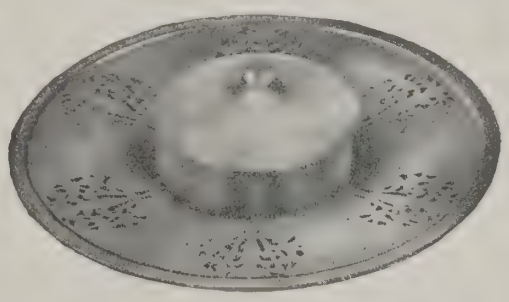


Of fine steel, carefully tempered, ground and polished. Only one new subscription.



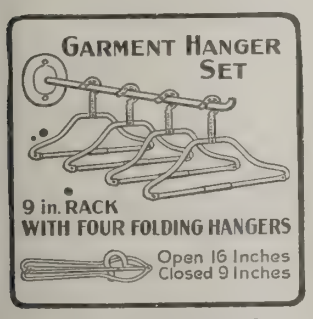
GENUINE EVERSHARP PENCIL

Indispensable writing tool for everyone, young or old, heavily silver plated, carries a dozen refill leads in barrel. Only two new subscriptions.



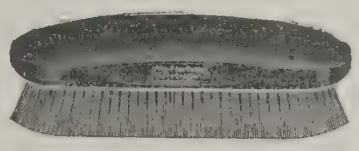
CHEESE AND CRACKER DISH

Size 10¼", heavily silver plated on nickel silver base, fitted with engraved glass dish; only four new subscriptions.



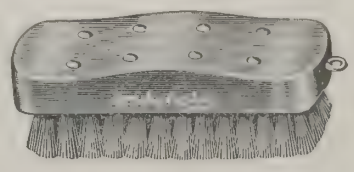
WIZARD CLOSET GARMENT HANGER SET

An economical hanger and space saver; folds up and can be slipped into handbag; two new subscriptions.



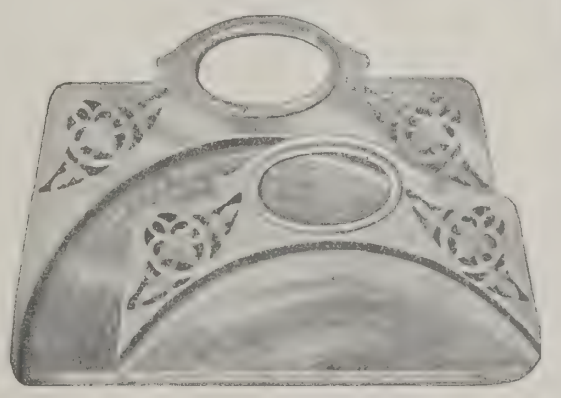
CLOTHES BRUSH

Penetrator clothes brush, ebony finish; size, 6¾x2⅛ inches, with nine rows stiff, black bristles; two subscriptions.



PROPHYLACTIC HAND BRUSH

Solid black walnut; size, 4½x2, with five rows of short, stiff, black bristles; one subscription.



HEAVILY NICKEL-PLATED CRUMB SET

Length of tray, 8 inches; scraper 7 inches; only two new subscriptions.

PRICE $2

A YEAR

Counts One Point Toward Premium

ETUDE MUSIC MAGAZINE

THEO. PRESSER CO., Publishers

1710-12-14 CHESTNUT STREET, PHILADELPHIA

Postage, 72c Foreign and 25c Canadian

TWO YEARS $3.50

Counts Two Points Toward Premium



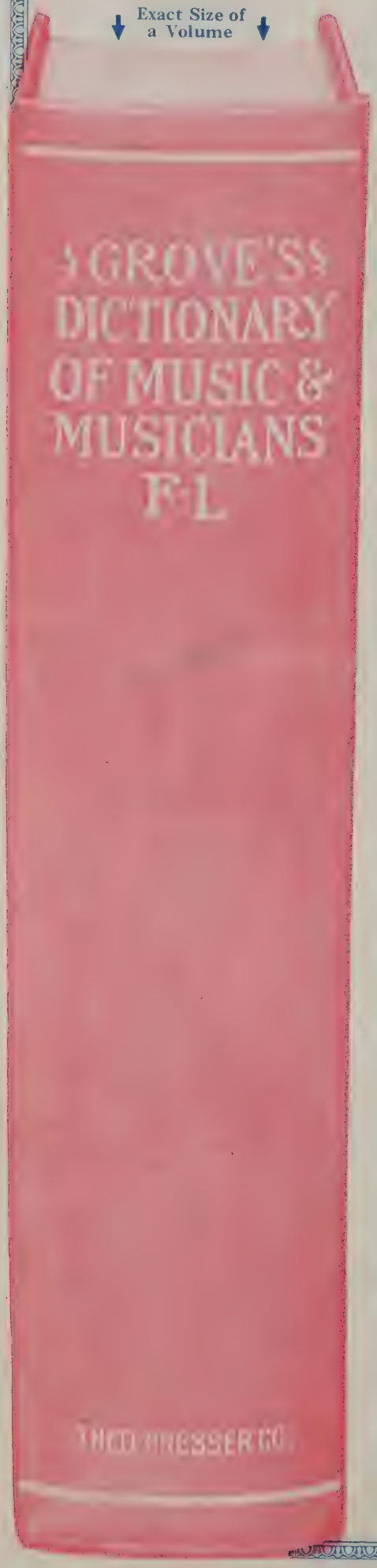
Have this Great Store of Musical Information for Your Very Own!

GROVE'S DICTIONARY OF MUSIC AND MUSICIANS



Illustrated with 139 Portraits and Pictures and Countless Music Examples

Exact Size of a Volume



SIX LARGE VOLUMES—BOUND IN CLOTH—STAMPED IN GOLD

Whenever you want to know something about the lives and works of Bach, Beethoven, Brahms, Chopin, Gounod, Grieg, Handel, Haydn, Liszt, Mendelssohn, Mozart, Schubert, Schumann, Rubinstein, Tschaikowsky, Verdi, Wagner, Weber, or any of the other nearly 4000 Composers, Teachers, Pianists, Singers, Violinists, etc., upon whom information is given turn to your own set of "Grove's."

Then there is a wealth of musical information in the pages devoted to Accompaniment, Acoustics, Conducting, Counterpoint, Form, Harmony, History, Hymn, Instrumentation, The Mass, Negro Music, Opera, Oratorio, Terms, Song (a history of Song and of Folk Songs of all the great countries of the world), *the Symphony, etc., etc.—all of which is at your command with a set of "Grove's."*

There is no better Musical Reference Library in any Language. What the Encyclopedia Britannica is to General Information "Grove's" is to music—No music lover should be without it. Over sixteen years in preparation and demanding the work of close to 200 of the world's best authorities on musical subjects.

This Six Volume Edition is the Latest Edition and Includes the Recent American Supplement

The American Supplement is an indispensable record of American Musical Achievement, Personages, Organizations and Institutions. The total number of entries in this work is over 2650. Brief reference is made to about 2000 American Musicians but biographical sketches are made of 700 American Musicians. A number of important foreign contemporaries have been mentioned in this work and the many general articles cover subjects such as Indian Music, Negro Music, Orchestras, The Piano, Ragtime, Public School Music, The Phonograph, etc.

$4.00 First Payment Puts a Set of "Grove's" in Your Home

Then Small Monthly Payments Soon Make You the Outright Owner of this Great Work

THE COMPLETE SET—SIX VOLUMES—COSTS BUT $20.00

Transportation Charges Additional
Weight 20 lbs.
Your Postmaster will tell you shipping costs

These books are of such high character, of such vast scope, and are so substantially bound that they will last a "Lifetime." As the years go by the original purchase money will seem insignificant in comparison with the invaluable service and pleasure you will get from these volumes. Think of it! Only $20.00 and, if desired, the easy payment plan!

EACH VOLUME IN A PROTECTOR COVER—THE SIX VOLUMES IN A SUBSTANTIAL WHITE CARD BOX. THERE ARE CLOSE TO 5000 PAGES OR 5,500,000 WORDS IN THESE LARGE VOLUMES

As a music lover you would never regret investing in a Set of "Grove's Dictionary of Music and Musicians"—Send for yours now and enjoy the value of it immediately.

THEO. PRESSER CO.
Music Publishers and Dealers
1712-1714 CHESTNUT ST., PHILADELPHIA, PA.

IN THIS ISSUE:—Master Lesson on Chopin's "Military Polonaise," by Sigismund Stojowski

The ETUDE MVSIC MAGAZINE

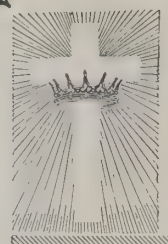
Price 25 cents FEBRUARY 1926 $2.00 a Year



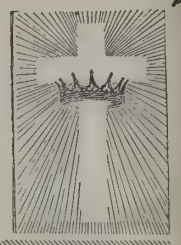
CHOPIN AND LISZT

FROM A PAINTING BY GRACE EVANS

Frederic Chopin Issue of Rare Interest—Ignace Jan Paderewski, Harold Bauer, Felix Borowski, Julia E. Schelling, Moritz Rosenthal on Chopin's Art. Special Chopin Music Selections



INSPIRING AND ATTRACTIVE MUSIC FOR EASTER



A Selected List of Anthems, Solos, Duets, Pipe Organ Compositions, Cantatas and Services

Anthems for Easter

Asterisks (*) denote Anthems without Solos

Choirmasters will find an Excellent Variety of Easter Anthems in this List, Including Anthems for Women's Voices and Men's Voices in Addition to a Large Number for Mixed Voices

Be Sure to give Catalog No. when ordering

MIXED VOICES

No.		Price
10999	All Hail the Glorious Morn.....R. M. Stults	$0.12
10240	*Alleluia, Alleluia! .....A. U. Brander	.15
10796	Alleluia, Alleluia.....R. M. Stults	.15
10303	Alleluia, Christ Is Risen.....W. H. Eastham	.05
20612	Alleluia, Christ Is Risen .....R. M. Stults	.12
20262	Alleluia! He is Risen.....R. M. Stults	.12
10396	And When the Sabbath Was Past.R. M. Stults	.15
20040	And When the Sabbath Was Past (with Violin) .....W. H. Jones	.15
10505	As It Began to Dawn.....P. D. Aldrich	.15
6021	As It Began to Dawn.....G. C. Martin	.10
15626	As It Began to Dawn.....R. W. Martin	.12
6085	As It Began to Dawn.....H. A. Norris	.12
10474	As It Began to Dawn.....R. M. Stults	.12
20480	As It Began to Dawn.....Chas. Vincent	.10
15708	At the Lamb's High Feast We Sing R. M. Stults	.12
10513	*Awake, Glad Soul, Awake.....G. L. Bridge	.12
6042	Awake, Thou That Sleepest....J. W. Goodrich	.20
6022	*Awake, Thou That Sleepest.....F. C. Maker	.10
10910	Awake, Thou That Sleepest....R. S. Morrison	.12
10813	*Awake, Thou That Sleepest.....J. Stainer	.08
20278	Awake Up My Glory.....J. Barnby	.10
10033	Behold, I Shew You a Mystery...J. S. Camp	.15
10009	Behold, I Shew You a Mystery...T. E. Solly	.15
10729	*Break Forth Into Joy.....J. Barnby	.05
10902	Break Forth With Joy.....Norwood Dale	.12
10472	Christ Is Risen.....F. H. Brackett	.12
6246	Christ Is Risen.....R. E. DeReef	.20
10475	Christ Is Risen.....R. S. Morrison	.12
10221	Christ Is Risen.....J. T. Wolcott	.15
20143	Christ Is Risen.....E. H. Sheppard	.12
20128	Christ Is Risen from the Dead.R. S. Morrison	.12
10984	Christ Is Risen, Hallelujah!.....J. T. Wolcott	.12
31	Christ Our Passover.....S. Chapple	.10
6020	*Christ Our Passover.....C. Darnton	.15
10307	Christ Our Passover.....W. H. Eastham	.05
6086	Christ Our Passover.....F. N. Shackley	.15
20295	Christ Our Passover.....R. M. Stults	.12
6251	*Christ the Lord Is Risen Today..J. L. Gilbert	.15
10397	Christ the Lord is Risen Today.R. S. Morrison	.15
10116	Christ the Lord Is Risen Today (Violin Obbligato)....Geo. Noyes Rockwell	$0.10
10504	Come See the Place.....S. R. Avery	.10
10655	Come Ye Faithful .....F. L. Percipne	.15
6040	*Day of Resurrection, The..E. A. P. Newcomb	.15
10601	Death Is Swallowed Up.....J. C. Marks	.15
20017	Easter Day.....W. Berwald	.12
10237	Easter Even..... .....J. Bohannan	.15
10114	Easter Triumph, Easter Joy.....F. H. Brackett	.15
5972	Give Thanks Unto the Lord.....O. M. Watson	.15
10391	*Glorious Morn, O.....P. D. Bird	.15
15507	Glorious King, The.....W. H. Jones	.12
20267	Glory Be to God.....Wm. Baines	.12
20126	Glory Crowns the Victor's Brow..R. M. Stults	.12
10163	Glory, O God, Forevermore....F. H. Brackett	.15
10759	*God Hath Appointed a Day.....B. Tours	.05
10487	*God Hath Sent His Angels (Carol Anthem) E. S. Hosmer	.10
20024	God Hath Sent His Angels.....W. H. Jones	.12
10608	*God So Loved the World.....J. C. Marks	.10
6290	*God So Loved the World.....J. Stainer	.05
10908	Grave! Where Is Thy Victory?...R. M. Stults	.12
10903	Hail! Festal Day.....R. S. Morrison	.12
10308	Hallelujah! Christ Is Risen!..W. H. Eastham	.05
91	*Hallelujah! Christ Is Risen!.....C. Simper	.12
93	*Hallelujah! Christ Is Risen...J. E. Trowbridge	.18
6211	He Is Risen..... ...J. P. Attwater	.12
10802	He Is Risen.....R. M. Stults	.12
6295	He Was Crucified and the Third Day Arose..... Again.....T. E. Solly	.15
10111	Hosanna .....Grainer-Adams	.15
10654	How Calm and Beautiful.....F. Percippe	.12
6066	How Calm and Beautiful.....P. A. Schnecker	.15
10390	I Know That My Redeemer Lives.F. H. Brackett	.15
10401	*'Tis Glorious Easter Morning (Carol Anthem) .....W. Dressler	.15
10629	*Jesus Christ Is Risen.....W. H. Neidlinger	.15
20238	King, All Glorious.....R. M. Stults	.12
6244	King of Glory, The.....C. W. Coombs	.20
10653	Lift Your Glad Voices.....F. L. Percippe	.15
10068	*Lord Is Risen, Indeed, The...Billings-Lerman	$0.05
10242	*Lord, My God, I Will Exalt Thee B. Steane	.15
20401	Lo, the Winter Is Past.....P. W. Orem	.15
10066	*Message of the Bells (Carol)....L. T. Sheldon	.05
10162	Morn's Roseate Hues Have Decked the Sky, W. Berwald	.15
10376	Morn's Roseate Hues.....J. Bohannan	.10
6022	*Now Is Christ Risen.....F. C. Maker	.10
15586	Now Is Christ Risen.....F. A. Clark	.12
10115	Passion and Victory.....W. Dressler	.15
20302	Rejoice and Be Glad.....W. Berwald	.12
15595	Resurrection, The.....R. M. Stults	.15
15598	Risen Lord, The.....R. S. Morrison	.12
10540	Risen to Reign.....B. M. Chase	.15
6025	*Sing, Gladly Sing (Carol Anthem).F. W. Wodell	.12
6292	Sing With All the Sons of Glory..F. H. Brackett	.15
6228	Sing With All the Sons of Glory..J. H. Howe	.25
20018	Sing With All the Sons of Glory.W. H. Jones	.12
20304	Sing With All the Sons of Glory.R. M. Stults	.12
10689	*Sing, Ye Heavens.....T. B. Starr	.12
10801	Song of Triumph, The.....R. S. Morrison	.12
6023	*Sweetly the Birds Are Singing (Carol Anthem) J. W. Goodrich	.12
10575	Thanks Be to God.....C. Hotchkiss	.12
10874	Thanks Be to God.....A. W. Lansing	.12
10120	Thanks Be to God.....A. W. Marchant	.15
20149	Thanks Be to God .....P. Ambrose	.15
10826	*They Have Taken Away My Lord...J. Stainer	.05
20373	*Today the Lord Is Risen.....R. Kountz	.10
20256	To the Place Came Mary.....Wm. Baines	.12
10389	Triumphant Lord, Thy Work Is Done W. Berwald	.15
10063	Welcome, Happy Morning.....F. H. Brackett	.15
6026	*Welcome, Happy Morning (Carol) (Unison) E. M. Wheeler	.05
15662	Welcome Happy Morning.....G. F. Rockwell	.12
10309	Why Seek Ye the Living?....W. H. Eastham	.05
6019	Why Seek Ye the Living?. J. E. Trowbridge	.15
10907	Why Seek Ye the Living?.....R. M. Stults	.12
6087	*Ye Happy Bells of Easter (Carol Anthem) G. C. Gow	.10

WOMEN'S VOICES

10803	Alleluia, Alleluia! (Three Part).A. U. Brander	.15
10899	Christ Is Risen (Two Parts)...J. C. Warhurst	.12
10805	Hosanna (Two Parts).....J. Granier	.10

MEN'S VOICES

10804	Alleluia, Alleluia!.....A. U. Brander	.15
10807	Behold, I Shew You a Mystery....T. E. Solly	.12
10241	Christ Is Risen.....Minshall-Nevin	.10
10934	Hosanna! ....J. Granier	.10
10806	Sing With All the Sons of Glory F. H. Brackett	.10

EASTER SOLOS

22937	Alleluia (Med. Voice).....C. W. Henrich	.50
12948	Christ Hath Arisen (High Voice) (Violin Obbligato).....G. N. Rockwell	.60
14798	Christ the Lord is Risen (Med. Voice).Delafield	.50
18120	Christ the Lord Is Risen Today (Med. Voice) H. C. Jordan	.50
12530	Christ's Victory (High Voice).W. H. Neidlinger	.60
12531	Christ's Victory (Med. Voice).W. H. Neidlinger	.60
12532	Christ's Victory (Low Voice).W. H. Neidlinger	.60
18665	Come, See the Place Where Jesus Lay (Med. Voice) .....Paul Ambrose	.50
8924	Come Ye Faithful (Med. Voice)....C. Minetti	.60
12752	Day of Resurrection (High Voice).T. B. Starr	.60
12753	Day of Resurrection (Low Voice)..T. B. Starr	.60
12534	Death Is Vanquished (High Voice) W. H. Neidlinger	.60
12533	Death Is Vanquished (Med. Voice) W. H. Neidlinger	.60
16162	Easter Dawn (Med. Voice).....C. P. Scott	.50
5334	Easter Eve (High Voice).....C. Gounod	.50
5363	Easter Eve (Med. Voice).....C. Gounod	.50
5334A	Easter Eve (High Voice with Violin and Organ Obbligato) .....C. Gounod	.65
5363A	Easter Eve (Med. Voice with Violin and Organ Obbligato) .....C. Gounod	.65
12721	Easter Triumph (High Voice)....H. R. Shelley	.60
12722	Easter Triumph (Med. Voice)...H. R. Shelley	.60
12723	Easter Triumph (Low Voice)....H. R. Shelley	.60
5330	Glory to God (High Voice).....A. Rotoli	.75
5321	Glory to God (Med. Voice).....A. Rotoli	.75
5362	Glory to God. (Low Voice).....A. Rotoli	.75
8046	Hail, Glorious Morn (Violin Obbligato) (High Voice).....A. Geibel	.60
8047	Hail, Glorious Morn (Violin Obbligato) (Low Voice).....A. Geibel	.60
12748	Hail, Thou Risen One (High Voice) Ward-Stephens	.60
12749	Hail, Thou Risen One (Low Voice) Ward-Stephens	.60
6891	Hail to the Risen Lord (High Voice) W. A. Harding	.50
19303	He Is Risen (Med. Voice).....Paul Ambrose	.60
15855	Hosanna (High Voice).....Jules Granier	.50
12358	I Know That My Redeemed Lives (High Voice).....L. C. Chaffin	.60
12358A	I Know That My Redeemer Lives (Low Voice).....L. C. Chaffin	.60
8077	In the Dawn of Early Morning (High Voice) (Violin Obbligato).....F. N. Shackley	.60
8078	In the Dawn of Early Morning (Low Voice) (Violin Obbligato).....F. N. Shackley	.60
8061	Light of Hope, The (High Voice)...A. Geibel	.60
8062	Light of Hope, The (Low Voice)....A. Geibel	.60
5337	Lord Is Risen, The (High Voice) (Violin Obbligato).....A. W. Lansing	.65
5372	Lord Is Risen, The (Low Voice) (Violin Obbligato).....A. W. Lansing	.65
5348	Lord of Ages, The (High Voice) (Palm Sunday) .....E. Holt	.50
5375	Lord of Ages, The (Med. Voice).....E. Holt	.50
16241	Lord of Life and Glory (High Voice) F. A. Clarke	.60
9868	Resurrection Song (High Voice)..R. M. Stults	.60
8059	Risen Lord, The (High Voice).....A. Geibel	.50
8060	Risen Lord, The (Low Voice).....A. Geibel	.50
17527	Sing, O Sing (Med. Voice).....A. P. Risher	.50
7692	Sing With All the Sons of Glory (Low Voice).....E. A. Mueller	.50
7142	They Came to the Sepulchre (High Voice) T. E. Solly	.60
5206	Victor Immortal (High Voice) F. H. Brackett	.60
4715	Voice Triumphant, The (High Voice) R. M. Stults	.50
5202	Voice Triumphant, The (Low Voice).R. M. Stults	.50

EASTER DUETS

14467	Christ Victorious (Alto and Tenor).J. E. Roberts	.60
14403	Easter Morn (Soprano and Alto), O. M. Schoebel	.60
9447	Every Flower That Blossoms (Soprano and Alto).....G. N. Rockwell	.60
15335	He Lives Again (Sop. and Tenor).W. H. Jones	.60
14381	I Am the Resurrection and the Life (Soprano and Alto).....R. M. Stults	.60
22962	Rejoice and Be Glad (Tenor and Baritone) Eugene F. Marks	.45

EASTER SERVICES

All of the above services are successes. The music is tuneful, easy to sing and may be readily learned in a few rehearsals. Any of these services are excellent for Sunday School Easter exercises.

After Three Days	Various Composers
Hail, Festal Day	Stults
Halleluia! Lo, He Wakes	Various Composers
King Immortal	F. A. Clark
Raised in Glory	Stults
The Risen King	Various Composers
Dawn of Hope	Stults and Others

PRICES ON ABOVE SERVICES

Single Copies	.07
Per Dozen (Prepaid)	.80
Fifty Copies (Prepaid)	3.25
Per Hundred (Prepaid)	6.00

For convenience and economy, examination privileges will be extended to those interested.

PIPE ORGAN COMPOSITIONS SUITABLE FOR EASTER

6901	Adoration .....F. Borowski	.60
7583	Adoration, from the "Holy City"..A. R. Gaul	.40
22856	Alleluia, Easter Postlude.....Roland Diggle	.35
23080	Alleluia, Alleluia (Choral)...W. D. Armstrong	.30
7580	Awakening.....H. Engelmann	.30
18955	Ceremonial March.....C. Harris	.60
18748	Chanson, La .....M. P. Hoffman	.50
23167	Easter Joy.....E. S. Hosmer	.35
19176	Evening Meditation.....W. D. Armstrong	.60
5930	Evening Prelude.....E. M. Read	.30
7637	Festal March.....E. R. Kroeger	.50
11219	Festal Postlude in C.....G. N. Rockwell	.50
9693	Festival March.....R. Diggle	.60
7575	Festival March .....C. Teilman	.50
9515	Festival Postlude.....G. H. Howard	.60
9979	Festival March in A..... .....J. L. Erb	.60
18956	Finale in C.....C. Harris	.60
17848	Hallelujah Chorus from "Messiah".*Handel-Gaul*	.60
7678	Hosanna ..... P. Wachs	.50
7578	Jubilant March.....T. E. Solly	.50
4441	March Pontificale.....J. Lemmens	.60
9647	Marche Triumphale.....R. L. Becker	.60
19143	Onward, Christian Soldiers....Sullivan-Lemare	.40
17302	Short Postlude for Easter.....E. S. Hosmer	.40

Easter Cantatas

These cantatas have been highly successful, because they are all inspiring and melodious, and are just long enough to fit nicely into the Easter service, ranging from 30 to 40 minutes in length.

Alleluia!	R. M. Stults	.60
The Crucifixion	John Stainer	.60
Dawn of the Kingdom	J. Truman Wolcott	.60
From Death Unto Life	R. M. Stults	.60
The Greatest Love	H. W. Petrie	.75
Immortality	R. M. Stults	.60
King of Glory	R. S. Morrison	.60
The Living Christ	R. M. Stults	.60
Victory Divine	J. Christopher Marks	1.00
The Wondrous Cross	Ireneé Berge	.60

AN EASTER CANTATA FOR TWO-PART CHORUS OF TREBLE VOICES

The Dawn	William Baines	.50

THEO. PRESSER CO. 1712-1714 CHESTNUT STREET *Music Publishers and Dealers* PHILADELPHIA, PA.

IDEAL OPERETTAS AND CANTATAS

From Which to Make Selection Now for Spring Productions



THE CRIMSON EYEBROWS

A Fantastic Chinese Romance in Three Acts

Book, Lyrics and Music by MAY HEWES DODGE and JOHN WILSON DODGE

This melodious romance of old China combines a delightfully interesting plot with most attractive musical settings. Reports of its use in various parts of the country are arriving continually.

Vocal Score With Dialog, Price, $1.00
Stage Manager's Guide, Price, $1.00
Orchestral Parts for Rental Only

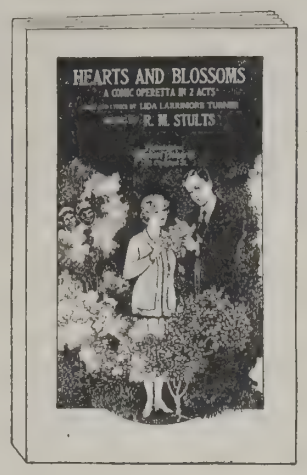
BARBAROSSA OF BARBARY

Book by FRANCES BENNETT
Music by DAVID BRITTON

A Musical Comedy in Two Acts

Vocal Score With Full Dialog. Price, $1.00
Stage Manager's Guide, Price, $1.00

A delightful and amusing musical play that makes a very enjoyable and successful evening's entertainment for any audience. The plot is highly entertaining, the music is catchy, and within a reasonable amount of expense, the staging can be made very elaborate. Amateur performers can more than satisfy their audiences with this musical presentation of a mirth-provoking reformation of a band of pirates.



Orchestral Parts May be Rented

A New "Hit" in Comic Operas for Amateur or Semi-Professional Production

HEARTS AND BLOSSOMS

A Comic Operetta in Two Acts

Book and Lyrics by LIDA LARRIMORE TURNER
Music by R. M. STULTS

THIS melodious comic opera made such a "hit" at its first presentation that succeeding nights brought such crowds as to necessitate additional performances beyond those originally planned. The music, lyrics and dialog are such as to gain the spontaneous enthusiasm of any audience. Four love plots are unravelled with numerous laugh-provoking situations arising. The staging and costuming are not difficult and because this is such an excellent vehicle for young people in their 'teens and twenties the audience is treated to many pretty and fascinating stage pictures. "Hearts and Blossoms" truly gives promise of becoming one of the most popular of musical plays for amateurs.

Vocal Score With Full Dialog, Staging and Costuming Hints. Price, $1.00

THE CASTAWAYS

Libretto by A. M. FOSTER
Music by FAY FOSTER

A Clever, Melodious Operetta for Women's Voices in Three Acts

Vocal Score, Including Dialog, Price, $1.00
Stage Manager's Guide, Price, $1.00



KNIGHT OF DREAMS

Or "A Modern Pygmalion and Galatea"

Book, Lyrics and Music by MAY HEWES DODGE and JOHN WILSON DODGE

For a musical comedy that is worth while and ringing with melodies, and yet not difficult, this three-act play is ideal. It employs a very amusing story, while the staging and costuming can be easily handled.

Vocal Score With Dialog, Price, $1.00
Stage Manager's Guide, Price, $1.00
Orchestral Parts for Rental Only

A clever plot, replete with humorous situations, given a charming and excellent musical background by one of America's foremost composers. The chorus can be almost any number, and the main characters require one contralto, two sopranos, one mezzo and two speaking parts, one of these preferably a dancer.

An Immensely Successful Operetta for Young Ladies

GHOSTS OF HILO

Hawaiian Operetta for Young Ladies

By PAUL BLISS

THE weird characteristic music of the Hula dancers joins with the haunting melodies and catchy rhythms of the songs and choruses in this delightful operetta for young ladies. The two-part chorus work is especially beautiful, and is sure to arouse the appreciation of the audience. Suitable for indoor or outdoor performance, and may be lengthened by interpolating ukulele serenades, solos or dance numbers.

Vocal Score With Dialog, Music and Stage Manager's Guide, Price, $1.00
Orchestral Parts May be Rented

Opera Burlesque on College Life

CLEOPATRA

Book and Music by JOHN W. BRIGHAM

A NOVELTY musical burlesque for male characters, which abounds with excruciatingly funny situations. Every time it is produced word comes as to the great success and many laughs attending its performance. It is short and can be used as part of an evening's program. It makes a novelty used in conjunction with a men's chorus program in concert form. It is within the capabilities of high school and college young men.

Price, 75 cents

THE PENNANT

An Operetta in Two Acts

Lyrics by FRANK M. COLVILLE **Music by OSCAR J. LEHRER**

A composite description of "The Pennant" can be summed up in pretty tunes, amusing situations, well set-up young men, bright girls in smart frocks, a dance here and there, and a spirit of college "go." The choruses are made up of football players and college girls, and the musical numbers are of a pleasing character. This operetta has been produced successfully a flattering number of times in various parts of the country.

Complete Score and Dialog. Price, $1.00

An Artistic Musical Fantasy for Soprano and Two-Part Chorus

MOTHER GOOSE FANTASY

By ARTHUR NEVIN

ITS adaptability to limited producing facilities and its suitability for a brilliant and elaborate staging makes this a most acceptable work for any first-class young ladies' chorus. The addition of a professional soloist and of dancers will greatly add to the effect. The captivating choruses may be rendered by young people from eight to eighteen years of age, or by choruses made up entirely of young ladies.

Complete Score, Price, $1.00
Orchestral Parts May be Rented

FROM THE YELLOWSTONE

A Musical Drama for Solo Quartette and Chorus

Text by CHARLES O. ROOS and JUANITA E. ROOS
Music by THURLOW LIEURANCE

THE labors of the forester for the preservation of the forests and the untiring efforts of the musician in spreading abroad the hidden beauties of Indian music furnish the interesting points around which the plot of this excellent music drama is built. Can be rendered effectively in semi-concert form.

Complete Music and Dialog. Price, 75 cents.

A VIRGINIAN ROMANCE

A Musical Comedy in Two Acts

Lyrics by EDITH S. TILLOTSON
Book and Music by H. LOREN CLEMENTS

THE music of this short comedy is sprightly and catchy, introducing snatches of old war-time and patriotic melodies. The first scene is under the shade of the blossoming trees of a Virginia plantation, and the second is a reception room of a Southern mansion. It is most acceptable at any season of the year.

Vocal Score, Price, $1.00

CANTATAS FOR PRESENTATION IN CONCERT FORM

Mixed Voices

THE MERMAID

By JULIAN EDWARDS **Price, $1.25**

A brilliant, descriptive cantata which graphically depicts the roaring of the sea, the call of the mermaid, etc., in an interesting manner.

THE SINGING LEAVES

By GRACE MAYHEW **Price, 60 cents**

A bright, easy cantata from the text by James Russell Lowell. It is especially suitable for small choral societies.

THE VILLAGE BLACKSMITH

By W. H. NEIDLINGER **Price, 60 cents**

A musical setting of Longfellow's popular poem, full of color and striking choral effects.

THE GODDESS OF LIBERTY

By CAMILLE W. ZECKWER **Price, $1.00**

An inspiring musical work, which glorifies incidents and ideals, sacred to every American patriot.

Treble Voices

MON-DAH-MIN

By PAUL BLISS **Price, 60 cents**

The artistic presentation of an Ojibwa legend makes an ideal work for choruses in girls' high schools and colleges, or any women's choral society.

FOUR SEASONS

By RICHARD KIESERLING

Price, 60 cents

This cycle of four bright and melodious three-part choruses will fit well in almost any program of treble voices.

THE FAIRIES' REVELRY

By RICHARD KIESERLING

Price, 60 cents

This very pretty cantata with dancing numbers may be used with good effect for concert or stage presentation.

PETER PAN

By MRS. H. H. A. BEACH

Price, 50 cents

In this song cycle the music has been delightfully fitted to the mood of the text, making a bright, rippling group, a classic for three-part women's choruses.

IN FOREIGN LANDS

By RICHARD KIESERLING

Price, 40 cents

This desirable work for two-part chorus singing is appropriate for a women's club, or a group of advanced singers.

DAWN OF SPRING

By RICHARD KOUNTZ **Price 60 cents**

The story of nature, expressed in spring, is exquisitely told with a beautiful, melodious setting. An excellent two-part work for school choruses.

THE MERMAID

By Fannie Snow Knowlton, Price, 60 cents

A brilliant work for a soprano solo with three-part chorus, which will prove a striking feature of any program.

LIGHT

By RICHARD KOUNTZ **Price 60 cents**

An excellent work for three-part voices. It offers great musical possibilities either for women's choral societies or school choruses. Sung with immense success by over 600 Pittsburgh school children under the direction of Dr. Will Earhart.

RUTH

By PAUL BLISS **Price, 60 cents**

This sacred cantata for women's voices is a most admirable setting of the well-known Biblical story in solo and four-part numbers.

For convenience and economy to those interested in these publications, examination privileges will be extended

THEO. PRESSER CO. MUSIC PUBLISHERS 1712-1714 Chestnut Street **PHILADELPHIA, PA.**

This Imprint

HAROLD FLAMMER INCORPORATED PUBLISHER NEW YORK

on music

is an endorsement which commands respect because the HAROLD FLAMMER catalog is a musical Hall of Fame. In it are compositions, musical calendars and biographical sketches of such composers as:

Charles W. Cadman	C. W. Coombs
Reginald De Koven	Mathilda Bilbro
Rudolf Friml	David Guion
Otto Hackh	Henry Hadley
Sidney Homer	Charles Huerter
Frank La Forge	Geoffrey O'Hara
Eduardo Marzo	J. H. Rogers
Bjarne Rolseth	J. P. Scott
Harry Rowe Shelley	Harriet Ware
Hannah Smith	R. H. Woodman
Oley Speaks	F. F. Harker
John Philip Sousa	etc., etc.

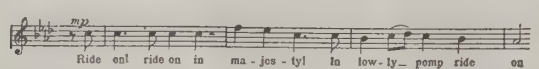
Send for New Complete Descriptive Catalogue

BEST SELLING SONGS

SOPRANO—**The Icicle**—Bassett	.40
MEZZO-SOPRANO—**Song of the Robin**—Case	.40
CONTRALTO—**Boats of Mine**—Miller	.40
TENOR—**Iris**—Ware	.40
BARITONE—**The Builder**—Cadman	.50
BASS—**Shepherd, See Thy Horses**—Speaks	.50
ENCORE—**Toy Balloon**—Fox	.40
BALLAD—**The Close of Another Day**—O'Hara	.40
HUMOROUS—**Grandma**—Sachs	.40
READING—**Annual Protest**—Peycke	.40
DRAMATIC—**The Hunter's Loud Halloo**—O'Hara (3 keys)	.50
TEACHING—**Under The Stars**—Speaks	.40

FOR PALM SUNDAY

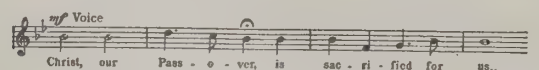
Ride On! By J. P. SCOTT



Solo, 3 Keys, .50 Duet, S. & A. .50 Anthem Mixed .18

FOR EASTER SUNDAY

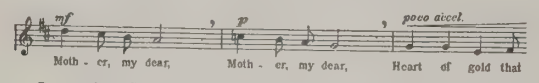
Christ Is Risen. By J. P. SCOTT



Solo, 3 Keys, .50 Duet, S. & A. .50 Anthem Mixed .18

FOR MOTHERS' DAY

Mother, My Dear. By BRYCESON TREHARNE



Sung by GALLI-CURCI, JOHN MCCORMICK, etc.

Solo, 3 Keys, .40 Duet, S. & A. .50 Chorus, Mixed .15

HAROLD FLAMMER, INC.

Consolidated with LUCKHARDT & BELDER

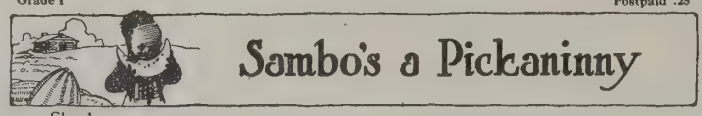
113 WEST 57th STREET

New Steinway Hall NEW YORK

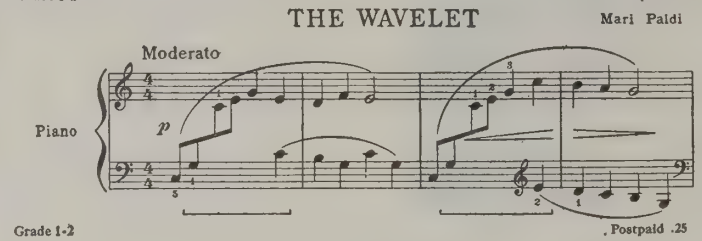
Graded Piano Teaching Pieces!

From "Childmoods"

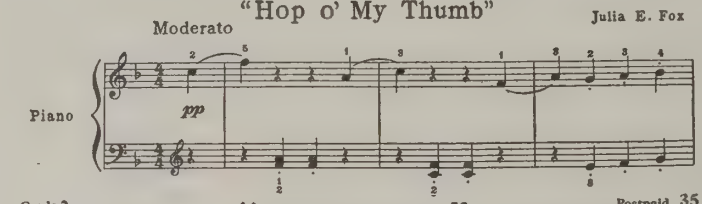
Grade 1 Postpaid .25



Grade 1-2 Postpaid .25



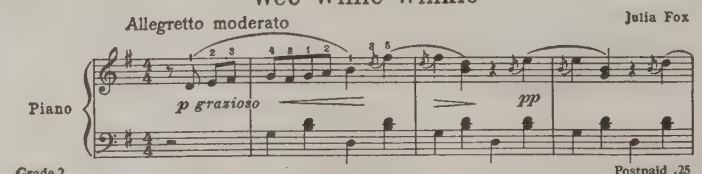
Grade 1-2 Postpaid .25



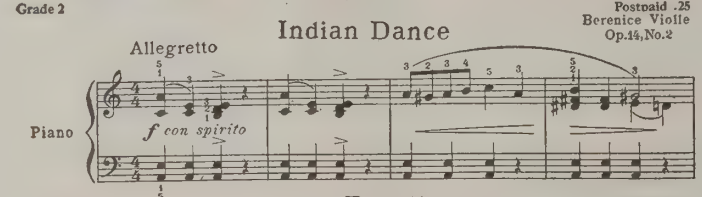
Grade 2 Postpaid .35



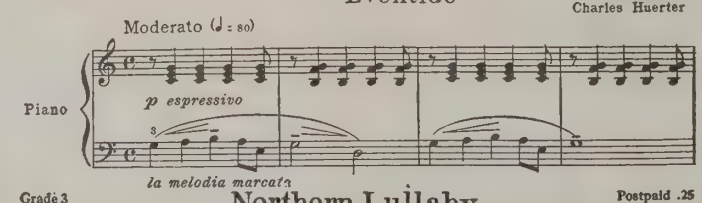
Grade 2 Postpaid .25



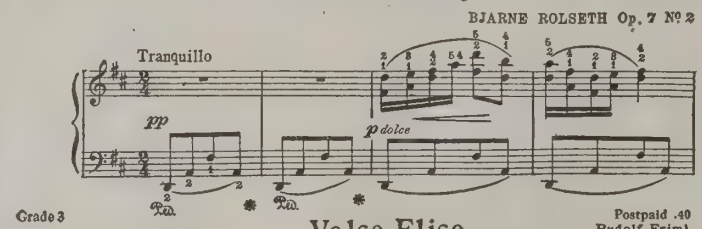
Grade 2 Postpaid .25



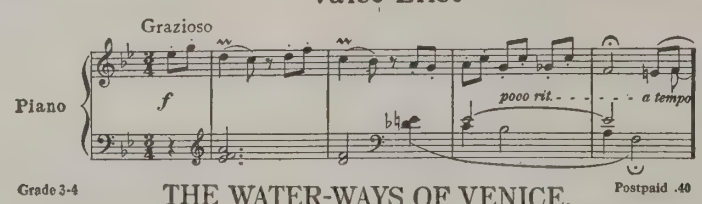
Grade 2-3 Postpaid .35



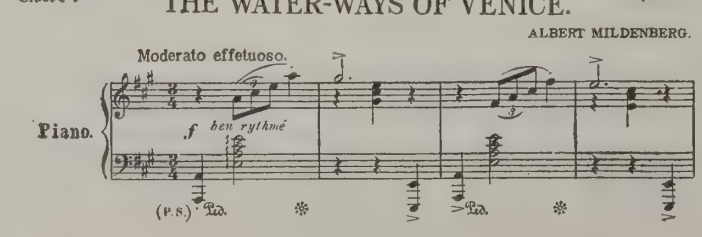
Grade 3 Postpaid .25



Grade 3 Postpaid .40



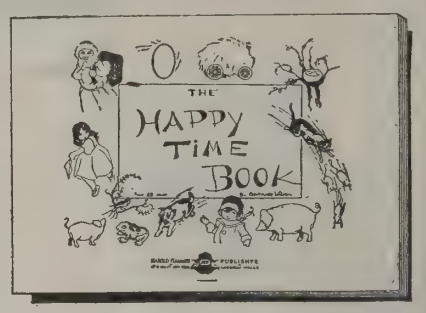
Grade 3-4 Postpaid .40



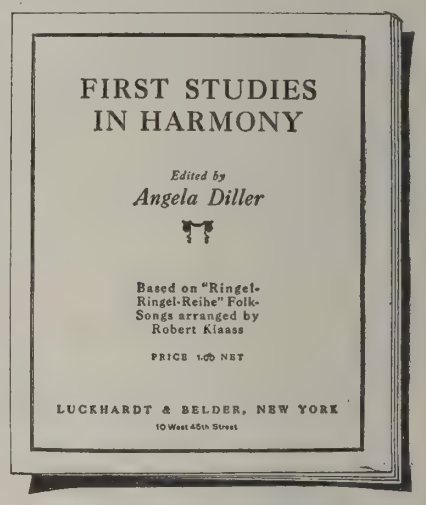
(All of the above music copyrighted)

FOUR BOOKS!

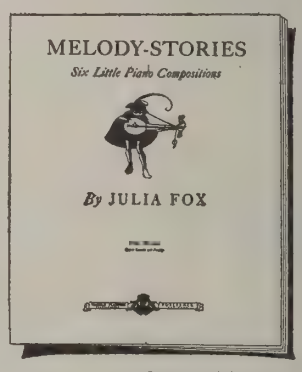
Every Piano Teacher Should Own



A Teacher's beginner's book, fully illustrated, a story running throughout; teaches both clefs, balance between hands, scale in rhythm, etc. Postpaid, .50



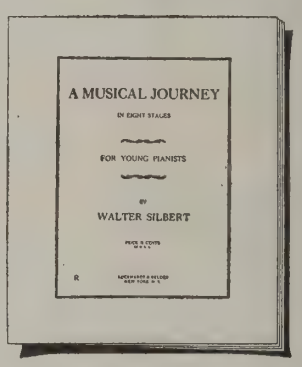
Provides material for analysis in the study of phrasing and elemental harmony. Excellent for the study of chord roots and rote work. Postpaid, $1.00



The best selection of all of Julia Fox's piano teaching pieces. Grade 2, 6 pieces.

Contents:
Little Viennese Waltz.
Hop O' My Thumb.
Wind It Up and Let It Go.
Wee Willie Winkie.
Prince Charming Waltz.
Tiny Tim.

Postpaid, .60



Instructive

Taught by Betah Reeder, Assistant to E. Robert Schmitz, and other teachers in Steinway Hall.

Contents:
Légende.
The Breakers.
The Gallant Horseman.
Arabesque.
In A Boat.
The Juggler.
Spinning-Wheel.
White-Caps.

Grades 2 to 3—Postpaid, .75

Choral Conductors and Choirmasters!

Send us 10 cents in stamps with name and address for sample copies of any group checked below.

	Check
4 Best Anthems—Mixed	☐
4 Best Choruses—3-pt. Women	☐
4 Best Choruses—2-pt. Women	☐
4 Best Choruses—Men's	☐
4 Best Anthems—2-pt. Women	☐
4 Best Anthems—Men's	☐
4 Best Anthems—3-pt. Women	☐

SUBSCRIPTION PRICE, $2.00 per year in the United States and Possessions, Argentine, Bolivia, Brazil, Columbia, Costa Rica, Cuba, Dominican Republic, Ecuador, El Salvador, Guatemala, Mexico, Nicaragua, Paraguay, Republic of Honduras, Spain including Balearic Islands, Canary Islands and Possessions in North Africa (Ceuta, Melilla and Tangier) Peru and Uruguay. In Canada, $2.25 per year. All other countries, $2.72 per year.

Single copy, Price 25 cents.

REMITTANCES should be made by post-office or express money orders, bank check or draft, or registered letter United States postage stamps are always received for cash. Money sent in letters is dangerous, and we are not responsible for its safe arrival.

DISCONTINUANCES.—Owing to the educational character of THE ETUDE a majority of its readers do not wish to miss an issue. Therefore, the publishers are pleased to extend credit covering a Twelve Months' subscription beyond expiration of the paid-up period. Those of our subscribers not wishing to avail themselves of this convenience of remitting later will please send a notice for discontinuance.

PRESSER'S MUSICAL MAGAZINE

The Etude

A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT, AND ALL MUSIC LOVERS.

Edited by JAMES FRANCIS COOKE

Assistant Editor, EDWARD ELLSWORTH HIPSHER

Vol. XLIV. No. 2 FEBRUARY, 1926

Entered as second-class matter Jan. 46, 1884, at the P. O. at Philadelphia, Pa., under the Act of March 3, 1879.
Copyright, 1926, by Theodore Presser Co., for U. S. A. and Great Britain
Printed in the United States of America

RENEWAL.—No receipt is sent for renewals. On the wrapper of the next issue sent you will be printed the date on which your subscription is paid up, which serves as a receipt for your subscription.

Liberal Premiums and cash deductions are allowed for obtaining subscriptions.

MANUSCRIPTS.—Manuscripts should be addressed to THE ETUDE. Write on one side of the sheet only. Contributions on music-teaching and music-study are solicited. Although every possible care is taken the publishers are not responsible for manuscripts or photographs either while in their possession or in transit. Unavailable manuscripts will be returned.

ADVERTISING RATES will be sent on application. Advertisements must reach this office not later than the 1st of the month preceding date of issue to insure insertion in the following issue.

THEODORE PRESSER CO., Publishers,
1712 Chestnut Street, Philadelphia, Pa.

The World of Music

$220,000,000 Per Annum is the amount estimated to be spent for musical education in America. This is four times as much as for all the high schools in the country and nearly three times as much as for all the colleges, universities and professional schools. "However," the report continues, "a great portion of this money is wasted on persons of inadequate endowments," while "not one-half of those with a high order of musical talent are discovered and given a fair chance of a musical education."

"Paganini," a new operetta around the life of the "Wizard of the Violin," and by Franz Lehar, of "Merry Widow" fame, is reported to have been produced in Vienna.

Tax on Opera Tickets is to be removed if a bill presented to Congress by the Ways and Means Committee receives favorable action. The section to be incorporated in the revised tax bill specifies opera, spoken drama and musical comedies, the last item being distinguished from revues, burlesques and extravaganzas.

Agnes Zimmermann, widely known throughout Great Britain and much of Europe as musician and litterateur, died in London, November 14, 1925. Born in Cologne, July 5, 1847, she was taken to London as a child and entered the Royal Academy of Music at the age of nine, where she twice won the King's Scholarship. She is best known in America as the translator into English of the continental operas published by the Messrs. Novello and Co.

Miami, Florida, is to have a nine days' season by the Chicago Civic Opera Company, beginning March 8. The guarantee of $150,000 asked is reported to have been oversubscribed by $40,000. Why not, at a millionaire's playground?

Baroness Olga von Turk-Rohn, descendant of distinguished Austrian nobility, artist of the Vienna State Opera and court singer of the Austrian and German courts, is now teaching in Chicago. Her likeness is perpetuated as the composer's "Musa" on the Schubert Monument of Vienna.

M. Paul Dukas, celebrated composer of "The Sorcerer's Apprentice," of "Péri," of "Ariane et Barbe Bleue," and other well known works, has accepted the chair of musical composition in the Normal School of Music of Paris.

Mrs. Edward MacDowell, in her work for the sustaining of the "Peterboro Colony" at the composer's former home in New Hampshire, has given concerts and talks in more than six hundred cities and towns of the United States, in every state excepting Idaho, Nevada and Wyoming; and plans are already made for appearances in two of these. A wonderful example of persistence in the accomplishment of a great ideal!

That "The Star Spangled Banner" shall be recognized as the official National anthem of the United States is the purpose of a bill introduced into the House by Representative Fairchild, of New York.

A Turkish Music School is to be founded at Constantinople, by order of the Turkish Government, in order that native music, uninfluenced by the art of other countries, may be preserved and developed.

The Last Violin from the hand of the immortal Stradivarius has been added to the collection of Rodman Wanamaker. It is dated 1737, and is the fourth of this master's instruments in Mr. Wanamaker's collection. It is known as "The Swan" violin and bears an inscription by its maker stating that it was made "In My Ninety-third Year."

The Puccini Tomb will be located at Torre del Lago, according to the report of Professor Pilotti, of the University of Pisa. Lucca, Torre del Lago and Viareggio contested for the honor of being the place of sepulture of the famous composer.

The Centenary of Beethoven's Death will be celebrated by the performance of "Fidelio" at the New York Metropolitan Opera House on March 26, 1927.

A "Beethoveneum," similar to the Salzburg Mozarteum, is to be formed from the house in Mädling, near Vienna, where the great master in 1820 wrote his "Missa Solemnis." A school will be established as well as an auditorium for special musical performances.

A Memorial Carillon to the soldier dead of the World War has been offered to the city of New York, for placement in Central Park. August Heckscher, the millionaire philanthropist, has made the proposal through a letter addressed to Mayor Hylan.

The Saxophone made its first appearance in a grand opera orchestra when Harling's "A Light from St. Agnes" had its premiere at the Chicago Auditorium on December 17. This wholly American opera in librettist, plot and composer, won immediate favor. In the ovation which followed the close of the performance Rosa Raisa, who had created the leading rôle, embraced and kissed the composer before the audience.

"Fay Yen Fah," an American opera based on a Chinese plot, the libretto by Charles Templeton Crocker and the musical score by Joseph D. Redding, both of California, had its American prémiere at San Francisco on January 11. Its first production on any stage was at the Monte Carlo Theatre last summer.

Handel's "Messiah" had probably its most festal American performance of the year when it was given at Cincinnati on Christmas night with eight hundred of the musicians of the May Festival Chorus and the Cincinnati Symphony Orchestra, and with a quartet of soloists, consisting of Mabel Garrison, soprano; Kathryn Meisle, contralto; Dan Beddoe, tenor, and Fred Patton, basso, all under the baton of the veteran festival conductor Frank Van der Stucken. Trust Cincinnati to sustain the best choral traditions of America.

A Palazzo for Richard Strauss has been built by the city of Vienna in the gardens of the Belvedere Palace, formerly occupied by the Crown Prince. The composer moved into his new home about the middle of December and has announced that he will spend the winter in Vienna.

The Centenary of Italian Opera in America was celebrated by the Chicago Civic Opera Company on the 27th of November by a production of Rossini's "Barber of Seville" in a gala performance, with Toti del Monte as *Rosina.* This was just one hundred years less a day after Garcia's company presented "Il Barbiere di Seviglia" at the Park Theatre of New York, on November 28, 1825. The Metropolitan balanced the score by a Centennial Operatic Company on the 29th.

Max von Schillings has been dismissed as Director of the Berlin State Opera by the Prussian Minister of the Interior. It is rumored that his wife, Barbara Kemp, well known in America, has been the cause of much friction in the internal workings of the institution. Professional and political circles are feverishly agitated over the situation.

The National Association of Schools of Music and Allied Arts met in convention in Chicago in the last week of November. A movement to check the flood of spurious musical degrees of various qualities which have been conferred on our professionals was among the subjects claiming first interest in the discussions.

Mascagni has been engaged to conduct a series of performances of his "Cavalleria Rusticana" and other operas during the opera season in Alexandria, Egypt. Special significance to this season is given by the festivities attendant on the state visit of the King and Queen of Belgium.

Sir Edward Elgar has had the gold medal of the Royal Philharmonic Society of London bestowed upon him at a Queen's Hall concert devoted to his own works, on November 19. Sir Edward is the thirty-sixth person to receive this highly-prized medal in the one hundred and fourteen years of the existence of the Royal Philharmonic Society.

The Revival of Spontini's "La Vestale" by the Metropolitan Opera Company brought a cablegram of thanks from a committee of citizens of Majolati, birthplace of the composer, to which the Metropolitan management responded with thanks in the form of three thousand lire for the Spontini Monument Committee of Majolati.

American Composition in the Larger Forms received a fresh impetus when on the afternoon of November 19 Deems Taylor's "Jurgen," a symphonic poem especially commissioned by Walter Damrosch for the New York Symphony Orchestra, was brought to the public at their concert in Carnegie Hall. Among the expressions of opinion admiration was by far the most in evidence. Both the composer and conductor were heartily applauded by the audience.

Luella Meluis, our native coloratura soprano hailing from Appleton, Wisconsin, made her American début with the Chicago Civic Opera Company, November 19, as *Gilda* in "Rigoletto." Her reception amounted to an ovation, and the old opera goers remarked that such brilliancy of singing had not been heard at the Auditorium since Melba burst dazzlingly into the operatic constellation.

Mme. Luisa Tetrazzini is reported to have been compelled to cancel her engagements for a concert tour of Great Britain on account of ill health.

Giordano's "Le Cena delle Beffe (The Supper of the Jesters)" had its first performance in America at the Metropolitan Opera House, of New York on the evening of January 2, with Alda and Gigli and Ruffo in the leading rôles.

Henry T. Finck, one of the most eminent of our American writers on matters musical, has returned from a stay of somewhat over a year in Europe. It is regretted that Mr. Finck is reported to be in rather depleted health and will necessarily seek a climate conducive to its rebuilding.

The Fellowship of the American Academy of Rome is announced to be open for the sixth annual competition. The winner will have the privileges of a studio and three years of residence at the Academy of Rome, with opportunity for six months of travel each year to the music centers of Europe, two thousand dollars in all being allotted for expenses. Compositions must be filed before April 1, 1926, and full particulars may be had from Roscoe Guernsey, Secretary of the American Academy of Rome, 101 Park Avenue, New York City.

Jean Sibelius, eminent Finnish composer (recently, by a lapse, accredited to Denmark) is reported to be in need, and a fund has been started for his relief. Communications may be sent to William H. Hamilton, Guaranty Trust Company, Fifth Avenue and Forty-fourth Street, New York City.

"Namiko-San," the new American opera on a Japanese plot, by Aldo Franchetti, had its première on December 11 by the Chicago Civic Opera Company, at the Auditorium on the evening of December 11. Tamaki Miura created the title rôle, winning plaudits from the crowded house. The press united in commendation, their comments ranging from "it deserved to succeed" to "a hit."

Chaliapin, according to late reports, will make a coast-to-coast tour at the head of an opera company of his own, starring as *Don Basilio* in "The Barber of Seville," by Rossini.

Yehudi Menuhin, an eight-year-old violin prodigy of San Francisco, made his New York début on January 17 in a recital at the Manhattan Opera House.

Mrs. Thomas Toohey, of Schuylerville, New York, of which community she is the oldest native resident, has recently finished a service of seventy years as an organist, fifty of which she has been organist of the local Church of the Visitation. Born in 1841, she began her first appointment at the age of thirteen.

Women Artists are giving the men a merry handicap on the London concert course. In a recent fortnight no less than thirty women appeared in prominent concerts as against eight male instrumentalists.

Opera Seat Prices still slightly rise. An orchestra seat in the New York Metropolitan (except by subscription) now costs $8.25. At the Vienna opera they cost $4.75 to $7.00; while in the Paris Opéra the parquet seats now are forty francs—a little less than two dollars at present rates of exchange.

Geraldine Farrar, whose sudden illness was responsible for the closing of the run of "Romany Love Spell" after the première of the operetta at Hartford, Connecticut, early in December, has withdrawn from the stage for the entire winter.

A National Academy of Music is contemplated for Glasgow, Scotland, and subscriptions are rapidly coming in for a fund of £100,000 for the establishment and endowment of the institution. The idea is that the Academy is to be affiliated with the University of Glasgow to enable advanced students to qualify for a degree in music.

(*Continued on page 161*)

CONTENTS FOR FEBRUARY, 1926

	PAGE
World of Music	91
Editorial	93
A Chopin Eulogy—*I. Paderewski*	95
Chopin's Estimate of Other Musicians	96
A Chopin Pilgrimage—*J. E. Schelling*	97
Teacher Must Know—*T. S. Lorett*	98
Interesting Class Lessons—*A. M. Ficne*	98
Significance of Chopin—*H. Bauer*	99
Inspirational Moments	100
Climaxes in Chopin, *A. Szumowska-Adamowski*	100
Character Study of Chopin—*F. Borowski*	101
Episodes in Chopin's Life—*W. R. Tilford*	103
First Lesson on Keyboard—*M. E. James*	104
Genius of Chopin—*M. Rosenthal*	105
Chopin Chronology	106
That New Composition—*E. Lukaszewski*	106
Interpretation of Chopin—*W. Landowska*	107
Chopin's Sombre Moments—*M. G. Williams*	108
A Portrait of Chopin—*C. Saint-Saëns*	108
Importance of Sight Reading—*C. C. Brown*	108
"Military Polonaise"—*S. Stojowski*	110
Form of Chopin's Op. 15, No. 3, *A. F. Christiani*	112
Musical Scrap Book—*A. S. Garbett*	141
Singer's Etude	142
Questions and Answers—*A. de Guichard*	147
Organist's Etude	148
Organ Questions Answered—*H. S. Fry*	151
Etude Letter Box	153
Book Reviews	153
Violinist's Etude—*R. Braine*	154
Rural Pianist's Problem—*R. Price*	158
Slow Movies—*E. A. Gest*	158
Teacher's Round Table—*C. G. Hamilton*	159
Junior Etude—*E. A. Gest*	161

MUSIC

Mazurka, Op. 7, No. 1—*F. Chopin*	113
Polonaise, Op. 40, No. 1—*F. Chopin*	114
Prelude, Op. 28, No. 4—*F. Chopin*	115
Nocturne, Op. 15, No. 3—*F. Chopin*	116
Funeral March (Four Hands)—*F. Chopin*	118
Triumphal March (Four Hands), *G. Eggeling*	120
Flying Rings—*M. Ewing*	122
My Heart at Thy Sweet Voice, *C. Saint Saëns*	122
Largo, from "New World Symphony," *A. Dvorak*	123
Berceuse—*A. Järnefelt*	129
March of the Nobles—*A. E. Lumley-Holmes*	130
Sleigh Bells—*N. Louise Wright*	130
Valse Elize—*F. H. Grey*	131
Satanella—*C. Schmeidler*	132
The Balloon Man—*E. R. Kroeger*	133
Bohemian Love (Violin and Piano), *R. Drigo*	134
Allegro con Moto (Organ)—*E. H. Sheppard*	136
I Miss You (Vocal)—*G. M. Rohrer*	137
Drifting (Vocal)—*Lily Strickland*	138
Life (Vocal)—*Tod B. Galloway*	139
Hungarian Sketch—*C. W. Kern*	140

School Music *and* Instruments

We realize that one of the problems that confronts supervisors of music when contemplating the formation of a band or orchestra, is where to get instruments of a satisfactory quality at prices the pupils or their parents feel justified in paying, and where the right kind of music can be obtained.

The Problem Solved

Our "Music in the School" catalog contains the answer to both questions. The instruments shown are those with which we have equipped many school bands and orchestras, and the music listed has been selected to meet the special requirements of school organizations. We shall be glad to send you this catalog.

CARL FISCHER, Inc.
Cooper Square, New York
CHICAGO: 430-432 S. WABASH AVE.
BOSTON: 380-382 BOYLSTON ST.

Mail Coupon to

CARL FISCHER, Inc.
Cooper Square, New York

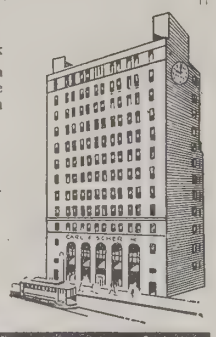
Without obligation on my part, please send me your catalog, "Music in the School."

Name .....

Street .....

City .....

State .....

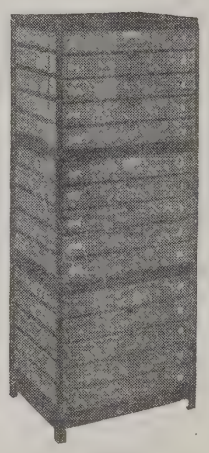




Seventy-five Years After His Death

they found Beethoven's "Lost Gavotte." Many similar cases of lost manuscripts occur in the lives of Mozart, Haydn and Schubert. Who knows what Masterpieces are still lost to the world—probably through careless filing and handling of music?

IS YOUR MUSIC MIXED UP?



THREE MUSIFILE SECTIONS
"One Fits Into Another"
THIS OUTFIT ONLY $18.25

IS IT SUBJECT TO LOSS AND TEARING? IF SO

MUSIFILE *is the Answer!*

MUSIFILE is the modern, practical **SECTIONAL** Music Filing System for Studios, Homes, Music Schools, Churches, Convents, Theaters, etc.

It "UN-SCRAMBLES" your music, keeps it at your finger tips, and saves your time, money and nervous energy.

Send for descriptive circular, prices and the treatise "HOW TO FILE MUSIC"—All sent free on request

ADDRESS
WALTER B. SIMON
MANUFACTURER AND PATENTEE
4955 Delmar Ave., St. Louis, Mo., U.S.A.



SINGLE MUSIFILE SECTION
$6.75
TOP AND BASE EXTRA

FREE!



For VIOLINISTS

The Art of Violin Playing *by* CARL FLESCH

Price $6.00

BOOK ONE: Technique in General and Applied Technique.

"It should be in the possession of every violinist."
FRITZ KREISLER

Leopold Auer Graded Course of Violin Playing *by* LEOPOLD AUER

In Eight Books, each $1.00

I. Preparatory Grade.
II. Pre-Elementary Grade.
III. Elementary Grade (First Position)
IV. Elementary Grade (First Position—continued)
V. Medium Advanced Grade (Higher Positions)
VI. Advanced Grade (Higher Positions—continued.)
VII. Difficult Grade (Advanced Bowing)
VIII. Virtuoso Grade.

String Quartet Playing *by* M. D. HERTER NORTON

$3.00

A new treatise on chamber music, its technic and interpretation; illustrated with numerous music examples in score.

The First Position Virtuoso, a thematic catalog of 89 brilliant violin solos with piano accompaniment. Ask your dealer or us for a copy.

CARL FISCHER, INC. COOPER SQUARE NEW YORK
BOSTON: 380-382 BOYLSTON STREET
CHICAGO: 430-432 SOUTH WABASH AVENUE

IF You Expect Thoroughness in Your Pupils

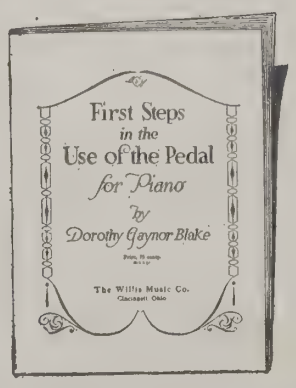
these books by Dorothy Gaynor Blake will simplify your teaching



The Eight Intervals
First Sight-Reading of Double Notes
by Dorothy Gaynor Blake

Sixteen pianistic and very melodious pieces designed to simplify the confusion which usually follows the first appearance of two or more notes on the staff. Chapter I takes up the writing of all intervals after which each interval is taken up separately with writing-lessons and fine examples in the form of charming pieces. Really a most modern and progressive work to teach thorough sight-reading.

Price, 75 cents

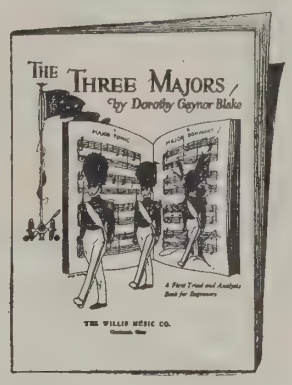


First Steps in the Use of the Pedal
by Dorothy Gaynor Blake

Studies and pieces designed to show in a definite way the use of the damper-pedal. Teaches complete independence of hand and foot-motion and cultivates the habit of *keen and attentive listening.*

Mrs. Blake has been very careful to write each study and piece so as not to suffer musically from a slow tempo.

Price, 75 cents



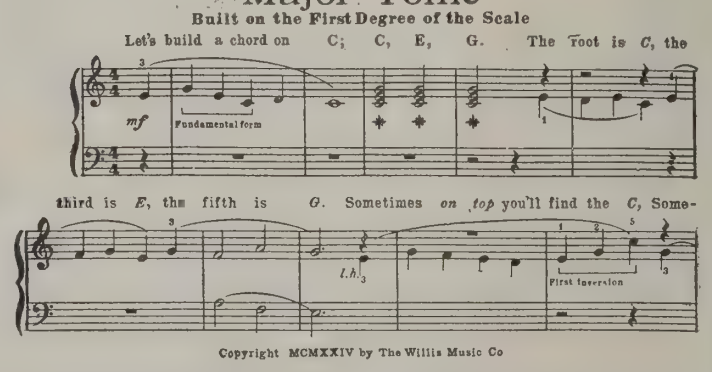
The Three Majors
by Dorothy Gaynor Blake

A book every teacher has wished for.

Contains first grade pieces for harmonic analysis to be used in the first few months of piano lessons. Teaches the elements of theory beyond the mere learning of notes. Free from all technical difficulties and interesting because pupils play and sing little tunes to be analysed. A book to broaden the scope for musical pleasure and appreciation.

Published with special "Introductory Page to Teachers" on loose insert.

Price, 60 cents



Copyright MCMXXIV by The Willis Music Co

Send for circular "Mid-season Music That is Interestingly Different," FREE upon request

THE WILLIS MUSIC CO.

137 West Fourth Street
Cincinnati, Ohio

THE ETUDE

FEBRUARY, 1926 | Single Copies 25 Cents | VOL. XLIV, No. 2

A Golconda of Melody

If any one were to ask us which of the great masters gave forth the greatest number of beautiful melodies we would probably be prompted to say at once Chopin—and this in full consciousness of the attack we would receive from the devotees of Bach, Mozart and Wagner. Chopin is a veritable golconda of marvelous melodies.

More than this, the product of the Polish master is unique, in that his works present a uniformity of beauty hardly equalled by any other composer. By this we mean, that, taking Chopin's works as a whole, there are very few which could be dispensed with. This cannot be said of all masters. Like Homer, alas! they nodded only too often.

Chopin seemed to have his genius unceasingly attuned to higher spiritual forces. The spontaneity of his melodies and his harmonies have been the glory of all music lovers for nearly a century. At times he speaks with the ethereal whispers of the berceuse, and then he roars with the tempestuous volume of the scherzas. Now, there is the fiery brilliancy of ballades, and then there is the delicate, dreamy rhythm of the mazurkas.

With the exception of his Polish songs and some ten other works, his entire output was focused upon the piano. He is preëminently the composer of the piano. No other master gave his heart and his soul so completely to the instrument, and none seemed to treat it so intimately.

Too Old!

Every now and then The Etude receives a letter from some venerable reader of, let us say, twenty or twenty-one summers, asking the question,

"Am I too old to do anything in music?"

Of course the question is one which never can be competently answered by correspondence, as so very much must always depend upon the industry and native ability of the individual making the inquiry. On the whole, however, age in itself is never a barrier to musical success, providing the ambitious student has the other success ingredients, which are numerous and varied.

After a lapse of years we have just heard again Verdi's *Falstaff*, given with that incomparable finesse which one expects from the Metropolitan Opera Company of New York. We challenge any young musician in the full flush of his twenties, thirties or forties to equal in virility and youth this octogenarian masterpiece. The entire work, from beginning to end, is a musical miracle of sprightliness, romance, poesie and piquant humor. There is no vestige of senility.

Therefore, our answer to the question is, Go hear Verdi's *Falstaff*, and then tell yourself that you have sixty years in which to try to equal its inimitable springtime.

Many teachers who were unknown at fifty have become famous at seventy. You are never too old until you admit that you are.

In these days the wise people keep on growing and growing until the final curtain. Grandma's bobbed hair and knee-length skirts are the answer of the times to "Am I too old?"

Twenty-five years ago men at the age of fifty thought it time to "retire" and, in full possession of their senses, sentenced themselves to a term of profitless indolence which usually cut their lives short by many years. Now we re-tire after the manner made familiar by the Fisk Automobile Tire advertisements. We "Re-tire" by putting new rubber on all four wheels and getting ready for an entirely new journey. There is a great lesson in this for all musicians in middle life.

Too old! Pshaw! You are just beginning at fifty to retire for the most interesting joy-ride of your life.

It is never too old to try.



Inspiration and Youth

This beautiful pictorial editorial is reproduced by courtesy of the artist, Mrs. Edith Truman Wolf. It is one of three beautiful mural paintings by Mrs. Wolf in Public School Number 70 in Queens, Long Island, N. Y., Thomas H. Sweeney, Principal.

Perfect Bliss

Music teaching is work—hard work—very hard work!

Many young people enter the profession with the idea that, if they work in music, all the rest of their lives will be in perfect bliss. Soon they find that life is very much a matter of adjustment to conditions. Some never find this out. Many of the worries, troubles and difficulties of life appear in music teaching precisely as they do in other callings.

There are times when the music teacher's life seems a perfect nightmare rather than Perfect Bliss. At that moment the teacher is given an opportunity to exhibit those traits of character which are all-essential to success and happiness.

If you are overcome with these little enemies of peace and order—the little imps of Fate that churn up continually in the lives of all busy people; if you let their pin pricks make you taciturn, disgruntled, peevish, irritable, don't expect fame or prosperity or happiness.

The rich rewards of life rarely fall upon those who are habitually unpleasant to themselves and to others. Yesterday I heard a workman say to another, "It never pays to quarrel with your meal ticket." My! what a sermon!

A Special Hungarian Issue

The special issues of The Etude, such as this special Chopin issue, often represent years of patient collection of facts and material. We are pleased to announce a special Hungarian issue in April, with many distinguished contributors including Erno Dohnanyi, Yolanda Mero, Mme. Matzenauer and a lesson on Liszt's "Liebestraum" by Mark Hambourg.

A Life Sentence, Please

For years we have been explaining to our readers, gentle and otherwise, that, much as the late Reverend Dr. Haweis would have us believe to the contrary, music has a most direct influence upon morals. As our subscribers know, we do most emphatically believe that music, given in conjunction with character training or ethical discipline, is one of the most precious assets of civilization.

Now we have learned from two men who have spent much time in teaching music to the unfortunates in criminal institutions that very rarely do they ever encounter among the incarcerated a really finely trained instrumentalist. Mr. Albert N. Hoxie, Philadelphia altruist, who conducts the band and supervises the musical work at the Eastern Penitentiary, is responsible for the statement that his instrumentalists have been trained in the institution, where he also supervises the harmony and piano instruction given by Prof. Ernest Hartmann. Mr. Robert Lawrence, for three years song leader at Sing Sing, who believes that some eighty-five per cent. of the prison inmates are more the victims of circumstances than willful wrong-doers, says that during the entire time he was engaged in musical work at the great New York prison, it was impossible to find among the inmates a pianist good enough to play ordinary accompaniments well. The situation was so amusing that one of the inmates addressed a facetious letter to a judge requesting that if a pianist came up for conviction he would "Please give him life."

Who knows but that in the future some of our teachers may advertise

"Study the Piano and Dodge the Hoosegow."

The fact of the matter probably is that anyone who becomes an accomplished instrumentalist is kept so everlastingly busy that he has no time to get into trouble.

The Talisman of Practice

The talisman of practice is INTEREST.

Without interest, practice is not only likely to be profitless, but it is also likely to become a terrible nervous strain—terrible, because of the dangerous psychological and physiological consequences.

Dr. W. Hanna Thompson, in his famous and essentially practical book, "Brain and Personality," says:

"If a man expended the same amount of muscular exertion sawing wood which he does climbing rocks or wading streams after trout he would faint dead away."

When you are after a twelve-inch trout work ceases to be work and turns to interest.

Paderewski can practice twelve hours a day when he desires, not merely because of his physical strength—as that much ordinary drilling at the keyboard would exhaust a Sandow—but he endures these long periods of concentrated work because his art interest is so acute and sustained that the work ceases to be work.

When we were very young we had a piano teacher of incredible severity. She had been brought up not on the milk of human kindness but on the wormwood and gall of bitter misfortunes. Poor thing, she had a way of pulling back her hair in a kind of knob-like tourniquet, so that her parchment countenance was drawn tightly over angular facial bones in a fashion that would startle any child. Alas! her conception of music corresponded to her appearance: scrawny, bony, fleshless, bloodless.

Her first step in teaching the incipient editorial us was to play the scale of C on the keyboard. She showed us how she did it and we imitated her. Thus, during some six or nine months we played scales without any suggestion of teaching us musical notation, or any thought of melodies or harmonies. This was followed by an explanation of notation, then large doses of unadulterated Herz, and, later, pure and unmitigated Bertini—dullest and driest of technicians.

Thus, by carefully avoiding anything suggesting musical interest, she assured us that we were on the way to musical salvation. At the end of a year we detested the piano so thoroughly that we frequently wondered whether there might not be some means by fire or flood of destroying the instrument.

Then we got a human teacher. A man with a twinkle in his eye, who saw life as a fascinating experience. Gradually he brought us back to normal and showed us that music was one of the most interesting things in existence.

Make Your Music Interesting or You Will Never Make a Musician.

The Music Spot

That there is a section of the human brain devoted specifically to music is widely known. Some little derangement of the brain may so alter the capacity of the individual to comprehend music as to destroy his musical future.

Dr. W. Hanna Thompson, in his remarkable book, "Brain and Personality," says, "A trained musician may be entranced at one time listening to a symphony of Beethoven; but in a few hours, though still able to hear it, he may be wholly unable to recognize it as music."

Is it not easy to conclude from this that there is to be expected a great lack of uniformity in the powers of musical perception in different individuals? This is, of course, confirmed by the experience of all teachers.

Although there is this lack of uniformity of musical perception, we are also told that the musical sense, like all others, can be trained and developed by experience and drill. Therefore, if a pupil does not seem to show pronounced musical ability at the start, the teacher should not despair. We have known some remarkable instances of development. Pupils who seemed at first what might be called "musically dumb" have blossomed forth after some years of honest work in a way which has been a gratification to the performer, the teacher, and to the parent.

Very little musical effort is ever really wasted. It proves an asset when least expected.

Travel and Music

We have often wondered why many artists who are continually traveling on tours from city to city show so little of the alleged advantages of travel. Travel is supposed to be broadening, and it may be if conducted for that purpose.

Traveling salesmen, with their minds bent on commissions and orders, only rarely profit by their opportunities. Travel seems to make them alert and responsive and capable of deciphering the railroad guides, but at the same time appears to give them little of educational and cultural value. They are usually far too busy and too intent upon making the necessary profitable reports.

We know of one famous musician, however, who made every country and every city a study as he toured around the world. He bought small libraries of books as he went, and by the habit of genial inquiry informed himself, insofar as his time permitted, upon the geography, the geology, the anthropology, the sociology, the art, the industries, the history and the politics of the countries he visited. Such education, secured through long travel, naturally resulted in ripe and broad erudition and culture. The man was John Philip Sousa.

Progress Every Minute

"Why does not the curtain rise?" asked the King at the theatre.

"Because, Your Majesty," replied the Lord Chancellor, "because the Queen has not finished shaving." And forsooth the Lord Chancellor was right, because in that day all of the female parts upon the stage were taken by young men—female impersonators.

When real women went upon the boards in London, in 1639, society was shocked by the terrible immorality of the thing. A change in the attitude of the public occurs with almost every minute. The music that was considered insufferable twenty-five years ago is hailed to-day as the basis of a new art.

Chopin

A Eulogy upon the Greatest of Polish Musicians

By the Greatest of Living Poles

IGNACE JAN PADEREWSKI

Pianist, Composer, Statesman, Philanthropist

"The Etude" presents herewith a remarkable address given by Mr. Paderewski at the opening of the Chopin Centenary Celebrations in Lemberg. We are likewise indebted to Mr. H. B. Schaad, the owner of the copyright upon this exceptionally beautiful and able appreciation. The address is also published in booklet form (Copyright 1911) and may be obtained from Mr. Schaad at Aeolian Hall, New York City, upon receipt of fifty cents. The Eulogy is one of the most beautiful in the history of language and shows Mr. Paderewski's immense literary gifts. The receipts of the sale of this book will be given to Mme. Paderewski for use in the extensive charities in Poland she still maintains with such generosity.



IGNACE JAN PADEREWSKI

WE ARE here to honor the memory of one of Poland's greatest sons.

Lately, in Cracow, on a luminous and unforgettable day of July, we paid homage to those valiant forefathers by whom our country was upbuilt; today we bring thank-offerings of love and reverence to him by whom it was enriched and marvellously beautified. We do this not only in remembrance of a dear past, not only in justifiable and conscious pride of race, not only because our bosoms are still quick with sparks of that inextinguishable faith which was, is and always will be the noblest part of ancestor worship, but because we are deeply convinced that we shall go forth from these solemnities strengthened in spirit, re-inspired of heart.

And we are in sore need of strengthening, of re-inspiration.

Blow after blow has fallen upon our stricken race, thunderbolt after thunderbolt; our whole shattered country quivers, not with fear but with dismay. New forms of life, which had to come, which were bound to come, have waked among us on a night of dreadful dreams. The same wind that blew to us a handful of healthy grain has overwhelmed us in a cloud of chaff and siftings; the clear flame kindled by hope of Universal Justice has reached us fouled by dark and blackening smoke; the light breath of Freedom has been borne towards us on choking, deadly waves of poisoned air.

Poland Forever

OUR hearts are disarrayed, our minds disordered. We are being taught respect for all that is another's contempt for all that is our own. We are bidden to love all men, even fratricides, and yet to hate our own fathers and brothers should they think otherwise, albeit no less warmly, than ourselves. Our new teachers are stripping us of the last shred of racial instinct, yielding the past in prey to an indefinite future, thrusting the heritage of generations into the clutches of that chaotic ogre whose monstrous form may loom at any moment above the abyss of time. The immemorial sanctuary of our race, proof until now against the stoutest foe, is being assailed by brothers who batter at the walls, meaning to use our scattered stones for the building of new structures—as if these poverty-stricken architects were unable to afford material of their own! The white-winged, undefiled, most holy symbol of our nation is being attacked by croaking rooks and ravens; strange, ill-omened birds of night circle around her, screeching; even her own demented eaglets defy her.

"Away with Poland!" they cry. "Long live Humanity!"—as if Humanity could live by the death of nations!

In such moments of distraction and turmoil we turn towards the past and wonder anxiously: Is all that Was worth nothing, then, but condemnation and contempt? Are only that which Is, and that which May Be, worthy of regard and faith?

The answer is not hard to find.

Here, at this very moment, there rises amid us, above us, the radiant spirit of one who Was. What light, what valor, what energy were in him!—what strength of endeavor he showed in the midst of suffering! Through trouble and affliction, through heartache, through creative pain, he marked to his country's glory the burning trace of his existence. By a bloodless fight fought on the plains of peace, he assured the victory of Polish thought.

Blessed be the past, the great, the sacred past which brought him forth!

A belief has been widely spread that Art is cosmopolitan. This, in common with many other widely spread beliefs, is mere prejudice. That which is the outcome of man's pure reason, Science only, knows nothing of national boundaries. Art, even Philosophy, in common with all that springs from the depths of the human soul and is the outcome of a union between reason and emotion, bears the inevitable stamp of race, the hallmark of nationality. If Music be the most accessible of all the Arts, it is not because she is cosmopolitan, but because she is of her very nature cosmic.

Music is the only Art that actually lives. Her elements, vibrations, palpitations are the elements of Life itself. Wherever Life is she is also, stealthy, inaudible, unrecognized, yet mighty. She is mingled with the flow of rushing waters, with the breath of the wind, with the murmur of forests; she lives in the earth's seismic heavings, in the mighty motion of the planets, in the hidden conflicts of inflexible atoms; she is in all that lights, in all the colors that dazzle or soothe our eyes; she is in the blood of our arteries, in every pain, passion, ecstasy that shakes our hearts. She is everywhere, soaring beyond and above the range of human speech unto unearthly spheres of divine emotion.

The energy of the universe knows no respite, it resounds unceasingly through Time and Space; its manifestations, rhythm, by the law of God, keep order in all worlds, maintain the cosmic harmony. God's melodies flow on unbroken across starry spaces, along Milky Ways, amid worlds beyond worlds, through spheres human and superhuman, creating that wondrous and eternal unity, the Harmony of universal Being. Peoples and nations arise, worlds, stars, suns, that they may give forth tone and sound; when silence falls upon them, then Life ceases also. Everything utters music, sings, speaks, yet always in its own voice, using its own gesture, according to its own particular hunger. The soul of a nation, too, speaks, sings, utters music —but how?

Chopin best of all can tell us.

Human Music

HUMAN music is but a fragment of eternal music. Its forms, created by the mind and hand of man, are subject to frequent transformations. Times change, peoples change, thought and feeling take new shapes, put on fresh garments. Sons bow their heads unwillingly to that which moved and enraptured their fathers. Every new generation in its hour of dawn, filled with the dreams of youth, its thirsts, intoxications and enthusiasms, thinks itself called upon to impel humanity towards heights unmeasured, believes itself an appointed pathfinder, a thinker of thoughts, a doer of deeds greater than any of those which came before. Every new generation desires beauty, but a beauty all its own. In this spirit are begotten works of art which come to life, as it were, to serve the needs of the moment, and which some times endure a shorter space of time than their creators. Others, longer lived, bear the stamp not merely of one generation, but of a whole period, whose lights and ideals they still reveal after long years. But there are works of yet another order, strong with undying youth, luminous with unchanging truth, in which there speaks the voice of every generation, the voice of a whole race, the voice of the very earth which brought them forth.

No nation in the world has reason to pride itself on greater wealth of mood and sentiment, on emotions more delicately tuned than ours. The hand of God strung the harp of our race with chords tender, mysterious, mighty and compelling. Yearning maidenhood, grave manhood, tragic and sad old age, light-hearted, joyful youth; love's enfolding softness, action's vigor, valiant and chivalrous strength—all these are ours, swept together by a wave of lyric instinct.

Here may be found, pehaps, the secret of a certain enveloping charm that is ours; here, too, may be our greatest demerit. Change follows change in us almost without transition; we pass from blissful rapture to sobbing woe; a single step divides our sublimest ecstasies from the darkest depths of spiritual despondency. We see proof of this in every domain of our national life; we see it in our political experiences, in our internal developments, in our creative work, in our daily troubles, in our social intercourse, in all our personal affairs. It is palpable everywhere. Maybe this is only an inherent characteristic; yet when we come to compare ourselves with other happier and more satisfied races, it strikes us rather as being a pathological condition; if this be so, it is one which we might specify, perhaps, as inborn national Arythmia.

This Arythmia would serve to explain the instability, the lack of perseverence with which we are generally credited; we might there find the source of our, alas, undeniable incapacity for disciplined collective action; therein, doubtless, lies some of the tragedy of our ill-fated annals.

Not one of those great beings to whom Providence entrusted the revelation of the Polish soul was able to give such strong expression as Chopin gave to this Arythmia. Being poets, they were hampered by limiting precision of thought, by the strictness of words; no language can express everything, not even ours, for all its wealth and beauty. But Chopin was a musician; and music alone, perhaps alone his music, could reveal the fluidity of our feelings, their frequent overflowings towards infinity, their heroic concentrations, their frenzied ecstasies which lightly face the shattering of rocks, their impotent despairs, in which thought darkens and the very desire of action perishes.

Tempo Rubato

THIS music, tender and tempestuous, tranquil and passionate, heart-reaching, potent, overwhelming; this music which eludes metrical discipline, rejects the fetters of rhythmic rule, and refuses submission to the metronome as if it were the yoke of some hated government; this music bids us hear, know, and realize that our nation, our land, the whole of Poland, lives feels, and moves "in Tempo Rubato."

Why should the spirit of our country have expressed itself so clearly in Chopin, above all others? Why should the voice of our race have gushed forth suddenly from his heart, as a fountain from depths unknown, cleansing, vital, fertilizing?

We must ask this of Him who alone can open the secret womb of Truth, who has never yet told us all, and who perhaps will never tell us. . . .

The average Polish listener, unfamiliar with the art of music, hears the masterpieces of Bach, Mozart and Beethoven with indifference, at times even with impatience. Polyphonic ingenuities, wealth and variety of harmonic intricacies, lucid enough to the trained understanding, are inaccessible to his ear; his mind loses its way in the mystery of fugues; his attention wanders and strays amid the marble forms of the beautiful but German Sonata; he confronts the amazing structures of the classic symphony chilled and ill at ease as in a foreign church; he cannot feel the Promethean pangs of the world's greatest musician.

But let Chopin's voice begin to speak and our Polish listener changes immediately. His hearing becomes keen, his attention concentrated; his eyes glisten, his blood flows more quickly, his heart rejoices although tears are on his cheek. Be it the dancing lilt of his native Mazurka, the Nocturne's melancholy, the crisp swing of the Krakowiak; be it the mystery of a Prelude, the majestic stride of a Polonaise; be it an Etude, vivid, surprising; a Ballade, epic and tumultuous; or a Sonata, noble and heroic—he understands all, feels all, because it is all his, all Polish. . . .

The Heart of Poland

ONCE more his native air enfolds his being, and spread before him lies the landscape of his home. . . . Under the sad sky's vague blue, he sees the wide plains upon which he was born, the dark edges of distant forests, plough-lands and fallow lands, fruitful fields and sterile sandy stretches. . . . A gentle hill has risen, at whose feet the twilight mists hover mysteriously above the green hollows of the meadows; the gurgling of brooks reaches his ears, the scant leaves of the birch rustle tearfully, a soft wind plays in the tall poplars, strokes the green waves of yielding wheat; a perfumed breath blows from the ancient pine forests, wholesome, resinous. . . . And all this becomes peopled by strange legendary shapes such as, long ago, his fathers conjured to sight: unearthly, half-forgotten beings come to life again in the spring night. . . . A Scherzo! he beholds the wild frolics of demigod and goddess. . . . Phantoms without number haunt field and meadows; in the dense thicket were-wolves struggle; roguish imps are at their pranks; little, hovering lovesprites rove a-wooing, returning ever to encircle their Queen of Love, Dziedzila, and to hear that deathless song which, long ago, burst her bosom open and laid bare to all men's sight a heart broken with loving—the heart of Poland.

Now and again Perun the immemorial raises his voice and thunders, gloomily, threateningly, solemnly. . . . The holy groves tremble, the sacred elves vanish from the surface of the lake, and lightning-flashes burn the sky. A storm has broken, sudden, terrific, driving, pursuing, shattering: caught in the tempest's whirling blast, the proud fanes of the Druids totter and fall. . . .

Our Pole listens on. Summer's breath on the fields of his fathers blows softly round his soul. The sea of golden wheat has dried away, the shocks and sheaves are standing, the sickle is at rest. Light quail and graver partridge are on the wing, searching the rich stores of the stubble. Waves of harvest song are on the air: from marsh and pasture comes the echo of the herdsman's pipe: not far away, there is the hum and bustle at the wayside inn. The fiddlers play dexterously, they play by ear, thrusting in a frequent augmented fourth, familiar, racial: a rude bass viol supplies a stubborn pedal: and our folk dance briskly, stridingly, or sing slowly, musingly—a healthy folk, wayward, merry, yet soaked with melancholy. . . . In the little church across the road an organ sounds, poor and humble.

The Polonaise

AWAY there, in the stately Manor, lights are flaring in the halls; great nobles, county electors maybe, are gathered here in a colored, glistening throng. Music sounds. My Lord Chamberlain, or whoever present be most dignified of rank, steps forth to lead the Polonaise. There comes the clank of swords, the rustle of brocaded silks against wide sleeves, purpled lined. With dashing step the couples march on proudly, while soft, smooth words begin to flow towards fair cheeks and lovely eyes—the glib words of the old Polish tongue, well interspersed with manly Latin, and with here and there a timid touch of French. . . .

The dance has ceased; and now an old man, long-bearded, white-haired, silver-voiced, tells some misty tale to the sound of bagpipe, lute and harp. He tells of Lech, Krak and Popiel, of Balladyna, Veneda, Grazyna, . . . he chants of lands beyond the seas, of Italian skies, of jousts and troubadours, . . . he sings of the White Eagle, of Lithuania's Horsemen, of victorious encounters and of battles lost, of vast, immortal struggles, unended and unsolved. . . . All listen and all understand. . . .

Out in the garden where the air is sweet with breath of roses, with sigh of jasmine and of lily, a lovely daughter of the house, under the shielding murmur of the limes, caught in a starry Nocturne, whispers to some sad youth the tender sorrows of the summer night. . . .

Summer has passed now, and so have many summers. Gone are the armored knights and their conquering marches, fallen are the wings of the intrepid hussars who once victoriously ploughed the Baltic waves; the manhood of the Lancer's noblest charges is now no more; nothing remains but a memory fast-held in the annals of our glory. . . . Autumn has come—here are Preludes that almost seem to be Epilogues. Is this Life's autumn? No; it is rather Autumn's life that here begins. The days are shorter, the light wanes, fair times and merry are rarer now. Yet, when the sun shines forth in its glory, it is hard to tear oneself away from so much wealth and matchless color, and to face consciousness of dusk, of the outweighing shade. The old timepiece that measured fairer days for our grandfathers and great-grandfathers now solemnly strikes a late, a midnight hour. The gloomy wind howls in the empty chimney; one hears the measured drops of the autumn rain, the soft thud of withered leaves falling to earth, the mournful rustle of the orphaned branches.

The old graveyard is full of ghosts; amid the ancient mounds and hillocks phantoms creep, spectres fulfill their shadowy rights. What ghost was that? Whose spirit there went past? Was this Zolkiewski? or Czarniecki's noble shade? Were these the traitor brothers, Boguslaw and Janusz Radziwill? or Radziejowski of equal stain? Was not this the lofty figure of Kordecki—luminous still in this hour of darkness with the light of Jasna Gora? Was this not Sicinski, of dishonored bones? Here perhaps Rejtan the patriot, or Potocki the renegade Marshal of Targowica. Here perhaps Bartosz Glowacki, the peasant hero, or Szela the infamous. . . . Ah, no! these names belong to history, for History, although she stands at the threshold of immortality a fastidious guardian, admits to her sanctuary good and bad alike, provided only they be great.

Part of Immortality

BUT the music we speak of is a part of immortality itself and harbors all, great or little, strong or humble, famed or nameless, stripping them only of the errors and guilts of their earthly covering, and bringing them forth anew from the cleansing depths of the soul, beautified, ennobbled.

Chopin beautified, ennobled all that he touched. Deep down in Polish earth he discovered precious stones of which he fashioned the most priceless jewels of our treasury. He it was who first conferred nobility upon our peasant, the exquisite nobility of beauty. He led that simple figure forth into a wider, greater world, into castle halls, glittering with light, and set him close beside the proud Lord Palatine; he set the village herdsman beside the Knight Commander, the disowned orphan beside the lady of high birth; poet, magician, monarch by right of genius, he equalized all ranks; not here on the plains, on the flats and levels of every-day life, but high up on the loftiest summits of human emotion.

The Pole listening to Chopin is aware of all this, because he listens to the voice of his whole race. Beginning with the peace, sweetness, and light of the wind-swayed Berceuse, ending with the two Sonatas, portentous, strong as if forged of heroic metal, he possesses the entire gamut of his own and of his nation's life. He sees himself an infant once again on a golden, burning day when above his cradle orchestras of butterflies played to him in the sun, when swarms of bees hummed out to him their honeyed song, when choirs of birds twittered to him softly as if in fear to wake the sleeping child. . . . He sees his boyhood, rural, angelic; his youth, lofty and clouded; his manhood, his age of affliction. . . . And here is Winter now. Snowflakes, borne on the whistling breath of tempests, have stiffened white on the fields of his home. Here is the very close of life, the end of dreams, of struggle, and of pain. . . . His last poor, narrow house is on the dismal chariot, his frail remains are being led back to the open bosom of the earth, his mother; and on this pilgrimage towards eternal rest he hears the mighty, solemn trumps of the archangels. . . .

The Pole listens and sheds tears pure and abundant. We all listen so. For none could listen otherwise to him who, by the grace of God, was spokesman of the Polish race.

Chopin Wholly Polish

CHOPIN came into the world after the triple murder of our nation. Napoleon's star was at its zenith then in Europe's sky, that star which, during long years, shed upon Poland illusive rays of hope. In childhood Chopin knew the comparative liberty enjoyed by the Kingdom, newly cut out, as a heart might be, from the living flesh of the Nation. That violent storm which was presently to shatter the whole of our country had already gathered in the sky when Chopin left his native land forever. He did not go forth alone. He carried with him that which Mickiewicz somewhere defines as "genius loci," but which we here prefer to call "genius patriæ;" he carried with him the spirit of the Land of his Fathers, destined to remain with him till death.

It was, thanks to this spirit, that, even were desire not lacking, none could ever take him from us. France herself, in spite of blood-relationship through his father, has never dreamed of using his glory for her own embellishment. No one asks a king to give account of his blood; royal spirits accept with crown and sceptre the nationality of the hearts subject to them; but the mystery, depth, sensitiveness, and volcanic force of Chopin's creations provide no elements of kinship with the French race; his very form lacks the stamp of courtly elegance, replacing it by a dignified and exquisite nobility.

Not even that nation, mighty in numbers, strong yet oceanless, which fain would create unto itself a sea engulfing all Slavonic streams, not even that nation which has taken so much from us already, has yet dared lift its usurping hand towards Chopin. He too was a Slav—yet with how great a difference! How distant his grace and charm, his wealth of colors, of lights and shades, from the sombre and monotonous although clever Russian muse upon whose cheek no smile of humor or of happiness seems ever to have played. What an abyss between his yearnings, his griefs, the unfailing fitness of his tragic sense, and that withering despair which blows towards us as a blast frost-laden; across steppes immeasurable, boundless, hopeless. . . .

(*Continued on page 145*)

Chopin's Estimate of Fellow Musicians

He placed Bach "very much first."

He found Schubert uneven and said of his works, "The sublime is desecrated when it is succeeded by the trivial."

For him Weber's music was "too operatic."

He dismissed Schumann, as a composer, with airy contempt.

When speaking of Berlioz, to Gutman, he picked up a pen, bent back the point, and then let it snap as he jested, "This is the way Berlioz composes—he sputters the ink over the pages of ruled paper, and the result is as chance wills it."

Only the C-Sharp Minor and certain others of the sonatas of Beethoven inspired any enthusiasm within him.

He admired Liszt as a virtuoso but rated him lightly as a composer. But it must not be forgotten that he had an opportunity to see only the earlier works of this amazingly versatile character.

After Bach, he loved Mozart best. Mozart was his ideal poet among the composers, because he "is always beautiful and never commonplace." On his death-bed he is reported to have said, "You will play in memory of me and I will hear you from beyond." To this, Franchomme, thinking to please him, responded, "Yes, master; we will play your sonata," referring to the one for piano and 'cello. "Oh, no, not mine," objected the dying composer; "play really good music—Mozart, for instance."

Six "Dont's" for Young Students

By Gertrude Conte

Don't keep the loud pedal down for good.

Don't play the accompaniment louder than the melody.

Don't play faster the easy measures and then have to slow down at the harder ones.

Don't sit so close to the piano that your elbows stick out at the back.

Don't guess at the very low or very high notes nor hit them by chance.

Don't think any music too easy to be played well.



A Chopin Pilgrimage in the Mediterranean

BY JULIA E. SCHELLING

Miss Julia E. Schelling was born in Covington, Kentucky. Like her two brothers, Felix E. Schelling, Ph.D., of the University of Pennsylvania, noted for Shakesperian research, and Ernest Schelling, the composer and pianist, she was educated in music at an early age, first with her father and later with Lowitzky and Joseffy. She also studied organ with Samuel Strang, a pupil of Guilmant. For years Miss Schelling lectured with great success, through the northwest, upon Wagnerian Opera and other musical subjects. Miss Schelling has made over thirty journies to the shrines of great musicians. The article presented herewith is an example of her love for a closer view of "seats of the mighty" and recounts certain incidents in Chopin's life not generally known. The close observation which discovered these makes the article unique in its unusual interest and value.

"MY LIFE," wrote Chopin, "consists of an episode without a beginning, and with a sad end."

This little story is a fragment of that episode, having its beginning and end on the mysterious Island of Majorca off the coast of Spain. It was never intended for publication.

My pilgrimage to the shrine of Chopin disclosed to me some unknown facts about his sojourn there; and I am giving them to you as the kind-hearted people on the island and an old monk at the Monastery of Valdemosa gave them to me.

The splendor of an almost tropical sunset was spreading its glow over land and sea when, with passengers comfortably seated upon the deck, our tiny steamer puffed away from the sea-wall of Barcelona, over the Mediterranean, to the Balearic Islands.

The total population of eleven of these islands, in 1900, was one hundred and seventy-one people; and all were inhabited, even the dread Island of Cabrera, a place of banishment from which no exile returns. The Islands Majorca and Minorca, from the Latin Major and Minor, were inhabited by savages until the Carthaginians, Moors, Romans, French and Spaniards in succession claimed them.

My destination was Palma on the Island of Majorca. It is only one hundred and thirty-five miles from Barcelona; but the boats are small, and the sun was rising next day when we landed.

Ramparts, dark and gloomy, surrounded the city on all sides except the port, where they were demolished in 1872. The ancient castle of Bellver towers far above palaces, churches, mediæval prisons, and a wealth of wonderful ruins. The people look as primitive as the fortress and are dressed in costumes almost as old.

Chopin's Pilgrimage to Majorca

It was such a picture as this which must have lured Chopin to these Islands seeking health.

In November, 1838, accompanied by George Sand (Madame Dudevant), her two children and a maid, he reached the islands by sailing vessel, after a tempestuous voyage. Exhausted, they at last found a charming villa in a grove of olives. George Sand wrote, "We could find no small Inns, beds were bad, food worse;" and, to add to these discomforts, the Customs Officials held Chopin's precious piano, demanding seven hundred francs (about one hundred and forty dollars) duty to let it enter the Island. Later they reduced the amount of duty to four hundred francs.

We are told that Chopin borrowed money to take this trip. Before leaving Paris, Chopin had sketched several of the Preludes and had offered them to the piano manufacturer and publisher, Pleyel. He asked two thousand francs for them; but the necessity for this trip to sunny Spain and the immediate need for money arising, he arranged for an advance of five hundred francs, the balance to be paid upon the delivery of the manuscript. This remarkable series of compositions, which cost the publisher only five hundred dollars, has in itself produced a financial return that can hardly be measured by figures. Thousands and thousands of copies are sold every year. More than this, those exquisite Preludes have been a ceaseless source of inspiration to the entire world of music for three quarters of a century. And the petty customs officials at little Palma held Chopin's piano, demanding seven hundred francs duty!



JULIA E. SCHELLING

The piano was a Pleyel; let us hope that the wealthy firm in Paris advanced this piano with the five hundred francs asked by Chopin. Grove's Dictionary of Music, states that Chopin's piano was held from November 1838 till February 1839. Information obtained on the Islands places the time of detention at two or three weeks. It is probable that the piano was held for a longer time at the port and delivered to him at Valdemosa, his second resting place on the Island. I found the people of Majorca reluctant to discuss Chopin's sojourn there! The beauty of the Islands delighted Chopin. Settled in a charming villa far from the excitement of Paris, everything was for a time, *colour de rose* with the party; but the rainy season set in and Chopin's illness increased to such an extent that the landlord insisted on their leaving and paying for the process of disinfecting the villa. So little attention is paid to sanitation on these primitive islands that I believe that the fumigation was not for sanitation, but as a rite or spell to ward off the "Evil Eye" so dreaded by superstitious Spaniards even to-day. From the first, Chopin's little party was suspected of witchcraft. The crude Balearic slingers (men who fought with stones cast from slings), noted from the time of the Carthaginians for their great strength, looked askance at the frail young foreigner with his strange following. Chopin was twenty-eight years old, George Sand thirty-four, her children fifteen and sixteen. Solange inherited her mother's unconventional nature, but not her genius.

Driven from their temporary home, without a roof to cover their heads, misunderstood by the hostile and inhospitable islanders, in a damp climate, at the coldest season of the year, these super-normal refugees could think of no other haven but the church. Accordingly,

in a chaise drawn by one mule our pilgrims started for Valdemosa, an ancient monastery of the monks of Chartreuse, which more than once has given shelter to illustrious refugees.

The Pilgrimage to Valdemosa

THE DRIVE is a beautiful one through groves of oranges, figs, limes, olives and palms, the twisted trunks of the ancient olive trees looking like dwarfs, imps and weird goblins of the hillside! The very name Valdemosa exhales the poetic Moorish spirit which is spread over the island. This valley once belonged to a Moorish Chief named Musa. In the old Chronicle it was named Val de Mus (Vallee de Musa, Valley of the Muse) an appropriate place for Chopin to seek refuge.

George Sand, always a practical woman, perfectly indifferent to public opinion, is registered at the monastery of Valdemosa, where they sought hospitality, thus: "Madame la Baron Dudevant, her children, Solange and Maurice, and *one of my family* who is dangerously ill." It was very obvious that Chopin was in a most grave condition at that time and that George Sand with her family was only admitted to the monastery because she was the nurse of a man believed to be dying and there was no other sanctuary. The humanitarian attitude of the devout monks thus rendered a great service to art. Chopin to the end of his life was profuse in his expressions of gratitude to George Sand for her tender care during the winter spent at Majorca.

Three cells, opening on the beautiful vine-covered cloisters, were allotted to them. My guide, a picturesque old monk who looked old enough to have remembered Chopin, stood with me in the center cell. "Here," said he, "is where Chopin read and prayed; the piano too was here." An old daguerreotype of George Sand, with her signature, hung on the wall; but no picture of Chopin. The furniture had not been disturbed; the piano alone was gone.

The cell to the right was Chopin's bed-room, low stone ceiling, tiled floor like a sepulcher. To the left of the living-room, the refectory or dining-room. A small window was pointed out by my guide as the one through which food was passed to the occupants. I noted with pleasure that another small cell with stone steps, leading down the mountain side, had belonged to the suite allotted to Madame la Baron, where utensils still testify to additional comforts administered to Chopin during his sojourn with the hospitable monks of Valdemosa.

Works of Chopin's Majorca Period

WITHIN the silence of those historic old walls, Chopin is said to have developed and written several *Preludes;* the *Ballade in F♯, op. 38; Polonaise in C minor, op. 40 No. 2; Scherzo C♯ minor, op. 39.* Huneker attributes the *Nocturnes, op. 37, No. 1* and *op. 37, No. 2* to the Majorca period. He also contends that the famous *Polonaise in A major, op. 40,* known as "Le Militaire," was written at Majorca and tells the story that, after it was written, "Chopin in the dreay watches of the night was surprised by the opening of the door of his cell and the entrance of a long train of Polish nobles and ladies richly robed, who moved slowly by him. Troubled by the ghosts of the past he had raised, the composer, hollow-eyed, fled the apartment."

George Sand, most prolific author of her period, while at Valdemosa, wrote *Spiridion.* This remarkable woman boasted of royal blood in her veins. Disregarding the bar sinister, she claimed affinity with Charles X and Louis XVII and inconsistently declared that she was a daughter of the people, sharing their instincts and sympathies. These peculiarities, however, were not understood by the simple-hearted people of the village, and stories were circulated that George Sand was seen in white draperies, her hair unbound, wandering for long hours at night among the tombs of the dead. She danced a Sabbat in the cemetery. Her daughter, clothed in men's garments, wandered over the mountain side in rain or shine! The village was scandalized. Aristocratic women of Spain, and I may add of France, in 1838, did not go out in the rain. The graceful lines of our drooping galoshes were unknown in those days. Only men braved the elements. Alas! George Sand lived a century too soon! What a bewitching flapper she would have made! Bewitching perhaps to-day, but in 1838 bewitched. Oh! the horror of that word "bewitched!" It never left its victim, be she young or old, lived she in ancient Spain or in our own free New England.

The simple people of the village, always curious, and once so kind to these foreigners, now, at the whispered word, "bewitched," covered their faces as George Sand or any of her "family" approached. Little children fled in terror, lest the "evil eye" fall upon them.

At night small bands of peasants crept silently through the cloisters, and were rewarded for their boldness by hearing strange sounds from a strange instrument. Chopin's was the first piano at Valdemosa. Those wonderful sounds continued at times all through the night. The spirit of inspiration was upon Chopin! The bewildered listeners heard the pianist depicting the perilous journey in storm and danger, the insurrections of an oppressed people, the glorious realization of success, the peace and quiet of the monastic home, then the wild longing for the unattainable, disenchantment, loss of confidence, of love, of life itself! The little group of prowlers, the audience invisible, crept away at dawn and whispered, "bewitched."

It soon became clear to Chopin that the superstitious attitude of the natives would make it impossible for them to remain even under the hospitable eaves of the monastery. Again the incongruous little band of pilgrims was ordered to move on, despite the desperate condition of Chopin. The dream of rest, of peace, of restoration to health, was ended. The fanatical fear and hatred of the



COSTUMES AT MAJORCA

These are the same to-day as in the time of Chopin

peasants knew no bounds, Chopin's precious piano, which had cost him such effort and money to take to Majorca, was dragged from the monastic cell, together with every vestige of his music, and burned publicly in the square before the austere old monastery of Valdemosa. Who knows what priceless scraps of manuscript might have been lost in those flames!

In March, 1839, Chopin still very ill, returned to Marseilles. Later he went to Genoa, then to Nohant, and Paris. During these last years of his life he was obliged to take the greatest care of his health. He died in Paris, October 17th, 1848. At his funeral at the Chapelle de la Madeleine, Mozart's *Requiem* was sung. Devoted friends followed the funeral cortege to Pere-la-Chaise, where he rests near the tombs of Bellini and Cherubini. At Valdemosa the "episode without a beginning" found its "sad end"; but the genius of Chopin, in his music will live forever!

What the Piano Teacher Must Know

By T. S. Lovett

THAT learning what to think and how to think constitutes the basic principles of thinking.

That the early stages imply accepting without questioning, and the later stages, questioning without accepting.

That practice precedes theory, but that knowledge precedes practice.

That hearing is not listening.

That swallowing is not digesting.

That remembering is not knowing.

That stating is not explaining.

That the solution of all problems can be found in nature.

That to teach the beginnings of things one must know their origins.

That to teach the notes of the scale one must know a tone and its constituent parts.

Interesting Class Lessons

By Alice M. Fiene

CLASS lessons, under the following plan, have been found to be of the greatest interest and profit to students. The classes consist of from three to six members each and meet once a week, the lessons being forty-five minutes in duration. The groups are just large enough to be companionable and to arouse the enthusiasm which grows out of friendly competition, yet small enough to remain informal, so that the teacher is able to give the students individual attention.

At first a thorough study is made of notation, rhythm and the correct writing of music, supplemented by ear drills. After this, the study of scale formation and interval building is taken up, along with music history. A certain amount of home work is assigned each time, with instructions that ten minutes a day be spent on it. If the work handed in is without errors, the pupil receives a gold star on his or her progress card. About once in six weeks a little review test is given. Each pupil is required to keep a notebook.

One feature in which the pupils take especial interest is the recitals. Each pupil is required to memorize and play before the class something new every six weeks. This "something" is decided upon by teacher and pupil at the private piano lesson. Sometimes it is a piece, or, if the piece is very long, a portion of it may be played. Often a little study, if attractive and well-prepared, makes a pleasing number. The last five or ten minutes of the lesson time are devoted to this playing before the class. The pupils enjoy it, and each is anxious to do his very best when his turn comes. "Whose turn is it to play to-day?" is the chorus which greets the teacher at the beginning of nearly every lesson. Where the class is too small to have one member play each week, the teacher sometimes plays, or else fills up the time with a musical story or something of a like nature. This plan has proved to be an almost infallible cure for stage-fright.

Another thing the pupils like is a "practice lesson." Some easy piece with simple harmonies (mostly I and V, with an occasional IV and II) is chosen, and each pupil in turn memorizes four measures. One pupil sits at the piano while the rest sit or stand about, close enough to be able to watch both the music and the keys. The piece is first analyzed by the class as a whole—key signature, time signature, rhythm, phrases, harmonies and other features being named. After this the first phrase is analyzed for its harmonic pattern, which is memorized and repeated by the class in chorus. Now the pupil at the piano plays the left-hand part twice from the music, paying special attention to notes, fingering and counting. Then the book is closed and he is told to play the left-hand from memory. If he succeeds, it is played once more—"to make it stick." If he does not quite remember, the other members of the class may help, or, if they also have forgotten, he may play it once more from the book. The average pupil will know it after this. As soon as he can play the phrase through twice with the left hand without mistakes, the entire process is repeated with the right hand. Now the pupil is ready to put the hands together, *from memory,* consulting the book after the first playing, to see whether or not it has been done correctly. After it has been played twice more perfectly from memory, the next pupil is ready to begin.

At the end of the lesson the entire piece (or as much of it as has been learned) is played, each pupil taking one phrase. If the work has been done carefully, and the change from one pupil to another is made quickly, a person in an adjoining room will hardly suspect that there is more than one performer. This is entertaining as well as instructive; it helps the one who is poor at memorizing, but also compels those who grasp it easily to concentrate.

The class lessons become an incentive to do better piano work. The writer has three little pupils (girls eleven years old) who must be told constantly not to overdo their practicing.

Vary the Position

By B. I. C.

LITTLE folks do not like to sit still. Let the pupils stand for ear training and dictation work, having them march and clap to make sure they feel the rhythm. Sticks or bâtons are useful for beating time as teacher plays, when studying rhythm of new pieces. To get hand position and condition correctly, drill them at a table. In early sight reading the pupils may stand before the music rack and name the notes aloud.

The Present-Day Significance of Chopin

An Interview with the Eminent Virtuoso Pianist

HAROLD BAUER

Mr. Harold Bauer was born in London, April 28th, 1873. His introduction to music came through his father, who was a violinist. Later he studied with Adolf Pollitzer, the noted London teacher. His first appearance as a violinist was in 1883. Thereafter he made many successful tours of England, as a violinist for nine years. In 1892, he went to Paris where he studied piano for one year with Paderewski. The following year he made a tour of Russia, during which he appeared as a pianist. Since then he has repeatedly toured Europe as a virtuoso. For many years his home has been in the United States; and he is now a citizen of this country. Mr. Bauer's playing is famous for its broad human interest, its sympathetic beauty and aesthetic values, as well as musicianly finish. He is also distinguished for his remarkable ensemble playing with such artists as Thibaut, Casals and others. He is an eminent type of the modern interpretative artist who with his music is also a man of broad culture.

"THE PRESENT significance of Chopin is possibly greater than ever. Certain it is that no other composer of works for the pianoforte can draw as many ardent admirers to pianoforte recitals. The remarkable thing about the compositions of the great Polish-French master is the quality of high musical interest in all of his works. Many masters ascend to great heights in some of their compositions; but these are alternated by periods when Homer has not only nodded but also has fallen quite securely asleep. Chopin seems to be marvelously alive, musically, in every one of his compositions. He is never banal, never trite, never inconsequential, even in his lightest numbers.

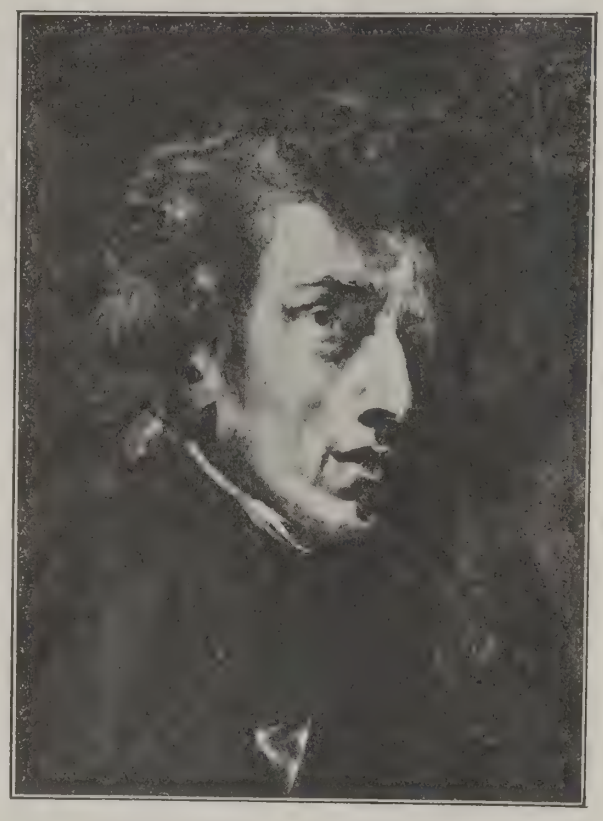
"There is to be observed of course an unmistakable development in his genius. He differs somewhat from Mendelssohn or Mozart in this respect. The works of his maturer years reflect the soul growth of a great genius. This evolution is most interesting and something which the astute teacher should point out to the pupil. Some of Chopin's earlier works seem somewhat old-fashioned now. They represent the care and attention to detail which characterize his later works, but are at times more like the compositions of a talented youth than the outpourings of a master mind. But, as I have remarked, they never have the element of the banal.

"Take the case of the famous *Nocturne in E flat* which "everybody" plays. It loses nothing because of its popularity; and, even though it is heard thousands of times, it does not seem hackneyed, when it is played by a master pianist. It is peculiarly Chopinesque. No one but Chopin could have written that emotionally delicious melody. There is a tendency to play this composition with a kind of mawkish sentimentality. The student hears rumors of the wonders of rubato and his first experiment is often with this composition. He fails to keep up the regular rhythm of the left hand and distorts the right hand melody as he chooses. The result is a kind of meaningless jumble which would have horrified Chopin.



GEORGES MATHIAS

Famous pupil and exponent of Chopin. This rare portrait as found among the effects of Mr. Case, a pupil of Mathias, who recently died at the Presser Home.



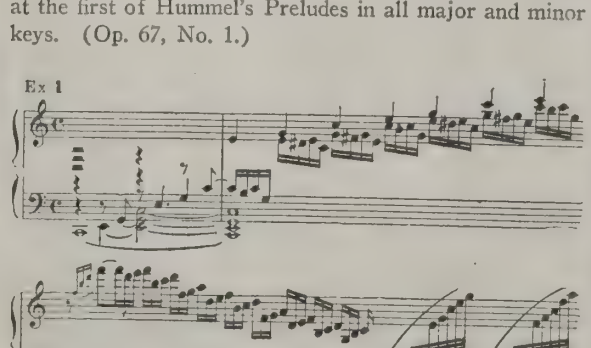
AN IDEALIZED PORTRAIT OF CHOPIN BY DELACROIX

A Little-Observed Manifestation of Chopin's Genius

"One of the ways in which Chopin's genius was manifested was in the extremely artistic manner in which he developed ornamental passages that other composers had treated in a purely conventional manner. He gave such passages a real musical significance; and by this I mean that he related them organically to the structure as a whole. In order to appreciate what I mean, one has only to investigate some of the piano compositions of his contemporary players of the Parisian school. They were filled with runs and trills and arpeggios and cadenzas that can only be described as protuberances. The pianoforte pieces of Thalberg, of Henri Herz, of Kalkbrenner, with their interminable variations, were often very tiresome and artificial. With Chopin, however, the smallest trill or turn has an inherent artistic relation to the whole. The result is that literally tons of the music of Chopin's ephemeral contemporaries have vanished, and Chopin is as vital to-day as it was when it was written.

"As an illustration of the difference in treatment, look at the first of Hummel's Preludes in all major and minor keys. (Op. 67, No. 1.)

Ex 1



"Contrast this with the first of Chopin's Preludes in all major and minor keys.

Ex.2

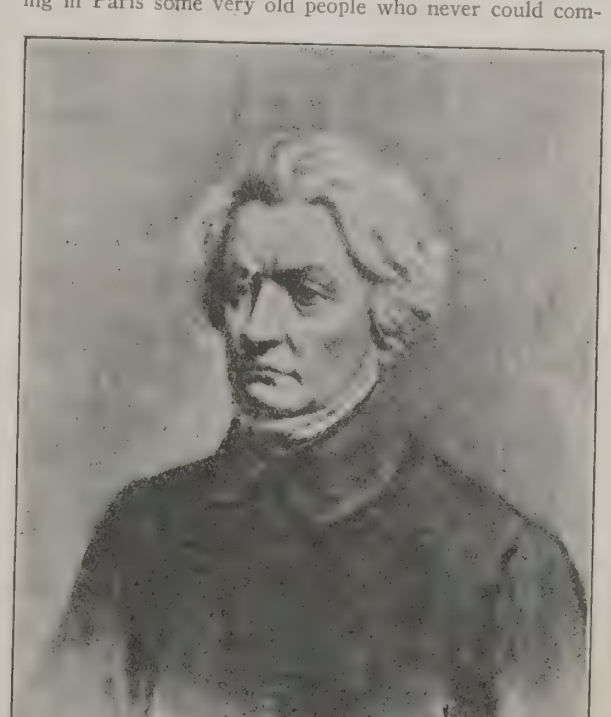
Agitato



"This innovation in treatment, which pervades all of Chopin's later works, had far reaching effects. It influenced all of the thinking composers who followed him; and it is impossible for a composer who is in the least stereotyped to get any recognition whatever in this day.

"In addition to this, Chopin's harmonic ideas are original and distinct. Even in his earlier works one may find evidences of harmonic treatment no previous composer had ever touched. The observer will also note that all of Chopin's harmonies are exquisitely appropriate. They are just the right thing at the right time and never seem forced or strained, as though the composer were seeking effects rather than the natural expression of his own ideas. It must not be thought however that Chopin was not regarded as an iconoclast in his day. One severe French satirist went so far as to say in comparing him with John Field: 'Where M. Field makes a graceful gesture, M. Chopin makes a hideous grimace.' Indeed, Chopin was treated to far more bitter criticism than that which has greeted Debussy and Ravel in our day.

"Chopin played very little in public. He was a great social favorite and played a great deal in private. For this reason the public was some time in coming to know his works. Indeed some of his finest things were published posthumously. On the other hand, Debussy and Ravel found a world waiting for novelties and innovations. They had little opposition to overcome. Schumann and Liszt recognized Chopin as a great genius immediately; but there were many others, like Mendelssohn, who showed an indifference which must have been discouraging to the master. I am old enough to remember meeting in Paris some very old people who never could com-



ADAM MICKIEWICZ

Great Polish Poet whose works inspired many of the Chopin Masterpieces

prehend the success of Chopin. I remember one old gentleman in particular, Eugene Sauzay, one of the violin teachers at the conservatory. He could tolerate the early Chopin; but he said, 'I cannot comprehend how he could degenerate after he had written so many charming things which everyone liked.' Degenerate! Chopin's whole life was a continual evolution. His works became more powerful and more dramatic with each increasing year.

"Such outstanding masterpieces as the *Ballade in F Minor,* the *Barcarolle, Polonaise Fantasie* and *Polonaise in F Sharp Minor,* are the outpouring of a great soul. They seem to me among his finest works. I prefer them to the *Sonatas.* The *Sonatas* to my mind are less sure and less masterly. They are hampered by the form in which he must have felt himself constrained.

"There seems to be a prejudice against a whole recital given over to one composer. There are hardly more than two composers to whom it is safe to devote a whole evening—Beethoven and Chopin. Of the two, there are doubtless far more Chopin recitals than Beethoven recitals. The recital devoted to the works of one composer seems to me however a very logical and beautiful idea. I gave a Schumann recital last year, in New York, and met with unusual favor. The Elschuco Trio gave eight recitals this year devoted to Brahms. Why not devote an entire evening to one master? At the drama and at the opera, the rule is to give one entire evening to one work. Only occasionally is it devoted to two or more works. The novel is far more in demand than collections of short stories. There is likely to be a continuity of thought in one-composer recitals. Chopin's works and Beethoven's works offer great variety in interest; and for this reason they have possibly been the composers most frequently selected for composer recitals.

"In his day Chopin literally revolutionized the resources of technic. As a player it is said that he lacked great force. This may have been due to his weakened physical condition and it may have been due to his quest of extremely delicate effects little known before his time. On the whole Chopin's compositions are played much too fast. The passage work always requires expression; and beyond a certain speed the ear is unable to appreciate properly the value of the individual notes.

"The study of Chopin is often regarded with insufficient seriousness by students. Possibly this is due to the fact that some seem to regard his works as compositions in a freer style. Liberty is thus mistaken for license. This is a great error. Even the smallest of Chopin's works demands the very best that can be found in the equipment of the master interpreter. One of his smaller preludes often has as much in it as many a protracted symphony.

"Take for example these preludes:

F Minor

Ex. 3



B Minor

Ex 4



G Minor

Ex. 5



E Minor

Ex 6

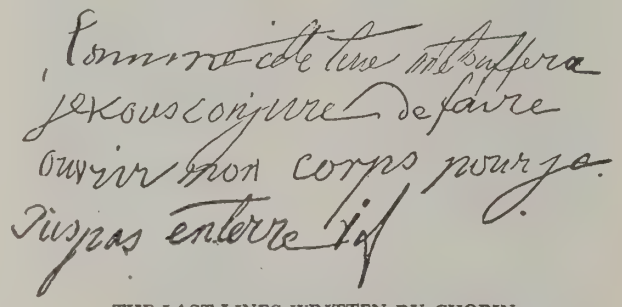


Every one of these is a masterpiece and a complete drama in itself.

"The great dramatic powers inherent in some of the smaller Chopin works are marks of his immense genius. Like Fortuny, he did not demand a huge canvas to express some tremendous emotion. Once, in San Francisco, Isadora Duncan and I gave a recital together. We rehearsed for several days. One of the most effective numbers was the *E Major Prelude* of Chopin. When the curtain rose, Miss Duncan was in the center of the stage crouching under a shapeless mass of draperies. As the modulations rose to their glorious climax, she gradually rose with them until she stood at full height with her arms uplifted—a wonderful figure of triumph. The effect upon the audience was very great. It gave to me a new meaning to the composition, although I had played it innumerable times."

Self Test Questions on Mr. Bauer's Article

1. *How does Chopin differ from Mozart or Mendelssohn?*
2. *What is one particular way in which Chopin's genius manifested itself?*
3. *What are the chief characteristics of Chopin's harmonies?*
4. *Which composers are best adapted to one-composer recitals, and why?*
5. *Why should Chopin's compositions be played not too fast?*



THE LAST LINES WRITTEN BY CHOPIN

TRANSLATION

As this world is a place of great suffering, I implore you to open my veins so that I may not be buried alive.

Inspirational Moments

With Cultured Minds That Love Music

"Music, to be fully enjoyed, must be known; and for the enjoyment to be lasting the music itself must be good."

Mr. David Stephen (Carnegie Trustee).

"I think I should have no other want if I could always be filled with music. Life seems to go on without effort while I am listening to it."

George Eliot.

"No life is complete, however worthy, useful and successful it may be, which does not include a responsiveness to the call of beauty and art, which has not known the thrill that comes with these things."

Otto H. Kahn.

"Fatigue can easily be cured by music; and it is well known that persons who sing at their work tire less easily than others. Anyone who can play two hymns a day need never be tired."

Dr. W. E. Dentinger.

"Music is to the mind what the plow is to the soil. Music stirs up thought, it makes the brain more active, makes thought and life better, more harmonious. It drives out disagreeable thought, brings in thoughts of beauty, hope and aspiration."

Arthur Brisbane.

"Few deep emotions are capable of expression in words. It is an evening sky of mystic tints by Whistler, a nocturne of soothing charm by Borodini, that act on the pent-up emotions of the true lover of beauty and soothe as only the gentle hand of Nature can minister to a troubled spirit."

Jesse F. Spencer, Jr.

"We may be sure that the first musical and literary influences under which a sensitive boy comes will have a profound and lasting influence upon his mentality and his morale. Romanticism has given us some wonderfully beautiful things, but it has probably done more to soften the moral tissues of the human race than any other phase of art in the modern world."

Ernest Newman.

Climaxes in Chopin's Art

By Madame Antoinette Szumowska-Adamowski

[Editor's Note: The following is from the pen of one of the most famous of Polish Musicians residing in America. Madame Adamowski has long specialized in the playing of Chopin and is well known to thousands of Etude readers.]

Chopin, who has created an entirely new and original school in composition, and started a new era in Romantic Music, has raised the style of pianoforte music to its acme of perfection. Since his death, seventy-five years ago, not only no one has surpassed him, but no one has quite reached the high standard set by his compositions for the piano.

With the exception of his early youth there is an extraordinarily small percentage of really weak compositions in the very rich heritage left us by the great master, but in the general number, certain pieces stand out as climaxes in his art.

Such are, before all, the few works written on a broader scale. Thus, among the Ballades, while all of them are perfect instances of poetic beauty, dramatic intensity and logical structure, the first one in G minor is perhaps the most dramatic and the richest in melodic inspiration; while the fourth one in F minor, is the most exquisite and presents many unusual traits, as well as the greatest depth of thought, which make it the least popular, the hardest to understand.

Among the Scherzi, the second one in B flat minor is the most forceful, and has the most dramatic intensity.

The Sonata in B flat minor is a composition on big lines, very powerful in conception, of the utmost dramatic quality, very rich in melody and harmony; a work of sublime inspiration from beginning to end.

The same may be said of the B minor Sonata, especially its first two movements.

In the F minor Concerto the *Romanza* is one of the most wonderful and the most perfect of bits in the world's Musical Literature.

Schumann used to say that it should be approached with awe and in the humblest spirit by the virtuoso wishing to perform it; it should be played on bended knees!

The *F minor Fantasy* is one of the highest pinnacles of Chopin's art, through its perfect form, its breadth, tremendous wealth of melodic motives, harmonic effects, and its dramatic power.

Among the Nocturnes, almost all are of great beauty; perhaps Op. 48, No 1; Op. 27, No. 1; Op. 62, No. 1 and Op. 9, stand higher than the rest.

The Etudes are not only the finest examples of Piano technic; they are really lyric or dramatic poems. Among them, the *Revolutionary Etude* Op. 10, No. 12 and the Nos. 2, 3, 7 and 9 in Op. 25, are the most noteworthy.

The Preludes—while almost all of them short sketches—are most exquisite in inspiration and treatment, and go through a whole gamut of musical expression.

But in the midst of all this original production, the pieces claiming the greatest originality are those of the national dance form; the Polonaises and Mazurkas, as Chopin was the first who raised these items of Polish dance form to the level of the highest musical compositions, and was unrivaled and even unapproached in this field by any other composer.

Among the Polonaises, the grandest, written on the broadest lines is the well-known *Revolutionary Polonaise in A-flat major,* Op. 53. Among the Mazurkas there is an endless variety, a veritable mine of most exquisite melodies, richest and boldest harmonies, all the changing moods of the most wondrous inspiration. Practically all are masterpieces, and it is hard to make a choice among them.

This seems like presenting a rather overwhelming number of climaxes, but when dealing with the product of Chopin's muse, can one help the feeling of being rather crushed by an "embarrassment of riches?"

"A country is not artistic or musical when you can get its people to look at pictures or listen to music, but when its people are themselves artists and composers."

—Mrs. Edgar Stillman Kelley.

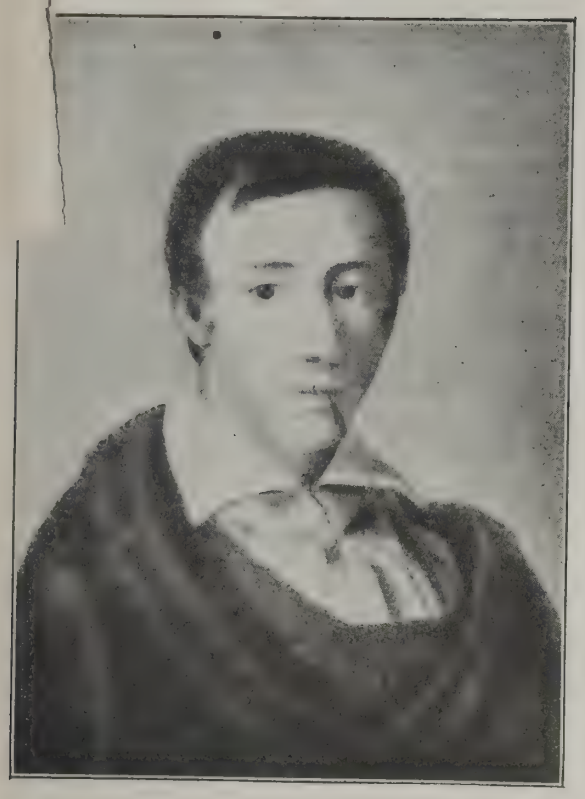
"Which one of the two powers may lift man to the highest plane, love or music? That is a problem. But it seems one might say, love cannot give us an idea of music, while music expresses love. But why separate the one from the other? Are they not the two wings of the soul?"

—Berlioz.

A Character Study of Chopin

By the Eminent Composer, Critic and Teacher

FELIX BOROWSKI



A Picture of Chopin in His Youth, by the Polish Artist, Mirozewski

IT IS ONE of the strangest, as it is one of the regrettable aspects of literary activity that people who have written books about great men and women have seldom been able to dip into the well of truth and bring up a full bucket. It is only of recent years that biographers have learned to be frank; only recently have they learned that the weaknesses and imperfections of humanity are—in regard to genius, at least—not less fascinating than its virtues and its strength. Among the musical immortals who have been hero-worshipped and coddled and generally misrepresented by biographers, none would have a better reason to complain—if complaining were possible—than Frederic Chopin.

To the majority of music-loving people who have taken their ideas of the Polish master from the biographies written by Liszt or Moritz Karasowski, Chopin was a super-poet whose heart was incessantly torn by tragic sorrow and whose body never found surcease from the hectic fever which finally consigned it to the tomb. There was enough truth in the floridly written pages of the composer's biographers to make the figure which they offered to a guileless world plausible enough. But there was another Chopin, too, a jolly, fun-loving, healthy, witty Chopin who would have cut a strange figure in the salons wherein Liszt loved to depict him—salons filled with beautiful countesses who, leaning over the piano at which the master poured out his soul, looked into his eyes with unutterable longings, their own suffused with the tears that had been born of emotions stirred by Chopin's art. Liszt conceded but little to truth, when Romance stood by his side and guided his facile pen, and the fluttering, pallid, langorous weaver of poetic sounds was the only Chopin that he could offer to the world.

Healthy and Life-Enjoying

WHILE it is true that the Polish master always was delicate in constitution (what the medical profession call the "tubercular diathesis" was probably evident in him from the first) he was ordinarily a healthy and life-enjoying person, for the greater portion of his life. As a boy he was full of fun and mischief, incessantly playing pranks upon his sisters and his schoolfellows; and his gift for imitation and caricature was pronounced even in his earliest years. Something will be said of this talent presently, but it is sufficient to allude to it now as showing that Chopin, the side-splitting impersonator of his schoolmaster; the youth who, when he traveled in stagecoaches, kept the passengers in continuous mirth; the satirist who so frequently amused his friends with ironic quips, and whose ability to see the humorous side of life was as keen as it was quick, was not always the mournful loiterer in graveyards that many of his posthumous admirers believed.

Yet in spite of his frequent sprightliness, Chopin was not the type of boy or man who, if football had been existent or popular in Poland, would have loved to play the game. That he could not endure violence of any kind, whether of action or of language, and that his sensitiveness was almost abnormal, was due to the fact that in a man' body Chopin possessed a woman's soul.

In his adolescent years the letters which he wrote to his friend Titus Woyciechowski resembled, in their fervor of affection, the type of correspondence which often passes between highly romantic and ebullient schoolgirls. "I embrace you heartily and kiss you on the lips if you will permit me," he wrote at nineteen. "You, my dearest one, do not require my portrait," he wrote in the same period. "Believe me, I am always with you and shall not forget you to the end of my life." It would seem that, in spite of the fact that in Slavonic countries kissing on the cheeks is a common form of salutation among men who are related to each other or who are friends, Chopin's companion thought that a liking for osculation might easily be overdone. "Time passes, I must wash myself," Chopin wrote to Titus in 1830. "Do not kiss me now . . . but you would not kiss me in any case—not even if I anointed myself with Byzantine oils—unless I forced you to do so by magnetic means."

The Feminine in His Nature

IT was the feminine element in him that caused Chopin to be so attracted to the society of women, who certainly were more likely to understand and humor him than men would have been. And with this element of the woman in him there mingled also something of the child. Liszt, for once permitting his Polish romanticist to escape from the scented hothouses of Parisian countesses, made mention in his book of Chopin's naïve liking for games. "He loved," said Liszt, "the unimportant talk of people whom he esteemed; he delighted in the childish pleasures of young people. He passes readily whole evenings in playing blind-man's-buff with young girls, in telling them amusing or funny little stories, in making them laugh the mad laughter of youth, which it gives even more pleasure to hear than the singing of the warbler." Chopin's feminine side had its effect upon his outward bearing. His interest in clothes was remarkable and his understanding of and liking for sartorial effectiveness was akin to Richard Wagner's. Even in his last days, when consumption had ravaged his frame and death had a bony hand upon the master's throat, Chopin was particular as to how he looked.

The year before death won his victory—in 1848, to be precise—the pianist-composer, forced out of Paris by the Revolution, betook himself to Britain. In Edinburgh he stayed at the house of Dr. Lyschinsky, a Polish refugee, who, having studied medicine in the Scottish capital, remained to practice it there. Mrs. Lyschinsky communicated to Frederick Niecks—one of Chopin's biographers, and his best—the particulars of the master's visit. "Chopin," she said, "rose very late in the day and



A Death Mask of Chopin Made a Few Hours After His Passing



A Picture of Chopin at His Prime, from an Oil Painting by Malezewski

in the morning had soup in his room. His hair was curled daily by the servant; and his shirts, boots and other things were of the neatest—in fact, he was a dandy, more vain in dress than any woman." Like Wagner, too, Chopin was exceedingly particular as to the elegance of his surroundings.

Selecting a Residence

HAVING, in 1839, obtained the assistance of his friend Fontana in the selection of a residence for him in Paris, the master wrote lengthy communications in regard to the details of the new abode, so that Fontana would not be led astray in choosing one which might perchance corrode the composer's sensitive soul. The wall-paper had to be dove-color, "only bright and glossy, also dark green with not too broad stripes. . . . I prefer the plain unpretending and neat ones of the shopkeeper's staring colors. Therefore, pearl-color pleases me, for it is neither loud nor does it look vulgar." Having disposed of the important matter of wall-paper, Chopin later turned to the not less weighty business of curtains. Those in his ante-room had to be grey, and in the bedroom grey, too, but with white muslin curtains under them. There were directions as to red coverings for chairs and sofas.

Having disposed of the furniture, Chopin psased on to coverings for himself. The faithful Fontana was commissioned to purchase at his friend's hatter a new specimen of the season's headgear. It had to be "of this year's shape and not too exaggerated." Trousers had to be purchased, too. Grey trousers, "something respectable, not striped, but plain and elastic. Also a quiet black velvet waistcoat, but with very little and no loud pattern, something very quiet but very elegant," and so he continues.

Chopin's Associates

IT is not surprising than an individual so fastidious about his apartment and his clothes should have been equally fastidious in regard to the society in which he moved and had his being. Although he was not of noble birth, Chopin was happiest in aristocratic surroundings. From his youth he was the petted darling of aristocrats. In Warsaw he was invited as a child to the mansions of Princes Radziwill, Czartoryski, Lubecki; Counts Lempicki, Czetwertynski, Hussarzewski and many others. In later years, when he found his residence in Paris, Chopin plunged himself into the same rarefied atmosphere. "I move in the highest society, among ambassadors, princes and ministers," he wrote in 1831, "and I don't know how I got there, for I did not thrust myself forward at all. But for me this is at present an absolute necessity, for thence comes,

as it were, good taste." So in the French capital the roster of Chopin's friends and acquaintances reads like the Almanach de Gotha.

It was this constant association with aristocracy which, in part at least, was responsible for Chopin's hyper-refinement. It must not be believed, however, that the Polish composer made a deliberate assault upon the salons of the noble and the great. No one was less pushing than he. When he traveled from Warsaw to Berlin in 1828 and the acquaintance of the famous men in the Prussian capital would have meant much to him, Chopin contented himself merely with gazing at them from afar. Writing of a concert at the Berlin Singakademie, at which he was present, Chopin wrote: "Spontini, Zelter and Felix Mendelssohn-Bartholdy were also there; but I spoke to none of these gentlemen, as I did not think it becoming to introduce myself." Nor was he more assertive in his art. The idea of giving a concert in Vienna when, in 1829, he was urged to do so by his friends, terrified this shrinking Pole; for Vienna was the city in which Beethoven and Mozart had appeared!

Although Chopin knew his own worth—and what man of genius is ignorant of his worth?—he was not of that band which flaunts its achievements before the faces of all people. Soon after his arrival in Paris he found himself much in the favor and admiration of the connoisseurs of art. Having stated in a letter to his friend Diewanowski all the fine and flattering things which had been said and done to him by the great artists of the capital, he continued: "Really, if I were somewhat more silly than I am, I might imagine myself already a finished artist; nevertheless, I feel daily how much I still have to learn and become the more conscious of it through my intercourse with the first artists here."

Sensitive to Criticism

MODEST as he was, Chopin was sensitive to criticism if it was unfavorable. When, after he had played at a concert in Vienna, the program of which had included dancing, the pianist-composer, having returned to his hotel, heard a gentleman in the coffee-room, on being asked how he had enjoyed the program, remarked that "the ballet had been very pretty," this so ruffled Chopin's feelings that he left the room in high dudgeon and went to bed. It was generally agreed that Chopin's touch on the piano was over-delicate; but although he read and heard this criticism of his playing incessantly, the master never became reconciled to it. "They are accustomed to the drumming of the native pianoforte virtuosos" he wrote once after reading this judgment upon his delicacy of tone. And he added: "I would rather that people say that I play too delicately than too roughly."

Like many artists Chopin had his little eccentricities. Throughout his life he was superstitious. He had a horror of the figures 7 and 13 and would never live in a house which bore either of those numbers. Never, if he could help it, would he set out on a journey the date of which would involve any of the unlucky figures. Nor would Chopin travel or perform any important labor on a Monday or a Friday—two days regarded in Poland as being unlucky.

He thoroughly believed in dreams and presentiments; and, although Chopin may not have had a large number of the former, he had a multitudinous experience of the latter. "I have always a presentiment that I shall leave Warsaw never to return to it; I am convinced that I shall say farewell to my home forever," Chopin wrote in 1830. And that presentiment at least came true, for after he left Poland in that year, he never trod his native soil again. Occasionally his presentiments of coming trouble were accompanied by waking nightmares. George Sand had taken Chopin, then beginning his long struggle with the dread disease which eventually brought him to the grave, to Majorca, where they lived at the monastery of Valdemosa (deserted by the monks, who had been expelled and their property confiscated by the State). "Returning," she wrote in *Histoire de ma Vie"* (Story of My Life), "from a nocturnal exploration in the ruins with my children, I found him at ten o'clock at night before his piano, his face pale, his eyes wild, and his hair almost standing on end. It was some minutes before he could recognize us."

Affairs of the Heart

THE mention of George Sand naturally leads to some mention of Chopin's affairs of the heart. What with the composer's constant association with the fair sex, the petting which he received from princesses and others of noble birth, the romantic flavor of his music and, particularly, the balderdash written in his biography by Liszt, Chopin has been believed by most people to have been one of the Great Lovers. As a matter of fact he was nothing of the sort. Liszt, who hunted for himself diligently in the forests of romance, must have been puzzled at the reticence of his friend who, having so many opportunities for stalking the fair and noble game, remained placidly aloof.

Three passions made up the sum of Chopin's life of love. The first was his absorption in Constantia Gladkowska, who came into his life when he was nineteen years of age. The young lady was a vocalist and a student at the Warsaw Conservatorium. It was characteristic of Chopin's diffidence and lack of assertiveness that for long he carried his passion in his secret breast, unable even to meet the maiden whom he so adored. Only the pen of the poetic Liszt can do justice to the affair of Miss Gladkowska. "Like the Madonnas of Luini whose looks are so full of earnest tenderness, this young girl was sweet and beautiful. No doubt the sadness increased in that pure soul when she knew that no devotion tender as her own, ever came to sweeten the existence of one whom she had adored with that ingenuous submission, that exclusive devotion, that entire self-forgetfulness, naïve and sublime, which transform the woman into the angel."

There can be no doubt that Chopin was deeply smitten by Miss Gladkowska. Yet he did not propose to pursue her with importunities. "God forbid that she should suffer on my account," he wrote to John Matuszynski in 1830. "Set her mind at rest and tell her that as long as my heart beats I shall not cease to adore her. Tell her that even after my death my ashes shall be strewn under her feet. Still, all this is yet too little; you might tell her a great deal more." Chopin might have been more reserved in his assurances if he had considered the possibilities of the future. Not very long after the infatuated composer had left Warsaw, Miss Gladkowska caused it to become unnecessary for her lover to make arrangements to have his ashes strewn under her feet, for she married a Mr. Grabowski, who was unromantically in business in Warsaw. But Chopin too, must have been glad later that his passionate avowals were not destined to achieve the semi-immortality of the printed page until after he had departed to a bourne in which there is no lovemaking or giving in marriage. For in 1835 Chopin fell in love again.

Another Inamorata

THIS TIME his inamorata was Maria Wadzinska, the sister of two boys who had been friends of the composer in his earlier Warsaw days. Chopin met the family, after a long separation due to his expatriation, at Dresden in 1835. Miss Wodzinska was then 19 years of age, blest with a svelt figure, black eyes, which Niecks declared "were full of sweetness, reverie and restrained fire," and a lovely mouth around which there played "a smile of ineffable voluptuousness." It is not surprising that to such a charmer Chopin made a quick capitulation. Maria's father was not particularly pleased with the intelligence which he received from his brother, at whose house in Dresden the Wodzinskas were residing, that the young lady and the fascinating pianist were much together in shadowy corners and at the piano—at which, of course, the young man would be entirely irresistible. Monitory coughs from the uncle had no effect upon these interesting *têtes-à-têtes;* still no immediate crisis disturbed the serenity of the Dresden visit. Maria and her brothers went back to their Polish domicile, Chopin, at the hour of parting, improvising a valse which later he sent her from Paris and which he entitled "L'Adieu." The following summer they went to Marienbad and Chopin went too. This time the crisis arrived. After a series of long walks in the woods and much ardent music-making at the piano Chopin proposed. "Could Maria," he said, "link her fate to his forever and be the continual inspiration of his life?" Alas! Maria could not. The Chopin affair already had been discussed, it seemed, by Count Wodzinski and his wife and both had set their faces against such a mésalliance; for although Chopin loved aristocracy he was not an aristocrat, and Count Wodzinska was the owner of an ancient name and of Polish estates of more than fifty-thousand acres. Marie was devastated, of course, by the cruelty of destiny, but she must do as she was told. So there was another parting and the following year Chopin's flame was allied to Count Frederick Skarbek, who, it may be added, treated her badly and caused her to sue for a divorce.

The master's third and last love-affair was more serious than those which had gone before. This is not the place, nor is there the space in which to enlarge upon the qualities of Mme. Dudevant, better known to history as George Sand. This woman, whose literary artistry had given her a definite place in the hall of fame, was a curious example of her sex. "Everything that is imposed upon me as a duty," she once said "becomes hateful to me." By that token, her marriae to Casimir Dudevant was likely to end, as it did, in disterHaving lost a husband, George Sand consoled herself with the affections of various gentlemen, the mosdistinguished of whom—before Chopin drifted into heath—was the poet, Alfred de Musset. When it is rembered that Chopin's sensitive soul was unutterly able to endure the least violence of thought or actiand that anything that was bizarre or crude gave hinual pain, it is difficult to understand the fascinatiich George Sand had for him. For that lady was antithesis of all that the delicately-souled roman believed a woman ought to be. She was fierce, ate, lacking in even the elements of decorum, lackinally in dignity—and she smoked cigars! Perhaps i because she was the exact opposite of himself thapin was drawn toward this extraordinary woman, who hau as much of the masculine in her make-up as he had of the feminine in his.

The two met for the first time in 1836 at a reception given by the Marquis de Custine in Paris. The biographic rhapsodists have outdone themselves in describing the occasion. According to Louis Enault, Chopin was performing on the piano, "playing one of those ballads whose words are written by no poet, but whose subjects, floating on the dreamy souls of nations, belong to the artist who likes to take them. Suddenly, in the middle of the ballad, he perceived, close to the door, immovable and pale, the beautiful face of Leila" (alias George Sand). "She fixed her passionate and sombre eyes upon him. The impressionable artist felt at the same time pain and pleasure. Others might listen to him. He played only for her. They met again. From this moment fears vanished and these two noble souls understood each other—or believed that they understood each other."

Karasowski gave an account of the meeting scarcely less thrilling. According to him, Chopin looked up from his improvisation to perceive "a plainly-dressed lady, who, leaning on the instrument, seemed to wish to read his soul with her dark and fiery eyes." Mme. Sand, Karasowski adds, "wore a silk dress which exhaled a fragrance of violets. . . . Speaking to Chopin with a deep, sweet voice, she made some remarks upon his playing and more especially upon the contents of his improvisation. Frederic listened to her with pleasure and emotion; and while words full of sparkling wit and indescribable poetry flowed from the lady's eloquent lips, he felt that he was understood as he had never been before."

That the biographers really were romancing when they declared that the Polish master had become thus immediately a captive in the siren's net is plain from a letter written by Chopin himself, in which he said, "Yesterday I met George Sand. She made a disagreeable impression on me." And Ferdinand Hiller recalled that after another meeting with the famous authoress at Liszt's apartments, Chopin said to him on the way home, "What a repellent woman the Sand is! But is she really a woman? I am inclined to doubt it." Yet his ultimate reaction to Sand's charms, such as they were, was that which is known to all the world. For some eight years this ill-assorted pair walked together down the path of life. Finally there was a quarrel—no one knows precisely what it was about—and after 1848 they met no more. But long before that Chopin had been ill, and love and happiness and even music melted their raptures for him when the tomb was well in sight.

Chopin Reflections

"PLAY as you feel."

* * *

"Time is the soul of music."

* * *

"Listen carefully and often to great singers."

* * *

"I cannot create a new school, because I do not even know the old."

* * *

"It is my conviction that he is the happier man who is able to execute his compositions himself."

* * *

"Let your accompanying hand be your conductor, and let it keep time, even while your other hand plays rubato."

* * *

"I owe it to the public and to myself to publish only good things. I kept to this resolution all my life."



CHOPIN'S LAST INSPIRATION
A famous picture by the Polish artist, Joseph M. Krzeez, showing the grim spirit of Death creeping in upon the great master

Episodes on the Life of Chopin

Milestones, Musical and Otherwise, in the Career of the Most Famous Master of Piano Music

By WILLIAM ROBERTS TILFORD

WHEN Frederic Francois Chopin (pronounced Frederic Fran-swah Shoh-pan) was born at Zelazowa Wola, Poland, February 22, 1810, the great conquerer Napoleon Bonaparte was at the height of his career. Victory had followed victory, and he was turning his covetous eyes toward Russia. In the path of his armies was Poland, proud and aristocratic in its ages of national life. After nearly a century of warfare during which Poland had been variously parcelled out to her neighbors, Russia, Austria and Prussia, the Poles saw some hope in uniting with the armies of the "Little Corporal" and waging war against her larger oppressor, Russia.

Frederic Chopin was born of a French father (who, in Poland was known as Szopen) and a Polish mother, Justina de Krzyanowska. The child symbolized the uniting of two great peoples which have long been joined in political quests. The child was brought up with the atmosphere of conflict on all sides. According to Huneker, neither of his parents was musical. The father was a teacher and the home was one of culture and breadth. The mother was of noble ancestry. Frederic had three sisters but no brothers. The child was extremely sensitive and could not hear music without crying. His first music teacher, Albert Zwiny, a Bohemian, was startled with the boy's talent as was his master in composition, Joseph Elsner. His general education was pursued largely at home with his father's pupils, and at the Lyceum.

A Fragile Child, a Fragile Man

CHOPIN never could be classed as even approaching robust physical power. Liszt described him as "fragile and sickly." Notwithstanding this, he was vivacious in his youth. His taste was exquisite and he formed in his childhood an aversion for coarse people or those with bad manners. From his earliest years a great part of his work was inspired improvization. As a child he had the habit of playing with his eyes cast upwards as though to the source of his inspiration. Once when the boy was playing in the rooms of the Grand Duke Constantine, the gruff Russian bear grasped the little Chopin by the shoulder in apprehension and exclaimed, "Boy—why do you always look upward? What is it you see up there? Does your music come from there?" The frightened child rushed away from the piano.

Liszt—The Rhapsodist

FRANZ LISZT, always a rhapsodist, spoke of his youthful playing thus: "Chopin could easily read the hearts which were attracted to him by friendship and by the grace of his youth and thus was enabled easily to learn what a strange mixture of leaven and cream, of roses, of gunpowder and teachers of angels the poetic ideal of his nation is formed. When his wandering fingers ran over the keys, suddenly touching some moving chords, he could see how the furtive tears coursed down the cheeks of the loving maid or the young neglected wife; how they moistened the eyes of the young men enamored of and eager for glory. Can we not fancy some young beauty asking him to play a simple prelude, then, softened by the tones, leaning her rounded arms upon the instrument, supporting her dreaming head, while she suffered the young artist to divine in the dewy glitter of her lustrous eye the song sung by her youthful heart?" Lizst's euphemisms painted a picture that was probably altogether accurate.

After having listened to the honeyed words of the Polish nobility, particularly to those of his patron, Prince Radziwill, Chopin longed for experiences in other countries. In September, 1828, in company with a professor of zoölogy from the University (Dr. Jarocki), he made the five-day trip to Berlin in stage-coaches over "impossible" roads. There, owing to his companion, he was thrust into scientific circles greatly to his embarrassment, as he had no desire to pose as a savant. His modesty was striking. At one concert he sat near Mendelssohn and, greatly as he desired to meet the older Master, Chopin could not embolden himself to present himself without a formal introduction. Chopin's playing was so sympathetic and so appealing that even when he commenced to play in the parlor of a hotel auditors came running from all directions to hear him, although he was still unknown. On one occasion the hotel-keeper was so spellbound that he delayed the stage-coach so that the youth might continue.

Chopin then journeyed to Vienna, where he appeared in concert with little preliminary announcement. His success was meteoric. The foremost men and women of the brilliant Austrian capital immediately commenced to idolize him. In Vienna, as in Berlin, he heard many fine operas and was delighted with the metropolitan life.

Chopin's art was so intimate and his improvisations so remarkable that efforts were continually made to hear the pianist apart from the concert hall. Chopin's personal modesty and his hesitancy about meeting people often made this very difficult. In Dresden, for instance, he was persuaded to go to the home of a Madam Dobryzcka. Desiring to please a compatriot, he went, and found in the company gathered two elderly ladies and a man of thirty. They were delighted with his playing. At the end of the meeting Chopin was introduced to the elder lady, "Her Majesty the Queen." The others were the princess and the crown prince.

Chopin in a New World

ON THE first of November, 1830, Chopin left Warsaw never to see his native land again. At this time, it should be remembered, he was comparatively unknown as a composer. It is true that he had already written his masterly *Concerto in E minor*, had played it at a concert in August of that year and had doubtless written many other compositions. The only works then pub-

lished were the *Rondo for Piano* and the Variations for Piano (*La Ci darem*).

During the following six years he published fifty-five of his best-known works. Notwithstanding the fact that he must have had these manuscripts in hand, it was a brave undertaking for a young composer to start out into the great world with the knowledge that under the severe conditions of travel he would probably never see his native land again. As he sorrowfully left Warsaw he did not know that his friends had prepared a dramatic surprise for him. Reaching the first village on his journey, he met his Teacher, Elsner, and the pupils of the Conservatoire who sang a cantata composed for the occasion and handed him a silver goblet. The goblet was filled with the earth of his beloved Poland—earth, that only nineteen years later was sprinkled upon his casket at Père la Chaise, in Paris.

His goal was Paris; but on the way he stopped at many places. At Breslau, Schnabel praised Chopin's playing, but asserted that altogether he was a fine pianist he could not compose. At Dresden he gave us the key to one of his sources of inspiration. He said to a friend, "If I lived here I would go to the Gallery every week, for there are pictures there at the sight of which I imagine music."

In Vienna he was chagrined to find that notwithstanding his previous successes he was literally forgotten. The publishers rejected his compositions—works which since made fortunes for others. He was so discouraged that he contemplated returning to his home, and would have done so if he had not feared that he might be a burden to his father. In fact, he even went so far as to think of suicide. The failure of a concert made it necessary for him to write home for funds to go to Paris.

He started on the journey to the French capital in July. At Munich he gave a concert to enable him to continue the trip. It was fairly successful. At Stuttgart he learned the news of the Russian captivation of Warsaw and spent days in panic until he learned of the safety of his loved ones.

Paris—1831

CHOPIN arrived in the French capital at an hour when the interest in literature, in art and in music had reached a very high standard. Louis Philippe was emperor. Hugo, Dumas, Balzac, George Sand, de Musset, Gautier, Chateaubriand, Baudelaire, Prosper Merimee, Scribe and Saint-Beuve were in the full flush of their genius. Rossini, Meyerbeer, Auber, Liszt, Rubini, Lablache, Berlioz and others made a brilliant coterie of musicians. Art was everywhere. Small wonder that Chopin, with his half-French parentage, found this a kind of paradise.

Chopin went to the conceited Kalkbrenner for advice, and tells of the meeting: "He proposed to teach me for three years and to make a great artist of me. But I do not wish to be an imitation of him and three years are too long a time for me. After having watched me attentively he came to the conclusion that I had no method; that although I was at present in a very fair way, I might easily go astray; and that when he ceased to play there would be no longer a representative of the grand old piano school left."

Chopin made his Parisian debut in 1832. The concert was not financially successful, but it did establish the young composer's reputation. Liszt, Mendelssohn, Hiller, Fetis and other leading musicians were loud in their praise. Still his income was so slight that he thought for a time of emigrating to America. Through Prince Radziwill, however, he was introduced to the home of the Rothschilds, and from that time on he was enabled to gain access to social circles which placed him beyond want.

Chopin as a Pianist

PARIS became the axis of his orbit and thereafter it remained his home. Great men and women were always ready to pay homage to his genius. His style of playing was often too delicate to please some of his critics. There is a story of Thalberg, who returning from a Chopin concert was heard to shout aloud. When asked why he made such a disturbance he replied, "After so much pianissimo a little forte is absolutely necessary."

Chopin realized that his playing was delicate and subdued; but at the same time he knew that it was impossible for him, with his nervous, retiring disposition and his slender frame, to become a lion of the keyboard. He did not like playing in public. In fact, he said to Liszt upon one occasion, "I am not at all fit for giving concerts. The crowd intimidates me; its breath suffocates me; I feel paralysed by its strange look and the sea of unknown faces makes me dumb."

Heller went so far as to state that at times Chopin's piano tone was scarcely audible. Mathias, his pupil, said: "Those who heard Chopin play may well say they never heard anything approaching his playing. It was like his music. And what virtuosity, what strength, what force! But it lasted only several minutes." Here we have two sharply contrasting reports, one intimating that his performances were like keyboard cobwebs, the other indicating great force. The truth is half way between. From all accounts, Chopin was capable of very short, powerful passages; but he exhausted his strength so rapidly that there were no long-sustained fortes. His playing and his teaching were subject to fits of excitement. Mathias reports that he once saw Chopin so angry at a pupil that he raised a chair in the air and broke it upon the floor.

Teaching Characteristics of Chopin

IF CHOPIN had a "method" of procedure in teaching pianoforte technic it was certainly based upon Clementi's *Gradus ad Parnassum*. It is said that he required all of his pupils to prepare through this book. He was particularly insistent that the pupil should have a thorough technical training in scales, arpeggios and finger exercises. He excused no one from this. The fingers, and particularly those of the left hand, were trained to move with perfect independence. He did not hesitate to break the old tradition which literally prohibited the use of the thumb and little finger upon the black keys except in very unusual cases. His fingering was absolutely unique in that he always accommodated the fingers to the keyboard. He thought nothing of passing the second and third fingers over the fourth. Chopin's own hand must have been remarkably elastic. It was not a large hand in any way, but according to Heller "It was a wonderful sight to see Chopin's small hand expand and cover a third of the keyboard. It was like the opening of the mouth of a serpent about to swallow a rabbit whole."

It is well known that Chopin attempted to write a "method" but never got beyond the opening paragraphs. This fragment was given to the Princess Czartoryska, by Chopin's teacher, and is reproduced here.

"No one notices inequality in the power of the notes of a scale when it is played very fast and equally, as regards time. In a good mechanism the aim is not to play everything with an equal sound, but to acquire a beautiful quality of touch and a perfect shading. For a long time players have acted against nature in seeking to give equal power to each finger. On the contrary, each finger should have an appropriate part assigned it. The thumb has the greatest power, being the thickest finger and the freest. Then comes the little finger, at the other extremity of the hand. The middle finger is the main support of the hand, and is assisted by the first. Finally comes the third, the weakest one. As to the Siamese twin of the middle finger, some players try to force it with all their might to become independent. A thing impossible, and most likely unnecessary. There are, then, many different qualities of sound, just as there are several fingers. The point is to utilize the difference; and this, in other words, is the art of fingering."

The novelty of Chopin's own compositions was such that even as thoroughly schooled a pianist as Moscheles found many passages which he was unable to master. Later he admitted that under the hands of Chopin these very passages resulted in "the most charming originality of execution; the harsh and dilettante-like modulations which I could never get over when playing his compositions ceased to offend when his delicate fairy fingers glided over them." Mendelssohn was entranced by the playing of Chopin and said of him: "There is something so thoroughly original and masterly about his pianoforte playing that he may be called a truly perfect virtuoso."

When was Chopin Born?

SOME years ago the *Musical Courier* in a short article quoted nine excellent authorities who gave the date of Chopin's death as March 1, 1809, one giving it as February 8, 1810, and another as February 22, 1810.

The dispute is century old. According to Henry T. Finck, who translates the baptismal certificate of the church in which Chopin was christened, we can hardly question the written word of the priest who wrote, "I, the above, have performed the ceremony of baptizing in water a boy with the double name of Frederic Francois on the 22nd day of February, son of the musicians Nicolai Choppen, Frenchman, and Justina Krzyzanowska, his legal spouse." Huneker and Baker credit this date. However, since the date of a man's birth is the thing with which he has least to do the matter is purely one of historic interest.

That Chopin himself was uncertain as to the date of his birth is revealed in a letter reprinted in *Dwight's Journal of Music* in 1861.

The writer (J. D'ortigue) is one of the many who attempted to become biographers of Chopin during the composer's lifetime. In his letter he reports a conversation with the master.

"At the period of which I am speaking, Chopin did not exactly know his age, for I find in my notes that he was born at Zalazowa-Wala, *about* 1810. It is impossible for us, I wrote, to give more exactly the date of his birth. He, himself, could only fix approximately, the day on which he saw the light, by a watch sent him, in 1820, by Mad. Catalani, and on which were engraved the words, *Given by Mad. Catalani to young Frederick Chopin, aged ten years.* This, by the way, leads us to suppose that, in his boyhood, he was a little prodigy, a fact, however, of which he did not boast. To return to Chopin's age. M. Barbedette asserts that he was born on the 1st of March, 1810. M. Fétis, in the new edition of his *Biographie universelle des Musiciens,* fixes on the 8th of March in the same year as the correct date."

First Lesson on the Keyboard

By M. E. James

MANY children approach the piano as a strange big world to explore. The keyboard is the path to they know not what experiences. They are thrilled, but they are timid. A wise teacher will foster the thrill, but take away the timidity by associating the keyboard, the most vivid part of the piano, with something intimately connected with child life. Children love stories about almost anything, but a story which can be connected with themselves or other children always makes the strongest appeal.

Realizing this, I tell my pupils that the white keys are little white boys and the black keys are little colored fellows. Now for all of these children we have only seven names; so, in order that they shall all have a name, the same one must be used many times. But it is easy to remember who has which name, because of the way the children are arranged. For instance there are

"Two little colored boys
Right in front of me;
E comes above them,
Below them is C."

Now wherever there are two colored boys standing close together,

"E comes above them,
Below them is C."

The pupil can pick out E's and C's all over the piano saying the rhyme as he moves his hand over the keyboard.

But the colored boys do not always come in twos. There are many groups of three colored boys, and they have different white children among them. When there are

"Three little colored boys
Sitting in a row,
B comes above them
And F comes below."

From this all the B's and F's are found.

The pupil now knows all the E's, C's, B's and F's. Knowing these, and knowing how the first seven letters of the alphabet are arranged, it is easy for the child to discover for himself the position of D who is always guarded by two colored boys and walks between them, while G and A sit between F and B.

This lesson fills the child with pride. He knows so much more than he knew at the beginning of the lesson, and can claim the acquaintance of many new friends, black and white, whom he is anxious to introduce to the whole family at home, with the result that everyone is reciting "Three little colored boys," and the pupil comes back confident, cheerful and keen for his next lesson.

Can You Discriminate?

By Eutoka Hellier Nickelsen

CAN you explain the difference between—

1. Metre and Tempo?
2. Pulsation and Rhythm?
3. Relative Pitch and Absolute Pitch?
4. Primary Accent and Secondary Accent?
5. Augmentation and Diminution?
6. An "Anticipation" and a "Suspension?"
7. A Prelude and an Introduction?
8. Musical Orthography and Musical Chirography?
9. A Conductor and an Impresario?

The Genius of Chopin

By the Distinguished Pianist

MORITZ ROSENTHAL

[EDITOR'S NOTE: *Mr. Rosenthal, world-famed for his playing of Chopin, was born in Lemberg, Poland, December 19, 1862. His first teacher was Goth. Later, Karl Mikuli, one of Chopin's most famous pupils and a director of the Lemberg Conservatory, became his teacher. Later, he went to Vienna where he studied with Rafael Joseffy. His debut as a pianist was made in 1876, in Vienna, where he played Chopin's "F-Minor Concerto." From 1876 to 1878, he was a pupil of Liszt's at Weimar and Rome, keeping in touch with the great master until the latter's death.*

In 1878, he began to make extensive tours as a pianist, astonishing the entire musical world with his prodigious technic. He then retired for six years and took the classical course at the Statts Gymnasium in Vienna, at the same time studying philosophy and aesthetics at the University of Vienna, with Zimmerman, Brentano and the great Hanslick, as teachers.

With this splendid educational background and incessant practice, he has remained one of the very great virtuosos of the age. His comments upon Chopin are worthy of earnest attention. In Vienna in 1913, he was persuaded by Deziet to put these into print. We have the pleasure of reproducing them here as of especial interest.]

WITH "Chopin doux et harmonieux genie," Liszt began his memorial for the friend that he lost too soon.

Robert Schumann wrote about the Chopin Preludes: "They are like ruins, the wings of eagles scattered around in every wind."

Again in the same criticism, he says, "They are, moreover, like fine pearls, and everything that Chopin wrote has in it the indelible feeling, 'Frederick Chopin wrote this.'"

"We recognize Chopin in the rests, the deep artistic breathing of his genius. He is and always will be the most daring and the proudest musical genius of his time. Few musicians have had a higher place given to them by their contemporaries in the world of music. Artists and composers are forever battling for their own laurels. Alas! Those who follow the Muses rarely have time enough for the consideration of the genius of others."

Only the exceptional personalities ever pay tributes of this kind to one of their confreres. In all the history of music, there are no composers that show such a very great concentration of their exceptional contents in short forms as that with which we find the Preludes and Mazurkas of Chopin. In twelve short measures, it was possible for him to embrace a whole tragedy. His little miniatures are virtually revolutions in music. The intention and the execution of a musical thought were the same thing to him. He did not merely aim, he always hit.

There is a seductivity to be found in the rare, exotic, and mystical character of his melodies. His musical logic is exceedingly forceful and it has a greatness comparable only to the lines of Rafael.

With all this, there is the volcanic power and richness of the modern soul, reaching into the Infinite. In the great climaxes of his flights of genius, he speaks, not in tones, but in thunder-bolts. Indeed, he has charged some of his musical masterpieces with veritable musical dynamite, revealing his phenomenal personality for all future generations.

All through his Nocturnes or his Preludes he leads us into the enchanting atmosphere of a tropical night. His immortal melodies seem to flit around us like moon-moths in the flame of his great soul.

Schumann on Chopin

MANY OF Chopin's contemporaries were extensively reviewed in the writings of critics of the time. In the case of Chopin, however, only a very few of his fellow-artists commented upon his playing. "Like a great eagle he soared to heights that were beyond short-sighted eyes." Robert Schumann, however, took great exception to the critic, Rallstab, who once said, "If Mr. Chopin had shown his Mazurka, Opus 7, to one of the great masters, the master would have torn it up in little bits and thrown them at his feet, which we wish to do now symbolically."

In his day, Chopin was still an obscure composer to many music lovers. They could not comprehend his genius. Therefore, we find in the important English paper, *The Musical World*, during the year 1841, (that is, after Chopin had written his *B Minor Scherzo*, the Preludes, the Etudes and most of the Mazurkas, Scherzos and Ballades), "Mr. Chopin has made an enormous reputation, a veritable fame, for himself, through means that we cannot discover. Indeed, similar distinction is refused to composers ten times more important than he is. It is certainly a biting satire that musicians of discernment in this day find in as unripe and narrow-minded a composer as is Chopin, work that can be praised as a classic. We cannot understand how it is that he is widely believed to be so great. His harmonies are affected stiff and clumsy. His melodies are forced and sickly. His far too lengthy works show a complete lack of orderly system and intelligent development. When he has these limitations, how can he be considered better than Strauss or any other manufacturer of waltzes?"



MORITZ ROSENTHAL

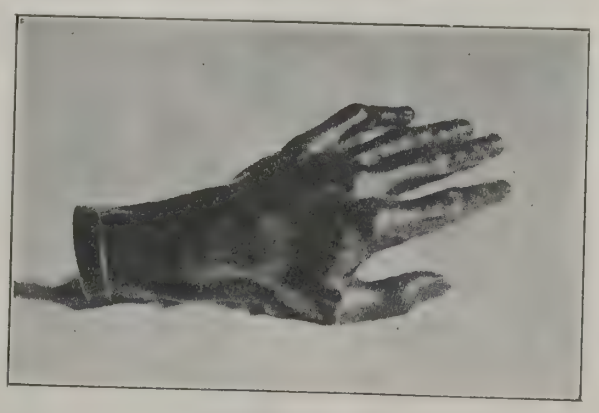
With this did *The Musical World* persistently and violently attack Chopin, notwithstanding innumerable protests coming from musicians.

Even in our own times, critics have not hesitated to ostracize Chopin and place him in the group of virtuosos and drawing room composers.

Even in the year 1910, at the Centenary of Chopin, the famous Viennese, Herr Doctor Julius Korngold (father of the composer, Eric Korngold), committed himself by saying that Chopin cannot be included among the very greatest composers.

In the closing years of the last century James Huneker, the American critic and author, in his estimable book, "Chopin, the Man of Musicians," becomes a lyric rhapsodist in describing the object of his love and of his fervor, Frederic Chopin. Huneker was also a composer and a pupil of Rafael Joseffy.

Again, Dr. Hugo Lichentrich, the Polish critic, who was educated partly in America at Harvard University, where he studied music under Professor J. K. Payne, and later at the Berlin High School of Music and at the University of Berlin, published in 1905 a valuable review of Chopin indicating the great importance of the harmonic advances made by the Polish master



CHOPIN'S HAND
From a Cast Made During the Composer's Lifetime
(Note the Broad Finger Tips.)

Carl Fuchs, a friend and pupil of Nietzsche, has revealed in numerous articles the strong individuality of Chopin; and Adolph Weismann, with his reputation as an extreme conservative, has now written a book upon Chopin. Weismann's book, which, according to the author, is admittedly a confession of his admiration for Chopin, devotes two hundred and seven short pages to a lively and enthusiastic opposition to the sharp prejudices which some musicians of the past have held against the musicianship of Chopin. However, when Weismann discusses the music of the great Polish composer, from a psychological standpoint and also from the standpoint of the essence of its real musical worth, especially in those pages where Chopin and George Sand arrive, he is quite frequently in error. Perhaps this is because in his own breast he feels tender emotions marked by ardent desires, and these bring forth a stronger echo than the heroic emotions of Chopin. Since Chopin is not merely the Byron or the Heine of the piano, but also the Tyrtaeus of his own people.*

Chopin's Sacrifice

I HAVE never had very much belief in the opinion that Chopin was a slave to his soul and his senses. I would far rather believe that he was more influenced by the inimitable chivalry and gallantry of his Polish race. There is no doubt that Chopin sacrificed himself in many things, because he felt that his own life was of very little significance in comparison with the high artistic nature that had been given to him. When, however, he was located at Castle Nohant, in Majorca, he was far away from the inevitable noise and din of a metropolis, and where George Sand with her soft hand kept uneasiness away from him, he could transcribe his ideas to paper as they really came to him. His pitiful condition after the breach with George Sand indicated not merely that his pride was unbroken, but also that his haughty and virile strength of character, under such an affliction, was maintained in a manner indicating those characteristics of force which Weismann dwells upon. Chopin, one day, after the breach, met George Sand at the door of Madame Marliani's, wife of the Spanish Counsul at Paris. He saluted her, and when he told her that her daughter, Solange, had a child and that she was feeling well, Madame Sand merely replied, asking Chopin how he himself felt. Although the meeting must have been an extremely painful one for Chopin, the master expressed his thanks, asked the porter to open the door, and refused any overtures for a reconciliation. George Sand apparently thought little of her grandmotherly dignity and thought a great deal of her more or less motherly attitude toward Chopin.

She, herself, was as proud as Circe. Imagine what humiliation it must have been to have had her friendship discarded in such a way by Chopin. In the chapters in Weismann's book under, "The Psychology of the Musician," he makes a bridge from the man to the composer, although he finds it difficult to deal with determining how much of Chopin's work is intentional and how much unintentional. He cannot fail to notice this unbroken chain of great masterpieces which this composer presented.

Unless the composer has an all-pervading genius, unless his intellect continually guides his work, we will find in his compositions flashes of inspiration, occasional confused passages mixed up with logical ideas, but Weismann, who was a very acute critic, found in the works

*Tyrtaeus was a Greek poet who flourished about 680 B. C. He so inspired the Spartans by his war-like songs that they vanquished their enemies, the Messenians, in battle. So powerful were these poems that they were translated into English at one time and circulated through the army for the purpose of fostering the war-like ardor of the soldiers.

of Chopin nothing of this sort. He went so far as to say that in Chopin we find a beautiful virgin forest in which there are no weeds growing. This same Weismann, who talked of the accidental harmonies in Wagner, endeavors to make clearer in the works of Chopin the things that appear as the natural development of the whole; whereas with smaller intellects, the invention is not only lame, but the works are subject to caprices which bear no structural relation to the composition. Weismann mentions in this connection the exercises of harmony which appear in modern compositions. These exercises have very little relation to the organic whole of these. In Chopin he finds that all the innovations are natural. Weismann is in his own element when he studies these compositions analytically. At times he does not realize the innate character of Chopin. In fact, in speaking about one of the Nocturnes, he refers to it as hot-house air, the eternal song of love, shrieks, soft crying in a quiet prayer.

The Nocturnes of Chopin seem to know everything and everybody. They are often protests against aristocratic states of society and tend to annihilate the weak.

Weismann did a great service in publishing the collected letters of Chopin. Through these he shows the great composer as a reserved man with a kind demeanor. His conversation was often lined with spiritual glimpses and occasionally there were sharp satirical invectives. Sometimes Chopin is cool, sometimes he is critical and at other times he is over-enthusiastic. Now and then he makes ironic remarks about art. One of Chopin's characteristics was that he avoided giving the program significance of his works. That is, he would not personally and did not personally desire to have people imagine anything about them except as pure music. He did not look upon them himself as pictures. He realized that every listener to the Chopin compositions would feel a different poetic significance; that he would make his own program; build up his own reveries and fantasies, and that the same composition might have a totally different effect upon ten different individuals.

Chopin also refused to discuss the æsthetics of the art of music. Possibly because, as a kind of musical dictator, he felt his own works should establish the laws. What Chopin has put into his compositions can never be even imagined in words. Every one is the portal of a dream world, so intangible and yet so real, so delicate and yet so virile, that no master of his time could be said to have equalled him in this respect.

Chopin Character Lines

CHOPIN described himself as "In this world like the E string of a violin on a contrabass."

Kind, generous and forbearing, he could yet rate his of the least of the menial services he often demanded of them.

A man of education and culture, he was governed by the most whimsical superstitions. He had a horror of the numbers seven and thirteen. Like Rossini, he never invited more than twelve guests to dinner. He would undertake nothing of importance on a Monday or Friday, these being unlucky days in Poland.

Liszt said that "he could forgive in the noblest manner." Yet it was but a half-forgiveness. Hadow says that he lacked that broad sense of pardon which effaces the source of its necessity. If wounded, he could wish no ill to his adversary, but the scar remained.

Chopin and Schumann Play "Quits"

WHEN Chopin's variations for piano, with orchestral accompaniment, on Mozart's *La ci darem la mano,* inspired Schumann's notable eulogy, "Hats off, gentleman! A genius," it was not only the first journalistic recognition of Chopin as a composer, but also spoke volumes for Schumann's perspicacity and magnanimity.

From Chopin this elicited no warmth of appreciation or enthusiasm for either his protagonist or his works. He could praise Bellini; but for Schumann's *Carneval* (one of the works which has served best to preserve and popularize his name and fame) he could only declare that it really was not music at all—certainly one of the choicest curiosities of musical criticism.

The story goes that Schumann sent to Heller a copy of the *Carneval* for presentation to Chopin. The volume was richly bound, the title page being printed in colors. On receiving it from Heller, Chopin examined the work and then remarked drily, "How beautifully they get up these things in Germany." Such a thrust could have been expected from the ironic Rossini or Hans von Bülow; to the suave Chopin it seems alien.

Those who hold to the theory of vengeance to the evildoer will get some satisfaction from Schumann's later writing of Chopin's *Tarantella, Op. 43,* "Nobody can call that music."

Chopin Chronology

1809—Born, Zelozowa Wola, Poland, March 1.

1818—Played a concerto by Gyrowitz in public, February 24.

1820—Madame Catalani gave the lad a watch for his playing.

1822—Discontinued lessons with Adalbert Zywny, his first teacher.

1824—Entered the Lyceum and began piano lessons with Joseph Elsner.

1825—Played first movement of concerto by Moscheles in public.

1825—Publication of his Op. 1.

1825—Wrote *Mazurkas in G and B-flat Major.*

1826—Spent part of the summer at watering-places to recuperate from overwork.

1827—Studies at the Lyceum ended. Carried off the prize.

1828—Published *La ci darem la mano,* variations for piano and orchestra.

1828—Visited Berlin and Vienna.

1829—Visited Vienna in July, playing in two concerts.

1829—Visited in October the Prince Radziwill.

1830—Met Mlle. Sontag, whose singing he extravagantly admired, probably because it displayed much the same characteristics as his own playing.

1830—Played his *F-Minor Concerto* at his first Warsaw concert, March 17.

1830—Concert at Warsaw, October 11. Played his *Concerto in E-Minor.*

1830—Left Warsaw November 1. At Wola the pupils of the Conservatorium sang a cantata by Elsner, in Chopin's honor. At a banquet by Elsner and friends a silver goblet filled with Polish soil was presented to the composer in the name of all.

1830—Arrived in Vienna late in November.

1830—Met Hummel late in December.

1831—Played at a concert in the Redoutensaal, April 4.

1831—Left for Munich, July 20. Gave concert August 28.

1831—September, at Stuttgart, wrote the "Revolutionary Etude" on hearing of the taking of Warsaw by the Russians.

1831—First performance of a Chopin composition in Germany occurred at the Leipsig Gewandhaus, October 27, when Julius Knorr played the variations on *La ci darem la mano.*

1831—Played the *E-Minor Concerto* for Kalkbrenner in Paris, December 16.

1832—Concert given in Paris, February 26. *E-Minor Concerto,* mazurkas and nocturnes. "Took everybody by storm."

1832—Played at concert of the Prince de la Moskowa for the poor, May 20.

1832-1833—Became an acknowledged pianistic luminary of Paris.

1832—Played with Liszt and Hiller, Bach's concerto for three pianos, December 15.

1833—Played with Liszt and the brothers Herz in a quartet for eight hands on two pianos at concert of April 3.

1833—Became known to the world as a composer.

1834—First criticism of Chopin's compositions in a French musical paper, in the *Revue Musicale* of January 26.

1834—With Mendelssohn at the Lower Rhenish Music Festival at Whitsuntide.

1834-1835—Chopin's busiest and last season as a virtuoso.

1835—Played at a benefit concert of Habeneck, April 26, 1835, which is notable as the only concert of the Société des Concerts du Conservatoire in which he took a part.

1836—*Concerto in F-Minor* published in April.

1836—Arrived in Leipsig September 15.

1837—Met George Sand.

1837—Published *Impromptu in A-flat Major, Scherzo in B-flat Minor, Valse Brillante in A-flat major,* and many other works less known.

1838—Appeared at court, February 25, playing mostly improvisations.

1838—Went to Island of Majorca for the Winter, accompanied by George Sand and her children.

1838-1839—Wrote most of the *Preludes.*

1838—Took quarters in the Carthusian Monastery of Valdemosa, December 15. Chopin in precarious health.

1839—Left Majorca in February. In Marseilles, March 2.

1839—Visited Cenoa in May.

1839—Settled in George Sand's home at Nohant, June 3.

1839—At Paris late in October, Chopin and George Sand take separate houses.

1839—Preludes, Op. 28, his only compositions published this year.

1840—*Sonata in B-flat Minor, Op. 35,* published in May. *Ballade in F-Major; Valse Brillante, Op. 42; Scherzo in C-sharp Minor* and *Polonaise in A-Major* also among compositions published this year.

1841—*Tarantelle in A-flat; Ballade in A-flat Major;* and *Nocturnes, Op. 48,* among compositions published this year.

1841—Chopin's genius as a composer reached its zenith.

1841—Gave concert (semi-public) at Pleyel's rooms, April 26; of which *Le Menestrel* named Chopin "the king of the *fête,* who was overwhelmed with bravos."

1842—Gave concert (semi-public) at Pleyel's rooms, February 21—the audience consisting of a select circle of pupils and friends from among the most elegant families and of eminent artists.

1842—No compositions published.

1843-1847—A story of gradually declining health and of increasing uneventfulness.

1843—Publications: *Allegro Vivace, Op. 51 Troisième Impromptu* (G-flat major); *Quatrième Ballade* (F-Minor) *Polonaise in A-flat Major;* and *Scherzo Op. 54 (No. 4).*

1844—Publications: *Nocturnes, Op. 55; Trois Mazurkas, Op. 56.*

1845—*Berceuse, Op. 57; Sonata in B-Minor, Op. 58.*

1846—Publications: *Trois Mazurkas, Op. 59; Barcarolle in F-sharp Minor, Op. 60; Polonaise-Fantasie, Op. 61; Deux Nocturnes, Op. 62.*

1838-1846—Chopin each year passed three or four months at Nohant.

1847—Publications: *Trois Mazurkas, Op. 63; Trois Valses, Op. 64; Sonata in G-Minor, Op. 65.*

1847—Associations with George Sand came to an abrupt and painful end.

1848—Last concert (private) in Paris, February 16.

1848—Fled from The Revolution to London, arriving April 21.

1848—Concerts at private homes: Lady Blessington, Duchess of Southerland, Lady Falmouth and Mrs. Sartoris, in London.

1848—Appeared privately at Manchester, August 28; at Glasgow (date lost); at Edinburgh, October 4.

1848—"His "Swan Song," or last time to be heard, was at the Polish Ball and Concert at Guildhall, London, on the 16th of November, under Royal patronage.

1849—Returned to Paris in January.

1849—Visited by Jenny Lind.

1849—Died, Paris, October 17. Delayed by the elaborate preparations, there was a grand funeral service at the Chapelle de la Madeleine, on October 30, when Mozart's "Requiem" was sung and the body afterwards interred in the cemetery of Père-la-Chaise.

That New Composition

By Edmund Lukaszewski

WHEN you are buying a new composition do not get one above your grade. Because you heard it at a concert does not mean that you are capable of playing it. Many pieces sound easy until they are tried, and then—(?)

When you get home with that composition, look it over first. Find the melody, hum it to yourself; and when you start practicing you will be surprised at your progress. But remember that you must be interested in the selection you play. If you are enthusiastic throughout your work, you will memorize very easily. While we are enthusiastic, we must also be patient. Many times a little passage baffles us and stubbornly resists our efforts to overcome it; but with a little persistence we shall soon have smooth sailing. Through the above-mentioned scheme we are able to acquire a cheerful view of our work. That is then real control over one's self and is character building.

Do not forget technic; because undeveloped fingers are a hindrance to memorizing. Try to learn as much harmony and theory as you can. It is possible because of the wonderful books on the market. Furthermore, try to learn and notice all marks of expression. They are a guide to the soul of the music. They give us the composer's idea of the work. If you do not quite know the meaning of a term, look it up; don't trust to intuition.

All this will result in a grand musical accomplishment. Do you not agree?

"Musical training is a more potent instrument than any other, because rhythm and harmony find their way into the inward places of the soul, on which they mightily fasten." —PLATO.

Advice on the Interpretation of Chopin

By the Noted Polish Virtuoso and Teacher

WANDA LANDOWSKA

(*Translated by Miss Florence Leonard*)

Wanda Landowska was born in Warsaw in 1877. She was educated at the Warsaw Conservatory, studying with Michalowski. Later she studied with Moszkowski and Urban in Berlin. For many years she lived in Paris studying at the Schola Cantorum. She devoted herself to the Harpsichord and her appearances here and in Europe upon this instrument have been momentous. In 1913 she became teacher of the Harpsichord in the Berlin Hoch Schule. This year she is in America and will teach at the Curtis School in Philadelphia. For many years she has made a close study of the life and works of Chopin. The following article is reprinted from "Le Courrier Musical."

A PERSONAL interpretation! How this expression has been misused! It is used most frequently where one should say "a personal style of playing." Each of us has a more or less individual way of playing. A player who leans on the piano with all the weight of his body has, obviously, a different sort of sonority from the player who skims lightly over the keys; one derives his power from the shoulder, the arm, the fore-arm; another from the hand, or the independent finger-strength; some cultivate the *jeu perlé*, others the *tour de force;* one—very nervous in organization, will have the style called that of the genius, that is, headlong and thick with false notes, and other inaccuracies.

There is little merit attached to having a personal style. But a personal interpretation—that is something excessively rare. If you give a musician a composition unknown to him, he will render it according to his own ideas—perhaps! But a work of Beethoven, or of Chopin—he will play it, you may be sure, as he was taught by his teachers, and the more positive he is in his interpretation, the more he has been subjugated by many years of work; the more sensitive he is in temperament, the more the impressions of his youth, founded on the interpretations of the great virtuosi will remain crystallized in his imagination. It takes enormous effort to induce our fingers to make different nuances, to induce mind and heart to perceive and feel differently from their old habits. In the history of interpretation, moreover, we are always confronted with two chief conditions: creating and routine. A new composition is created by various artists and the author. One of these interpretations will survive. The best? No, not always, but rather the one which has been propagated by the interpreter who happens to be most in vogue, and who has handed it down to his pupils and his pupils' pupils.

That is what happened to Chopin. Most of his disciples were of the fashionable world, while others, like Paul Gunsberg and Caroline Hartmann, died very young from lung troubles.

Young Charles Filtset was Chopin's pride. Liszt, after hearing him play, exclaimed: "When that boy goes on tour I shall shut up shop." But this boy, too, died young, at the age of fifteen years. Gutmann, who started out to tour the world, became so homesick, after his first concert, that he returned to his master, retired to Florence, and ended his days as a painter upon satin. Telefsen devoted himself wholly to composing. Others, like Mikuli and Mathias, were, obviously, unable to rival Liszt and Rubinstein in prestige, and the traditions of Liszt and Rubinstein persisted and formed a "school."

The Paganini of the piano had the profoundest admiration for Chopin, the pianist. "No one," said he, "would know how to execute the compositions of Chopin better than Chopin himself." But Liszt's temperament was too different from Chopin's, and he was well aware that his decorative emphasis, and his exuberant virtuosity did not always satisfy the delicate dreamer who, for his part, sought for sympathy rather than for burning enthusiasm.

As for Rubinstein, all Chopin's friends agreed that Rubinstein's interpretations diverged even further than Liszt's, from the original idea of the composer.

If the singer of Poland should actually arise from his tomb to-day, and play for us his Polonaise—chivalrous and solemn—his Ballades, through which move sad phantoms in national costumes—his Mazurkas, which evoke the lively and melancholy dances of our countryside—and especially his Nocturnes, his Valses, his Impromptus, which portray his intimate life and his impressionable soul—he would surely be received with the enthusiastic cry, "How beautiful! how beautiful! But alas! it is not the true, the real Chopin!"

* * *

The traditions of Liszt and Rubinstein have been still more exaggerated, and pushed even to the extreme of monstrosities, by grimacing romanticism and acrobatic virtuosity, and by the pianistic tumults of certain modern artists, who not only seek not to conform to the intentions of the composer, but persist in exhibiting the exact opposite.

The author has had occasion to discuss these questions with certain virtuosi.—"But"—they said—"if Chopin had not been ill, if he had had any muscles, he would have pounded as we do!"

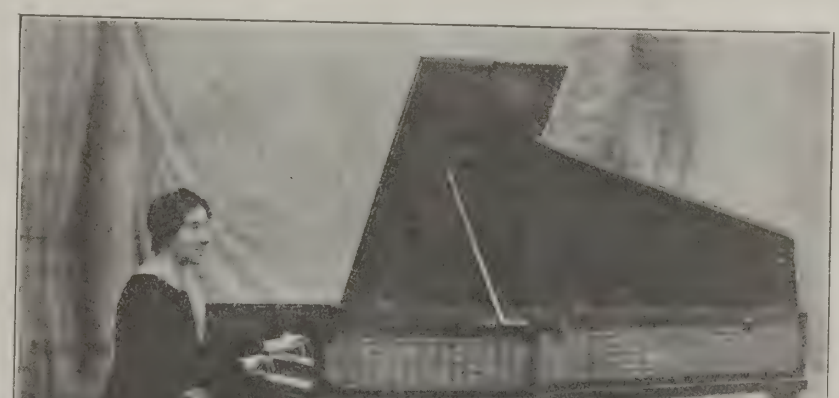
How do you know? On what do you base your suppositions? The author would have little trouble in proving to you the contrary. When Prince Maurice Lichnowski offered to lend to Chopin, for his second concert in Vienna, a piano more sonorous than that which Chopin had used for his first concert, the composer answered, with irony, "Thank you. It is not the fault of the piano; it is my way of playing—which, nevertheless, the ladies like very much."

In general, when Chopin chose an instrument, he always avoided those which were too sonorous. Most of the critics found fault with him for producing a small tone. But not only did he never try to correct this so-called fault; his greatest care was given to avoiding anything which could suggest pianistic noise.

Liszt said: "He addressed himself to a group rather than to the great public, and could therefore with impunity show himself as he is: a poet elegiac, profound, pure, and a dreamer. He had no need to astound, nor to startle."

These are not idle anecdotes. You have only to open the memoirs of his friends and scholars, you have only to glance through his letters, and on every page you will find proofs of his aversion for any harsh sonority and the disgust which was aroused in him by the rhetorical audacity that the virtuosi considered indispensable.

After a visit to his compatriot Sowinski, he wrote: "He sits down at the piano, strike about here and there, crosses his hands without knowing why, and in five minutes he breaks a poor innocent key; he has enormous fingers, made to drive a plough and hold a whip, somewhere in the Ukraine. If I had had no idea of the brutishness and market-place cries of the artists, I should have one now. I ran into my room with wounded ears; I had a wild desire to open the door wide. . . . ."



WANDA LANDOWSKA AT THE HARPSICHORD

And the virtuosi imagine that they breathe life into his works by lending him their muscles. Physical force is, in art, a highly relative quality. Let us not deceive ourselves! With few exceptions the athletes have been as insignificant, as ineffectual in art, as they have been—"it seems"—in love. Pianistic noise has as much connection with beautiful execution as the dazzling illumination of the German breweries has to do with the niceties of their cookery—both having the same object, to attract the great public.

Muscular force in the pianist may be useful for some work of Liszt, some transcription of that period. But the great arms which strike heavily on the poems of Chopin, crush the arabesques and the transparent lace of the ornamental network and destroy the modelling of the principal idea. "If the voice is loud in the throat," said Nietzsche, "one is hardly capable of subtle thoughts." The case is perhaps still worse, if the executant who squanders much useless strength, possesses also in his arsenal the swooning *pianissimo;* for thus are created the brutal extremes of light and shade which were absolutely foreign to the character of Chopin.

"His *piano* is so delicate"—related Moscheles—"that he needs no powerful *forte* to obtain the desired contrasts."

Gutmann vouches for the fact that his master's playing was always very calm, and that the incomparable poet rarely made use of a *fortissimo.* For instance, in playing the *Polonaise in A flat major,* he did not employ the thundering force to which certain virtuosi have accustomed us. He commenced the famous octave passage in *pianissimo,* and carried it through without too brilliant a dynamic development. He avoided, in general, all noisy effects, all fireworks.

"He detested all exaggeration," said Mikuli; "he increased and diminished the tone gradually, and, moreover, with the greatest precision."

"He required of us," says his pupil Frederike Streicher, "that we should keep to the strictest rhythm; he abhorred all exaggeration; all moving about."

And his friends, his pupils, all are of the opinion that when he played, he accented but lightly, as if he were conversing in a group of distinguished persons.

"I indicate, I suggest, merely," he said to Lenz, "and I leave to my audience the labor of finishing the picture. Wherefore should one always speak in so *declamatory* a fashion?"

* * *

If the muscular virtuosi would but offer us at least the spectacle of a calm, strong spirit, in a robust body! We are forced to see them waiting, trembling and piteous, in the wings, for their turn to throw themselves upon the piano and smite the keys, like a wayfarer who has strayed, in the night, into a deserted street, and strikes the pavement with his cane, to give himself courage, and to frighten away the fear which possesses him.

And these spasms of hysteria, epileptic *rubato,* transports of bad taste, these relapses into sweetness—and what sweetness! Honey would seem bitter in comparison. The heavy, heavenward flights of leaden butterflies! All these æsthetic effects designed to please the public, these æsthetics of the parvenus, which can be summed up in the one word—"much!" Much sound, much clamor, much passion, much sweetness! What is offered to us as great feeling is often merely gross feeling. And of Chopin, this Couperin touched with romance, the players have made a most exaggerated, most clamorous romanticist; they have suggested in him the soul of the streets, the sentimentality of old maids and the gross feelings of the cinematograph. "His aspect," wrote Liszt, "had such distinction, his manner so much the stamp of distinguished society,

that involuntarily everyone treated him like a prince. His whole appearance reminded one of the convolvulus, balancing on incredibly slender stems its cups, divinely colored, but as thin as mist, so that they tear at the least touch."

His friends constantly reproached him for his restraint of character, his reserve and his haughty modesty. And his modern interpreters have made him avow himself with indecent importunity.

Chopin was never inclined toward the romanticists; he did not admire Victor Hugo, nor Berlioz; Schubert seemed to him too mundane; Mendelssohn too sweetly sentimental; and he had no response to the divine madness of Beethoven. His master was Johann Sebastian Bach. Before every concert, he shut himself up for whole days, and played "The Well-Tempered Clavichord." And his god was Mozart. "Play some Mozart in memory of me!" were his last words.

Chopin and Mozart—what an abyss has been dug between these two geniuses!

* * *

Chopin would permit no alteration in his works. But what is the sacrifice, or rather, the sacrilege, before which a virtuoso, in quest of applause, would recoil? What would you say of an actor who, to give life to the monologues of *Othello,* added to them the tirades of Hamlet? Our art has also its logic, a logic more refined than that of speech—too refined, perhaps, for certain persons.

Chopin's Sombre Moments

By Mattie G. Williams

One does not have to go very far in the study of the works of Chopin before encountering certain passages filled with the deepest gloom. These represent the sombre side of Chopin's nature, a nature which at times could be translated into the glittering brilliance of the waltzes and the scherzos.

Chopin unquestionably had a morbid "streak." He seemed to enjoy letting his mind dwell upon horrible things. It is difficult for us to tell whether this was the result of his physical condition or whether it came from his mental inclinations. At a hotel in Stuttgart, for instance, he had a horror of going to bed because he feared to contemplate the number of corpses that might have died in that bed. When the clock struck the hour, he writes in his diary, "How many become corpses at this moment in the world? How much sorrow over the corpses and how much consolation? Virtue and vices are the same; they are sisters when corpses. It seems that death is the best action of the human being." This morbidity often lasted for some time, indicating an abnormal state of mind.

Chopin died at Paris, October 17th, 1849. After a life marked by great sadness and yearning, he approached death with grim certainty. To his faithful friends he said:

"You will play in memory of me and I will hear you from beyond."

"We will play your sonata," said Franchomme, his assistant.

"Oh no, not mine, play really good music, Mozart, for instance."

The doctor tried to persuade him that death was not imminent, but Chopin replied:

"Do not disturb me. It is a great favor when God permits us to see beforehand the moment of death. He has granted this to me; do not make my thoughts wander."

Later in the night he asked for a drink. Rising in the arms of a friend he breathed heavily and passed on.

Competent Chopin Commentaries

"He is unique in the world of pianists."—Moscheles.

* * *

"His playing was too delicate to create enthusiasm."
George A. Osborne.

* * *

"He is the boldest, the proudest poet soul of his time."—Schumann.

* * *

"I admired the elegance and neatness of his scales and legato playing."—Hallé.

* * *

"All the Frenchwomen dote upon him, and all the men are jealous of him."—Orlowski.

* * *

"The piano bard, the piano rhapsodist, the piano mind, the piano soul is Chopin."—Rubinstein.

A Master Composer's Portrait of Chopin

By Camille Saint-Saëns

"Chopin!" When the good King Louis Philippe was alive you should have heard with what a dainty accent and eager expression women uttered the two syllables. The artist's elegant manners, and the ease with which his name was pronounced, certainly contributed largely to the huge success he achieved. And besides, he was consumptive at a time when robust health was unfashionable; women, on sitting down to table, would thrust their gloves into their glasses and nibble only a few dainty morsels at the end of a meal. It was the fashion for the young to look pale and thin: Princess Belgiojoso appeared on the boulevards dressed in black and silver white, looking as wan and ghastly as Death himself.

Chopin's illness, though real enough, was regarded as an attitude he had assumed. This young invalid of slow steps, a foreigner with a French name, son of an unfortunate country whose fate was pitied and whose resurrection was desired by all in France, was in every way calculated to please the public of the day. Indeed, all this served him better than his musical talent, which, as a matter of fact, this same public did not in the least understand.

Proof of this lack of comprehension is to be found in the popularity of a certain *Grande Valse in E-flat,* now quite forgotten, but in those days strummed on every pianoforte to the exclusion of other works of Chopin that were really characteristic of his talent. He had but few admirers worthy of the name: Liszt, Ambroise Thomas, Princess Czartoriska (his best pupil), Madame Viardot, and Georges Sand (who extolled him to the skies in her *Memoirs,* proclaiming him the greatest of composers, "approached by Mozart alone," she added—a childish exaggeration, though at the time a useful counterpoise to the general opinion which saw in Chopin merely an agreeable pianist and looked upon Liszt as a performer of amazing powers of execution). Thus was judged and interpreted the musical ability of the two geniuses whose influence on the art of music has been so great.

Times have changed. After long years of futile strife the great compositions of Liszt have taken their rightful place. The *Waltz in E-flat* is relegated forever to the lumber-room, and all the dreamland flowers that appeared in the garden of the marvelous artist claimed by both France and Poland now blossom in perfect freedom and dispense their fragrance. We admire and love—but do we understand them?

Chopin's musical studies had been so incomplete that the great vocal and instrumental fields were not for him; he had to confine himself to the piano, in which he discovered an entirely new world. This specialization, however, may lead the judgment astray. When interpreting his works we think too much of the piano—of the instrument regarded as an end in itself; we forget both musician and poet. For Chopin is, above all, a poet who may be compared with Alfred de Musset; like the latter, he sings of love and women.

More than all else, Chopin was sincere. His music, without being in accordance with any particular program, is invariably a tone-picture; he did not "make" music, he simply followed his inspiration. He expresses the most varied human feelings; he also gives musical form to the impressions produced in him by the sights of nature. But whereas in others—in Beethoven, for instance—these impressions may be pure and unalloyed, in Chopin's music (with the exception of a few polonaises that voice his patriotism) woman is ever present; everything is referred to her, and it is this standpoint we must adopt if we would give his music its rightful character. His music thrills with a passion—now overflowing, now latent or restrained—that gives it an inner warmth of feeling which makes it live intensely. Too frequently this passion is replaced by an affected and jerky performance, by contortions utterly opposed to his real style, which is both touching and simple.

This latter word may excite surprise when speaking of music that bristles with accidentals, with complicated harmonies and arabesques; but we must not, as is generally done, lay too much stress on these details. Fundamentally, the music is simple, it betokens great simplicity of heart, and this must be expressed when playing it, under penalty of completely falsifying the intentions of the composer.

Chopin distrusted himself. He invited—and sometimes followed—pernicious advice, unaware that he himself, guided by instinctive genius, was more clear-sighted than all the savants around him, who were devoid of genius of any kind.

At the beginning of the famous *Ballade in G Minor,* the last measure of the introduction, we find in the original edition a D, evidently written, though subsequently corrected into an E. This supposed E gives an expression of pain, quite in harmony with the character of the piece. Was this a printer's error? Was it the original intention of the composer? The note produces a dissonance with unexpected effect. Now dissonances were at that time dreaded, though nowadays as welcome as truffles. From Liszt, whom I questioned on the matter, I could obtain nothing except that he preferred the E-flat. So do I, but that is not the point. The conclusion at which I have arrived is that Chopin, when playing the *Ballade,* sounded the D; but I am still convinced that the E-flat was his first inspiration, and that the D was adopted on the advice of timid and bungling friends.

These marvelous works are threatened with a great peril. Under pretext of popularizing them, there have appeared new editions bristling with erroneous fingerings. That, in itself, would be a small matter; but, alas! they have also been improved upon, and this means that alien intentions may gradually replace those of the composer himself.

I cannot enter into the technical details necessitated by such an inquiry, but it is high time someone thought of bringing out an edition—if not of all his works, at least of those that deserve to be handed down to posterity—going back to the fountain-head and showing us the master's thought in all its purity. This fountain-head consists of manuscripts, wherever they can be found; original editions, now very rare, and Tellefsens' edition, at present difficult to find, badly engraved and printed, and containing many faults, though these are easy to see and can be corrected. Before it is too late, may a really intelligent editor raise to Chopin's memory this imperishable monument that has nothing in common with the critic-given versions with which the musical world is invaded as by some destructive art-lice.

The Importance of Sight-Reading

By C. Chester Brown

With a large majority of students, sight-reading has been sadly neglected. The pupil is often efficient in other lines but completely lost when it comes to reading a simple little piece of music.

This is a lamentable condition in this age of music, for so many students are given only a few short years of a musical education; and, without this essential of the art, the time at the piano is virtually lost when their tutoring ends.

On the other hand, if they are fair sight-readers, there is always an incentive to work out some new melody, and the inclination, wisely guided, will continue their musical education in a measure.

Pupils have come with wonderful technic, and the best of interpretation on many little classics, yet they could not begin to read a third-grade study piece, in tempo.

In finding this with a new student, a portion of each lesson should be devoted to sight-reading alone. It has proven to be an oasis in the lesson, and looked forward to each week.

The current number of The Etude is always in my music case and I find it invaluable for this particular point of instruction. In the first place, it meets all the demands in grade of difficulty and various styles of music. Each month there is new material for the same students, and the sight-reading must, of course, be new each lesson.

The development is really marked when the teacher conscientiously keeps at it every lesson. It is one of the *most-noted* advancements by students and also by those personally interested in the child.

It would seem that a pupil who can play a fourth-grade piece well with study, *should* be able to handle any ordinary second-grade piece at sight; and it is with this aim in view that I devote at least from ten to twenty minutes alone for sight-reading each lesson period.

The Etude duets serve a double purpose, as one can alternate what the pupil plays. So many are particularly poor in reading the Bass clef; and to those I always give the secondo, first, to read.

About once a month a little sight-reading test is given; a record of the per cent. grade is made in the student's memorandum book; and through this method they take a keen interest in their own progress.

"To make a home out of a household, given the raw materials—to wit: wife, children, a friend or two and a house—two other things are necessary. These are a good fire and good music. Inasmuch as we can do without the fire for half the year, I may say music is the one essential."
—Sidney Lanier.

Chopin's Famous E Minor Prelude

A Lesson Analysis

By the Noted German Composer, Editor and Teacher

MARTIN FREY

[EDITOR'S NOTE.—The lure of the Chopin Preludes is one of the most potent in all the wonderous field of the tone art. Rubinstein was devoted to them and called them the pearls of music. Chopin had a way of improvising extensively and then remembering from the mass of his keyboard dreams certain things which he more often carried in his mind than inscribed upon paper. In this way the Preludes were brought into existence. Judging from the somewhat meagre accounts of the period of his life when he was writing these works, he apparently had a number of these themes in such condition that he was able to play them or show them to the Parisian publisher Camille Pleyel, son of Ignaz Pleyel. Pleyel was a composer and a really very fine pianist, but at the same time he was an excellent musician. The business of publishing and piano-making started by his father, also a musician, expanded wonderfully under the efficient management of the son. Pleyel found that Chopin was anxious to make the famous trip to the Balearic Islands and was in need of money. After seeing the sketches for the Preludes Pleyel offered Chopin 2,000 francs for the compositions, with an advance of 500 francs. It was this advance that made the journey possible. The preludes, twenty-four in number, were published in 1838 and bear the opus number 28. They were dedicated to the pianist and composer J. C. Kessler. Kessler in his day was very much admired for his own Etudes, which were recommended by Liszt, Moscheles and others. Now they are forgotten and are regarded as extremely dry.

The remarkable Prelude, number four, in E minor, is one of the simplest and at the same time one of the most beautiful of all Chopin's compositions. It has been called by some "a lesson in harmony;" others have compared it with the "Ein Ton" (Monotone) of Peter Cornelius, in that it takes one tone and seems to press out all of the musical and harmonic emotions to be found in such a theme.

This beautiful prelude is said to have been used at Chopin's Funeral. This must have been a most impressive occasion. The great doors of the Church of the Madeleine in Paris were hung with rich black curtains. On these curtains were emblazoned in silver thread the huge initials F. C. Meyerbeer, Pleyel, Gauthier and many others among the most distinguished men in Paris were among the pall bearers and are said to have followed the casket on the three-mile walk to *Père la Chaise* Cemetery. Three thousand people attended the services.

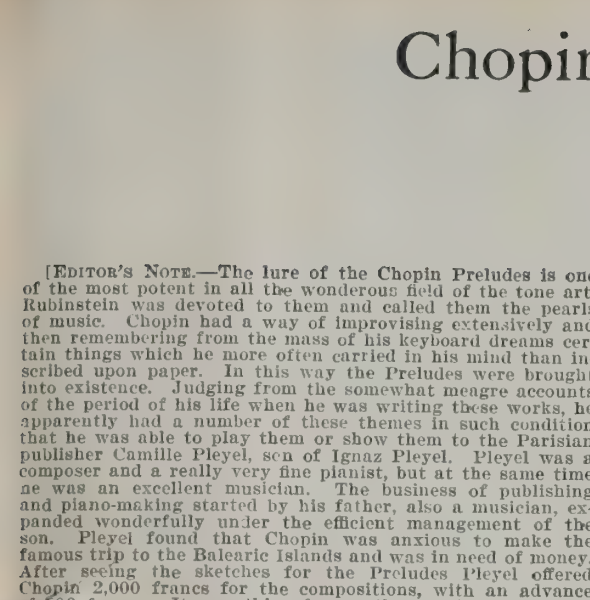
Anton Rubinstein said, "In playing the Chopin Etudes one forgets the whole world around him. The more one plays them the more one finds in them. These apparently innocent little pieces seem to become greater and greater with every note. If Chopin had never composed anything but the Preludes his name would have been immortal. Liszt, Schumann and von Bulow were ecstatic in their praise of these evidences of Chopin's remarkable genius. One rarely hears the entire twenty-four preludes played in one evening by famous virtuosi. There is, however, great variety and differentiation in the character of the works, although all are, like Chopin's other masterpieces, immediately identifiable as the compositions of the Polish master.

Many of these Preludes which apparently have minor technical difficulties are often seen, greatly to the surprise of accomplished musicians, in the collections of early and intermediate technical material similar to the Sonatina albums. The wisdom of this is to be seriously questioned because their meaning and interpretation can not be comprehended by any but serious and experienced musicians. These seemingly easy compositions are really extremely difficult to render well.

The beautiful Prelude Number 4, in E minor, probably suffers more in the hands of children than any other work of Chopin. The fact that this work was chosen to be performed at the Madeleine, at the funeral of Chopin, is an indication of its great musical merit. The *Rain Drop Prelude* (Opus 28, No. 15) is said to have been played at the same time. Surely the spiritual content of such a composition does not place it in the repertoire of children.]

FREDERICK NIECKS, the noted German musicologist who spent the better part of his life in England and Scotland, made an exhaustive study of the life of Chopin, publishing a valuable two-volume work on the subject. He said of the *Prelude in E Minor*, "It is an exquisite little poem." However, it is quite evident that he has not grasped the inner contents of the Prelude when he intimates that it is impossible to describe its fascinating sensuality. This Prelude has a far deeper meaning. Adolf Weissman, famous German critic, who also made a deep study of Chopin, comes much nearer to the point when he says of the *Prelude in E Minor*, "This Prelude is the voice of the deepest sorrows, the sorrows of love." An even more accurate characterization is that of the great Russian pianist, Anton Rubinstein, who in teaching this little masterpiece once said to his pupils:

"The Chopin *E Minor Prelude* is really a complete



poem. In the left hand we find human life, the daily humdrum of affairs, the terrible monotony of existence. It must be played with very severe evenness, quite softly and with a deep understanding of the movement of the harmonies. The right hand is human suffering, human sorrow, which reaches a wonderful culminating point, a fine dramatic climax in the stretto near the end of the composition. Finally the human soul is exhausted—life is extinguished—and in the last chords we have a wonderful little requiem. If Chopin had written only this one work he would still be the great Chopin."

The noted artist Robert Spiess endeavored to portray this Prelude through a remarkable drawing depicting the figure of a woman with both arms leaning on a balustrade. She is enveloped in deepest sorrows. Her tired soul is filled with the bitterness of life and her body shudders at the great tragedy. She gazes blankly and hopelessly over the great waste of waters before her.

An Analysis

LET us make a closer examination and analysis of this remarkable and expressive composition. The opening phrase is clearly a sigh coming from the depths of a disconsolate soul. This unusual phrase engages our attention and seems to lay hold upon our emotions in such manner that we are unable to relinquish it until the end of the composition. See how wonderfully Chopin has reiterated this thought in various ways throughout the composition.

With a view of creating a mood in which to play the composition, let us assume that the great tone poet sketched this lovely Prelude at the keyboard, shortly after receiving the news of the death of a very dear friend. This is by no means an illogical fancy, since we have no real assurance that he wrote this at Majorca, nor do we know just when and where he did write it.

When I first studied this composition (I use the term "studied" and not "played," because the latter term does not do justice to a piece in which the left hand alone demands a most careful and detailed study of the harmonic sequences) I saw before me as though in a vision a young mother at the deathbed of a child. It is impossible for her to grasp that the things which have been dearest to her in all life have been snatched from her arms by some invisible force which she does not understand. This is portrayed in the rocking, swaying repetition of one motive—the surging of irrepressible feelings in her breast. It is the terrible awe-inspiring question of existence which is embodied in Hamlet's great soliloquy, "To be or not to be." The question is moving her whole frame convulsively. After four measures of diminuendo, the question comes again in the fifth measure, this



Chopin's E Minor Prelude. Pictorial Idealization by Robert Spies

time expressed through B-flat and A followed by B and A, a masterly stroke of the tone colorist in depicting emotions. Here there is a slight crescendo. This sorrow motive, as it may readily be called, may be given a little stronger accentuation than the dotted half-note would at first seem to require. The phrase in eighth notes in the ninth measure may be played as a cry of anguish. The mother screams from the depths of her maternity, "It cannot be! It cannot be!" The mother repeats, somewhat mechanically, the last two notes, A and F-sharp, with increasing depth of feeling and possible resentment at the hand of Fate.

As we approach the stretto there is a gathering intensity of feeling which finds the culmination of the tragedy in the stretto, which must be delivered with real dramatic force and feeling.

The Tragic Rest

THE SMORZANDO notes the approaching resignation of the sorrow-torn mother. The half rest marked with a hold has great tragic significance. It is one of the evidences of Chopin's inimitable genius. Do not pass over this rest carelessly, as so many do with these dramatic pauses which great composers employ with such significance. The rest is Chopin's way of portraying that a kind of divine oblivion is given to the sufferer to assuage the unbearable pain. The three final chords, which should not be played as arpeggios, as marked in some editions, are the final resignation to the inevitable. To Rubinstein they were a requiem.

Consider for a moment what a real human drama you can act within the musical stage of twenty-five measures. A great masterpiece taking an entire evening need not be more deeply impressive, need not contain more intense and impressive visions of the greatest of life problems than this beautiful composition of the Polish master. The work is small in only one dimension, and that is its length. Considered in every way, the *E Minor Prelude* calls for the powers of a real musical tragedian. It is a composition that the student may well afford to play many times, not in a spirit of maudlin sentimentality, but with the same feeling as though he were called upon to act the leading rôle in a great drama. The great actor who, on the stage for but ten minutes, thrills his audience with a few phrases, is far finer than he who spends hours before the footlights and is forgotten soon after the fall of the curtain. The Chopin *E Minor Prelude* has a most far-reaching effect upon all musicians. After such an analysis as we have given it the reader will readily understand why his friends selected it to be played at the funeral of the master.

Keys in Rhyme

By Mary T. Patterson

SHARPS

No sharps or flats belong to C; One sharp will show the key of G; D has two, and A has three; In E are four, and five in B; The F-sharp scale must then have six; And for C-sharp all seven prefix.

FLATS

F-natural one flat must take; two flats the key of B-flat make. E-flat has three, and A-flat four; And for D-flat, add still one more. For six the G-flat scale is known; And C-flat makes all seven its own.



A Master Lesson on Chopin's Military Polonaise in A Major

By the Famous Polish Pianist and Composer

SIGISMUND STOJOWSKI

(See Music in Music Section)

The Importance and Nature of Rhythm

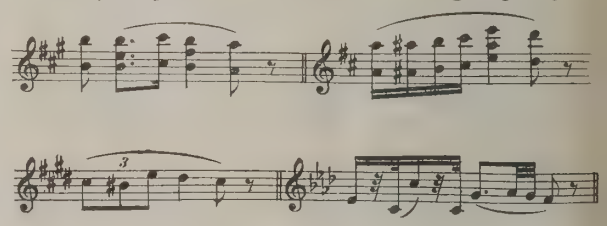
IN THE beginning there was rhythm. . . . From the "revolutions of celestial orbs," the countless vibrations of distant and mysterious ether, through the tidal motions in the vasty deeps of oceans wide, down to the heart-throbs of suffering and struggling humanity, even to the life-drawing breaths of the lowliest creatures, rhythm seems the very essence and mainspring of being. Without that all-governing principle of order, the Cosmos would be mere chaos. And, wherever the rhythmic pulse ceases to beat, life ceases to flow. "Manifestation of the relentless energy of the universe," as Paderewski once put it, rhythm includes two elements: a *dynamic* moment, the *affirmation,* as it were, of Life through beat and accent, within time and meter, in accordance with the *cyclic* principle of recurrence, repetition, rotation, to which all phenomena conform in their endless diversity and which the mind conceives as law and order.

Man and his art are subject to the universal law. Music—whether it be that of the spheres or simply that which bursts forth in song from man's breast—is indeed inseparable from and inconceivable without rhythm in its dual aspect. In the propelling, dynamic urge of rhythm lies Music's emotional appeal. And what we have come to call musical form is but an extension of the rhythmic principle of order and proportion, which raises the Art to the plane of intellectual perception and achievement. By virtue of rhythm the heart's outcry crystallizes into Art. In his desire to perpetuate himself, his Gods and heroes, man moulds his ideas and their deeds into patterns of verse. So, too, the craving for liberty that dwells in man's breast prompts him to devise gestures, steps and mimicry as a self-imposed rhythmic discipline, which is Dance. No less than language, dance is a faithful mirror of racial and national psychology. From the languid or frantic evolutions and contortions of semi-savage tribes, to the elaborately skillful graces of a highly polished society, from "sword-dance" to minuet, from "the Lord of Salisbury's his Pavin" to some fox-trot or tango born on modern America's "Barbary-Coast"—there are differences in time and latitude, mood and temper, taste and education. Yet, the fundamental impulse remains the same, attested by patterns crude or noble, simple or complex, but rich and varied like humanity itself.

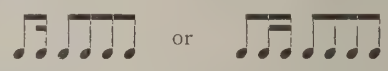
The Dances of Poland

"LE Pologne Dansante" (Dancing Poland)—as a Frenchman defined the nation, was no misnomer. Poland's originality asserted itself since the dawn of history by remarkable inventiveness in rhythmic patterns which have survived in a treasury of folk-songs and fertilized the national musical crop. Rhythms, like all vibrations, are communicative, not to say infectious. So, there was a time—long ago and before sick old Europe "jazzed" in the wake of another "Sclavus Saltans," originally of darker hue—Polish dances were adopted far and wide. While in France the great Couperin wrote "Air dans le goût Polonais" (Air in Polish taste), Leo Hassler's "Venusgarten" contained "jolly and amiable German and Polish dances" (published 1615). From Bach to Beethoven, German masters wrote Polonaises. In the XVIII century the Polonaise was a favorite and fashionable all over Europe. It was cultivated not only by Polish composers like Prince Michael Oginski, Jan Stefani, Kozlowski, but by Germans, such as Friedemann Bach and Johann Schobart. With Louis Spohr it climbed the operatic stage. Von Weber brought into his treatment of it a certain dash and bravura imparting a glitter of virtuosity and romantic glamor to his "grand" Polonaises. Brilliant as was Von Weber, the foreign pianist; and charming as was the native Oginski, whose gentle and graceful creations, sometimes tinged with gentle melancholy, achieved wide popularity, it was left for Chopin to lift the Polish dances to the high level of supremely idealized form, to transform the Polonaise by magic wand into a tone-poem not merely characteristic of the Polish spirit, but symbolic of the nation's historic destinies of glory and woe.

Grave or gay, full of vim or solemnly dignified, the manifold strains, changing moods and shifting accents of Polish popular dances faithfully mirror a people ardent, chivalrous and brave, passionate, capricious and moody, enamored of pomp, panoply and bright colors, yet prone to sentiment and rêverie, in fact easily carried from extreme joy and enthusiasm to the opposite pole of sadness and despondency. Like the moods reflected, the patterns are infinitely varied. Triple rhythms mostly predominate and syncopations are plentiful. It is through the position of accents as well as in general character that the dances are differentiated and recognizable. The Polonaise which achieved such universal vogue, as contrasted with the more regional Mazovienne, or Mazurkam, equally in triple time, moves more slowly and solemnly, in stately and dignified fashion, though it is by no means lacking in fire and energy. Its main rhythmic accent mostly coincides with the metric one, placed as it is on the first beat, which gives to it its peculiar march-like character. Even so, it does not elude the capricious Polish shifting of accents, occasionally emphasizing the second beat, as, for instance, in every second measure at the beginning of the Trio in Chopin's *A major Polonaise,* which we will presently discuss. This may have misguided Huneker into the belief that the characteristic accent of the Polonaise regularly falls on the second beat. Again, the third beat assumes a peculiar significance in cadences. The Polonaise has developed, in phrase structure, a typical cadence of its own, a graceful melodic curve, winding up by a stop or ornamental turn on the second degree of the scale descending upon the tonic, comparable to the feminine ending in poetry.



We may add to these features that of a frequently used pulsating accompaniment of which Chopin was excessively fond, though it remained for Liszt to make of it an almost abusive use (Trio of the E major Polonaise). We refer to the well-known rhythmic patterns



The Origin of the Polonaise and Its Place in National Life

THE origin of the Polonaise, like all origins, is more or less obscure. One of the early Chopin biographers, Karasowski, relates that after the Polish nobility had elected Prince Henri de Valois to the throne of Poland (1574), a reception was given to the French prince upon his arrival, at the royal castle in Warsaw, when the Polish nobles defiled with their wives before the new king in a fashion reminiscent of the solemn French Pavane, but to strains of wholly different native Polish music. This story has led to the erroneous belief that the Polonaise was born right there and then. Nor is the inference, possibly drawn by some "authorities" from the same source, that the Polonaise is but a tributary of, or still worse, a mere caricature of the wholly different French Pavane, anything but a gratuitous assumption. The Polonaise may, on that occasion, have made its first appearance at court, the ceremonial of which it was steadily to accompany ever since. In its inception, however it was not an imported and courtly dance, but distinctly native and popular. Its characteristic rhythms and cadences are implicit in many folk-songs of ancient origin and this writer has not hesitated to use its freely adapted pattern in some choral settings of old Polish Christmas Carols, such as the well-known "W żobie leży" (In the Manger He lies).



CHOPIN PLAYING
From a Monument in the Parc Monceau in Paris

IT remains true, nevertheless, that in the course of time the Polonaise became appropriated by the gentry with whom it grew institutional, so to speak, and inseparable from all festive occasions, while the peasants more faithfully favored the livelier dances of the Mazurka type. In fact, as the peasant garb to this very day seems a requisite of the boisterous and jolly Mazurka, so the "Kontusz" (long frock-coat) falling down to the knees with its peculiar floating sleeves, the richly adorned feathered-caps, colored high boots, the whole brilliant attire of the gentry seems inseparably identified with the Polonaise's festive pageant. "A vivid pageant of martial splendor," writes Huneker, "at once the symbol of war and love, a weaving, cadenced, voluptuous dance." "The Polonaise," says Franz Liszt, "is the true and purest type of Poland's national character." But eloquent as is Liszt's description of it, one must turn to Poland's national poet, Mickiewicz, whose great epic, "Pan Tadeusz," is now available to the English speaking world in a beautiful prose translation,* in order to form an adequate idea of the true character and the place which the Polonaise held in national life. To quote but briefly, "The Chamberlain stepped forward and lightly throwing back the flowing sleeves of his Kontusz and twirling his moustache, he offered his arm to the bride. With a polite bow he invited her to lead off in the first couple . . . .

"And the couples followed one another merrily and uproariously . . . .

"The circle would disperse and then contract once more! As when an immense serpent winds into a thousand folds, so there was seen a perpetual change amid the gay, parti-colored garments of the ladies, the gentlemen and the soldiers, like glittering scales gilded by the beams of the western sun and relieved against the dark pillows of turf. Brisk was the dance and loud the music. . . . ."

Chopin's Polonaise in A Major

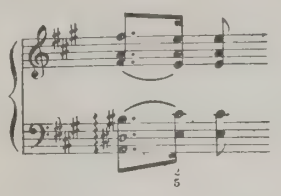
IT was some vision like the above which terrified, haunted and inspired Chopin on the Island of Majorca, possibly amid the walls of the convent of Valombrosa, in the wake of some sleepless night of meditation, reminiscence of by-gone days and creative effort. The already ailing Chopin was seeking relief there in 1839 in company of George Sand. The two Polonaises published a year later as Op. 40 belong to that most fruitful period when Chopin had reached the height of his genius. Think of the music-lovers of the day able to secure as primaries in that blessed year: the *Sonata in B flat minor,* the *Second Impromptu,* second *Ballade, Scherzo in C sharp minor, Op. 39,* four *Mazurkas, Op. 41,* the *Valse, Op. 42,* and the two *Polonaises* mentioned!

The richness of the composer's fancy as well as the pliability of his chosen form are wonderfully illustrated by these twin companions of Op. 40, the Polonaises in A major and C minor. While deeply contrasted, they seem complementary of one another; brothers in mould, they are each other's opposites in mood. Between themselves, they indeed epitomize the whole tale of "Poland's glory" and "Poland's downfall." They seem to reflect not merely subjective impressions but collective aspirations and experiences. Contrary to the theory propounded that only the major mode is fit to translate collective feelings, the fact being adduced in proof that all national anthems are in a major key, the writer feels that the deep pathos of the *C minor Polonaise* indeed transcends personal emotion and seems to voice the grief and woe of an entire people. But to none of Chopin's Polonaises does the appellation of "heroic hymns of battle" better apply than to the A major. Because of its martial ring, it is popularly labelled the "Military Polonaise." Performers beware, however, lest this does not turn into a sad travesty, if it be made to evoke the rigidity and stiffness of some Prussian drill-sergeants! Nor is it necessary to make it symbolic of some cavalry charge storming a difficult position at top-speed. It is not speed but fire and power that matter. Huneker is justly surprised that this Polonaise should be so much played while being so very "muscular." Perhaps it is the total absence of ornamental passage-work that deceives people as to its facility of execution and beguiles amateurs as well as brass-bands into hurrying through it. In truth, it demands wrists of steel and iron fingers. One is reminded of a contemporary's surprise at a handshake of Chopin's, at the "bony resistance" of this velvety hand and of Louis Enault's judicious comment about Chopin: "a frail man born to be strong" and "the skeleton of a soldier covered by feminine flesh." Huneker is right in asserting that Chopin "had the warrior in him," for indeed "there are moments when he discards gloves and deals blows that reverberate with formidable clangor." Sustained power is no easy task. For that reason—besides some esthetic considerations—it should be remembered that even the most powerful forte is susceptible of alternatives of relaxation and tension, of more or less accented tonal and rhythmic values, of proper distribution of light and shade, or to use a word discredited in the political world, the right "balance of power." A detailed survey will bring home the realization of this point almost at every turn.

Structural Analysis and Hints for Performance

A PERFECT balance between technic and expression, form and contents was certainly achieved by Chopin. His constructive ability—for a long time often under-rated and but recently fully appreciated—admirably knew how to adapt form to subject-matter. With unerring instinct he discriminated between old patterns to be retained and new ones to be created in order to meet fully the requirements of the fundamental idea. A prodigious innovator, he could be wholly conservative. For a truly bold and independent spirit does not rejoice in revolution for its own sake. Genius is frequently content with filling familiar old vases with rich new wine of its own. Thus is Chopin in his Polonaise. In a great epic like the *A flat major Polonaise* (*Op. 53*) the dance-form becomes enriched and renovated by a novel harmonic scheme, by episodes intertwined of different color, rounded out by Introduction and Coda. The fantastic drama of the *F sharp minor Polonaise* (*Op. 44*) actually bursts the whole frame asunder by its curious, decorative interpolations and the superimposed vision of a Mazurka. But in the A major, this fiery outburst of concentrated energy where all is light, sound and power, the unity of mood demanded extreme simplicity as well as regularity of structure. This triumphal paean adopts the old pattern of the dance-song with its tripartite, cyclic arrangement, A + B + A, wherein B —the Trio—brings a new idea in a related key (the subdominant in this case) while A opens and closes the cycle without resorting to either introduction, transition or coda. Each section, in turn, consists of two parts, the second but a derivation of the first and repeating the same first part so as again to reproduce on a smaller scale the tripartite scheme of the whole. Regular metric structure, elemental rhythm and dynamics, simple though rich harmony, are made to enhance the essential oneness and directness of appeal.

The initial phrase sets out boldly with the tonic chord on the strong beat of the measure, underlined by the pedal. Chopin's sarcastic comment about Thalberg, "a pianist who makes his shadings with his feet instead of his fingers," need not be taken too literally but should be remembered in working out with the wrist and fingers, and without pedal, the crescendo in the onrush of the five sixteenths to the accent on the first beat of the second measure. In that second measure, the triplet and the following eighths of the third beat are suggestive of percussion instruments, a rhythmic feature to come out clear and crisp, without pedal, to relieve by short staccato the strain of sustained power. The fourth measure starts with a handful of notes in extended positions the consequence being a loss of power to the accented top-note. To remedy this, the writer recommends the following for facility:



By a sudden 6/4 chord the fifth measure switches off into the key of C sharp major. Its triplet of chords sounds peculiarly "military" with their brassy ring. But, on the last C sharp major chord, the second eighth of the second beat, the firm grip must be somewhat relaxed to render the crescendo of the following ascent possible, while the pedal may come down again on the third beat —the melodic and chordal progressions in this high register being quite immune from blurring. These cues should be consistently observed for effective coöperation of touch and pedal. In the sixth measure—to give one more instance of proper economy of strength—the six sixteenths in octaves of both hands upon C sharp should be started piano and with a fresh pedal. In measure seven, a series of first inversions of perfect triads beginning with the minor triad of B, swiftly turns back to the initial key in which the eighth measure exhibits the typical cadence already described.

The second part of section A boldly starts with a dominant seventh of the key of E. It is, as has been said, subsidiary and derivative, bringing back some previously heard features such as the chord triplets, the six sixteenths in repeated octaves, and requiring the same mode of treatment. As strength is liable to wane, the repetitions at least in the bass, may be avoided thus:



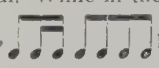
Notice how skilfully Chopin contrives, by using several minor triads before, to turn the high light upon the major key of G-sharp in which the subsidiary motive luminously reappears, a major third higher up. Quite



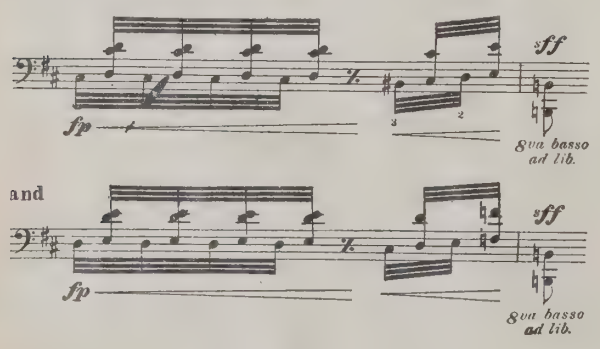
A PENCIL PORTRAIT OF CHOPIN
(Made by Winterhatter in 1847)

suddenly again, and by a modulation analogous to that used at the close of the first part, the distant new key is switched back to E, whence a brief but beautiful sequential transition bridges over the resumption of the entire initial phrase.

The Trio

THE Trio provides not so much a contrast as a continuation through new material. While in the accompaniment the characteristic pattern,  prevails, the melody suggests a trumpet call. Broad and powerful, it seems to sound the high note of a battle-cry for freedom! The call is repeated twice and strong fingers must be used to make it ring. Chopin himself is supposed to be the inventor of a proceeding—thumb and second finger joined to strike simultaneously the key—which might prove an excellent solution, though it is not devoid of danger when it comes to the quick skip of a fourth in every second measure. After this danger-point, a sudden *p* and, like some eager response from the crowd to the preceding call, surges a sequential climax to be carefully graded until we reach, through chromantic octaves, by contrary motion in both hands, the return of the main theme scored for full orchestra. (The upper part of the right hand octaves and the lower of the left should be carefully fingered—with fourth finger on black keys and the third on A sharp of the right and on F sharp of the left—and practiced separately, *legato* and *pianissimo*). Another interruption with the "piano" effect of a distant key and another sequential rise, by diatonic steps in the harmony, carries us up to the familiar cadence at the end of this part.

The second part of the Trio includes a mainly dynamic and rhythmic interpolation before the resumption of the theme of the first part. Kettle-drum rolls and rhythmic pulsations alternate, become condensed, and lead back to the beginning by the mighty unison of left hand octaves and right hand trills. Because of this character, we are not averse to a modified disposition of the hands, especially in the initial measure, as used by some virtuosos, for the sake of greater power, such as the following:



This enables even amateurs to make a "big row" at a comparatively small cost, provided the repetitions be quick enough in both hands to give sufficient density to the trill and adequate intensity to the crescendo. In spite of exceptional passages like this, it remains understood that Chopin's wonderfully idiomatic scoring for the piano should not be tampered with. But, since we mention slight alterations to the letter, justifiable only inasmuch as the spirit remains preserved, I will call attention to the fact that we may, at the very close of the piece, follow with impunity Mr. Paderewski's example in adding the low octave of the fundamental as a grace-note to the last beat, thus bringing the whole cycle described to a decisively conclusive stop.



*Pan Tadeusz, or The Last Foray in Lithuania, by Adam Mickiewicz, translated from the Polish by George Rapall Noyes. London and Toronto, J. M. Dent & Sons, Ltd.—New York, E. P. Dutton & Co.

Chopin Reflections

"Friendship has no tendency to secure veracity; for by whom can a man so much wish to be thought better than he is, as by him whose kindness he desires to gain or keep."

* * *

"For a long time players have acted against nature in seeking to give equal power to each finger. On the contrary, each finger should have an appropriate part assigned to it."

* * *

"A little private imitation of what is good is a sort of private devotion to it, and most of us ought to practice art only in the light of private study—preparation to understand and enjoy what the few can do for us."

* * *

"So much is clear to me, I shall never become a copy of Kalkbrenner; he will not be able to break my perhaps bold but noble resolve—*to create a new art-form.* If I now continue my studies, I do so only in order to stand at some future time on my own feet."



CHOPIN AND HIS FRIENDS

What Great Men of Art Said About Chopin

Selected, S. Poraj

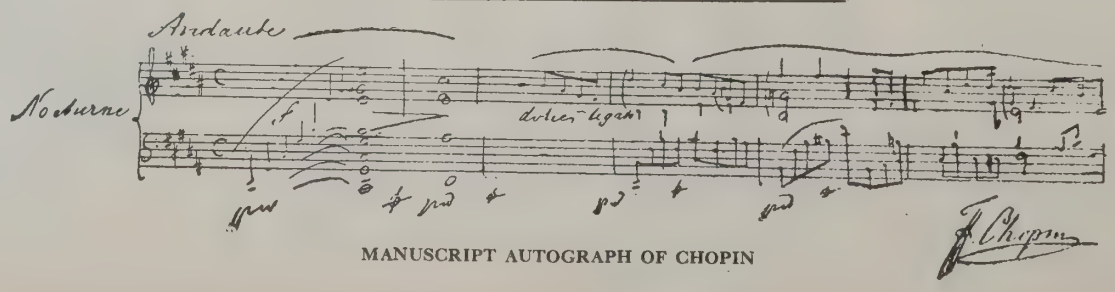
"I AM still enough of a Pole to give up the rest of music for Chopin."—F. NIETZSCHE, "Ecce Homo."

"I worship Chopin particularly because he freed music from its tendency for all that is shallow, ugly, mean, awkward. Beauty and nobility of spirit and especially a fine cheerfulness, buoyancy and magnificence of the soul, as well as an Oriental deepness of emotion, have never been expressed in music before him."—FRIEDRICH NIETZSCHE.

"Yes, one has to admit that Chopin is a genius in the full sense of the word. He is not only a virtuoso, but a poet as well. He knows how to bring out all the poetry in his soul. He is a poet of tone, and nothing equals the delight he renders when he sits at the piano and improvises. He is then neither a Pole, nor a Frenchman, nor a German, but betrays a higher lineage. One feels that he has come from the world of Mozart, Raphael, Goethe. His real fatherland is the world of dreams."—HEINRICH HEINE.

"Liszt possesses a sublime talent of execution equalled only by Paganini, but you can judge Liszt only when it will be given to you to hear Chopin. The Hungarian is a devil, the Pole an angel. This fine genius is less of a musician than of a soul manifesting itself."—BALZAC. Written in 1843.

Owing to the great wealth of Chopin material secured for this special issue, the Teachers' Round Table Department and the Scrap Book are to be found later in this issue.



MANUSCRIPT AUTOGRAPH OF CHOPIN

The Form and Construction of a Famous Nocturne, Chopin's Opus 15, No. 3

As Analyzed by A. F. Christiani

IN THE music section of this issue our readers will find the exceptionally fine outline of the form of this famous nocturne as portrayed by A. F. Christiani, in his invaluable "Principles of Expression in Pianoforte Playing." This gives a great insight into the form and consequent performance of the work. It is most desirable for the student to learn the balance of the periods. In the text of his work Christiani writes:

Periodizing is one of the most important aids in comprehending and interpreting a composition. Being an intellectual acquirement, entirely independent of emotion or taste, it can be subjected to precise principles and rules.

The first step in periodizing a composition is to ascertain where each period ends.

First Rule

The termination of a period is shown by the reappearance of the old, or the commencement of a new subject; because, with the reappearance of the old, or the commencement of a new subject, another period begins.

By examining the periods of Chopin's nocturne it will be found that the termination of the first six periods was determined by symmetrical reappearance of the original subject; and the termination of the seventh and eighth periods, by the commencement of new subjects.

The next step is to ascertain the termination of phrases and sections.

The rule just given is here equally applicable.

The termination of either phrase or section is likewise to be ascertained by a symmetrical beginning of the next one, or through quite a new beginning.

Second Rule

Each metrical group should be as much as possible a unit in itself. Periodizing should respect this unity, and not cut into it.

The consideration of such unity is of decisive importance when any doubt arises as to whether

A Section has 2 or 3 Measures,
A Phrase has 2 or 3 Sections, or
A Period has 2 or 3 Phrases;

for example: Where two sections have five measures, or three sections have seven measures, and it is doubtful to which of the sections the odd number of measures belong; or, where two phrases have five sections, or three phrases have seven sections, and it is doubtful to which of the phrases the odd number of sections belong, etc.

Compare now the sections and phrases in our illustration, and ascertain whether there is such unity in them.

By examining the first period of Chopin's nocturne, we find that it terminated with the twelfth measure, because the original subject reappeared in the thirteenth measure. This gave us a period of twelve measures.

The first phrase terminated at the seventh measure, by a symmetrical appearance of the subject in the eighth measure. This gave us two phrases, of seven and five measures respectively.

The first section was terminated with the third instead of the second measure, by the evident unity of the second and third measures which could not be disjointed.

The second, third and fourth sections had plainly two measures each.

The last section, with three measures, had evidently more right to them, on account of greater unity, than the fourth section.

This gives us five sections, of three, two, two, two, and three measures, respectively.

If the student will now examine the other periods in the same way, he will find these rules equally observed, and applicable as well as adequate for all similar metrical work.

"After the hammer and tongs work on the pianoforte, to which we have of late years been accustomed, the delicacy of M. Chopin's tone, and the elasticity of his passages are delicious to the ear."

—HENRY CHORLEY.

MAZURKA

Chopin's idealizations of the *mazurka* rhythm are no less wonderful than his treatment of the waltz. The *Mazurka* in B flat is a striking specimen. Grade 3.

FR. CHOPIN, Op. 7, No. 1

Vivace M. M. ♩. = 50

f *cresc.* *ff* *fz* *p scherz.*

f *cresc.* *ff* *fz* *p*

p

p legato *p* *stretto* *p non legato* *fz* *poco rall.*

a tempo *cresc.* *ff* *fz* *p*

sotto voce *pp*

rubato *f* *cresc.* *fz* *p*

f *f*

See a *Master Lesson* by Mr. Stojowski on another page of this issue

POLONAISE

F. CHOPIN, Op. 40, No. 1

A Allegro con brio M.M. ♩ = 96

f

fff

A 2nd part

poco rit.

a tempo

f

fff

Fine

TRIO

2d Volta

ff *energico*

p

più f

TRIO 2nd part

fff

p

cresc.

f

p

cresc.

fz

See an interesting article in connection with this number on another page of this issue.

PRELUDE

F. CHOPIN, Op. 28, No. 4

Largo M.M. ♩ = 66

See an Analysis by Adolph F. Christiani, on another page of this issue.

NOCTURNE

F. CHOPIN, Op. 15, № 3

FIRST PERIOD – TWELVE MEASURES

PHRASE – SEVEN MEASURES

PHRASE – FIVE MEASURES

Subject

Section *Section* *Section* *Section* *Section*

p *cresc.* *f* *dim.* *p*

SECOND PERIOD – TWELVE MEASURES

PHRASE – SEVEN MEASURES

PHRASE – FIVE MEASURES

Section *Section* *Section* *Section* *Section*

cresc. *f* *dim.* *p* *poco rit.*

THIRD PERIOD – TWELVE MEASURES

PHRASE – SEVEN MEASURES

PHRASE – FIVE MEASURES

Section *Section* *Section* *Section* *Section*

a tempo cresc. *f* *dim.* *p* *leggierissimo*

FOURTH PERIOD – FOURTEEN MEASURES

PHRASE – SEVEN MEASURES

PHRASE – SEVEN MEASURES

Section *Section* *Section* *Section* *Section* *Section*

cresc. *dim.* *p* *dim.e ritenuto*

FIFTH PERIOD – EIGHT MEASURES

PHRASE – FOUR MEASURES

PHRASE – FOUR MEASURES

Section *Section* *Section* *Section*

a tempo sotto voce

p *f* *p* *f* *p*

SIXTH PERIOD – EIGHT MEASURES

PHRASE – FOUR MEASURES | PHRASE – FOUR MEASURES

Section | Section | Section | Section

sostenuto dolce

SEVENTH PERIOD – TEN MEASURES

PHRASE – FOUR MEASURES | PHRASE – SIX MEASURES

Section | Section | Section | Section | Section

cresc. *acce – le – ran do*

EIGHTH PERIOD – TWELVE MEASURES

PHRASE – FOUR MEASURES | PHRASE – FOUR MEASURES | PHRASE – FOUR MEASURES

Section | Section | Section | Section | Section

f *f* *riten.* *dim.* *rall.* *pp*

*The asterisk, at the last measure of the fourth period, calls attention to an irregularity of metrical measurement.

** Religioso

p sotto voce

1 2

fz *pp*

** It is unnecessary to analyze this second part, as it consists of perfectly regular periods.

FUNERAL MARCH

MARCHE FUNÈBRE

This is the slow movement of the Sonata Op. 35. It has become the most celebrated of all funeral marches. It is especially effective for four hands.

SECONDO

FR. CHOPIN Op. 35

M.M. ♩=66

pp 1 2 3 4 più cresc. 5 6 7 8

cresc. 9 10 11 12 più cresc. 13 f sf

sf sempre f tr tr p ff f sf

TRIO

sf sempre f a) tr tr p Fine pp

pp pp

1 2 D.C.al Fine

a) 6 6

FUNERAL MARCH
MARCHE FUNEBRE

PRIMO

FR. CHOPIN Op. 35

M. M. ♩=66

pp più cresc. cresc. sf più cresc. f sempre p ff

TRIO

Fine pp D.C. al Fine

An imposing, sonorous number in processional style. Play steadily and not too fast.

TRIUMPHAL MARCH

SECONDO

GEORG EGGELING, Op. 251

Maestoso M.M. ♩=108

ff f ff f ff ff

TRIO

p mf

Fine

mf

sempre f

f

pesante

D.C.

Copyright 1926 by Theo. Presser Co.

International Copyright secured

TRIUMPHAL MARCH

PRIMO

GEORG EGGELING, Op. 251

Maestoso M.M. ♩=108

TRIO

Fine

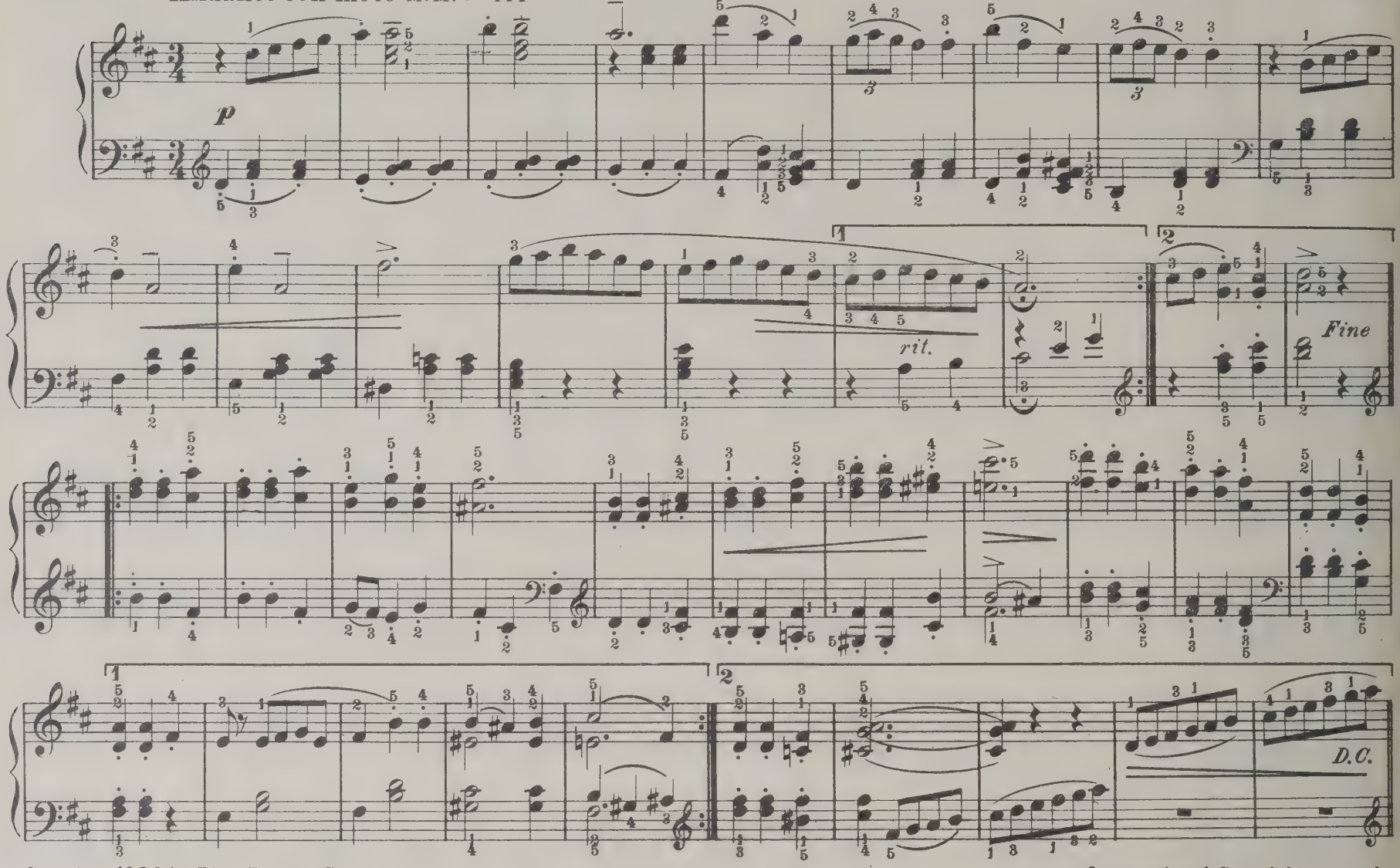
D.C.

THE FLYING RINGS

A very clever characteristic piece, which may be made useful as a study in touch and in interpretation. Grade 3.

Andante con moto M.M. ♩=144

MONTAGUE EWING



Copyright 1924 by Theo. Presser Co.

International Copyright secured

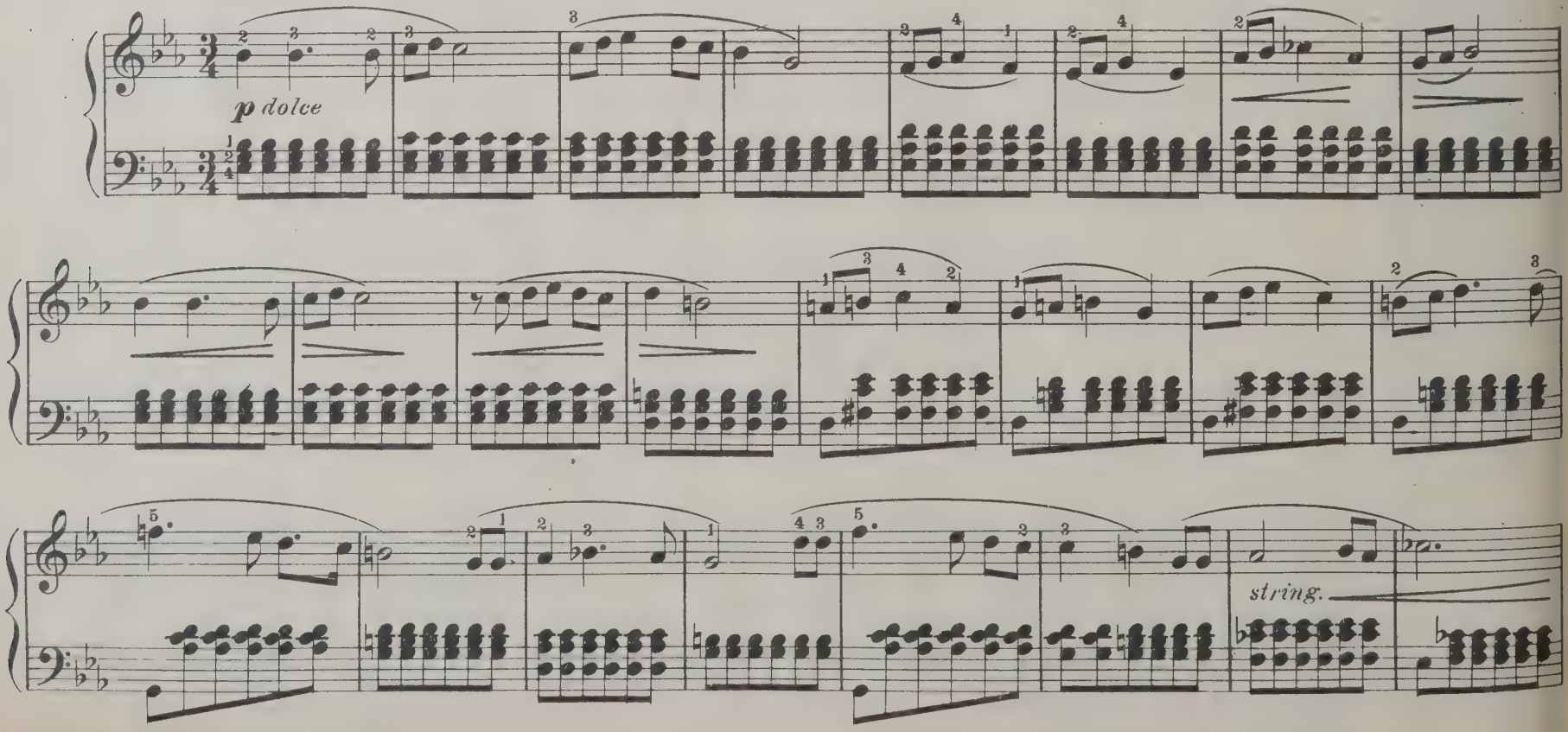
MY HEART AT THY SWEET VOICE

from "SAMSON AND DELILAH"

C. SAINT-SAËNS

One of the beautiful modern melodies, that has come to stay. A fine study in the singing tone and in cross-hand accompaniment. Grade 2½.

Andantino M.M. ♩= 72



Copyright 1923 by Theo. Presser Co.

Un poco più lento

LARGO

from the "NEW WORLD" SYMPHONY

ANTON DVOŘÁK

Written in 1893, this symphony achieved immediate popularity. The *Largo* should be played tenderly and with emotion. Grade 4.

Largo M. M. ♩ = 52

Un poco più mosso

pp p trecorde Pedale cresc f poco ritard. dim.

Poco meno mosso

pp Ped. simile

Meno mosso. Tempo I. M.M. ♩= 52

p dim. pp ppp poco rit.

molto cresc. f

a tempo

dim. ppp mp f mp

Molto Adagio

pp

D. Appleton and Company Present an Instructive and Recreational Piano Collection

Light Piano Pieces the Whole World Plays

256 Pages
54 Compositions
Original Editions
Price, $1.25

LIST OF CONTENTS

Albeniz, J.....*Tango*
Arditi, L.....*L'Ingenue*
Ascher, J.*Album Leaf (Mazurka)*
Bachmann, G.....*Les Sylphes*
Beaumont, P.....*Con Amore*
Blon, Fr. von.....*Love's Dream*
" ...*Serenade d'Amour*
" .....*Sizilietta*
Blockx, J.....*Serenade*
Bohm, C.....*La Zingana*
Borowski, F.....*La Coquette*
Bosc, A.....*Rose Mousse*
Delibes, L.*Valse Lente (Coppelia)*
Drigo, R.....*Serenade*
" .....*Valse Bluette*
Durand, A.....*First Waltz*
Egghard, J.....*Morning Prayer*
Ehrich, J.....*Love's Springtime*
Eilenberg, R...*First Heart Throbs*
Favarger, R..*L'Adieu (Nocturne)*
Fliege, H.....*Chinese Serenade*
Gabriel-Marie....*Serenade Badine*
Ghys, H.....*Amaryllis*
Gillet, E.....*Entr'acte Gavotte*
Gottschalk, L.....*The Dying Poet*
Gounod, Ch.....*Serenade*
Grieg, Ed.....*Norwegian Dance*



Gung'l, H.....*Sounds from Home*
Harthan, H.....*Bygone Days*
Hauser, M.....*Cradle Song*
Heins, C.....*La Gitana*
Heller, S.....*Tarantelle*
Hollaender, V.....*Canzonetta*
Iljinsky, A.....*Berceuse*
Jensen, A.....*The Mill*
Jeune, A. le.....*Jollification*
Jungmann, A....*Will O' the Wisp*
Lack, Th.....*Cabaletta*
Macbeth, A.....*Forget-Me-Not*
Meyer-Helmund, E.....*Mazurka*
Pacher, J. A.....*Tendresse*
Paderewski, I. J....*Melodie Op. 8*
Paladilhe, E.....*Mandolinata*
Poldini, Ed.....*Butterfly*
" ..*Victorious Amazons*
Rendano, A.....*Peasant Song*
Richards, B....*Child's Dream, The*
" .....*Christmas Bells*
Smith, S.....*Dorothy*
Spindler, Fr.....*Joyous Life*
" .....*Spinning Wheel*
Tschaikowsky, P....*Sweet Dream*
Wachs, P.....*Coquetterie*
Warren, G. W..*Song of the Robin*

Complete "Whole World" Series Catalogue on Request

NOT SOLD IN CANADA

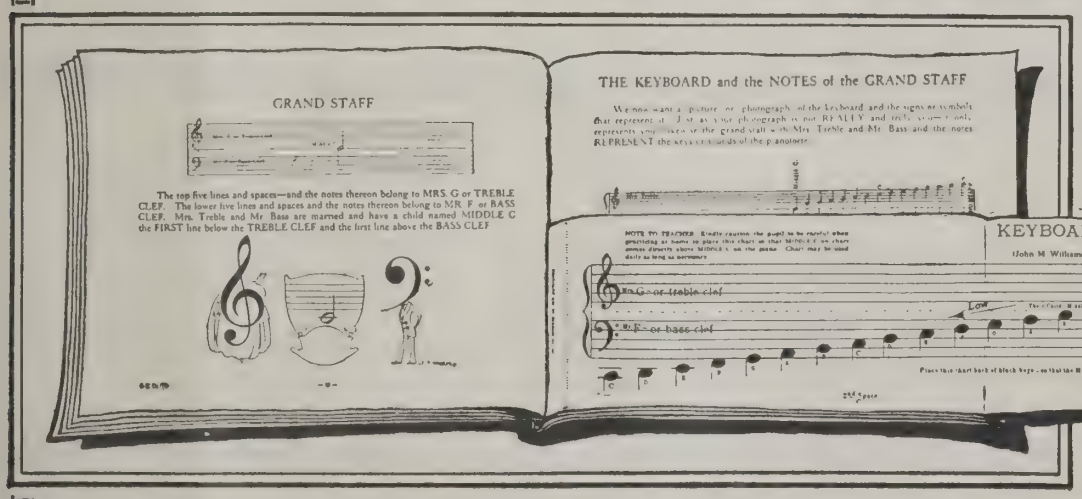
NOT MAILED TO CANADA

For Sale at all Modern Music Shops throughout the U. S.

D. APPLETON AND COMPANY

35 WEST 32nd STREET
NEW YORK CITY

The Most Successful of all Beginners Books



John M. Williams' Very First Piano Book

A MODERN and happy-time preparatory book which may be used to precede any method. Designed to simplify every problem of the beginner. Each subject taken up step by step from middle C "one note up, one note down"; "two notes up, two notes down" *one item to a page.* Contains full four-octave keyboard chart, correlating the keys of the piano and the notes of the grand staff. Profusely illustrated with drawings for children to paint or color.

Price, 75 cents

Four-Octave Keyboard Chart to be placed back of black Keys. Middle C of chart to correspond with Middle C on piano.

TEACHING PIECES SPECIALLY RECOMMENDED *for* MID-SEASON

GRADE I		GRADE II		GRADE III-V	
A Good-night Song, by Jenkins	.25	**Tripping thru the Meadows,** by Mundhenke	.20	**Puppets Promenade,** by Mallory	.40
Starlight, Starbright, by Jenkins	.25	**Lily-White Polka,** by Rolfe	.20	**Chinese Lilies,** by McCluskey	.40
Jack Frost, by Ketterer	.20	**Tambourine Dance,** by Friml	.30	**Pixie Pranks,** by Laud	.40
Heather Bloom, by Huerter	.20	**The Hopper Toad,** by Cramm	.30	**Valse Orientale,** by Burnham	.40
Wooden Shoes, by Bartlett	.30	**The Grandfather's Clock,** by Maxim	.30	**Western Romance,** by Davies	.40
In a Merry-go-round, by Spaulding	.20	**The Restless Poly,** by Jenkins	.30	**The Indian Runner,** by Bernstein	.30
Crisscross, by Smith	.20	**The Bridal Bouquet,** by Mana-Zucca	.25	**Ocean Murmurs,** by Wilkes	.40
Sweet Melody, by Mana-Zucca	.30	**The Airship Fairy,** by Silberta	.25	**The Irish Washerwoman,** by Sowerby	.40
The Little Dreamer, by Reuhl	.20	**Twelve O'Clock,** by Silberta	.25	**Burnt Rock-Pool,** by Sowerby	.50
The Cuckoo in my Clock, by Maxim	.30	**Brave Little Warrior,** by Krogmann	.35	**The Lonely Fiddle-maker,** by Sowerby	.60

"Helpful Hints for Mid-season" will be sent* FREE *if you send your name and address.

THE BOSTON MUSIC CO., 26 West St., Boston, Mass.

NOW!
—on Exhibition
Hear it!
—All Brunswick Dealers

We'v
P

to bring you the most wonderfu

The Brunsw

The FIRST purely electrical reproducing instrument

Now On Exhibition

PANATROPE—The joint achievement of the Four World Leaders in musical and electrical acoustics—The Radio Corporation of America, The General Electric Co., The Westinghouse Electric & Mfg. Co., and Brunswick.

ELECTRICITY, the force that has changed civilization; that has captured the hidden tones of melody from the air; that has given man light, transportation and power; the force on which the greatest age of human progress is largely built; has now been harnessed to bring you music incomparably different, wondrously beautiful, gloriously inspiring, without parallel in musical history.

This achievement is the result of the joint effort of four of the world's leading electrical and acoustical laboratories—The Radio Corporation of America, The General Electric Co., The Westinghouse Electric & Mfg. Co., and Brunswick. Only so imposing an effort could have achieved so inspiring a result.

Thousands have waited to hear this remarkable instrument . . . *and now it is actually here!* You just must hear this epoch-making Panatrope, which has commanded front-page attention for weeks in the great metropolitan newspapers of the United States.

The world's first electrical reproducing musical instrument

It is the FIRST purely electrical reproducing instrument as yet known to the world. *There is no other like it.* It is rated by world's musical authorities, critics and publicists the most remarkable musical instrument known to man.

Compare any musical reproducing instrument you have ever heard, no

THE BRUNSWICK-BALKE-COLLEN
Manufacturers · Establi

Harnessed the
wer of Electricity

usic the world has ever heard

k Panatrope

—*the most remarkable of all musical achievements*

:er how impressive that instrument seem, and the Panatrope will l it in every standard of musical :ction.

eigh any musical entertainment he home that you have ever known ist it . . . and in fairness you will his instrument is far beyond even magination of yesterday.

is an electrical achievement. All :e reproducing instruments must : to this principle . . . this elec- l principle . . . to survive. All c will be weighed against it.

fairness to yourself, buy no repro- ig musical instru- without first hear- he Brunswick Pana- . For what you today . . . regard- less of how wonderful it may seem to you . . . may fall obsolete tomorrow before this amazing instrument.

Your favorite music dealer has the Panatrope on display. Right through the day—every day—he is demonstrating it. It will prove a revelation to you. You really can not afford to miss it. It will take but a few minutes of your time. Truly the Brunswick Panatrope marks a new era in musical history.

Now Being Demonstrated

ICAGO, ILL.

The Sign of Musical Prestige

Brunswick

Have You Faith in Yourself?

Have you ever wondered whether or not it would pay you to take up a special course in music and train for something bigger in your work? State Departments of Education recognize schools of high scholastic training. You can earn a Diploma, Degree or Teacher's Certificate through our school, which is issued by the authority of the State of Illinois.

Earnest, ambitious students are invited to send for our catalog and sample lessons. We send them without any obligation and they show how it is possible to get accredited courses without having to go away from home for an expensive course.

We have been offering our courses to music lovers through THE ETUDE columns for many years. If you haven't sent for literature before DO IT NOW! Check on the coupon below what particular course you wish to see and we will send sample lessons and quote special terms to you.

If you want to advance in your music, get full details now of the courses which have started others on the road to success. There can be no *question* about its paying when so many thousands of musicians are advancing through the aid of our courses to positions of responsibility and influence.

A Public School Music graduate writes:

"I am now the director of the Community High School Orchestra, having received my certificate from our superintendent upon the recommendation of the State Board after presenting my credits received through my studies with your institution."

Piano Students' Course by William H. Sherwood.

Normal Piano Course For Teachers, By William H. Sherwood

Harmony By Adolph Rosenbecker and Dr. Daniel Protheroe. This course includes Counterpoint, Composition and Orchestration.

Public School Music by Frances E. Clark.

Sight Singing and Ear Training by F. B. Stiven, Director of Music, University of Illinois.

Choral Conducting by Dr. Daniel Protheroe.

History of Music by Glenn Dillard Gunn.

Advanced Composition by Herbert J. Wrightson.

Violin, Cornet, Mandolin, Banjo and Guitar by eminent teachers.

WANTED: Teachers in the different States for affiliation to take charge of our branch schools. If interested, mention in your inquiry.

GOOD FOR FOUR FREE LESSONS

UNIVERSITY EXTENSION CONSERVATORY,
Dept. D-7 Siegel-Myers Building, Chicago, Ill.

Please send me FREE without the slightest cost or obligation on my part Four (4) Lessons of the course mentioned below. Also quote me your Special Limited Price for Complete Course.

Name.....Age.....

Street No., R. F. D. or P. O. Box.....

Town.....State.....

I am interested in the.....(Course)

Just Published

HARMONIC EAR TRAINING AND THEORY TO HEAR AND UNDERSTAND

By

Blanche Dingley-Mathews

A SYSTEMATIC COURSE IN LESSON FORM, **DESIGNED ESPECIALLY FOR BEGINNERS,** TO BE PRESENTED IN CLASSES OR TO ACCOMPANY PRIVATE LESSONS IN PIANO PLAYING

THREE YEARS' WORK IN ONE VOLUME!

(262 Pages—Cloth Gilt)

This modern text book has for its object the awakening and the stimulating of the musical ear by educating it progressively. Appeal is made first to the ear—then to the musical feelings—then to the musical intelligence. While the ear is unquestionably the "acid test" in music—an ear impression is not enduring unless the mind and hand correlate with it. The elements of power in a person musically educated are three—and these three underlie all his culture: a musical ear, a musical mind and a musical hand.

Mastery of this Book Makes Cultured and Artistic Attainment Certain!

SPECIAL INTRODUCTORY PRICE $1.25 POSTPAID

Cash with order. One copy only at this price. Regular Price, $2.50 This offer expires April 1st, 1926.

Published by

THE JOHN CHURCH COMPANY

CINCINNATI NEW YORK LONDON

318-320 W. 46th Street

The House Devoted to the Progress of American Music

BERCEUSE

ARMAS JÄRNEFELT

A quaint old-world melody, beautifully harmonized. Play in a song-like manner with the accompaniment subdued. Grade 4.

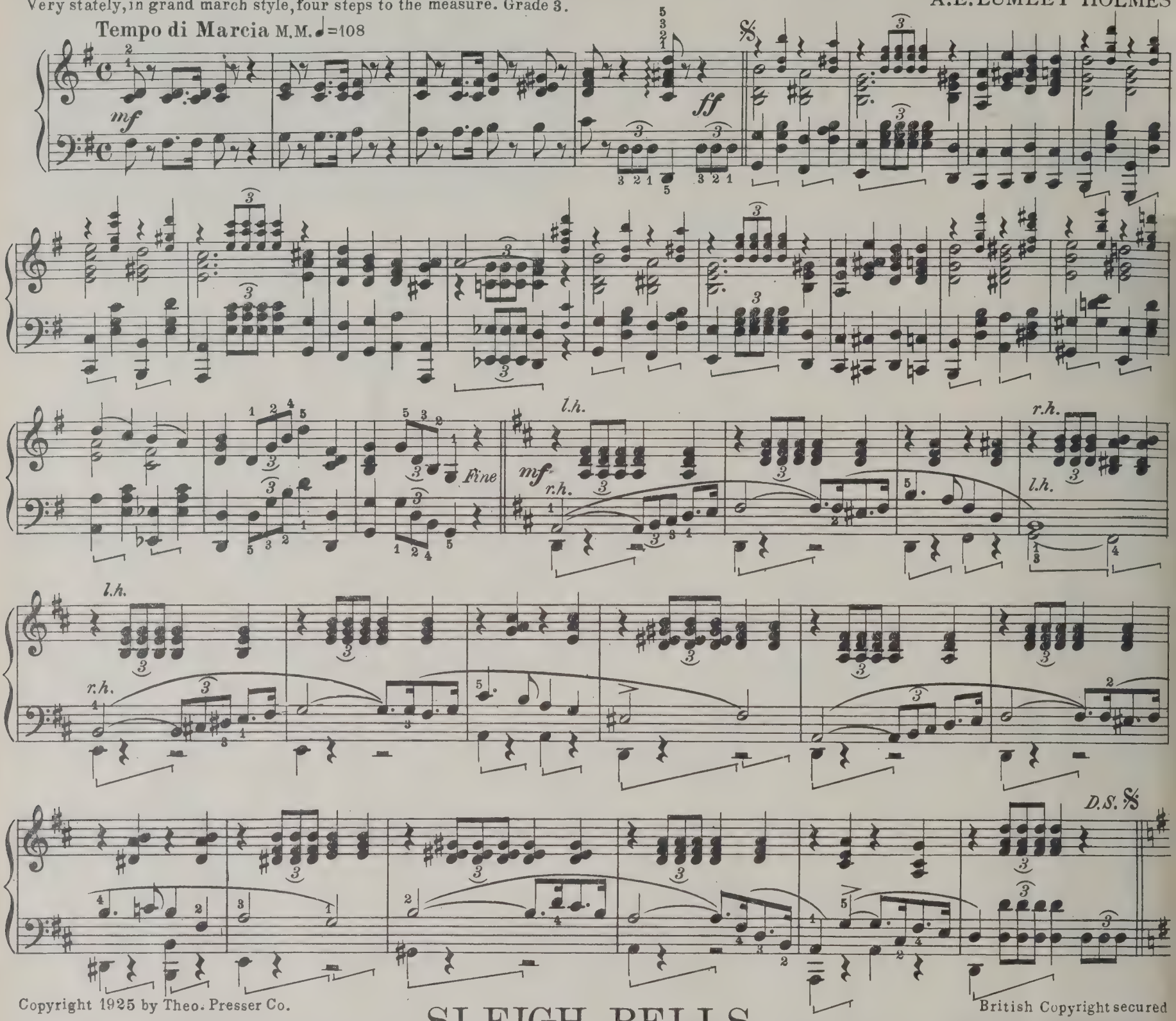


MARCH OF THE NOBLES

Very stately, in grand march style, four steps to the measure. Grade 3.

A.E. LUMLEY HOLMES

Tempo di Marcia M.M. ♩=108



Copyright 1925 by Theo. Presser Co.

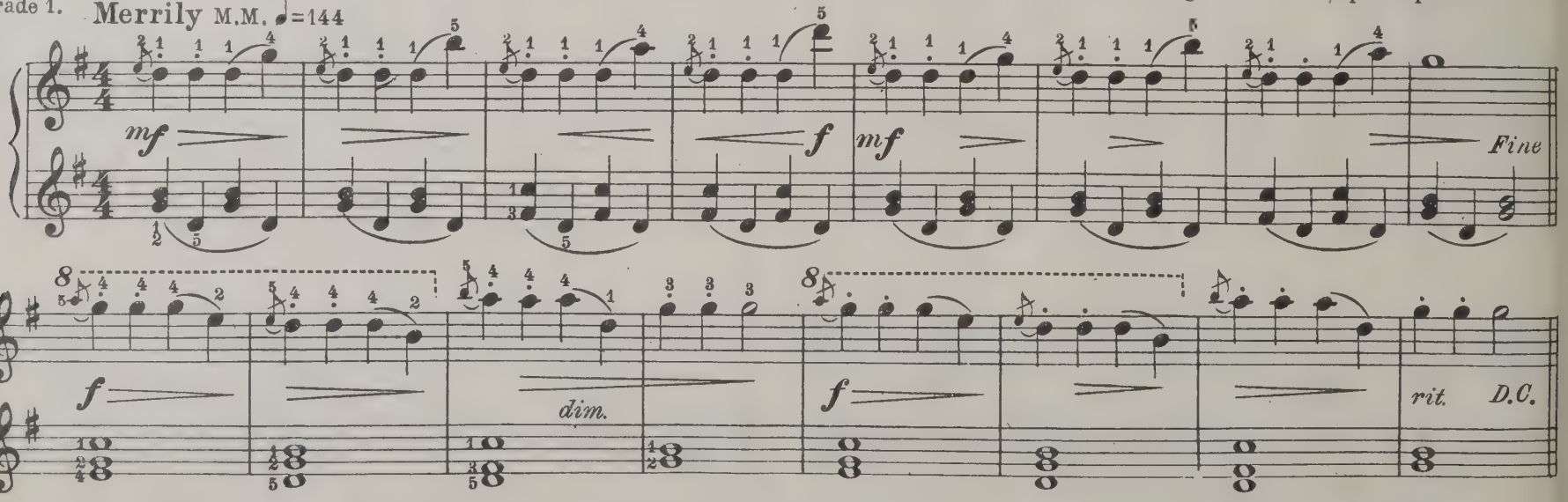
British Copyright secured

SLEIGH BELLS

N. LOUISE WRIGHT

A appropriate little teaching number. The grace notes are "crush notes," played right on the count, and almost together with the principal note. Grade 1.

Merrily M.M. ♩=144



Copyright 1924 by Theo. Presser Co.

British Copyright secured

VALSE ELIZE

A delightful drawing-room waltz, to be played in smooth and flowing style. Grade 3½.

FRANK H. GREY

Valse con grazia M.M. ♩= 63

mf accel. rall. mp molto rubato

Con slancio

Ped. simile Ped. simile

poco rall. a tempo

attacca Hurried and detached in right hand, quasi staccato

fine f mf

poco rall. rall. D.S. 𝄋

TRIO

Brilliantly f

broader a tempo rall.

allargando poco a poco mp molto in tempo but mp D.S. 𝄋

* From here go back to 𝄋 and play to *Fine*; then play *Trio*.

Copyright 1925 by Theo. Presser Co.

British Copyright secured

In executing the *glissando* passages, lay the back of the third finger across the keys at right angles, bracing the finger with the thumb if necessary. Grade 4.

SATANELLA
MAZURKA

CARL SCHMEIDLER

Tempo di Mazurka M.M. ♩ = 126

glissando

fz *fz* *fz*

Ped. simile

ffz *mf*

fz

TRIO

ff Fine *dolce*

f *p* *ff* *dolce* *f* *p* D.C.

Copyright 1926 by Theo. Presser Co.

British Copyright secured

THE BALLOON MAN

E.R.KROEGER

A capital teaching piece by an experienced writer. Light finger work, the singing left hand, and shifting tonalities are all exemplified. Grade 2½.

Allegro

mf Bal-loon! Bal-loon! mf Bal-

loon! Bal-loon! mf

last time to Coda mf

mf

cresc. f dim. D.C.

CODA mf dim. p

Copyright 1626 by Theo. Presser Co.

British Copyright secured

BOHEMIAN LOVE

COEUR DE TZIGANE

VALSE CONCERT

R. DRIGO

The most recent composition of a very popular writer. The slow and dreamy waltz theme is to be sung upon the G and D strings, as indicated. A full and luscious tone is demanded.

Intro. Lento e languoroso

VIOLIN

PIANO

mp

pizz.

(A) (arco) sulla IV corda

p

III corda

mf

l.h.

espress.

(B) Più mosso

rall.

rit.

tr

Copyright 1926 by Theo. Presser Co. British Copyright secured

a tempo
mp
a tempo
mp
cresc.
tr
f
p cedendo
f
p cedendo
rit
pp
p affret.
a tempo
*
p
Un poco più, con eleganza
p
TRIO
a tempo
8
a tempo f
8
8
8
Lento (a tempo)
p
rall.
pp rit.
affret.
pp rit.

* From here go back to Ⓐ, and play to Ⓑ; then play *Trio*.

ALLEGRO CON MOTO

ERNEST H. SHEPPARD

A dignified and vigorous *postlude*, adapted for any occasion; Also a good teaching number in the *Grand Chorus* style.

With Spirit M.M. ♩ = 126

MANUAL

PEDAL

Gt. F. with full Sw.

add to Gt.

Sw. *mf*

Gt.

add Reeds

rall.

Fine

Sw.

Celeste, Sal. Violins

rall.

a tempo

Ped. Bourdon and Bass Flute 8′

Copyright 1924 by Theo. Presser Co.

British Copyright secured

Gt. Diaps.

Sw.

rall.

rall.

D. C.

I MISS YOU

Scottie McKenzie Frasier

GERTRUDE MARTIN ROHRER

Moderato

1. I miss you in the morn - ing and
back and let me rest in the

Con Ped.

at the close of day, I miss you in the Spring-time and a - long the moon - lit way; — I
beau - ty of your smile, Come back and make my life — one per-fect gold - en while; — Come

rit. *dim.*

love you, love you al - ways, for ev - er and a year — Come back a - gain, come back to me, — I
back and let me live in the beau - ty of your smile, Come back a - gain and make my life — One

rit.

1 2

am so lone - ly dear.
per-fect gold - en while.

2. Come

colla voce

Copyright 1924 by Theo. Presser Co.

British Copyright secured

DRIFTIN'

Words and Music by
LILY STRICKLAND

Andante semplice

mp *cresc.*

Moon's a shin-in' clear to-night, Might-y fine for drift-in';
Jas-mine's dream-in' in the dew, Mock-in'bird's a sing-in';

mp *mf* *cresc.* *mp* *cresc.*

Wa-ter's hum-min' soft an' slow, Shad-ows gent-ly shift-in'; *accel.* Come hon-ey, Come an' drift a-long with
Night's a cal-lin' out to you, Per-fume's sweet-ly cling-in'; Come hon-ey, Come an' drift a-long with

accel.

Con espress.

me! Drift - in', drift-in' in the moon-light, Dream - in',
me!

dream-in' jus' we two; While the world's a - sleep - in', Night her vig-il's keep - in';

mf cresc. accel

Oh it will be jus' Heav-en to drift with you! Drift - in', drift-in' in the moon - light:

accel. *mf* *cresc.* *mf*

cresc. *f* *cresc.*

Drift - in', drift-in' sweet an' slow; Dream - in', dream-in' in the

cresc. *f*

Copyright 1926 by Theo. Presser Co.

British Copyright secure

moon - light, Oh it will be jus' Heav-en to drift with you!

cresc.

ten.

rall.

Oh it will be jus' Heav - en to drift with you!

rall.

dim.

LIFE
LA VIE

From the French of Leon Montemachen
English Words by Tod B. Galloway

TOD B. GALLOWAY

Moderato

Ah! life is brief, Love but a sigh; A lit-tle
La vie est vai - ne, Un peu d'a - mour; Un peu de

grief, And then good-bye, And then good-bye!
hai - ne, Et puis-bon-jour, Et puis-bon-jour!

Life is but seem - ing, A hope so
La vie est brè - ve, Un peu d'es-

bright, A lit-tle dream - ing, And then good-night, And then good-night!
poir, Un peu de rê - ve, Et puis-bon-soir, Et puis bon - soir!

Life is but
La vie est

seem - ing, A hope so bright, A lit-tle dream-ing, And then good-night!
brê - ve, Un peu d'es-poir, Un peu de rê - ve, Et puis-bon - soir!

rall.

Copyright 1926 by Theo. Presser Co.

British Copyright secured

HUNGARIAN SKETCH

A miniature rhapsody, in genuine gipsy style. Grade 2½.

CARL WILHELM KERN, Op. 504, No 1

Not too fast M. M. ♩=72

p *mf*

Allegro M.M. ♩=126

p *mf*

p *cresc.* *f*

calando *a tempo* **Tempo I**

p

mf

p *slower* *p* *mf*

cresc. *calmato* *morendo*

Copyright 1923 by Theo. Presser Co.

British Copyright secured

Musical Scrap Book

By A. S. GARBETT

THE SECRET OF LISZT'S SUCCESS

EVEN to this day, Liszt's technic is regarded by many as the last word in pianoplaying, but Henry T. Finck in his *Success in Music,* reminds us that this is not wholly true, and that something more than technic established Liszt among the immortals:

"Klindworth wrote that 'Liszt did the most astonishing things with his left thumb, making one think it must be doubly as long as an ordinary thumb,'" writes Finck. "He certainly had an ideal hand for pianoforte playing, his fingers being not only unusually long but connected by such elastic sinews that he could play as easily in tenths as others can in octaves. But this was not the secret of his success. Nor can his triumphs be explained by reference to the amazing technical facility he acquired by incessant practicing in his youth—one of his daily exercises being the transposition of one of Bach's preludes and fugues into all the twenty-four keys. Dazzling as was his technic, it has probably, as one of the leading German pedagogues, Rudolph M. Breithaupt, maintains, been surpassed since by D'Albert, Busoni, Godowski and other virtuosos of our time. What gave him his tremendous power over audiences was the fact that his technic was spiritualized, was made subservient to the will of a unique, inspired personality. That was the reason why, as Tausig said, 'No mortal can vie with Liszt; he dwells upon a solitary height.'"

THE CHILDHOOD OF SCRIABIN

ONE of the most interesting and original of Russian composers was the late Alexander Scriabin, concerning whom A. Eaglefield Hull has written a book of autobiography. His genius manifested itself early. His mother died when he was six months old, and his education was cared for by his father's sister, "Aunt Luboff," who seems to have devoted herself to him and trained him well.

"When only five years old he would extemporize on the piano, though it was some time before he could *write* music," says Hull. His acute ear and his musical memory were astonishing. A single hearing of any piece was sufficient to enable him to hit down and reproduce it exactly on the piano. In 1887, during the Russo-Turkish war, when the Ismailovsky Guards Regiment was leaving for the seat of war, the young boy was taken to the station to see his uncle off with the rest of the Guards. During the entraining the band played a quadrille, then very popular, called "The Snowstorm." On his return home the five-year-old musician played the piece through on the piano from beginning to end, greatly to the amazement of the family.

"Later on, when he heard his foster-mother play a *Gavotte* by Bach, and *The Gondolier's Song,* by Mendelssohn, young Alexander, then a boy of eight, immediately sat down and reproduced them without a mistake.

"From the age of eight he composed a few simple pieces and also developed a strong love for poetry, writing many short poems himself. He also amused himself a good deal by cutting things out of wood, and this inventive pastime even expanded to the making of miniature pianos, in which he was particularly successful."

Scriabin died from an infected boil on his lip, much as Lully, nearly two and a half centuries ago, died from an infected wound on his foot received from his own baton while conducting.

IN PURSUIT OF MACDOWELL

ONE of MacDowell's first teachers was the great pianist Theresa Carreno; and in her book on "The Boyhood of MacDowell," Abbie Farwell Brown includes an amusing incident which is given here in somewhat abbreviated form.

"At that time Mme. Carreno was about eighteen or nineteen, a very lively and fascinating young woman," says Miss Brown, while Edward MacDowell was only a little boy to whom she took a great fancy and undertook to teach. "Like a true Spaniard she liked to show her fondness for those she loved. . . . But he was proof against her sweet ways. Especially he could not bear to have Madame kiss him, as she liked to do.

"Naturally at first this piqued her. But, with her cleverness and mischief, she soon discovered that she had an unexpected weapon to use for her own purpose. Sometimes he did not play his lesson as well as his fair teacher thought he should. Then instead of scolding him—she kissed him! 'Zis time, if you play zat not right, I kiss you, Edouard!' So the fascinating young creature would say, shaking her pretty head and showing her white teeth, with mischief in her eyes. And he would hasten disgustedly to do his best, in order to escape that dreadful punishment."

Years later, Carreno used to tell the story of one such occasion when Edward got the better of her. Madame not only threatened him with the above dire punishment but also proceeded to carry it out. But Edward was too quick for her. He darted out of the room, down the stairs and out of the front door into the street with his teacher at his heels. She chased him quite around the city block and back into the house again, "doubtless to the great edification of the neighborhood."

THE PERSONALITY OF BERLIOZ

"EVERYTHING about Berlioz was misleading," remarks Romain Rolland in "Musicians of Today," adding, "even his appearance. In legendary portraits he appears as a dark southerner (Southern France, of course!) with black hair and sparkling eyes. But he was really very fair and had blue eyes, and Joseph d'Ortigue tells us they were deep-set and piercing, though sometimes clouded by melancholy or languor. He had a broad forehead furrowed with wrinkles by the time he was thirty, or, as E. Legouvé puts it, 'a large umbrella of hair, projecting like a movable awning over the beak of a bird of prey.'

"His mouth was well cut, with lips compressed and puckered at the corners in a severe fold, and his chin was prominent. He had a deep voice, but his speech was halting, and often tremulous with emotion; he would speak passionately of what interested him, and at times be effusive in manner, but more often he was ungracious and reserved.

"He was of medium height, rather thin and angular in figure, and when seated he seemed much taller than he really was. He was very restless, and inherited from his native land, Dauphiné, the mountaineer's passion for walking and climbing, and the love of a vagabond life, which remained with him nearly to his death. He had an iron constitution, but he wrecked it by privation and excess, by his walks in the rain, and by sleeping out of doors in all weathers, even when there was snow on the ground."

It is difficult, by the way, for an Anglo-Saxon to believe that Berlioz "wrecked his constitution" by sleeping out of doors!

IVERS & POND "PRINCESS"

A MINIATURE CONCERT GRAND

This delightful instrument might with justice be called a miniature concert grand, for musically it embodies the advantages of the larger grands, and possesses a tone volume and range of expression surprisingly broad.

In no detail has quality been sacrificed for size, the Ivers & Pond standards being rigidly maintained. Musicians quickly recognize the characteristic Ivers & Pond tone in the "Princess"—a tone half a century in developing, and easily apparent in every Ivers & Pond.

The best traditions of old-time Boston piano building and the most advanced ideas of today are combined in Ivers & Pond pianos. Built, as from the first, in *but one quality—the best*—by the same interests, with the same artistic ideals, they are used in some 600 educational institutions and 75,000 homes. *Write for catalog now.*

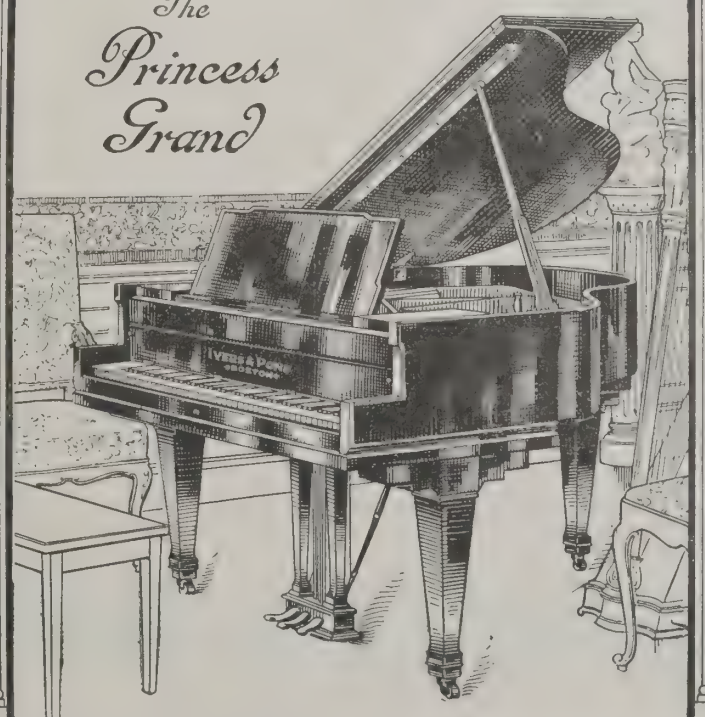
Our Unique Selling Plan

If we have no dealer near you, we can supply you from our factory as safely and as satisfactorily as if you lived near by. We make expert selection and guarantee the piano to please, or it returns at our expense for freight. Liberal allowance for old pianos in exchange. Attractive easy payment plans. For catalogue, price, and full information *write us today.*

Ivers & Pond Piano Co.

141 Boylston Street Boston, Mass.

The Princess Grand



Please mention THE ETUDE when addressing our advertisers.

The Singer's Etude

Edited for February by Noted Voice Specialists

It is the Ambition of THE ETUDE to Make This Voice Department "A Vocalist's Magazine Complete in Itself"

When to Begin Voice Training

By Beatrice Wainwright

THE GENERALLY accepted and popular idea as to when the training and developing of the voice should begin is that the prospective student should have attained full growth. That is, they should be not less than sixteen or seventeen years of age. This is true in the case of those who are to be singers and will have to use the voice several hours a day and undergo concentrated vocal training. But, and this is the main point, the training of the voice should begin in Childhood. Children's voices ought to have supervision in the home and in the school so that later when the child is grown and wishes to devote the necessary time to become a singer the way will have been prepared and the usual bad habits of tone and speech will not have to be corrected.

All persons should have agreeable speaking voices and pleasing singing voices. The exceptions are in the case of abnormal conditions needing pathological attention. Such cases are rare. Selfconsciousness is the greatest reason more people do not become singers. Early vocal training would eliminate selfconsciousness.

Regarding the matter of vocal training, the late David Bispham said, "We have now reached a period when all music, and singing in particular, should receive most careful consideration. The voice is so intimate a thing that no one can escape it in himself or others and so great its powers, when properly used, whether in speech or song, that it is amazing that its qualities are not more fully realized by educators and treated accordingly. But up to the present time it seems that those who have influence in educational matters have not had their eyes opened to the fact that every human being should be taught to speak properly and sing as well as may be, and that these things are perfectly easy of accomplishment if only correct methods are put before the children as they grow up.

Languages, the most difficult to acquire by adults, are learned by children with perfect ease, from those with whom they come in contact. They will speak them well or ill, according as they hear others speak. In short, example is, as far as the voice is concerned, better than precept; and the ear, so intimately associated with everything vocal should be given more to do than has been hitherto thought necessary either in schools or by private teachers.

While most young people do not begin to take singing lessons until their voices are reasonably settled and can bear the strain of study, it does not seem incompatible with the dictates of common sense to say that the training of voices, of bodies, and of minds, may be undertaken much earlier than has been thought advisable. The early hours of youth too often are shamefully wasted. In them this natural and beautiful gift should be brought out. This seems so obvious as to be hardly worth saying; but, as a matter of fact, song by the many is looked upon as a luxury to be indulged in by the few. Whereas it is a necessity that should be used by all. For all not only have a latent impulse toward vocal expression, but also more of a natural gift than is usually granted. Persons, selected for the purity of their enunciation and the beauty of their voices, should every day in all schools speak and sing to the pupils, who in turn unconsciously imitate what they hear.

Even with the interest of so great an artist as David Bispham and others prominent in the musical world there is still need of agitation and pioneer work along this line. That there is more general interest in the voice than some years ago, there is no denying. But all those preparing to teach in schools should have good and sufficient vocal training to enable them to guide and instruct all students under their charge in the correct use of the voice. In the Normal schools there should be courses in the regular curriculum to train the aspiring students to teach the children that are to be their charges when they become teachers.

Young children do not need voice training such as the settled voice requires for its full development. Children should be given beautiful songs to sing, and should be impressed with the fact that their voices are fine instruments that should be cared for and not abused. They can be taught to breathe correctly. Later, when they are old enough, they should be taught something of the vocal mechanism—just enough to give them an intelligent understanding of the vocal instrument, not to confuse but to overcome the natural feeling of mystery that is the general attitude toward the voice. At this time simple vocal exercises may be given and deep breathing always kept before the young students.

The speaking voice should have attention as well as the singing voice. Voices ought never to be strained, particularly in the case of children. The production of the voice is the same in speech and song; so that the training of the singing voice should act beneficially on the speaking voice.

Correct enunciation is of the greatest importance to both singer and speaker. Clean distinct enunciation is an aid to good tone production. With the foregoing training in childhood, young people would avoid falling into the bad habits of speech and song that take so much time for the singing teacher to correct and they would already have acquired sufficient control of the voice to take up serious training and advance without the usual handicaps acquired by incorrect use of the voice when growing up. During the adolescent period, boys may sing simple songs of limited range, as well as the girls. Rote songs should be taught to the younger children and later singing at sight, the voice training to continue through high school. There are some teachers and supervisors teaching just in the way here indicated; and they are highly esteemed in their respective communities. There is nothing that makes people happier than singing. What a pleasant place the world would be to live in if all had well-trained voices.

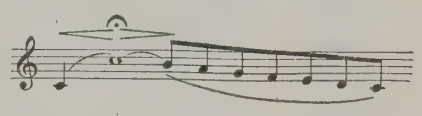
Intelligent Vocal Practice

By Catherine Culnan

MANY vocal students will recognize as their own, the complaint of one pupil to her teacher, "It's strange how much better I do at home when I practice, than I do at my lessons!"

Under a few conditions this statement is true. The pupil may not yet have become well enough acquainted with his teacher to feel unembarrassed before him; or may be afflicted with weak self-consciousness, and lack the mental poise he possesses when alone. But far more often the cause of this seeming phenomenon can be traced to the practice hour, and is, found to be the simple fact that, when practicing, the student fails to *listen to his own voice*; while at the lesson he does listen to it.

Examine yourself frankly at your next hour of practice. Use, for instance, an exercise like this, with the vowel Oh:



Your *exercise* consists of attacking the first note with a small, firm tone; leaping lightly to the octave above it; developing the upper tone, diminishing it, and tripping lightly down to the first note again. Your *object* is to do this with an even quality of tone throughout; with every note of the descending scale focused as far forward as its predecessor; with full breath control, and a relaxed throat.

Even with the best of intentions you may forget to begin listening to the quality of the *first* tone, although that should determine the quality of all the following ones. Or, granting that you have achieved this tone and alighted on the octave above it; did you alight softly or harshly? While you developed that upper tone from a lightly-resonant one to a fully-resonant one, *were you listening every moment?* Or, granting that you were,—are you sure you did not release your attention *then,* and let your voice take care of itself to the bottom of the scale, while you listened only to the final tone and judged from that whether the exercise needed repeating?

In this instance the interval for inattention was very short; but not too short for your mind to have touched upon many thoughts quite foreign to tone-production. Often you labor for fifteen minutes over an exercise that could be done justice to in *five* minutes of *intelligent practice. Listen to your voice* every moment you are singing. Each time you find your thoughts wandering, make yourself begin all over again. You will be surprised to find how much persistence will be needed before you are able to practice for even one hour without releasing your attention for a single minute from the work in hand.

During the lesson hour, your teacher's concentrated attention upon your voice induces yours also, and although you wonder why you are doing so poorly, you are in reality discovering for the first time since your last lesson, the actual sound of your own voice. To think the tone you produce, and to produce the tone you think, are two sadly different things; but they should be synonymous.

When, by unremitting attention to your own practicing, you learn the power of concentration, your work will have become not only *intelligent,* but *productive* of quick results. New tone-possibilities will unfold to you: Your ear will be your severest critic: And your lesson hour will not only be as true a record of your practicing *as it now is,* but a satisfactory record also!

The thoughtful student of voice will find in these suggestive remarks the basis for a large field of personal experiments and discoveries.

Tartini's Advice

(An Extract from Mr. William Shakespeare's Book, *Plain Words on Singing*—G. P. Putnam's Sons.)

GIUSEPPE TARTINI (1692-1770), composer and great master of the violin, wrote valuable advice to a pupil on the bowing of this instrument. All he said might apply equally to the breathing and tone production of a singer:

"Your first study should be the true manner of holding, balancing, and pressing the bow lightly and steadily upon the strings; in such a manner that it seems to *breathe* the first note it gives."

Paraphrasing this, and substituting the word "breath" for the "bow," and the "vocal instrument" for the "strings," it would read: "Your first study should be the true manner of holding, balancing, and pressing the breath lightly and steadily against the vocal instrument, in such a manner as to 'breathe' the first note it gives, without any shock or sudden slip of the breath."

More About Purity of Pronunciation and Resonance

Hiller (already quoted) says that "Well spoken is half sung," and that this is a motto that should be inscribed on the four walls of every school of singing. Interest is being aroused in this subject, and it cannot be too strongly urged that the right production of the voice is not displayed unless the singer is unmistakable in the utterance of his words before the public. Indeed, it should be impossible to mistake what he says. The perfect sustaining of the thirteen vowels in the English language and the thirteen tuned consonants previously explained (see chapter on Pronunciation) really comprises the different shades of color in the voice, and is of equal importance with the colors on the palette of the painter.

Foundation of Singing

We have seen that tone (prolonged pronunciation), resonance and breath-control form the foundation of the singer's art.

It cannot, however, be expected that the most capable pupil can immediately grasp this as a whole, and realize that true sonority; resonance and even dramatic force rest on the purity of his vowel sounds—which purity, should he aspire to perform in theaters or large buildings, thus becomes his most important asset.

Regarding the question of *resonance,* about which so much has been written, when the voice is properly produced, and the experienced singer brings to bear a powerful, yet controlled, breath pressure, the result is the greatest resonance of which any voice is capable. The singing of one artist may be highly dramatic; on the other hand, the size of the voice of another may lend itself only to tender and lovely effects, lyric in character. In this case the student must wait for later ex-

perience before attempting anything dramatic. It is surely only the ignorant teacher or the charlatan who would assert that all voices are capable of the same dramatic force!

One professor is reported as having said: "It is all an affair of the nose." Surely this does not mean that the voice should be *nasal*. Probably he intended to say that the medium voice is felt in full resonance against the upper teeth, that the mouth should be "alive with sound." What shall we say of the head voice? Surely no good teacher would inculcate sounds which seem to be resonant on the forehead—gloomy, hooting. Rousseau says on the subject: "I think that the stage, whose principal aim is to exhibit the touching and sympathetic character of singing, should be forbidden to certain hard, bellowing voices, which only succeed in deafening the ears. On the other hand, I believe that a singer who possesses only a small voice has enough wherewith to make himself heard and admired, provided it be of sufficient compass, easy, expressive and in tune."

The Value of the Mirror to Singers

By Charles Tamme

MANY faults of the singer can be seen as well as heard.

Tension, constriction, strain, either mental or physical, or both, are the usual obstacles to a career of success in singing. These, to a large extent, fortunately, are visible—fortunately, that is, for the singer who uses a mirror. For the recognition of a fault is an important step towards correcting it.

When the singer looks into his mirror he should see, first, that his mouth is functioning naturally, freely, and without grimaces. There should be no contortion and no unnatural stiffness. The shape of the mouth should vary, of course, according to the vowel that is being sung, and according to the articulation of the consonant. Resonance, too, plays a part in the shape of the singer's mouth, in accordance with the quality and quantity required for the precise expression of the meaning of the song.

The tongue, as a general rule, should lie flat, with the edge against the lower teeth all around, so as to permit the free emission of sound.

The next problem for the singer with his mirror is the lower jaw. The lower jaw should drop with the utmost freedom when the mouth is opened in singing. It should drop from the hinges and should not be drawn down by pulling the head forward or by pointing the chin towards the throat and chest. The sides of the face and the chin should be innocent of any tense lines due to the movement of the lower jaw. If any such lines are visible, the singer would do well to practice dropping his jaw before the mirror a dozen times or so at every practice period, without singing at all, until the telltale lines have ceased to appear.

The neck is another problem for the singer with his mirror. Tension shows all too plainly in the swelling of the lateral blood vessels as well as in the muscles of the neck. This tension may be the result of a number of causes. There may be undue pressure or constriction in the lower throat. It may be that the singer thinks he must make a tremendous effort; or he may have some other faulty mental conception, such as failing to carry a given phrase to its logical resting point, or dwelling too long on insignificant words or syllables. Faulty manipulation of the breathing mechanism often causes the enlargement of the blood vessels in the neck. Perhaps the singer has neglected to take in sufficient breath for the phrase to be sung; perhaps he is striving to amplify his tones unduly by force rather than by the legitimate use of his resonance chambers.

Whatever the cause of this visible tension, it should be studied and corrected, then carefully checked every day by means of the mirror; for when a fault has become a habit, only constant vigilance will serve in correcting it.

Of course when a singer is sincerely interpreting song, his face will and should show unmistakable expressions; but these should in no way interfere with the mechanical freedom of the tone.

"Suit the action to the word," said Shakespeare. This precept is especially appropriate for the singer. The mirror will tell any singer who will but interest himself to look, how well he is obeying this precept.

Perhaps the most important thing that the mirror tells a singer is his psychical condition. Is he mentally in tune? Is he glad to be singing? Is he content, yet not phlegmatically so? Is he at ease? Is he vitally alert, yet not strained by anxiety?

The singer should be able to command himself into a state of mental repose which is necessary for good singing, and which most certainly will carry its stamp on the singer's face, where it is visible to all who look at him.

"There are but few happy and contented men here below; everywhere grief and care prevail, perhaps your labors may one day be the source from which the weary and worn or the man burdened with affairs may derive a few moments' rest and refreshment. What a powerful motive to press onwards! And that is why I now look back with heartfelt, cheerful satisfaction on the work to which I have devoted such a long succession of years with such persevering efforts and exertions."—Haydn.

D. A. CLIPPINGER

"A Master of the Voice"

AUTHOR OF

Systematic Voice Training, $1.25
The Head Voice and Other Problems, $1.25
Collective Voice Training for Class Work, $1.00

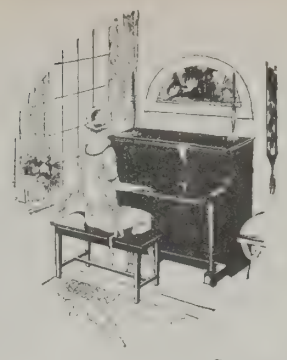
These books are a valuable addition to any singer's library. Send for circular of SUMMER TERM.

Address D. A. CLIPPINGER
617 Kimball Hall - Chicago, Ill.

UNIQUE VOICE TRAINING
By W. P. Schilling

A NEW book just off the press, different from anything ever published. Unexcelled—Unequalled—In advance of all competitors. This new system will make reputation for Teacher and Singer. *Save Time—Save Money.* Secure a beautiful voice within a shorter time than ever attempted. Special exercises for acquiring high tones easily, without strain. "Unique Voice Training" has merited the hearty approval of teachers, singers and music lovers, everywhere. **Price, $5.00.** Other books by the same author, *"Ear Training," 15 cts.; "Sight Singing," 50 cts. etc.*

W. P. SCHILLING
Music Publisher
131 W. 23d Street - - New York
(Also private instruction, terms reasonable)



The Wurlitzer Studio Piano, without player action, stands but 3 feet 8 inches high. Full 7⅓ octave scale. The perfect small piano, at last! Prices, $295 and up, f.o.b. factory.

A Tiny Player Piano

So small that it fits almost anywhere



LIMITED space in your home no longer means that you must go without a player piano. This remarkable little Studio Player stands only 4 feet 1 inch high and only a few inches wider than its standard keyboard. A room could hardly be too small for it.

Yet in spite of its compactness, this Studio Player is a perfect Wurlitzer Instrument in every sense of the word. It plays from any standard size music roll with the full round tones and fine shades of expression you'd expect only from a much larger and much more costly player. You'll be equally delighted with its artistic qualities when playing yourself.

This exquisite instrument can be yours for as little as $445, F. O. B. Factory. And the Wurlitzer dealer will be glad to arrange convenient terms.

THE RUDOLPH WURLITZER MFG. CO., *North Tonawanda, N. Y.*
Principal Wurlitzer Stores
NEW YORK, *120 W. 42nd St.* • PHILADELPHIA, *1031 Chestnut St.* • BUFFALO, *674 Main St.*
CLEVELAND, *1017 Euclid Ave.* • CHICAGO, *320 S. Wabash Ave.* • CINCINNATI, *121 E. Fourth St.*
ST. LOUIS, *1000 Olive St.* • SAN FRANCISCO, *250 Stockton St.* • LOS ANGELES, *814 S. Broadway*
Sold by Wurlitzer dealers everywhere

WURLITZER
REG. U.S. PAT. OFF.
Studio Player
PIANOS • ORGANS • HARPS • MUSICAL INSTRUMENTS

NEW YORK SCHOOL of MUSIC and ARTS

824 West End Avenue Cor. 100th Street — Ralfe Leech Sterner, Director

New York's Oldest Music School

Many new and wonderful features planned for the coming season by this institution

Same celebrated faculty headed by Ralfe Leech Sterner, Arthur Friedheim, Paul Stoeving, Frederick Riesberg and other celebrated masters.

Individual Instruction. Entrance at any time.

SEVERAL FREE AND PARTIAL FREE SCHOLARSHIPS OPEN FOR COMPETITION

Dormitories in School Building. A real home for music students.

Many Free Classes and Lectures. Diplomas and Teacher's Certificates. Public Concert every Thursday night Vocal, Piano, Violin and all Instruments. Public School Music Dept. Dramatic Art, Drawing and Painting, Interior Decoration, Dancing and Languages.

ILLUSTRATED CATALOGUE ON REQUEST

VIRGIL PORTABLE KEYBOARD

For Pianists and Piano Students

Invaluable to Traveling Pianists and Indispensable to Pianists and Students Living in Apartments, Hotels or Small Rooms.

Excellent for Perfecting All Phases of Technic and for Strengthening the Fingers. Weight of touch can be varied from 2 to 12 ounces.

Catalog on Request



VIRGIL PIANO SCHOOL CO.
120 West 72nd St. NEW YORK



VIRGIL PRACTICE CLAVIER

(Invented by the late A. K. Virgil)

Manufactured and sold only by The A. K. Virgil Clavier Co.

Full length keyboard. All latest improvements.

FOUR OCTAVE PORTABLE CLAVIER for use in travelling

VIRGIL SCHOOL OF MUSIC

Courses for earnest students of all grades

For catalogue, etc., address The A. K. Virgil Clavier Co., or Mrs. A. K. Virgil, 510 West End Ave., New York.

No Other Address

American Institute of Applied Music

Metropolitan College of Music

KATE S. CHITTENDEN, Dean

Private Instruction by specialists in all branches of music

Our certified teachers in scores of cities throughout the country

Fortieth Season

For Circulars, Address

D. THOMPSON

212 West 59th Street New York City

GRANBERRY PIANO SCHOOL

Carnegie Hall, New York

For PIANISTS, ACCOMPANISTS and

TEACHERS

The SIGHT, TOUCH and HEARING System of Teaching. *Write for Booklet.*

Alviene Theatre

36th YEAR — SCHOOL OF THE UNIVERSITY

Summer and Fall

Courses for Acting, Teaching, Directing
DRAMA, OPERA, MUSIC
STAGE DANCING

DIRECTORS
Alan Dale
Wm. A. Brady
Henry Miller
Sir John Martin-Harvey
J. J. Shubert
Marguerite Clark
Rose Coghlan

Singing, Fine Arts and Photoplay. Developing personality and poise essential for any vocation in life. Alviene Art Theatre and Student Stock Co. afford appearances while learning. N. Y. debuts and careers stressed. Pupils — Laurette Taylor, Mary Pickford, Eleanor Painter, Annette Kellermann, J. Arnold Daly, Fred and Adele Astaire, Dolly Sisters, Evelyn Law, Mary Nash, Nora Bayes, Taylor Holmes, Lady Ribblesdale, Vivian M. Astor, Gloria Gould-Bishop, and others. Write Study wanted to Secretary, 43 West 72nd St. N. Y., ask for catalog 8M

TWO NEW COURSES

INSTITUTE OF MUSICAL ART

FRANK DAMROSCH, Director
120 Claremont Avenue New York, N. Y.

CRITICAL AND PEDAGOGIC COURSE
for Teachers and Advanced Pianists under CARL FRIEDBERG

NORMAL COURSE FOR TEACHERS
Methods of interrelating all theoretic subjects and correlating them with the study of piano, violin, voice, etc.

TUITION FEES VERY MODERATE. CATALOGUE UPON REQUEST, ADDRESS DEPT. U

INTERNATIONAL MUSICAL AND EDUCATIONAL AGENCY

MRS. BABCOCK

OFFERS Teaching Positions, Colleges, Conservatories, Schools. Also Church and Concert Engagements

CARNEGIE HALL, NEW YORK

CONWAY MILITARY BAND SCHOOL

Prepares for Leadership in Community, School and Professional Bands. Private Instruction on two instruments; Teachers of national renown; Conducting and Band Arrangements; Daily Band Rehearsals under Dean Conway; Large Symphony Orchestra. Large Band Library. Degrees. Dormitories. Gymnasium Under personal direction of the famous band leader, Patrick Conway. Catalog.

601 De Witt Park, Ithaca, New York

VIRGIL PIANO CONSERVATORY

The Place to Acquire

A THOROUGH FOUNDATION A WONDERFUL TECHNIC
AND
THE ABILITY TO PLAY FOR OTHERS

A. M. VIRGIL, Director 120 W. 72nd Street, New York

DUNNING SYSTEM of Improved Music Study for Beginners

The Demand for Dunning Teachers Cannot be Supplied—Why?

NORMAL CLASSES AS FOLLOWS:

MRS. CARRE LOUISE DUNNING, *Originator*, 8 West 40th St., New York City; Normal Class, July 15, 1926.
Mrs. Zella E. Andrews, Leonard Bldg., Spokane, Wash.
Katharine M. Arnold, 93 Madison St., Tiffin, Ohio, Arnold School of Music.
Allie E. Barcus, 1006 College Ave., Ft. Worth, Texas.
Elizette Reed Barlow, 816 Central Ave., Winter Haven, Florida, Normal Classes—Midsummer; 18 Vance Crescent, Asheville, N. Car.—Midwinter, 1701 Richardson Place, Tampa, Fla.
Catherine Gertrude Bird, 658 Collingwood Avenue, Detroit, Mich.
Mrs. Jean Warren Carrick, 160 East 68th St., Portland, Oregon—Normal Classes.
Dora A. Chase, Carnegie Hall, New York City; Pouch Gallery, 345 Clinton Ave., Brooklyn, N. Y.
Beulah B. Crowell, 201 Wellston Bldg., 1506 Hodamont Ave., St. Louis, Mo.
Adda C. Eddy, 136 W. Sandusky Ave., Bellefontaine, Ohio, Miami, Fla., April 14th; St. Petersburg, Fla., June 1st; Cincinnati Cons., July 27th.
Beatrice S. Eikel, Kidd-Key College, Sherman, Texas.
Ida Gardner, 17 East 6th Street, Tulsa, Okla.
Gladys Marsalis Glenn, 1605 Tyler St., Amarillo, Tex.
Carrie Munger Long, 608 Fine Arts Bldg., Chicago, Ill. Normal Classes, 413 Bush Temple, Dallas Texas, Winter months. Chicago, June, July, August, September.
Harriet Bacon MacDonald—13434 Detroit Avenue, Cleveland, Ohio. Winter Season 1925-26, Dallas and Ft. Worth, Texas. Dallas, Texas, June 1, 1926; Cleveland, Ohio, July.
Mrs. Kate Dell Marden, 61 N. 16th St., Portland, Oregon.
Mrs. Wesley Porter Mason, 6262 Oram Ave., Dallas, Texas.
Robin Ogden, Box 544, Waterbury, Conn.
Mrs. U. G. Phippen, 1536 Holly St., Dallas, Texas. Classes held Dallas and Ada, Okla.
Ellie I. Prince, 4106 Forest Hill Ave., Richmond, Va.
Virginia Ryan, 940 Park Ave., New York City.
Isabel M. Tone, 469 Grand View Street, Los Angeles, Cal.
Mrs. S. L. Van Nort, 224 Tuam Avenue, Houston, Texas.
Mrs. H. R. Watkins, 124 East 11th St., Oklahoma City, Okla.

INFORMATION AND BOOKLET UPON REQUEST

FEEL MUSIC KNOW MUSIC PLAY MUSIC

Special Student Classes. Courses in Musical Pedagogy. Musicianship and Piano Playing for Teachers. Sight Singing without "Do re mi," "Intervals," "Numbers."

Address
EFFA ELLIS PERFIELD
121 Madison Avenue (30th Street)
New York City

NEW YORK PIANO CONSERVATORY

and School of Affiliated Arts

A. VERNE WESTLAKE, Mus. D., *Director*

A Faculty of Thirty-Five Teachers — Fourteen Branch Schools

WINTER TERM OPENS JANUARY 4th

Regular courses in all branches of music leading toward diplomas and degrees.

200 West 57th Street New York City

The Courtright System of Musical Kindergarten

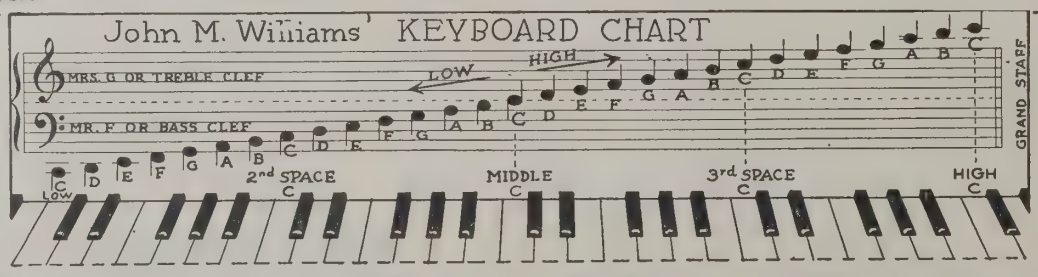
Oldest and most practical system A great opportunity for teachers to specialize in this unlimited field. Write for particulars of correspondence course.

Mrs. Lillian Courtright Card, 116 Edna Ave., Bridgeport, Conn.

SALT LAKE CITY, UTAH
February

DENVER, COLO.
February

DALLAS, SAN ANTONIO
HOUSTON and FT. WORTH
During March and April



NOTE: Write us for full information regarding deferred payment plan for tuition fee.

FREE—Send name and address for keyboard chart—for correlating the keys of the pianoforte with the notes on the grand staff—sent absolutely free on request.

JOHN M. WILLIAMS

of New York City, author of "Child's First Music Book" (Schirmer); "First Year at the Piano" (Presser); "John M. Williams' Very First Piano Book" (Boston Music Co.); "Nothing Easier, or Adventures of Ten Little Fingers in Mother Goose Land" (Schirmer); "Tunes for Tiny Tots" (Presser).

Will conduct **NORMAL CLASSES FOR TEACHERS OF PIANOFORTE** *in the cities given here*

Places where classes will be held in different cities and booklet describing the course in detail sent upon request. JOHN M. WILLIAMS' NORMAL TRAINING FOR TEACHERS OF PIANOFORTE, P. O. BOX 216 TRINITY STATION, NEW YORK CITY

Do Not Abuse Vocal Technic

By Jean McMichael

Do NOT let your vocal studies become your master and make your singing mechanical. Every singer must master technic, a foundation to future greatness that is absolutely necessary; but how very often young singers, and also those who have "arrived," have allowed technic to overshadow their personality until there is nothing left but a lifeless machine.

The public likes programs iced; and every young singer should realize early that her personality is the sugar-coating of technic, essential to success, and that personality should be developed side by side with technic.

Put a little of self into your studies. Be original, not merely a well-oiled machine that is able to render without a mistake a lesson learned, which nine cases out of ten is dull, monotonous. Give your work the spark of life, frost it with personality and charm. Be master of your technic, never its slave.

Keep Your Voice Nourished

By Jean McMichael

DID you ever stop to think that a beautiful voice is one that is properly nourished, that many a thin and weak voice is due to lack of food?

A vocal student is apt to overlook this fact, never realizing that a voice depends upon food for its nourishment, brilliancy, and richness.

A diet is an excellent thing, providing a vocal student does not go to extremes, thus retarding the progress of voice development. Every smooth-running machine must be oiled, so it is with a pleasing voice, it must be fed or the student cannot expect encouraging results.

Many vocal students think of their bodily health, but perhaps have not realized what an important part nutritious food has upon the human singing voice itself. It is essential that all singers should eat enough to give a voice the power and sustenance it needs for its possible growth, otherwise it will be warped, under-nourished, unable to blossom forth and become the lovely thing that nature intended it to be.

Affectation

By Sidney Bushell

AFFECTATION, in the commonly accepted meaning of the term, is a quality with which none of us wishes to be saddled. The word is synonymous with many undesirable characteristics.

For all that, the vocal student must not be surprised if his family or friends begin to notice a difference in the quality of his speaking voice, or subtle changes in his singing, which they may unkindly label "affectedness."

As a matter of fact, it *is* "affectedness," but in the very best meaning of the word. What is his daily practicing for but the affecting of a better quality of voice? If his friends notice it and remark upon it, provided it really is a change in the *right* direction, the pupil should feel encouraged. It will not be very long before this improved, "affected" voice is firmly fixed as his very own, and not, to quote a few of the terms usually coupled with affectation —priggishness, "airs," pretense, unnaturalnesss, and the like.

A Paderewski Eulogy

(*Continued from page 96*)

Shortly after Chopin left the land of his birth it was beset by oppression, an oppression so ruthless and terrific that it can only be accounted for as some wild, delirious action of revolt against the long-drawn Tartan yoke, falling in revenge upon the innocent. All was forbidden to us; the language and faith of our fathers, observance of our ancestral customs, the heritage of our past, our national dress, our songs, our poets—Slowacki, Krasinski, Mickiewicz. . . . Chopin alone was not forbidden to us; and yet in him we still could find the living breath of all that was prohibited; he was able to give us back our colored robes, our belts of woven gold, our sombre cloaks, our proud headgear, the noble clank of our swords, the glitter of our peasants' scythes, our graveyard crosses, our little wayside shrines; he gave all back to us, mingled with the prayers of broken hearts, the revolt of fettered souls, the pain of slavery, lost Freedom's ache, the cursing of tyrants, and exultant songs of victory. . . .

Through long years of torment, martyrdom, and persecution, our hounded thoughts encircled him with their most secret threads, we clung to him in the sorrow of our souls and he soothed, upheld, sometimes even converted us. He was a smuggler who, in harmless rolls of music, carried contraband Polish patriotism to his brothers across the border; he was a priest who, to his fellows scattered far and wide about the world, brought the sacrament of their martyred home.

He now stands illumined by the undying light of his country's gratitude, wreathed ever with fresh garlands of honor and wonder and rapture and love. But he does not stand alone. His "genius patriæ," the spirit of the land of his fathers, the spirit of his nation, has not left him, not even in death.

No man, however great, can be above his nation, or beyond his nation. He is seed of her seed, a portion of her, blossom of her bearing, fruit of her ripening; and the greater, the finer, and the stronger he is, the closer he lies to her heart. Chopin, perhaps, did not know how great he was. But we know; we know, too, that he was great with our greatness, strong with our strength, beautiful with our beauty. He is ours, and we are his; the whole of our collective soul is in him made manifest.

Therefore, let us brace our hearts to fresh endurance, let us adjust our minds to action, energetic, righteous; let us uplift our consciousness by faith invincible; for the nation cannot perish which has a soul so great and so immortal. . . .



The Home Beautiful Contains a Grand

One of the finer things in life

A LOVE for beautiful music! How fortunate the child who is taught to enjoy it! For a true appreciation of music, much depends upon the enthusiasm gained in tender formative years. A teacher that inspires; an instrument that thrills with its sweet resonance . . . both are supremely important.

Music teachers universally endorse the Brambach Baby Grand as the ideal instrument for home and studio use. For it is a compact, beautifully-proportioned instrument of glorious tone; the fruit of 103 years' experience in making superior pianos.

The Brambach needs no more floor-space than an upright, yet, within its beautiful case is to be found a full grand scale and all the tonal excellence of far more expensive instruments.

Easy to own one

Because of the enormous Brambach production, this remarkable grand piano is priced surprisingly low, $650.00 and up, f. o. b. New York City. On convenient terms, if desired. Distributed by leading music houses everywhere.

Mail coupon below for further information and for a paper pattern showing how little floor-space is required by this beautiful Baby Grand. The pattern will be mailed with our compliments.

BRAMBACH

BABY GRAND

$650 *and up f.o.b. N.Y.*

BRAMBACH PIANO COMPANY
Mark P. Campbell, Pres.
615 W. 52nd St., New York City

YES, you may send me the descriptive paper pattern and full information regarding the Brambach Baby Grand.

Name _____

Address _____

EASTMAN SCHOOL OF MUSIC

of

The University of Rochester

HOWARD HANSON, Director

SUMMER SESSION

Opens June 23, 1926
Closes July 28, 1926

All regular departments in session with complete faculties

Special Courses for

TEACHERS OF VOCAL MUSIC and PUBLIC SCHOOL TEACHERS OF INSTRUMENTAL MUSIC; CLASSES FOR PIANO TEACHERS, METHODS, REPERTORY, ORGAN ACCOMPANIMENT OF MOTION PICTURES

Academic Work in University in Conjunction with Music Study

For Information Address the Director of the Summer Session

EASTMAN SCHOOL OF MUSIC, Rochester, New York

THE CURTIS INSTITUTE OF MUSIC

Endowed by Mary Louise Curtis Bok

Mr. Deems Taylor, the distinguished composer, is holding weekly conferences with a selected few of the most advanced students of The Curtis Institute of Music. The conferences are devoted chiefly to readings of modern scores and informal discussions of modern orchestration and of present-day trends in music.

For catalogue and detailed information address
William E. Walter, Executive Director

THE CURTIS INSTITUTE OF MUSIC
627 Rittenhouse Square
Philadelphia, Pennsylvania

The Steinway is the official piano of The Curtis Institute of Music

College of Fine Arts

Syracuse University
Harold L. Butler, Dean
Syracuse, N. Y.

MUSIC, ART, ARCHITECTURE
900 STUDENTS 42 INSTRUCTORS

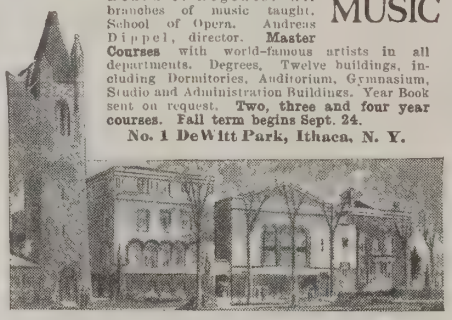
Four-year Courses in
Piano, Voice, Organ, Violin, Composition, Public School Music
leading to the Bachelor's degree

Unexcelled advantages for the study of music. Special students may enter at any time. Dormitory with 42 practice pianos reserved for women music students. Five pipe organs.

6 Weeks Summer Session Begins June 28

ITHACA CONSERVATORY of MUSIC

Registered with N. Y. State Board of Regents. All branches of music taught. School of Opera. Andreas Dippel, director. **Master Courses** with world-famous artists in all departments. Degrees. Twelve buildings, including Dormitories, Auditorium, Gymnasium, Studio and Administration Buildings. Year Book sent on request. **Two, three and four year courses. Fall term begins Sept. 24.**
No. 1 DeWitt Park, Ithaca, N. Y.



The Cleveland Institute of Music

NEW TERM

Regular courses in all artist departments lead to diplomas. Teachers' course leads to certificate and includes two years of pedagogy and one year of practice teaching

All instruments taught in new Orchestra School

Mrs. Franklyn B. Sanders, Acting Director
2827 Euclid Avenue Cleveland, Ohio

Crane Normal Institute of Music

Training School for Supervisors of Music
BOTH SEXES

Voice culture, sight-singing, ear-training, harmony form, music-history, chorus-conducting, methods, practice-teaching. Graduates hold important positions in colleges, city and normal schools.

53 MAIN ST. POTSDAM, NEW YORK

Most assuredly it will be appreciated if you mention that you were prompted to make inquiry because of an announcement you saw in THE ETUDE.

Cincinnati Conservatory of Music

59TH YEAR INCORPORATED

Founded 1867 by Clara Baur

A COMPLETE SCHOOL OF MUSIC WITH FACULTY OF INTERNATIONAL REPUTATION

Courses leading to **Degrees, Diplomas** and **Certificates**

Residences for students from a distance on the beautiful campus near the center of Cincinnati's music and art life. *Send for Catalogue*

BERTHA BAUR, Director
Burnet C. Tuthill, General Manager

Highland and Burnet Aves. and Oak St.
CINCINNATI, OHIO

DANA'S MUSICAL INSTITUTE

WARREN, OHIO

The Only University of Music in the World

All branches taught on the daily lesson plan : : Special Music Supervisors Course

Fall term opens Monday, September 7th, 1925. Summer School opens Monday, June 22nd, 1926

Catalogue on application to LYNN B. DANA, Pres. Desk E.







IT IS ESTIMATED THAT 40 TO 50 MILLION PEOPLE HEARD JOHN McCORMACK SING "MOTHER MY DEAR"

BY BRYCESON TREHARNE
OVER THE RADIO JAN·1·'26

THE ONLY ENCORE RENDERED In The "VICTOR HOUR"

The Song Published-High-Medium-Low. 40R
Available also as Duet, Soprano and Alto 50R
for Four-Part Mixed Voices, .18
for Four-Part Men's Voices, .16
for Three-Part Women's Voices, .15
for Soprano Alto and Baritone, .15
for Two-Part Treble Voices, .15

Victor Record by Mr. McCormack will be released in February









Question and Answer Department

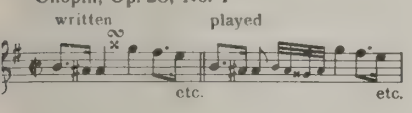
Conducted by ARTHUR DE GUICHARD

opin, Prelude, Op. 28, No. 4—Czerny, Op. 740.

Q. In Chopin's Prelude, Op. 28, No. 4, ere is a turn immediately following A♯, and e turn is followed by G. Is this played on ♯ or G? If on A♯, do you use G for the low- t note of the turn?—K. F., Myrtle Point, e.

A.

Chopin, Op. 28, No. 4



Q. Should Czerny be played as fast as the tronome marking in Op. 740?—K. F., Myr- Point, Ore.

A. The metronome marking for the studies ntained in Czerny, Op. 740 (the Art of nger Dexterity), as, indeed, for all Czerny's udies and for kindred works, by various mposers, indicates *the ultimate speed* to attained by a finished performance of the rticular exercise or study. For example, in . 1, "Molto Allegro ($\frac{2}{2}$ = 92.)," the prac- e should be begun at $\frac{2}{2}$ = 92; and then, complete accuracy and greater facility are quired, a faster speed may be taken by de- ees, very gradually, until the metronome ce be attained. No. 2 could be begun at = 72 and gradually increased to $\frac{2}{2}$ = 60 ich stress cannot be laid upon the *necessity slow practice* until perfect execution be stered.

gher Studies for Advanced Pupils.

Q. I have been studying Czerny, Op. 740; ch's Well-Tempered Clavier, Bk. 1; and thews' grade eight. What other studies d pieces might I study to advantage?— F., Myrtle Point, Ore.

A. Heller, Op. 45, 46, 47; Moscheles, Op. ; Haberbier, Op. 53; Philipp, Complete hool of Technic; School of Advanced Piano ying (Exercises), by Rafael Joseffy; Men- ssohn's Pianoforte Compositions; Chopin's udes, Preludes, Ballades; *and more Bach.*

Correction.

Q. Please tell me if, in measures 19 and of the Air in D major, by Bach-Parsons, "second eighth beat" is supposed to be C♯ C♮, as printed in my edition.—C. G. K., mphis, Tenn.

A. The second eighth-beat is correctly nted a C♮ (C natural), but the *sixth* eighth- it should have the C♯ (C sharp) re-estab- hed.

Over a Double-bar—Tonic—Irreg- ular Rhythm.

Q. (i) What is the meaning of a pause over a double-bar ||, *followed by a few asures of Largo movement? (ii) How is nic pronounced; has it a long O as in ne"? (iii) Valse by Schütt, Op. 59, No. 2: uld like to know how the second part in ree sharps should be counted, since there seven or eight eighth-notes to a measure three-four time?*—MATILDA F., Edwards- le, Ill.

A. (1) The pause indicates a short rest both voice and accompaniment, as well the change of movement to *Largo.* (ii) onic" has a short o, as in "bonnet." (iii) e movement in A, marked "Allegro," is ter than the first part. It is counted h one beat to a measure. The groups of hth-notes, whether seven or eight in the asure, must be played equally and evenly, h group to one beat, with an accent on the t note of the measure.

re Irregular Time-groups.

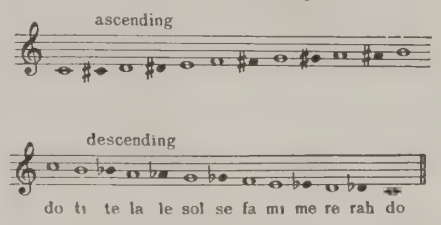
Q. In Czerny's "School of Velocity," Ex. in six-eight time, some measures have 19, and 22 sixteenth-notes in the treble, against ighth notes in the bass! How should they played?—F. O. San Francisco, Cal.

A. This is an example of playing that re- res much virtuosity, a very free and flexible ht-hand, with a left-hand accompaniment t accommodates its movement unobtrusively the flowing phrases of the melody. Careful mination shows the piece to be regularly structed in six-eight time, two beats to a asure, each beat a $\frac{2}{2}$ = 88 and the move- nt *allegro.* The left-hand accompaniment sists of an unending series of six eighth- es in each measure from beginning to end. accent, save a slight one on each first beat. e right-hand melody contains, in each meas- , two groups of sixteenth-notes (not al- ys the same number in a group), each up equal to one-half a measure (that is, otted quarter-note, $\frac{2}{2}$ in time, to a group). nsequently, the first group is played with first beat in the bass, and the second group h the second beat, or dotted quarter-note the fourth eighth-note). There is scarcely accent to be given anywhere. The chief iculty lies in playing the various groups of 0, 11, 12 and even 13 notes, evenly, equally.

The Descending Chromatic Scale.

Q. In Pennsylvania schools I have been taught to sing the chromatic scale descending: do, ti, te, la, le, sol, fi (4th sharp), fa, etc. In the schools of Florida, my teacher says that "fi," (4th sharp) is absolutely wrong and that the scale should be sung; do, ti, te, la, le, sol, se (5th flat), fa, mi, etc. Which is correct?—A. B., Winter's Park, Fla.

A. When a chromatic scale is the transfor- mation of a diatonic to a chromatic scale, it is called a tonal chromatic scale, and its writ- ten notation should be in conformance with the tonality to which it belongs. In order to write a tonal chromatic scale, first write the notes of the diatonic scale of the scale name, then write between the diatonic notes (which have the interval of a tone between them) the accidental which divides the whole tone into two half-tones. Of course, the accidental be- ing formed regularly from the diatonic note *takes the same name.* For example:



This notation of the descending chromatic scale is the correct form.

Handel's Largo.

Q. Please tell me if Handel's well-known "Largo" is a piece in itself, or just a move- ment of some opera, and if so what one?— K. J. LEF., Newark, N. J.

A. Handel's Largo is an aria from his opera of "Serse," also known as "Xerxes," composed and performed in 1738, in England.

Anglican Church Responses.

Q. Will you tell me in what tempo the Anglican Church Responses should be taken? Is the metronome time measured by the min- ute? In case of one not having a metronome, what is the best course to take?—"BREVE," Alta.

A. The beat, as an average, should be about MM. 72; occasionally slower, according to the sentiment to be expressed. The metro- nome is regulated so that 60 represents one beat per second; therefore 72 is the fifth of a second faster than 60. Consult the second- hand of your watch and practice beating sec- onds. After much practice you will find it an easy matter to establish the right pace, very nearly.

An Old Violin in Ohio.

Q. Will you give me a little information about an old violin, in our family for some time? Is it valuable? What make is it? I am unable to read the inscription inside it, somewhat as follows:

РИГАРТЪ ○ СПЕТЕРБУРГЪ
a seal
РУБУСЪ 1850.

—MRS. J. W., Canton, Ohio.

A. Without seeing and examining the in- strument, it is absolutely impossible to say anything whatever about it. The inscrip- tion, which may not be authentic (many of them are not), would go to show that the violin is of Russian make, by one Regarth, of St. Petersburg, unknown to the writer. Very sorry not to be of greater assistance.

Origin of the Sol-fa Names of Notes.

Q. Who invented the Sol-fa syllables which are given to the notes of the scale, and when? Some have told me that the inventor was French; if so, why did he use Italian syla- bles?—PARADIS, New Bedford.

A. The inventor, or discoverer (same thing), was one Guy d'Arezzo (Guido d'Arezzo, Guido Aretinus), a French Bene- dictine monk, born about the year 995, near Paris (France) and educated at the convent of St. Maur-des-Fossés, near Paris. The name of d'Arezzo was attributed to him from the name of the Italian convent to which he re- tired. The syllables are not Italian but *Latin.* They were the initial syllables of each line of a hymn to Saint John—each line beginning on a higher note of the scale:

Ut queant laxis
Resonare fibris,
Mira gestorum
Famuli tuorum,
Solve polluti
Labii reatum,
Sante Johannes.

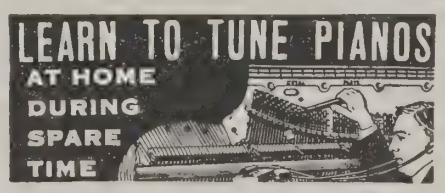
The system of music was, then, hexachordal —a scale of six notes, which became: *Ut,* re, mi, fa, sol, la. The syllable "do" was adopted much later for the first note, or tonic; but the French still use "ut." When the scale took in a seventh degree it was given the name of "si," made up from the two initials of the last line: *Sante Johannes,* SI—the I and J being interchangeable in those days. Curiously interesting.



WEAVER
GRAND PIANOS

BECAUSE of its beautiful and enduring tonal qualities, a host of cultured people—gifted musicians, talented singers, skilled teachers, earnest students, discriminating music lovers —acclaim the Weaver Grand Piano as one of the really artistic instruments of America.

WEAVER PIANO CO.
York, Pa.



Send for FREE copy of the 28th ANNIVERSARY EDITION of our book, "Winning Independence." Read how students master TUNING with our Tune-A-Phone, and WHY our graduates head the profession in all parts of the world. With Bryant's patented devices, tools, charts, and lessons, one learns quickly and easily. Low tuition, easy terms. Diploma granted. MONEY-BACK GUARANTY. $10 to $25 a day, exceptional oppor- tunities, and an ideal profession await you.

BRYANT SCHOOL OF TUNING
72 Bryant Building Augusta, Michigan

Pianologues

The clever pianologue merits a place on every enter- tainment program. For either stage or home use, we especially recommend the following as *musical readings* or as vocal solos.

DREAMIN' IN DE TWILIGHT . . (Negro)
THE HALF O' ME KINGDOM . (Irish Dialect)
HATS . . . . . (Humorous)
KEEP A SMILIN' . . . . . (Inspirational)
THE LADIES' AID . . . . . (Humorous)
THE LADY WHO LIVES NEXT DOOR (Humorous)
THE MISSIONARY BARREL . . (Humorous)
A PERFECT LITTLE LADY (Humorous Juvenile)
SPEAK FOR YOURSELF, JOHN . (Swede Dialect)
STYLE . . . . . (Humorous)
TONY ON DA PHONE . . . (Italian Dialect)
THE YOUNGEST IN THE FAMILY (Humorous Juvenile)

In full sheet music form—price, postpaid, each 35c. The set of "ETUDE 1926 COLLECTION," $3.50. Large catalogue of entertainment material on request.

T. S. DENISON & CO.
Dramatic Publishers
623 S. WABASH AVE., DEPT. 73 CHICAGO

MUSIC PRINTERS
ENGRAVERS AND LITHOGRAPHERS
PRINT ANYTHING IN MUSIC—BY ANY PROCESS
WE PRINT FOR INDIVIDUALS
ESTABLISHED 1876 REFERENCE ANY PUBLISHER
THE OTTO ZIMMERMAN & SON CO. INC.
CINCINNATI OHIO

The Saxophone

Among the music lovers of America, the Saxophone is and undoubtedly will continue to be the most popular of musical instruments.

One of the things that has contributed to the popularity of the Saxophone, is that it requires a comparatively small amount of time and effort to become a creditable performer.



There are no better Saxophones made than the Buffet (Paris) and the Carl Fischer (American). Why not have us send you one for a week's trial? You can send it back, at our expense, if you do not wish to purchase it.

Sold on Easy Payments

CARL FISCHER, Inc.
Cooper Square, New York

CARL FISCHER, INC. E 2-26
Cooper Square, New York.
Without obligation on my part, please send me your Reed Instrument Catalog.
I am interested in . . .
Name . . . . . .
Street . . . . . .
City *State*

The Organist's Etude

It is the Ambition of THE ETUDE to make this Organ Department "An Organist's Magazine Complete in Itself"

Edited by EMINENT SPECIALISTS

The Rise of Organ Music in America

By William C. Carl, Mus. Doc.
Chevalier of the Legion of Honor

Mr. Carl has for years been the Organist and Director of Music of the First Presbyterian Church, of New York, and is also the Founder and Director of the Guilmant Organ School.

IN THIS vast country of ours organ music had to have its beginnings the same as in the other arts. The pioneers in the early days of America's musical history did not ride to church Sunday mornings in a limousine nor did they have even a flivver to bring them home. For years people were adverse to the organ in the churches and extreme prejudices had to be overcome. As an instance of this, in the First Presbyterian Church, Fifth Avenue and Twelfth Street, built in 1845, where I preside, a tuning fork was all that was used until less than forty years ago. Finally, when the "new church organ" was built, it created such a commotion amongst many members of the congregation that it required several years of time before it subsided, and this on Fifth Avenue in the City of New York!

You have all hummed the tune, "Johnny Morgan played the organ and his father played the drum." How many of you know that the organist referred to was the famous John P. Morgan who so ably played at Old Trinity Church which keeps sentinel over Wall Street and the kings of finance. This man did splendid constructive work in the old days, as did another Morgan of a different family who came from Great Britain during the same period. I refer to George Washbourne Morgan, father of Maud Morgan, the distinguished harpist, who last fall celebrated her Golden Jubilee in Carnegie Hall. On reaching New York, Mr. Morgan was prepared to play programs of merit and of educational value, but the people would have none of it until finally he entertained them with variations on "By the sad sea waves." This instantly stamped his popularity, which continued for many years and enabled him to play whatever he chose. He was one of the first to make known the works of Bach in America, of which he was a recognized exponent, and toured the country for years in addition to presiding at the organ in Dr. Talmadge's Church in Brooklyn.

Others of the Period

About this period there were several others who must be remembered. Notably Dudley Buck, whose anthems were sung everywhere, is still regarded as having been one of our best organists and leaders; Samuel P. Warren, organist of Grace Church on Broadway, the teacher of many prominent organists, who led the organ profession here for more than a quarter of a century; Clarence Eddy, of Chicago, whose fame began at the Centennial Exposition in Philadelphia, and the success of whose European and American tours have made him the *Dean of American Organists*. Mr. Eddy has done a great work, and his tours still occupy much of his time.

Then, there were George E. Whiting of Boston; John Zundel, of Brooklyn, who long directed the musical forces at Henry Ward Beecher's Church; David D. Wood, of Philadelphia; John K. Paine, of Harvard University; Edward Hodges, Eugene Thayer and A. H. Messiter, at Trinity Church, New York; and many others who should be remembered in the Hall of Fame, for their early constructive work.

When Alexander Guilmant, the great French organist played at the Chicago World's Fair, some people exclaimed, "Why, when he uses his hands and feet, the notes are struck exactly together. We have never heard anything like it before," (and mind you, this was thirty years ago!) The influence of Guilmant in this country can never be fully estimated, for he came at the crucial moment and when he was most needed. At that time, we were not discussing the merits of Fundamentalists or Modernists in either the world of music or theology. A new school of organists was being formed and Guilmant was the man to do the work and he did it well. His unaffected manner won the hearts of our people on each of his three tours, and his marvelous improvisations have not yet been surpassed in either Europe or America.

World War Effects

During the World War, Joseph Bonnet was brought to this country by a committee of Americans headed by Mr. Otto Kahn. Bonnet was the idol of Europe, the organist of St. Eustache in Paris, and distinguished pupil of Guilmant during his Conservatoire days when he won a notable First Prize. His success here was phenomenal and is still fresh in the minds of us all. During the first winter he appeared over twenty times in New York City and, in addition to his regular programs, played a series of Historical Recitals which stamped him as one of the greatest organists the world has known. Bonnet's tours throughout the country were phenomenally successful. His name spells "bonnet" in English. An amusing incident occurred one day in a western town where the prospects of a full house seemed dubious for the evening concert, and the enterprising manager had to devise something to arouse the people. Knowing how much French millinery was admired and sought for, he announced the latest "Bonnet" from Paris had arrived, and all who wished to see it should come to the concert, when it would be on exhibition. Needless to say the house was packed to the doors, and the French Bonnet played a brilliant Organ Recital for them.

Method and System

Both Guilmant and Bonnet showed us what *method* and *system* could accomplish. There was never a detail of the smallest importance left unprepared. Guilmant would take as much care in folding the morning newspaper after reading it, as in playing a Bach Fugue. Many young men and women grasped these ideas, and are now demonstrating them in the splendid work they are doing. The rapid strides and phenomenal progress made during the past twenty-five years, is past our comprehension.

There is an incentive to work at the present time. First of all, the American people have proven that they are fond of the organ and its music. This is true from the east to the far west and up into Alaska, where I had the pleasure of inaugurating a new organ and playing for the music lovers there. Repeatedly, in the *remote western villages,* I have found audiences who will *double encore* a Bach Fugue and show a keen appreciation of the best in Music.

The advantages for hearing and becoming acquainted with the organ to-day are manifold. In addition to the Churches, organs are found in our Municipal Buildings, Concert Halls, Theaters, Film Houses, Universities, High Schools, Department Stores and, as well, in the houses of thousands of our citizens.

From an educational standpoint, nothing has helped the advancement of good music as the popularizing of the organ in this way. An interest in good music has been created, and with the advent of the radio, millions now have the opportunity of knowing what the organ is capable of doing.

What can be more far-reaching than the Festivals of Organ Music participated in by the world's famous artists, both European and American and the frequent series of Recitals at the stores of John Wanamaker in New York and Philadelphia, under the able direction of Dr. Alexander Russell.

A Notable Service

At the College of the City of New York, Professor Samuel A. Baldwin has performed a noble task for which the citizens of the community should be ever grateful. On the 8th of March he celebrated his one thousandth free Recital on the magnificent Skinner Organ in the Great Hall of the College, when engrossed resolutions from the City government were presented to him and he was honored in many ways. Professor Baldwin is the first to give one thousand free recitals in New York City.

As an innovation an out-of-door organ, the first of its kind in America, was built for the Spreckels Pavilion at the San Diego Exposition in California. It was a success from the start; and hundreds of free recitals have been given upon it by Dr. Humphrey J. Stewart, the distinguished musician, assisted at various times by visiting organists. From an artistic and educational standpoint, its value cannot be spoken of too highly.

The Out-of-Doors Organ

It would mean much for any city to possess an out-of-door organ to be played in the summer months by American organists; and a Municipal Band conducted by Americans. Both, it is hoped, will be a reality in the near future.

In New York City, with its multitude of musical offerings during the course of the season, the organ as a solo instrument is undoubtedly heard more frequently both in Recitals and in combination with other instruments including the Orchestra, than in any other city, either in Europe or America to-day.

The antiquated instruments of a former decade are rapidly being replaced by modern up-to-date organs. Our builders have progressed with the times and have accomplished magnificent results in the work they are putting out. The electric motor has necessitated that the men who formerly performed the task as organ blowers should look for a new occupation. Once I asked Guilmant in Paris why his Church did not install a motor. "Why," he replied, "what would the blower do?" His grandfather blew the organ, then his father blew the organ and now his son is waiting to follow him. They would be thrown out of business, and look for a new job. *"No, we cannot have a motor here!"*

To continue regarding Organ Music in America, it is most gratifying to record that the Organists who did constructive work in our country did it well.

There were many obstacles to encounter, for everyone was more occupied in the quest for gold than for art. Naturally our organists first achieved success in the churches, where the standards, by persistent hard work, have been raised fully one hundred per cent. Where can one hear good church music better rendered than in America at the present time? All honor to the men who have worked and given freely of their best to make this possible. The prejudice against women as organists is a thing of the past, and we now find them holding positions of distinction in the prominent churches of every denomination and creed, the country over. In New York they have been especially honored. I take off my hat to the women organists in America. They deserve the success they have achieved and so well merited.

Organ Fraternities

We must not forget the American Guild of Organists, founded over twenty-five years ago and the National Association of Organists, for the part they have played and are doing in bringing our Organists to the front.

The demand for organ study has been quite phenomenal. This is not surprising when we consider the thousands of new instruments built in recent years and the search for organists who can play them. There is always room "at the top," for those who study seriously and who will put their brains back of the music.

Although an organist is not made in a day, good old-fashioned hard work will accomplish a great deal. System, persistence and method, in everything, are the things that count.

"All honor to the American Musician!"

The Non-Legato Alto Part

By Helen Oliphant Bates

LISTEN carefully to your hymn playing for a few minutes. Does your alto part flow along in a smooth legato melody, or does it sound broken and disconnected? If it is not legato, the chances are you belong to that class of organists who invariably play the soprano and alto with the right hand, and the tenor with the left hand.

Now as hymns are written for voices and not for hands, your alto singers will not in the least object to your occasionally playing some of the notes of their part with the left hand, when to do so would enable you to give them a real legato line, and not a string of semi-staccato notes. Try it. The next time you cannot make both soprano and alto legato with the right hand, study the place and see if by the aid of the left hand, or by changing fingers, you cannot solve the situation. It is true it is not always possible, but it can be done it the majority of cases, which will be sufficient to make a big improvement in your hymn playing and amply repay all extra effort expended.

When is an organist in high society?

When he comes in contact with the great and the swell.

* * *

"WE ARE surrounded here by art and craftsmanship, and we have no business to be offering to God anything tawdry or silly, in music or in words."—*Bishop of Liverpool* (at Liverpool Cathedral).

An Old Silbermann Organ Dating from the Time of Bach

THE following description of an organ ating back to the time of Bach (1721), nd undoubtedly played on by him, ppeared in *The Diapason* for March, in an ccount of "The Organ in Bach's Day as ade by Gottfried Silbermann," by Mr. scar E. Schminke.

The organ is in the little village of Rotha, the immediate vicinity of Leipzig, in the cturesque Church of St. George, built fore A. D. 1100, in Romanesque and rly Gothic style. It is said that Mendels-hn used to walk there to practice and mpose at the organ.

"Our party ascends to the organ loft in e rear gallery (the usual position of the gan in all German churches), mounting old stone staircase in the tower, which nells of age and dungeons—the windows ve only recently been discovered and ened up. A thrill of anticipation and now last—the organ. Our first impression we t from the case, an ornate affair in white d gold resplendent in all the characteris- curlecues of rich rococo. This was a ock to American eyes accustomed to the ignity" of Flemish or burned oak cases. the days of yore, churches spent many ekels upon the tasteful decoration in lors of the organ case, employing artists repute for that purpose. In some cases ere were angelic hosts in the organ front, ho, when the proper stop was drawn, blew mpets and struck bells and cymbals quite e an orchestrion on Coney Island.

"The interior of St. George's had been cently redecorated in tastefully brilliant manesque style, and, with its simple but autifully carved benches and altar, rnished a rich setting for the instrument. he pipes in the front are unpainted (the ual thing in Germany) and highly lished. Those in the middle field are miss-g, a sacrifice to the moloch, "War." We quire about this and the mild-mannered huldirektor and organist emeritus flushes th anger, and, referring to the govern-ent officials who carried off the pipes, claims: "Those vandals, those villains; would have killed them had I been here!" ich is the affection of a real organist for e companion of his joys and sorrows, his loved organ.

"We open the ornate white doors on g brass hinges which prevent desecration the console by the impious, the bad boys the choir. (Most German churches have o an iron railing around the console.) An teresting sight greets our eye: Two anuals of keys the color scheme of which the reverse of that used at present, the ys ordinarily white being of ebony and ose usually black being of ivory. Herr huldirektor remarks: "You know, those ack keys keep your fingers warmer in nter than the white ones;" and since there no heating in German churches since the ar the argument appears a good one.

"The lower keyboard, we learn, is desig-ted as "hauptwerk" (great) and the upper "positiv" (corresponding to our choir). each side of the upper keyboard there is good-sized brass knob set in the wooden frame. Inquiry elicits the fact that these knobs constitute the manual couplers. The act of coupling is a curious operation. One grasps a knob with each hand and draws forward bodily the whole upper keyboard. By pushing the knobs back the keyboards are again uncoupled. Interesting, but rather inconvenient.

"We look more closely. The lowest C sharp is missing, a peculiarity of all Sibermann organs, for which I was unable to get an explanation. The pedal keys are spaced very widely, and to one accustomed to a concave radiating board this is bewildering. Not only do the intervals feel different, but one's sense of location is also befuddled by having to stretch the right foot its utmost to reach the high D and finding in the center C where one would ordinarily expect E. Of course the board is flat, with sharps and flats all the same length; and unless one is especially careful there will be much stubbing of toes on those in the center of the keyboard.

"There is no swellbox and consequently no swell pedal on which the right foot can take its ease during those affecting even songs on the oboe or vox humana. Organists with a weak sense of equilibrium, requiring a brace, will find a shelf-like projection directly above the pedal keys. The stop knobs have handles somewhat like an old-fashioned door bell, and they do have some pull, about three or four inches, if I remember correctly. The name of each stop is posted on the jamb directly above the corresponding knob in large script."

The following is the specification:

Manual I

1. Rohrflöte, 8 ft.
2. Principal, 8 ft. (Diapason).
3. Octave, 4 ft.
4. Spitzflöte, 4 ft.
5. Octave, 2 ft.
6. Cornet, 3 ranks.
7. Cymbal, 2 ranks, largest pipe 1 ft.
8. Quinta, 3 ft.
9. Mixtur, 3 ranks, largest pipe 1½ ft.
10. Bordun, 16 ft.
    1½ octave wood, remainder metal

Manual II

11. Gedeckt, 8t ft.
12. Quintadena, 8 ft.
13. Rohrflöte, 4 ft.
14. Principal (Diapason), 4 ft.
15. Octave, 2 ft.
16. Nasat, 3 ft.
17. Quinte, 1½ ft.
18. Tertia, 1 3-5 ft.
19. Sifflet, 1 ft.
20. Mixtur, 3 ranks.

Pedal

21. Principal (Diapason), 16 ft., wood.
22. Posaune, 16 ft.
23. Trompete, 8 ft.

Mechanical

Manual I. to Pedal.
Manual II. to Manual I.

Interesting Facts About Organ Pipes

By Helen Oliphant Bates

ORDINARILY the pitch of organ pipes ll be determined by their length, long pes producing low notes and short pipes oducing high tones. But it is interesting note that a stopped pipe produces a tone octave lower than an open pipe of the ne length. The explanation for this s in the fact that, on reaching the top a stopped pipe, the air is forced down ain, and is thus made to vibrate twice far as if the pipe were open.

The reverse of the stopped pipe is found in pipes of the harmonic series. These pipes are pierced with a small hole about half way up. This causes the column of air to vibrate in two sections instead of vibrating the entire length of the pipe. The result is a note an octave higher than would be produced by a pipe of the same length without the opening. The effect is similiar to that of lightly touching the middle of a violin string.



JESSE FRENCH & SONS PIANO

—The Upright Best for Everyone

For the finished player, the teacher, the pupil—for *everyone* who loves tonal beauty, there is no instrument so delightfully pleasing, so entirely satisfactory as the artistic Jesse French & Sons Cabinet Grand.

Those of you who are seeking the utmost in piano value should know this instrument. You should acquaint yourself with its superiorities. There's a Jesse French & Sons dealer near you. If not send at once for our free Illustrated Catalog and we will sell you direct from the factory upon easy terms, if desired.

Liberal allowance on your old piano

Jesse French & Sons Piano Company
J and 20th Sts., New Castle, Indiana

"Jesse French, a name well known since 1875"

AUSTIN ORGANS

THE standing of Austin in the one great city of Philadelphia, is indicated by Austin organs in St. Mark's, St. Luke and Epiphany, St. Clement's, Church of the Saviour, Arch Street Presbyterian, Cathedral SS. Peter and Paul, Girard College, Temple New Jerusalem.
All are very large, comprehensive instruments; models of modern construction and beautiful churchly tone.

AUSTIN ORGAN CO.
165 Woodland St. Hartford, Conn.

EASTER MUSIC
for Church Choirs

Easter Choir Cantatas (New 1926)
The King Eternal—*Wilson*—difficult—75c
Hosanna!—*Nolte*—easy—75c
A copy of each of the above will be sent on 10 days' approval upon request if "The Etude" is mentioned.

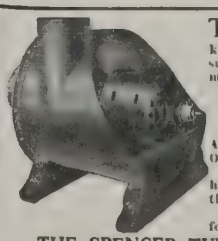
Easter Anthems
We publish over three hundred Easter anthems in separate octavo form. A copy of the ten most popular out of these three hundred will be sent on 10 days' approval upon request if "The Etude" is mentioned.

Easter Solos and Duets
Ask us for a free copy of "*The Church Soloist*" for February 1, 1926, a book of sacred poems with thematics of musical settings. Easter, Mothers' Day, and Children's Day included with new solos and duets for general occasions. Mention "The Etude."

Lorenz Publishing Company
Dayton, Ohio (216 W. 5th St.)
New York (70 E. 45th St.)
Chicago (218 S. Wabash Av.)

Dr. WILLIAM C. CARL
Instructor
of Many Prominent Organists
Director
of the Guilmant Organ School
WRITE FOR CATALOG
17 East 11th Street, New York City

Evangelistic Piano Playing
By GEORGE S. SCHULER
PRICE, $1.00
Every Pianist Will Find This an Extremely Helpful Work—Full of Interesting, Practical Hints on Effective Hymn Playing
Very often the playing of hymns as they are written is not easy nor effective upon the piano. The effect of the singing of the four parts is usually the main thought in the mind of the composer, not the question of how many notes the right and left hand shall play, or whether the performance is, or is not, physically easy.
This book gives numerous illustrations showing how to adapt real piano accompaniments to hymn-tunes. This is an interesting subject to all pianists and this book will help those who should become more proficient in playing religious songs in which the piano accompaniment is lacking.
THEODORE PRESSER CO.
Music Publishers and Dealers. Est. 1883
1710-12-14 Chestnut St., PHILADELPHIA, PA.



TWENTY YEARS of development has won universal acknowledgment of "ORGOBLO" superiority. Recent improvements have made the
SUPER "ORGOBLO"
Sturdy—Efficient—Quiet
Most of the largest and finest American Organs are blown by ORGOBLOS.
The ORGOBLO has won the highest award in every exposition entered.
Special "ORGOBLO JUNIOR" for Reed and Student Organs.
THE SPENCER TURBINE COMPANY
Organ Power Department
HARTFORD CONNECTICUT

Please mention THE ETUDE when addressing our advertisers.

A Summer Session

Beginning June 21st

Length of course arranged to suit individual convenience

Study

~at an amazingly low cost, averaging $150 or less for a full course of study under master teachers

Master Classes

Master Classes in Piano, Voice and Violin, conducted by renowned artist teachers, at so low a cost as to be within reach of all.

Classes in Teaching Repertoire, Music Pedagogy (Normal), Public School Music, Harmony, Counterpoint, Composition, History and Appreciation of Music; Accompanying, Ensemble Playing, Sight Singing, Orchestra Conducting, Choral Conducting, Dramatic Art, Dancing and Languages; a special course in Community Music, and another in Motion Picture Organ.

Teachers' Certificates may be earned by completion of prescribed Courses.

Private instruction available from the entire Faculty of more than one hundred instructors, in any subject desired.

Dormitory accommodations provided at moderate rates.

Vacation

All the good times of a real vacation along with the advantages of summer study

Eight Vacation Excursions

All the good times of a real vacation can be enjoyed in a series of eight vacation excursions, conducted by the School. The schedule includes; 1. An automobile trip through the Chicago Parks, concluding with a visit to the studios of the famous sculptor, Lorado Taft. 2. A visit to the Art Institute. 3. Capitol Theater Party. 4. A visit to the Field Museum. 5. A boat ride on Lake Michigan. 6. A visit to Newberry Library and the Chicago Historical Society. 7. A visit to the Chicago Tribune, to see the printing plant, the great Radio Station WGN, and the Observatory Tower. 8. A journey in chartered car to Ravinia Park. Picnic supper in the Park. *Opera in the evening with Metropolitan and Chicago Opera Company artists.*

Free recitals will be given every week by artist teachers of the School.

Opportunity

~for professional advancement

Teaching Positions

The Sherwood Music School now has Thirty Neighborhood Branches in Chicago. These Branches give rise to positions for advanced students and teachers who wish to teach and at the same time continue their study under our artist teachers. There are also excellent positions available for our students, when qualified, in the thousand and more Branches of the School, located throughout the country. *Additional teachers for the 1926-27 teaching season in the Chicago Neighborhood Branches will be engaged from those in attendance at the Summer Session. The number of openings is so large that any talented, ambitious student or teacher, with reasonable preparation, may be sure of an opportunity in our organization.*

Address inquiry for Catalog and Teaching Position Application Blank to

Sherwood Music School

Founded 1895 by Wm. H. Sherwood

FINE ARTS BUILDING—410 So. MICHIGAN AVE.

CHICAGO ~ ILLINOIS

COMBS CONSERVATORY

PHILADELPHIA

FORTY-FIRST YEAR

A School of Individual Instruction **A School of Public Performance**

Four Pupils' Recitals a week give you opportunity for Public Performance

All branches taught from elementary to the highest artistic standard. Pedagogy and Normal Training Courses for Teachers. Degrees conferred. Daily reports keep the Director personally informed of your progress—Daily Supervision shows you how to work. Two complete Pupils' Symphony Orchestras offer exceptional privilege of orchestra routine and accompaniment.

Courses for Public School Music Supervisors

Approved and Accredited Three-Year Courses in Public School Music Supervision. Standard State Certificates issued upon completion of Course, without further examination. Four-year course leads to B.M. in Public School Music.

Dormitories for Women

(The Only Conservatory in the State with Dormitories for Women)

In addition to delightful, homelike surroundings in a musical and inspirational atmosphere in the foremost musical city in America, dormitory pupils have advantages not offered in any other school of music, including Daily Supervised Practice and Daily Classes in Technic.

Six Spacious Buildings, Faculty of 95

Accommodations for 2500 Students

A School of Inspiration, Enthusiasm, Loyalty and Success

Illustrated Year Book Free

GILBERT RAYNOLDS COMBS, Director Offices, Dormitories and Studios Broad and Reed Streets

P.M.I.

Summer Term

Six weeks from June 21

Daily theory and normal classes for music teachers.

Pittsburgh Musical Institute, Inc.

131-133 Bellefield Avenue Pittsburgh, Pa.

ZECKWER-HAHN

Philadelphia Musical Academy

and Branches

Highest standards of musical instruction. Faculty includes **Professor Leopold Auer, Guest Teacher; Lee Ornstein, Composer Pianist,** and other distinguished musicians. 56th season. Registration Sept. 2nd-4th. Classes begin Sept. 8th. Catalog. **Charlton Lewis Murphy, Managing Director,** 1617 Spruce Street, Philadelphia.

America's Wonderful Music Study Opportunities are Told in the School and College Announcements on Pages 144, 146, 150 and 152

Public School Music

A SUMMER session course leading to a special Public School Music Teacher's Certificate.

See general Summer Session announcement elsewhere in this issue, and write for Catalog.

Sherwood Music School

Founded 1895 by Wm. H. Sherwood

FINE ARTS BUILDING
410 So. MICHIGAN AVE.
CHICAGO, ILLINOIS

DETROIT CONSERVATORY of MUSIC

52nd Year

Francis L. York, M.A., Pres. **Elizabeth Johnson, Vice-Pres.**

Finest Conservatory in the West

Offers courses in **Piano, Voice, Violin, Organ, Theory, Public School Music and Drawing, Oral Interpretation, etc.** Work based on best modern and educational principles. Numerous Lectures, Concerts and Recitals throughout the year. Branch studios. Excellent boarding accommodations. Teachers' certificates, diplomas and degrees conferred. Many free advantages. We own our own building, located in the center of most cultural environment.

Students May Enter Now. *For detailed information address*

JAMES H. BELL, Secretary, Box 7, 5035 Woodward Avenue, Detroit, Mich.



Front View Conservatory Bldg.

ESTABLISHED 1857

PEABODY CONSERVATORY

BALTIMORE, MD.

HAROLD RANDOLPH, Director

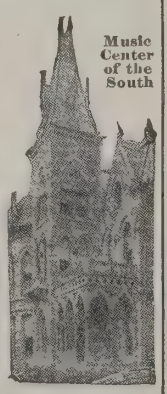
One of the oldest and most noted Music Schools in America.

Louisville CONSERVATORY OF MUSIC

Individual and class instruction in Piano, Organ, Harp, Voice, Violin, Dramatic Art, Orchestral Instruments and all Theoretical Subjects. Many student and faculty recitals and three large student orchestras in connection with work. Public School Music Course leading to Supervisor's certificate. Practice teaching in Public Schools. Graduates accepted by State Boards of Education. Individual attention to needs of each student.

Address:

Jno. L. Gruber, *Manager*
252 W. Broadway Louisville, Ky.



Music Center of the South

Theater Organ

AN intensive Summer Session course, embodying the fundamentals essential to preparation for a position; given by Mildred Fitzpatrick, one of Chicago's highest paid and most popular theater organists.

See general Summer Session announcement elsewhere in this issue, and write for Catalog.

Sherwood Music School

Founded 1895 by Wm. H. Sherwood

FINE ARTS BUILDING
410 So. MICHIGAN AVE.
CHICAGO, ILLINOIS

Atlanta Conservatory of Music

THE FOREMOST SCHOOL OF FINE ARTS IN THE SOUTH

Advantages Equal to Those Found Anywhere. Students may enter at any time. Send for Catalog. GEO. F. LINDNER, Director

Peachtree and Broad Streets, Atlanta, Georgia

Organ and Choir Questions Answered

By Henry S. Fry

President of the National Association of Organists, Dean of the Pennsylvania Chapter of the A. G. O.

QUESTION. In the Widor-Schweitzer edition of the Bach Passacaglia they recommend using at the beginning, a single 8′ string stop in the pedal. Would you consider it too un-orthodox to use, in a large hall, a string celeste stop for this? It seems to me to make the ground bass more prominent.

—Crochet.

ANSWER. The Bach *Passacaglia* was originally written for a two-manual Clavicembalo with pedals, on which the only contrast possible was that represented by the two manuals—one loud and one soft. Since the composition was not originally written for the organ, we need only be limited in the registration for the organ by the resources available in the particular instrument on which it is being played, and by the extent of producing effects only in keeping with the general character of the composition—which by its nature forbids anything of a tawdry or bizarre character. Harvey Grace in *The Organ Works of Bach,* speaking on the matter of registration for the *Passacaglia,* says, "There are a hundred workable methods."

The mission of music is to bring a message of beauty, and if the use of the string celeste, in the hall you have in mind, produces a beautiful effect, and is consistent with the working-out plan of the whole composition, I can see no objection to its use, whether it be considered orthodox or non-orthodox. I would personally prefer the beautifully voiced Gamba Celeste, with its additional warmth of color, to the single string tone. The directions in the Widor-Schweitzer edition do not, however, indicate this registration of a single 8′ string stop for the first eight measures, or giving out of the theme or ground bass—that registration not being called for until the second appearance of the ground bass (in measure 9), with accompanying manual parts. Probably not every organist agrees with the suggestion of an 8′ stop as the registration for the pedal part at this point; and it is interesting to note that Leopold Stokowski, Conductor of the Philadelphia Orchestra, in his excellent orchestration of the *Passacaglia,* employs 'cellos and basses for the passage—which would be the equivalent of using a 16′ stop in addition to the 8′ stop. In Conductor Stokowski's orchestration, in the 5th variation (wood wind), the theme (varied) appears for the first time with orchestration suggesting omission of the 16′ pitch.

Q. Having read your answers in "The Etude" with great interest and benefit, I write to ask a few questions. Enclosed you will find a diagram of our choir seats and organ console and you will see we have no room between the railing and organ bench for singers to stand. (1) Where is the best place for a quartette to stand under such conditions? They must stand at either right or left of organist or bass and alto at one side, tenor and soprano at the other side. (2) How are Echo Organ and Chimes used? Are they coupled to desired stops? When is the Echo Organ used? Is it only for echo effects with pp combination or with combinations including "f" or full organ? Please tell me the meaning of RKS on Dolce Cornet stop in swell organ. (4) Are Chimes used at all in accompanying the voice? Please give titles of organ, also choir music (ten to twenty voices) suitable for a dedication service. (6) I would appreciate a list of good organ compositions for opening numbers.

A. (1) The placing of the quartette depends somewhat on the qualifications of your chorus voices. If they do not require the assistance of the members of the quartette as leaders the quartette might all be placed in one location—either to the right or left of the console. We would not advise this, however, on general principles, as it would seem better to have the quartette occupy places where they would be over the chorus voices of their respective parts. It would appear to the editor, from the diagram you sent, that unless the quartette voices are located with their respective chorus voices, they might occupy the seat directly back of your extended console—except when they are singing entirely "quartette" numbers, when they might be located at the right or left of the console. While it is not desirable to have the singers move about during the service, your diagram would indicate this might be done quietly when quartette numbers are to be sung.

(2) The effectiveness of the Echo Organ depends somewhat on whether it is really an "Echo" organ, or, as it is in many cases, simply an Antiphonal organ, which may have the effect of an Echo organ to those at the opposite end of the auditorium, but *not* to those near the location of that part of the instrument. In some instances a better echo effect may be obtained by using very soft stops in one of the main organ departments. In an Echo organ placed as you indicate it may be used for Antiphonal effects, and for Echo effects, if it is effective as an Echo organ. As a rule it will probably be better to use the Echo organ alone—although there is no objection to using main organ stops with it if the effect is good, as it might be in some instances—either using a soft stop in the main organ as an accompaniment to a solo played on the Echo organ—or to slightly augment the Echo organ giving the effect of the passage coming from two different sections of the auditorium. With such use much care must be taken in "balancing" the tones, as the effect in the auditorium is likely to be different from that at the key-desk. Experiment might be made by having another organist play on the combinations you suggest while you listen in different locations in the auditorium. An Echo organ such as you describe would not be of much use in forte passages or full organ.

(3) "RKS" on Dolce Cornet in Swell Organ is an abbreviation for Ranks, and indicates the number of pipes to each note in the stop—thus, III ranks means there should be three pipes to each note in the Dolce Cornet, or any other stop of the mixture family—IV ranks, four pipes to each note, and so on.

(4) Chimes are usually played with single notes and without other stops except those used on another manual for the accompaniment. Chimes may be used in accompanying the voice, if the passage is in single notes, is appropriate, and the effect good. Chimes, however, should be used sparingly under all circumstances.

(5) While the editor does not recall any organ numbers that are particularly adapted for Dedication Services, any numbers of a Festival character might be used. The following are appropriate for such service:

How Lovely Are Thy Dwellings Fair
(a long and elaborate composition) . . Spohr
How Lovely Are Thy Dwellings,
O Lord of Hosts . . . . . Hadley
How Lovely is Thy Dwelling Place . . . . Brahms
Dedication Anthem . . . . . Buck
Except the Lord Build the House . . . . Gilchrist

(6) Any of the numerous organ numbers of a quiet, meditative character are suitable for opening preludes—and more brilliant ones for festival occasions. Some organ numbers, with use for Harp, Chimes or Echo organ are:

Largo (Harp) (arranged by Whitney) . Handel
Arpa Notturna (Harp) . . . . . Yon
By the Brook (Harp)
Arranged by Federlein . . . . . Boisdeffre
Magic Harp (Harp) . . . . . Meale
Gesu Bambino (Chimes) . . . . . Yon
Sunset and Evening Bells (Chimes)
Federlein
Evening Bells and Cradle Song
(Chimes) . . . . . MacFarlane
Eventide (Chimes) . . . . . Frysinger
In Moonlight (Chimes) . . . . . Kinder
"Eco" (Echo Organ) . . . . . Yon
Contrasts (Echo Organ) . . . . . Browne
Russian Boatmen's Song on the River Volga (Harp and Echo Organ). Arranged by Clarence Eddy
Reve Angelique (Harp, Chimes and Echo Organ) Arranged by E. H. Lemare.
Rubinstein

In the use of the Harp stop it is frequently advisable to add other stops, such as an 8′ flute—depending on the Harp to supply the percussion effect. Where a melody is being played on the same manual it is advisable to add some soft solo stops, such as Strings and Vox Humana—by coupler if necessary—to make the solo effective.

Q. My only instrument is a small reed organ, and my abilities range about grade 4. Can you suggest suitable music for study with a view to progress, and also playing for the pleasure of others?—"Eboe."

A. You may find material for your purpose in the following books for Reed Organ:

New Themes of Modern Gems . . . . . Berg
Laus Organi . . . . . Weston
Gems for the Organ . . . . . Jackson
The Organist's Repertoire,
Volumes 1 and 2.
43 Offertories for Pipe or Reed Organ . . Lorenz
The Organist at Home . . . . . Schnecker
Reed Organ Selections for Church Use.
Classic and Modern Gems for the Reed Organ.

"My compositions in music are the product of my mind and spring from my sorrow; only those that were born of grief give the greatest delight to the outside world."—Schubert.

PROFESSIONAL APPROVAL



The Premier Aristocrat Model

5 feet, 3 inches long. Price, $725. f. o. b. New York

EMBODIES the artistic qualities sought by the real musician and artist—yet purchasable at so reasonable a price, that a considerable saving is effected compared with any other make of quality Small Grand.

This is because it is the product of the largest and most critical Grand Piano makers—the institution that made the Small Grand Piano the instrument of universal appeal and dominant from coast to coast.

Before selecting *any* piano, see and hear the Premier—sold by leading Dealers. If you cannot obtain locally, please advise—we shall see that you are promptly supplied.

Send for "The Magic of Music" and paper pattern, showing floor space requirements

PREMIER GRAND PIANO CORPORATION

America's Foremost Makers of Baby Grands Exclusively

514-572 WEST 23rd STREET NEW YORK

Manually Played Small Grands, Period Models, Premiera Reproducing Grands and Reproducing Grands (Welte—Mignon Licensee)

"Brazelton's Practical Elementary Method"—for Piano

"Brazelton's Practical Elementary Method" is practical—wasting no time on unnecessary drudgery but giving much in little, as, for instance, teaching the bass clef in the very beginning. Thus the pupil soon arrives at the point where he is playing interesting "pieces." Price, $1.25 net.

"The student who masters Mr. Brazelton's valuable addition to pedagogic literature thoroughly, will be well and correctly started on the road to pianistic excellence, and teachers will find it a great help at the most critical stage of music study."

EMIL LIEBLING

Brazelton's Practical Method, Book II

"Melodic Analysis of Studies and Pieces in Minor Keys"

Solves the problem of presenting the five forms of Minor Scales. Twelve delightful compositions, showing the Composer's application of the Scales, stimulate the imagination and create enthusiasm.

The work enables the student to analyze and account for every tone in all compositions written in Minor Keys Price, $1.00 net.

May We Send Them To You—"On Approval?"

PUBLISHERS—DEALERS

GAMBLE HINGED MUSIC CO.

67 E. VAN BUREN ST. (*The Home of Hinged Music*) CHICAGO

Everything in Easter Music

Prompt Attention to any Inquiry or Order

THEO. PRESSER CO.

1712 Chestnut Street, Philadelphia, Pa.

WANT WORK AT HOME?

Earn $18 to $60 a week RETOUCHING photos. Men or women. No selling or canvassing. We teach you guarantee employment and furnish WORKING OUTFIT FREE. Limited offer. Write to-day. ARTCRAFT STUDIOS, Dept. D-3, 3900 Sheridan Road, CHICAGO

ZABEL BROTHERS CO. INC.

MUSIC PRINTERS, ENGRAVERS AND LITHOGRAPHERS

Send for

ITEMIZED PRICE LIST

Write to us about anything in this Line

The Music Supplement of this Magazine is Printed by Us

Fifth St. and Columbia Ave., PHILADELPHIA, PA.

SUMMER MASTER SCHOOL

June 28 to August 7 (Six Weeks)

PROF. LEOPOLD AUER
MASTER VIOLIN INSTRUCTOR OF THE WORLD

ALEXANDER RAAB
EMINENT HUNGARIAN PIANIST

EDWARD COLLINS
RENOWNED AMERICAN PIANIST

HERBERT WITHERSPOON
DISTINGUISHED SINGER AND TEACHER

RICHARD HAGEMAN
NOTED COACH AND ACCOMPANIST

WILLIAM S. BRADY
CELEBRATED VOCAL INSTRUCTOR

SERGEI KLIBANSKY
INTERNATIONALLY FAMOUS VOCAL TEACHER

FLORENCE HINKLE
AMERICA'S FOREMOST SOPRANO

LEON SAMETINI
RENOWNED VIOLINIST

ARNOLD VOLPE
ILLUSTRIOUS THEORIST AND VIOLINIST

W. OTTO MIESSNER
NOTABLE AUTHORITY ON PUBLIC SCHOOL MUSIC

CLARENCE EDDY
DEAN OF AMERICAN ORGANISTS
AND REGULAR FACULTY OF MORE THAN 100 ARTIST TEACHERS

FREE SCHOLARSHIPS

Prof. Auer, Mr. Raab, Mr. Collins, Mr. Witherspoon, Mr. Brady, Mr. Hageman, Mr. Klibansky, Mme. Hinkle, Mr. Sametini and Mr. Eddy have each consented to award Free Scholarships to the students who, after an open competitive examination, are found to *possess the greatest gift for playing or singing.* Free Scholarship application blank on request.

TEACHER'S CERTIFICATES and DEGREES

Teacher's Certificates and the Degrees of Bachelor of Music, Master of Music, Bachelor of Music Education Bachelor of Oratory and Master of Oratory are conferred at the end of each summer session upon professionals who have the required knowledge and pass satisfactory examinations. Full details in Summer Catalog.

STUDENT DORMITORIES

Artistic and sumptuous dormitory accommodations for men and women in college building. Piano furnished with each room Prices reasonable. Make reservations now.

COMPLETE SUMMER OR WINTER CATALOG ON REQUEST FALL SESSION OPENS SEPT. 13

CHICAGO MUSICAL COLLEGE

60 EAST VAN BUREN ST. (Chicago Musical College Building) Chicago, Ill.

A Conservatory Pledged to the Highest Artistic Standards. Established 1867

HERBERT WITHERSPOON, President
CARL D. KINSEY, Manager

BUSH CONSERVATORY

EDGAR NELSON, *President* — Chicago — EDGAR A. BRAZELTON, *Vice-President*

SUMMER SCHOOL

June 30 to August 3

Six Weeks (School Music) June 30 to August 3

Ten Weeks (Special Courses) May 26 to August 3

BRILLIANT ARTIST TEACHERS
on Faculty

Private Instruction and Normal Courses
in all branches of

Music

Public School Music, Class Piano Methods, Dramatic Art, Stage Craft, Expression, Dancing, Modern Languages

Credits Granted Toward Certificate, Diploma and Degrees

Student Dormitories

Homelike, pleasant environment, with rooms and meals. Practice pianos in every room. Open to non-resident women and men students

Write today for Summer Catalog, stating course of study in which you are interested. Address

T. E. Schwenker, Secretary, 839 N. Dearborn St., Chicago, Ill.

MAKE YOUR DORMITORY RESERVATIONS NOW

Eight Songs

from

Green Timber

Lyrics by CHARLES O. ROOS
Music by THURLOW LIEURANCE



The Enchanting Wonders of the Great American Outdoors Inspired These Beautiful Songs

THIS cycle of "Green Timber" songs stands as one of the most original in American song writings.

These songs put a touch of the unusual to a program and give the singer an excellent opportunity to display artistry in voice and interpretation.

The secret of the appeal of these songs is in the manner in which they conjure up the heart throb of the great outdoors. The "Green Timber" country or the "Magic Valley" of the St. Croix River is one of nature's beauty spots where the vast stretches of whispering trees, majestic and hazy hills, and an, enchanting stream move the most prosaic. The poet and musician have blended inspirations in these "Green Timber Songs," giving the heart beat of this *Enchanted Valley.*

Price $1.50

A very interesting two page preface is given in the cycle.



Published Separately in the Following Keys

Wild Bird, *High Voice with Flute Obbl.*	.50	The Whistling Mallards Fly, *High*	.60
Wild Bird, *Low Voice*	.35	The Whistling Mallards Fly, *Low*	.60
Where Cedars Rise, *High Voice with Flute Obbl.*	.60	Where the Sad Waters Flow, *Medium*	.50
Where Cedars Rise, *Medium*	.50	Where the Sad Waters Flow, *Low*	.50
Where Cedars Rise, *Low*	.50	Sad Moon of Falling Leaf, *High*	.50
The Year of Dry Leaves, *High*	.60	Sad Moon of Falling Leaf, *Low*	.50
The Year of Dry Leaves, *Low*	.60	Antowine, *Medium*	.60
The Deserted Lodge, *High*	.50	Antowine, *Low*	.60
The Deserted Lodge, *Low*	.50		

THEO. PRESSER CO.
Publishers

1710-1712-1714 Chestnut St. Philadelphia, Pa.

For PIANISTS

ENFANTINES

Ten pieces for children

by ERNEST BLOCH

Lullaby	25	Joyous Party	25
With Mother	25	Elves	30
Joyous March	30	Melody	30
Pastorale	30	Rainy Day	30
Teasing	30	Dream	30

SUMMER TIME MEMORIES

Six medium grade pieces for young piano players

by CECIL BURLEIGH

Bird's Lullaby	25	In Daisy Fields	25
Little Waltz	25	Fairies	25
Marching Song	25	Peasant Dance	25

CHILDHOOD FANCIES

Six easy pieces for young piano players

by CECIL BURLEIGH

Over Hill and Dale	35	Gently Swinging	25
		Polka	25
At the Spinning Wheel	35	Sleigh Bells	25
		Lullaby	25

AL FRESCO

Four tone pictures in the 3rd grade

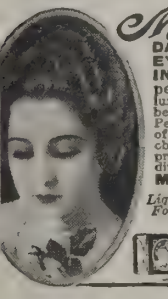
by SIGMUND HERZOG

Quiet Hour	30	Tally-Ho Ride	40
Butterfly Hunt	30	Lawn Party	40

Ask your dealer for the new thematic catalog—
"THE BEGINNER'S REPERTOIRE"
75 Helpful Teaching Pieces for the Piano.

ARL FISCHER, INC. COOPER SQUARE NEW YORK

BOSTON: 380-382 BOYLSTON STREET
CHICAGO: 430-432 SOUTH WABASH AVENUE



Maybelline
DARKENS and BEAUTIFIES EYELASHES and BROWS INSTANTLY, makes them appear *naturally* dark, long and luxuriant. Adds wonderful charm, beauty and expression to any face. Perfectly harmless. Used by millions of lovely women. BLACK or BROWN, obtainable in solid form or waterproof liquid. *75c at your dealer's or* direct postpaid.
MAYBELLINE CO. CHICAGO

Liquid Form



Solid Form





Faust School of Tuning

STANDARD OF AMERICA
ALUMNI OF 2000

Piano Tuning, Pipe and Reed Organ and Player Piano. Year Book Free

27-29 Gainsboro Street
BOSTON, MASS.

BROWN'S BRONCHIAL TROCHES

Coughs and Throat Troubles Promptly Relieved

Contain nothing injurious.
JOHN I. BROWN & SON, Boston, Mass.
H. F. Ritchie & Co. Inc., Sales Agents, New York.

PIANO JAZZ

Note or Ear. With or without music. Short Course ult beginners taught by mail. No teacher required. Self-truction Course for Advanced Pianists. Learn 259 styles of ss, 684 Syncopated Effects, Blue Harmony, Oriental, Chime, vie and Cafe Jazz, Trick Endings, Clever Breaks, Space iers, Sax Slurs, Triple Bass, Wicked Harmony, Blue Obli-o and 247 other subjects, including Ear Playing. 133 pages REAL Jazz, 25,000 words. A postal brings our FREE cial offer.

terman Piano School, 1836 W. Adams St., Los Angeles, Cal

MPORTED MUSIC
r REDUCED PRICES

Catalog sent upon request
INTERNATIONAL MUSIC CO.
Columbus Circle - - New York City

Letters From Etude Friends

"The Assignment Will Be—"

TO THE ETUDE:

Do you not think that a pupil can get either too much or too little of an assignment? If the beginner gets too much to practice, he is liable to get discouraged at the beginning of the week and then—no practice the whole week, on that new part which you *did* want Johnny or Susie to be able to play extra well.

If you give the young pupil too little as a definite assignment then—"Aw, my teacher, she don't give me enough. I ain't gonna practice that 'cause I could play that little bit right off." And the teacher knows how the result sounds.

I usually tell my pupils, "Now Susie, I don't think you can do more than this section, but if you could do more (pause) it will be splendid." (That pause, with a smile, works wonders sometimes.) And Johnny or Sue comes next week with the whole page and even a little bit of the next, learned.

It's human nature, especially human childish nature, to do what is suggested as "you will not or can not do."

D. D. LITTLE.

Memorizing By Transposition

TO THE ETUDE:

I have much sympathy for those who find it an arduous task to memorize their music and will offer these suggestions, believing if they are faithfully carried out the results will be quite satisfactory.

No matter how well advanced you may be, look up several pieces in grade *one*, of different styles, and thoroughly memorize them, and also transpose them into a *few* keys, at least. After grade *one* goes *easily*, then proceed in the same manner with grade *two*, then on through the other grades as far as you are capable of playing with notes. The transposing will not come easy above grade two, and that might be dropped, though some of that kind of work all along the line would do no harm. A half hour a day is none too much time to spend at the memorizing and transposing.

Some musicians do not grasp the ideas of intervals and chords as quickly as others, much the same as remembering Bible verses or poems. Transposition becomes quite interesting after one gets "the hang" of it; and it is restful to the nerves following the monotonous practice hours.

MISS MILLS.

The Hand Staff

TO THE ETUDE:

In many years of teaching the piano I accidentally came upon a method for very young children who have no knowledge of the A, B, C's and the lines and spaces.

I name the fingers E, G, B, D and F—the hand having the five lines and four spaces just like the staff.

Naming the thumb (or first finger) E, the second finger G, the third finger B, the fourth finger D, and the fifth finger F, the spaces between the fingers were then named in order, F, A, C, E.

This seems to make it very clear to little tots, and it is scarcely any trouble, the materials being all right "at hand."

I am glad to pass this on, hoping it may assist other teachers of children.

Very cordially,
MRS. I. C. FRENDBERG.

Books on Music Reviewed

Singing Made Easy. By Watson Lyle. Cloth bound; ninety pages; illustrated. Published by W. Foulsham & Co., Ltd. Price 50 cents.

The modest volume does not attempt to go into anatomical details. What it rather undertakes is to furnish a guide to bring the vocal mechanism and the brain into a logical working arrangement. There are many practical suggestions as to how this may be done, with means offered to the end. Theorizing has been tabooed, while usable hints are numerous. A singer's handbook that is just a little different.

Music in Work and Worship. By Edmund S. Lorenz. Cloth bound, three hundred and eighty-five pages. Published by Fleming H. Revell Company. Price $3.00.

A book which has been written to help three classes: Students of theological seminaries; ministers in the active pastorate who feel the gaps left in their preparation for actual work; and the musical workers in the churches—organists, choir directors and song leaders. There has been no attempt at technical instruction, but rather an effort to furnish the mainspring of inspiration which will lead workers to acquire proficiency. The organ, the organist, the choir, the choir leader, Church and Sunday School music, all are discussed in a lucid and exhaustive manner, with many suggestions to which the author's long experience give weight. Workers in Church Music will find in the volume much that will inspire and help.

Bach's Keyboard Suites. By J. A. Fuller-Maitland. Paper bound; seventy-four pages; illustrated. Published by the Oxford University Press. Price 50 cents.

The "French" and "English" Suites, the separate Suites and the Partitas of the great Cantor are discussed in a manner to initiate the student or young professional into their intricacies and beauties. In fact, the seasoned musician will derive no small benefit from the lively discussions of group and individual numbers.

Famous Violinists of Today and Yesterday. By Henry C. Lahee. Cloth bound; 435 pages; illustrated. Published by L. C. Page & Company. Price $2.50 per copy.

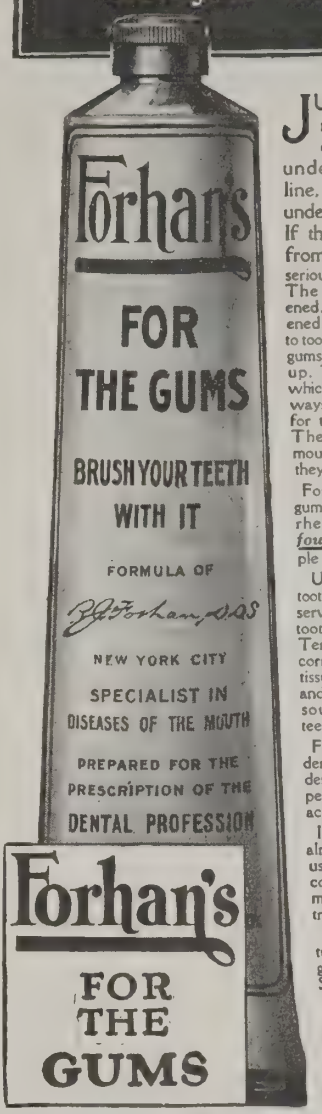
In this volume the writer has endeavored to give a "bird's-eye view" of such violinists as have achieved distinction, from the earliest times to the present day, rather than to give a detailed biography of "the chosen few." His purpose has been accomplished with a thoroughness characteristic of the scholar which he is, and which at the same time makes the book a real authority for those interested in the annals of violinistic achievements. The work is particularly interesting in its tidbits of reference to those earliest players of the instrument, for information about whom one is sometimes puzzled to know just where to look.

The History of Orchestration. By Adam Carse. 348 pages, numerous illustration, bound in cloth. E. P. Dutton & Co. Price $5.00.

An unusually complete and valuable work, showing not merely library research but also practical experience and a great deal of travel to investigate instruments and original sources. Two hundred pages of the book are consumed before the orchestral instruments of the Nineteenth Century are reached; but all of this material is most valuable as it gives the historic background of all of the means and materials in use in the present-day orchestra.

The book should not be omitted from the collection of anyone who is interested in the orchestra or in writing for the orchestra.

Protect your gums and save your teeth



JUST as a ship needs the closest attention under the water-line, so do the teeth under the gum-line. If the gums shrink from the tooth-base, serious dangers result. The teeth are weakened. They are loosened. They are exposed to tooth-base decay. The gums themselves tender up. They form sacs which become the doorways of organic disease for the whole system. They disfigure the mouth in proportion as they recede.

Forhan's prevents this gum-decay called Pyorrhea, which attacks *four out of five* people over forty.

Use Forhan's every tooth-brush time to preserve gum health and tooth wholesomeness. Tender gum spots are corrected. The gum-tissues are hardened and vigored to support sound, unloosened teeth.

Forhan's is used as a dentifrice, though no dentifrice possesses its peculiar gum-tissue action.

If gum shrinkage has already set in, start using Forhan's and consult a dentist immediately for special treatment.

In 35c and 60c tubes at all druggists in the United States.

Formula of R.J. Forhan, D.D.S.
FORHAN CO.
New York
Forhan's, Ltd.
Montreal

Look Inside the Piano for this Trade-Mark

WESSELL, NICKEL & GROSS NEW YORK TRADE MARK

The Sign of the World's Standard Piano Action

The World's Highest Priced Piano Action!

WHY not have it in *your* piano? Why accept anything *less fine* than the famous Wessell, Nickel & Gross piano action? Just realize that the piano action controls *tone* and *touch* and, in a large measure, the *durability* of the instrument.

Your dealer will show you a *piano* or *player* equipped with this world standard piano action. It will be a worthy instrument, too, for the Wessell, Nickel & Gross action is *not* found in pianos of doubtful grade. For 52 years it has been the choice of leading American piano makers. Look for the octagonal trade-mark (shown above) which identifies the Wessell, Nickel & Gross equipped instrument.

WESSELL, NICKEL & GROSS
Established 1874 New York City

When you Buy an Upright, Grand, Player or Reproducing Piano—Insist on the Wessell, Nickel & Gross Piano Action.

WHAT THE VOCAL STUDENT SHOULD KNOW

By Nicholas Douty Price, $1.00

An introduction to the art of singing, with daily exercises for all voices selected from the works of the great masters of singing. This book tells in an interesting manner the important principles that will guide the vocal student aright.

THEO. PRESSER CO., 1712 Chestnut St.
Philadelphia, Pa.

The Violinist's Etude

Edited by ROBERT BRAINE

It is the Ambition of THE ETUDE to make this Department "A Violinist's Magazine Complete in Itself"

Management of the Orchestra, Part I

By Dr. Perry Dickie

IN OUR first article on the Amateur Orchestra we dwelt entirely upon its formation, in order that the conductor be enabled to start with an organization that could possibly accomplish some successful results if managed intelligently. Still it should be borne in mind that after the orchestra is brought into existence the work does not by any means whatsoever end, but in fact just begins in earnest.

In this article we purpose to treat the carrying on of the organization already started, as well as also the betterment of any such of these orchestras that are, so to express it, "limping along" and need help to enable them to stand firmly on their normal musical feet.

We stated in our first article on this subject that no matter how often or how long an amateur orchestra of poor players were rehearsed, without outside drilling and coaching they would always remain as they were on starting. Also that in case the players were very incapable they should be required to take instruction on their instruments; otherwise they should not be retained or even in the beginning permitted to become members. If after a reasonable amount of instruction they cannot attain an ability to play, they should not be allowed to remain in the organization.

An Absolute Essential

It should be needless to state that an absolute essential to any success to be acquired on a musical instrument is intelligent home practice. This advice may be superfluous to some; still the fact is that many who attempt to play in an amateur orchestra neglect this very important matter. In fact, there are some who do not practice at all; the only time that they touch their instruments being when they come to rehearsal. It is not necessary to say that organizations that contain such members are as a rule most miserable to listen to and never reach any musical standing. Such persons as these are a veritable nuisance and should not be tolerated, as they retard all possibility of progress for the orchestra.

In all organizations of this kind, where we are consulted in the matter, we invariably counsel a general disbanding and reorganizing with a desirable membership of those who are willing to work.

Practice Ideas

We have already mentioned home practice; and it would be well for us to explain more fully our ideas on the subject, since there is a right way and a wrong way, a profitable and an unprofitable one, of which the latter is too often in vogue, and which accounts for so many poor musicians even although they may spend a great deal of time in this work.

To the average musician, professional as well as amateur—and especially so with the latter—practicing is not a real enjoyable proceeding; hence the reason so many try to shirk all that is not really necessary. Still if one is ambitious to succeed and can realize its value, it becomes a duty for attaining a pleasant ending. It is incumbent upon the professional, because upon it depends the ultimate success of his future, which to him is a business proposition and cannot be neglected. However, in the case of the amateur it is not a necessity to practice at all, save if he would play his instrument well—pride being the incentive to work.

As for the amount of time to be given to practice, we would say that there are many amateurs who, when they spend an hour a day to practice, seem to regard what they are doing as a semi-philanthropic deed. As for the sufficiency, one hour a day given to practice by the amateur will keep him up so that he can get along in the orchestra, provided he already knows how to play moderately well and in tune on his instrument. This amount of time, however, will not suffice if one is studying music and has not yet acquired technical ability. Two hours would barely be enough; and not less than four hours for work on the instrument is prescribed for one who would aspire to be a fairly good player. In addition to this, several hours daily should be devoted to theoretical music study.

However, in cases where but one hour a day can be given we are frequently asked how to expend it to the best advantage. The following is a plan of procedure that we recommend as giving the most for the above limited time.

Starting with what we term *Attack*—short quick notes paying particular attention to the tone quality which should be clear, full and in perfect intonation. To be practiced slowly at first, gradually increasing the tempo. In the beginning, until this exercise is acquired in a satisfactory manner, at least ten minutes a day should be given to it; afterwards, when it is mastered, five minutes a day should suffice to retain it.

Sustained Notes

The practice of *Sustained Notes* is absolutely necessary for the player on every musical instrument, be it string, wood or brass. These notes should be held as long as possible, increasing their duration as the bow or wind—depending upon the instrument—will permit. Invariably the tone must be of good quality and in perfect intonation, both at the beginning and at the ending of the note without any variation in pitch during its sounding. Sustained notes should be practiced in even tone, loud and soft, also swelling at the middle and also at ends of the note. We have found that the practice of sustained notes, played as softly and of long duration as possible, are most efficient for acquiring a complete mastery over one's instrument. By combining scales and various exercises with sustained notes, attack, and so on, time can be economized and much more can be accomplished in the hour. This, however, should not be attempted until each has been mastered singly and can be played without any mistakes. A thorough practice of the *Scales* is positively essential for good playing and cannot be dispensed with by one who aspires to any musical ability. They should be practiced slowly, sustained, both slurred and staccato, as well as dotted *in all keys*. Our modern composers and arrangers are disposed as likely as not and often with no reason at all, to write in the very remote keys; hence the necessity of preparation to meet them. Often when a piece starts in an easy key, before it is ended one may find one's self confronted with a key full of flats and sharps. We have met violinists who have demurred at three sharps or flats in music put before them to play. What they would have done with six or seven, as we meet them now, we wonder.

The *Chromatic Scale* imparts ease and fluency and should always be included in the hour's practice.

This specified work should take up at least forty to forty-five minutes out of the hour, even when it can be played fluently; the remaining portion should be expended on some study for the purpose of acquiring a general knowledge of one's instrument. By an hour thus spent—the player could keep up sufficiently to make a comparatively decent showing and thus enable him to play the average difficult music met with in the amateur orchestra. It is the minimum amount of time that would suffice to accomplish anything at all.

Little Hints

ONE of the most frequent causes of bad tone in violins is when the edge of the chin rest presses on the belly. This is caused either by the chin rest being such a flat model that the edge of the chin rest, where it projects over the belly, is not high enough to clear it, or where the violin is a very high model, such as the Stainer. With these very high modeled violins, the average sized chin rest is very apt to press against the belly.

The pressure of the chin rest, when its edge actually touches the top of the violin, has a very serious effect on the tone. It checks and shuts off a considerable portion of the vibrating surface of the belly and gives the violin a hollow, tubby, and sometimes rattling tone. If the violin is to sound clear, resonant and sonorous, every bit of the wood of the belly must vibrate freely. When anything is pressing tightly against the belly, it is like a singer trying to produce a clear, sonorous tone while some one is choking him.

Every violin student should examine his chin rest to see that it does not press against the belly. If it seems very close, the student can ascertain if it actually touches, by passing a thick playing card under the edge of the chin rest where it projects out over the belly. There should be room for the playing card to slip easily between the under edge of the chin rest and the belly.

Violin students often send their violins long distances to expert repairers when there is trouble of this kind. They know that something is wrong with the tone of the violin, but cannot exactly locate the cause.

Fortunately the trouble is easily remedied. If a chin rest which is comfortable for the pupil and high enough to clear the belly cannot be procured, a piece of cork can be placed between the edge of the chin rest and the edge of the violin, where it is clamped down by the screws. The cork must be thick enough to elevate the chin rest to the proper height to avoid touching the belly. Sheets of cork can be bought at the hardware store.

Accordatura and Scordatura

By Orlando A. Mansfield, Mus. Doc.

(Continued from last month)

ALTHOUGH No. 8 was a great favorite with De Bériot, Nos. 8, 9 and 10 are chiefly associated with the name of that "wizard of the violin," Nicolo Paganini (1784-1840). Indeed he used these so often that the raising of the G string a minor 3rd to B flat, or a major 3rd to B natural was often termed "solo pitch."

Strictly speaking, No. 11 is not an instance of scordatura, as every string is simply tuned a semitone sharp for the sake of brilliancy, the moral proportion of 5ths not being disturbed thereby. Although a favorite procedure with Paganini, as in his *1st Concerto,* it was also used by Ludwig Spohr (1784-1859), in his duets for harp and violin (Spohr's first wife, Drette Scheidler, being a brilliant harpist), the harp part being then written a semitone higher than the notation of the violin part.

A Rare Scordatura

The 12th scordatura of our series is now rare. It merely shows the G string lowered a semitone to F sharp. It was a favorite with Baillot (1771-1842), the great professor at the Paris Conservatoire and the teacher of Mazas, Habeneck, the two Danclas, and other distinguished violinists. For arpeggios in sharp keys it would undoubtedly be found to be very useful on certain occasions or for certain passages.

Concerning No. 13 we have only to remark that it was used by Peter von Winter (1755-1825), the great enemy of Mozart; and a musician who, although best known as an operatic composer, was a violinist in early life.

Our last scordatura, the most modern of the series, is one of the most interesting because of being the only one in which the E string is lowered a semitone to E flat. The other strings, it will be observed, remain unchanged. This tuning is employed by Saint-Saëns (1835-1922), in his *Danse Macabre,* quite a weird conclusion to our series.

Notation of Scordatura

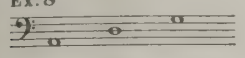
In most of the works mentioned, and in others in which the scordatura is employed, the latter is generally indicated at the beginning of the movement, pretty much in the same manner as that employed in our Example No. 6. But the music itself was written according to the fingering to be employed; so that no burden of transposition would be thrown upon the player, only upon the theoretical reader, or upon a performer playing the part upon a keyboard instrument or upon a stringed instrument with normal tuning. As a natural consequence of this altered tuning, the pianoforte part (if all the strings were altered as in No. 11 of our series) would be in a different key to that of the violin. Thus, in Paganini's *First Concerto for the Violin,* the part for the solo instrument is written in D, but the pianoforte part in E flat; where the violin is in B the pianoforte is an C; and, in the last movement, when the violin is in G, the piano is now in A flat. So if the violin pitch is raised a certain number of semitones the pianoforte part must be the same number of semitones above the mere notation of the solo part and *vice versa.* Hence it comes to pass that sometimes the violin has the notation of a flat key while the accompaniment is noted in a sharp key. In other cases the reverse occurs.

The raising of the pitch of the strings in the old violins was somewhat more practicable than to-day, owing to the shorter neck and string of the older instruments. Also the pitch of that period was considerably lower. It is scarcely

ssary to add that for raised pitch thin- strings would be required, for a lower n those of thicker gauge.

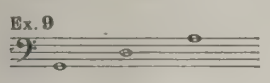
While the tuning of the Viola, or tenor n, has never been seriously interfered , the Violoncello has received only or two important instances of *scorda-* treatment. The most noticeable is to ound in Bach's *Fifth Suite for Violon- Solo,* in which, for the key of C or, the A, or first string, is directed e tuned to G, a whole tone lower. Ac- lingly the music played on this string ritten a tone higher than the sounds luced, and often appears as if in D or while the accompaniment is in C. or the double basses the scordatura has been employed in modern works. As readers are probably aware there are kinds of orchestral basses, one with strings with the accordatura shown Ex. 5, and another with three strings. England the three-stringed double bass sually tuned as shown in Ex. 8.

Ex. 8



e 4ths sounding, of course, an octave er, since the double bass, as already ed, is a transposing instrument, *i. e.,* whose produced sounds do not agree the written notes. In France, how- , the favorite tuning for the three ged bass is that shown in Ex. 9,

Ex. 9



string being a 5th apart. But in many, and in all modern orchestras, four-stringed bass is supreme and is d in 4ths from E upwards, as shown Ex. 5. Hector Berlioz (1803-69), in standard text-book on "Instrumenta- " suggests that, in order to secure more strings, several of the basses should in perfect 5ths, as in

Ex. 10



ggestion which has not received much practical endorsement, probably because requiring for its full effect strings of abnormal construction. Up to the present time the scordatura of the double bass has been chiefly confined to the alteration of E or 4th string. Thus Johannes Brahms (1833-97), for the pedal point at the end of the third movement of his "German Roquiem" directs that "some double basses tune the E string down to D." Richard Wagner (1813-83), for the Introduction to the "Rheingold," directs that half his double basses tune their E string down to E flat; while in the second act of his "Tristan and Isolde" he orders that two basses, for a few measures, tune their E strings down to C sharp. All this, obviously, to secure a lower fundamental tone.

We thus observe that the scordatura, whenever employed, is used for simplification of execution, for the securing of deeper bass tones, or for some special effect such as increased brilliancy, or sombreness, or for imitation of some particular instrument or sound. All scordature must be judged upon their merits. Those employed in violin playing were mostly for the production of executive effects, those in double bass performance for tonal improvement or augmentation. Of the two reasons the latter is the more justifiable. But with all the variety of tone and the numerous instruments to be obtained from and included in the modern orchestra, the scordatura, except in rare cases or in solo playing, seems unnecessary or, at best, scarcely worth the trouble essential to its provision and notation. Since the 18th century the technic of composition and performance has so advanced that effects considered marvellous at the time of their production excite to-day but little interest other than of the antiquarian. If it were desired to produce the effects we have tabulated the majority of them could be obtained, in all probability, by much simpler and more effective means. The employment of the scordatura was always more or less of a rarity. It is highly probable that in a few years its use may become practically extinct.

The Advance in Strads

HERE seems to be no end to the ad- e in price of the violins of Antonius livarius. A late cable from London unces the purchase by Mischa Elman, amous violin virtuoso, of the Recamier l, at the record price of 10,000 English ds, equivalent in American money to 00. The violin was previously owned Mme. Recamier, the most famous ch beauty of her time. The violin was l by her to Field Marshal Count Mol- the property of whose descendants nained until quite recently.

here the advance in Strads will halt hard to say. Thirty years ago an lent specimen of Stradivarius' work- hip could be obtained for from $5,000 0,000, but these unrivalled instruments been steadily advancing since that and are still advancing. It is said certain of the owners of the most us Strads are holding them at $100,- and it is not impossible that that may be reached in the not distant e. The owners of the violin go on heory that if paintings by Raphael, ggio, Murillo and other great artists from $500,000 to $1,000,000, a fine nen by the greatest violin maker of all ought to be worth $100,000.

h men buy violins by Stradivarius ther great Cremona makers, because a collection of violins of this character brings distinction on the possessor, just as is the case in the ownership of a fine gallery of pictures by great artists.

Concert violinists buy Cremona violins not only for their matchless tone qualities, but also because the possession of such a violin has a distinct advertising value, in that it draws much money to the box office. Musicians, violinists, violin lovers and collectors and the general public go not only to listen to the playing of the violinist, but also to hear the tones of the famous violin he plays on.

It is said that Stradivarius made about 2,000 violins during his lifetime, only a few hundred of which remain at the present day, and that he sold some of his violins as low as twenty dollars, the value of money at that time, however, being much higher than today.

Hardly less remarkable than the advance of the $50,000 Strad to its present price is the advance of the fortunes of its purchaser, Mischa Elman, who, from a penniless Russian boy, has reached a point where he is acclaimed as one of the world's greatest violinists, and who is one of the few violinists in the history of the art who has entered the millionaire class, having won a large fortune by the popularity of his playing.

tte, one of the famous violinists of was the son of a blacksmith, who also an amateur horn player. For some years he dropped violin playing and became a wine merchant, only to return to his profession later on in Paris.

The Child's Approach to Music Study

To win the enthusiastic interest of the boy or girl at the very outset has always been one of the biggest problems in music teaching. Leading educators agree, today, that this can be best accomplished by enabling the youngsters to *make music in their own way* with the aid of that universal musical instrument—the Harmonica. After they have become proficient on this instrument they will take naturally and enthusiastically to the study of the piano, violin and other musical instruments.

A Hohner Harmonica for the boy or girl will help solve the problem. With the newly perfected Chromatic Harmonica they can play the complete chromatic scale. It is not a toy, but a real musical instrument which will promote self-expression, rhythm, and accuracy, and lay the foundation for serious musicianship.

Hohner Harmonicas are endorsed by such prominent group educators as—

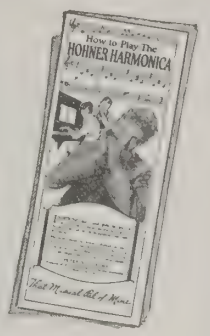
Peter W. Dykema, Prof. School Music, Columbia University, New York.
Dorothy Enderis, Ass't Supt., Milwaukee Schools.
W. A. Gore, Supt. Schools, Webster Grove, Mo.
Nellie C. Hudd, Principal Mozart School, Chicago.
Harry Keeler, Principal, Lindblom High School, Chicago, Illinois.
Edward Randall Maguire, Principal Junior High School 61, N. Y. C.
W. H. Wheeler, Principal, Alton Community High School, Alton, Illinois.

—AND MANY OTHERS—



FREE BOOK OF INSTRUCTION

This interesting and helpful booklet comprises 16 pages of simple instruction illustrated with charts and pictures, and includes six popular musical selections arranged for harmonica and piano. Copies in any quantity will be supplied upon request.

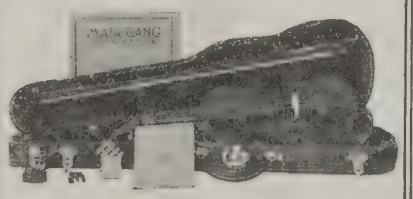


HOHNER
HARMONICAS
"That Musical Pal of Mine"

M. Hohner, Inc. Dept. 204
114 East 16th St., New York

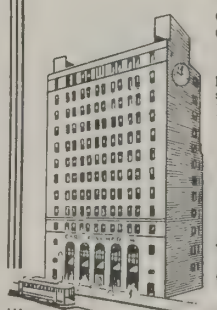
Violin Outfits

Those who wish to purchase complete outfits in preference to selecting the articles separately will find the ones we have assembled are exceptionally satisfactory. Our violin outfits consist of violin, bow, case, chin rest, rosin, mute, extra set of strings, and a good instruction book.



There are cheaper violin outfits on the market, but we cannot conscientiously recommend any outfit that would tend to discourage the student and no outfit, worthy of the name, can be sold for less than ours.

CARL FISCHER, INC.
Cooper Square, New York



CARL FISCHER, Inc.
Cooper Square, New York

Without obligation on my part, please send me your string instrument catalog. I am interested in:

..... Name E-226

..... Street .....

City .....

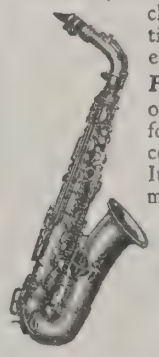
State .....



Play a Conn
and get ahead socially

POPULARITY, pleasure, profit—all are yours when you play a Conn saxophone. Entertain your friends; play professionally, all or part time. With a Conn you're sure of quick success. *Easiest to play, perfect in scale, reliable in action, most beautiful in tone.* Conns are the choice of the world's great artists. Let us explain the many exclusive Conn Features.

Free Trial; Easy Payments on any Conn. Send us coupon for details and free book, "Success in Music and How to Win It," by Sousa and other famous musicians.



CONN
BAND INSTRUMENTS
WORLD'S LARGEST MANUFACTURERS

C. G. CONN, Ltd.
213 Conn Bldg., Elkhart, Ind.
Please send "Success in Music" and details of free trial offer on

..... Instrument

Name .....
Street or R. F. D. .....
City ..... State ..... County .....
(Use Pencil Please)

SUMMER MASTER SCHOOL

June 28 to August 7, 1926 (40th Season)

MME. DELIA VALERI
World-famous instructor of the Voice, Repertory Teacher's and Auditor Classes. Available for instruction from June 1 to July 20.

HENIOT LEVY
SILVIO SCIONTI
Brilliant pianists and eminent instructors. Repertory and Teacher's Classes.

KARLETON HACKETT
Distinguished vocal instructor and critic. Repertory and Teacher's Classes.

JACQUES GORDON
Famous violin virtuoso and Concert Master Chicago Symphony Orchestra.

HERBERT BUTLER
Eminent teacher of the violin.

WILHELM MIDDELSCHULTE
One of the world's greatest organists.

JOHN KENDEL
Noted authority on Public School Music.

Faculty of over one hundred artist teachers

Special Summer Courses for Supervisors of Public School Music *O. E. Robinson, Director*

Special Summer Courses in Dramatic Art, Expression *Walton Pyre, Director*

School for Theatre Organ Playing
Frank VanDusen, Director

Special Summer Courses in Musical Theory
Arthur O. Anderson, John Palmer, Leo Sowerby

Lectures by eminent Educators, Recitals by distinguished artists

FREE SCHOLARSHIPS

Mme. Delia Valeri will award two free scholarships to the most talented and deserving students. Apply for application blank.

Superior dormitory accommodations.
Rates of tuition moderate.

CREDITS will be given for summer courses taken, toward Certificates, Diplomas, Degrees—granted by authority of the State of Illinois.

Summer Session prospectus, regular catalog and Public School Music circular mailed free on application. For detailed information address

AMERICAN CONSERVATORY OF MUSIC

571 KIMBALL HALL Chicago, Illinois
JOHN J. HATTSTAEDT, President

COLUMBIA SCHOOL OF MUSIC
Clare Osborne Reed, Director
25th Year.

One of America's Finest Institutions Devoted to Education in Music

Fully accredited courses leading to
CERTIFICATES, DIPLOMAS *and* DEGREES

By Authority of the State of Illinois

Training in the following departments:
Piano, Voice, Violin, Theory, Violoncello, Normal Training, Public School Music, Chorus Singing, Correlated Arts, History of Music, Ensemble, Orchestra, Professional Accompanying, Conducting, Dramatic Expression, English and Psychology

Send for complete catalog
COLUMBIA SCHOOL OF MUSIC
Box E, 509 S. Wabash Ave., Chicago

LAWRENCE CONSERVATORY

A department of Lawrence College. Advanced courses in all branches of Music. Superior Public School Music Course. Excellent Normal Courses in Piano, Voice, Violin, Organ and Theory. Certificates, Diplomas and Degrees awarded. Dormitories. *Free Catalog.*

Address
CARL J. WATERMAN, Dean Appleton, Wisconsin



PERCY FULLINWIDER
VIOLINIST
Head of Violin Department
LAWRENCE CONSERVATORY
APPLETON, WIS.
A MASTER TEACHER
Unusual opportunity for the serious student of violin. Write for free catalog and information.
CARL J. WATERMAN, Dean.

MILLIKIN CONSERVATORY OF MUSIC
DECATUR, ILLINOIS

Offers thoro training in music. Courses leading to Bachelor of Music Degree, Diploma, and Certificate in Piano, Voice, Violin, Organ, Public School Music Methods and Music Kindergarten Methods.

Bulletin sent free upon request

LOWELL L. TOWNSEND, Director.

GIRVIN VIOLIN SCHOOL

RAMON B. GIRVIN, Director
A SPECIALIZING SCHOOL
for

Violin	Double Bass	Counterpoint
Violoncello	Harmony	Composition

Attractions of the School: Lectures, Concerts, Recitals, The Symphony Club Orchestra, The Intermediate Orchestra, Junior Orchestra, String Quartettes and Trios. Students may enter at any time.

Limited number of free scholarships awarded. Free examination upon application.

1430 Kimball Hall—Dept. E.
Corner Wabash Ave. and Jackson Boulevard
CHICAGO

COSMOPOLITAN SCHOOL OF MUSIC & DRAMATIC ART

DR. CARVER WILLIAMS—President
Located in Kimball Hall—Chicago's Music Center

Eminent faculty of 60 Artists. Normal training for Teachers. Students' Orchestra, Concerts, Lectures, Diplomas, Degrees and Teachers' Certificates.

Departments—Piano, Voice, Violin, Musical Theory, Composition, Violoncello, Orchestral Instruments, Public School Music, Dramatic Art, etc.

Many Free Advantages and Scholarships
Piano and Violin Prizes

For particulars address — Edwin L. Stephen, Mgr.
COSMOPOLITAN SCHOOL OF MUSIC
Box E, 16th Floor Kimball Hall Bldg., Chicago

The "Do Your Christmas Shopping Early" Warning

was with us not so long ago and now for the Progressive Teacher and the Ambitious Student it would be well to

PLAN NOW FOR SPECIAL SUMMER STUDY

ATTRACTIVE MATERIAL FOR TEACHING

ALBUM OF TRILLS
Special Study Pieces—Vol. 1 **Price, 75c**

The trill is a valuable technical device in piano playing and in place of coldly presented trill studies the teacher will find these pieces utilizing the trill hold the pupils' interest while effectively developing ability to handle trills in various forms. Eighteen pieces make up this album—about six different forms of the trill appearing in them. Pupils in the medium grade can be induced to accomplish much with this excellent study help.

FROM MY YOUTH
Twelve Character Pictures for Piano
By R. Krentzlin **Price, 75c**

Special attention is given in these pieces to the development of style, rhythm and technic, The first of these dozen pieces start in grade two with gradual progress in later numbers to grade three. One number brings out *Clinging Legato,* others *Light Velocity, Rhythm Groups, Rhythmic Accuracy, Staccato, Triplets, The Trill,* etc.

25 MELODIES FOR JUVENILES
By Mana-Zucca **Price, 75c**

Here one of the foremost woman composers of the day has written delightful little melodies for delighting young pianists. Starting with the most easy type of a piano piece the numbers progress in a nice, gradual manner. Clever texts that aid in holding the pupil's interest accompany many of these pieces.

FIRST GRADE BOOK
By Mathilde Bilbro **Price, $1.00**

A very attractive work for young beginners just above the kindergarten age. It introduces practically all necessary points, including the rudiments as far as necessary, hand position, notion, etc The material is very attractive for little tots to study and both clefs are used from the start. Miss Bilbro's elementary teaching works are so very successful because throughout they display a practical knowledge of how to interest and instruct young pupils.

FIRST PIANO LESSONS AT HOME
By Anna Heuermann Hamilton
Book One, Price, $1.00 Book Two, Price, $1.00

This is a work for very young children and each part consists of a piano instruction book and a writing book. The writing books are fine notation and time aids and the piano books help in developing playing ability. At first the pupils have very easy one hand work with accompaniments by the teachers. The second book brings both hands playing together and introduces the bass clef. This is a sensible and practical arrangement of teaching material for little tots.

STORIES NOTES CAN TELL
By Frances Terry **Price, 75c**

These are charming early second grade piano pieces. They are characteristic numbers that delight young players. The key variety will interest many teachers since these six short easy pieces use the keys C, G, F, and A minor.

YOUNG FOLKS' OPERA GEMS
Price, 75 cents

The aim in each of these numbers has been to present a playable piano solo in a fairly easy arrangement of an opera air, frills and variations having been avoided. There are seventeen composers and twenty-three operas represented in the twenty-seven selections in this album. Most of the numbers are in grades two and three.

THE TWO PLAYERS
Thirty-three Four Hand Piano Pieces
Price, 75 cents

An exceptional variety of four hand entertainment material is found in this album. The pieces are in the intermediate grades and there are excellent arrangements of such favorites as *Song of India, Czardas, Don Juan Minuet* and a few others, but the major portion of the numbers are melodious numbers by well-liked contemporary composers.

THEODORE PRESSER CO.
1712-1714 CHESTNUT ST. PHILADELPHIA, PA.

Watch for the announcement soon to be made of the new

LEMEIR SHOULDER PAD
FOR VIOLIN

"The greatest *little* invention" for comfort in violin playing ever put out

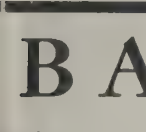
WM. LEWIS & SON
207 South Wabash Avenue, Chicago

VIOLINIST'S HANDY KIT

doz. Wire E	.50
with silk knot protector	
Italian Red A	.90
Italian Red D	.70
Polished Silver G	.75
tring Notch Spacer	.15
tring Nippers	.20
owdered Rosin	.25
eg Lubricator	.25
	3.70

Sent postpaid with Waterproof Five Pocket Pouch on receipt of $2.00

MUSICIANS SUPPLY CO.
83 Newbury Street, Boston, Mass.



TINDALE
Music Filing Cabinet

Needed by every Musician, Music Student, Library, School and Convent.

Will keep your music orderly, protected from damage, and where you can instantly find it.

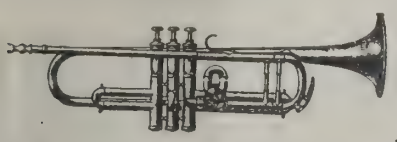
Send for list of most popular styles

TINDALE CABINET CO.
Flushing, New York City, N. Y.

BAND INSTRUMENTS

If you are thinking of buying a band instrument of any kind, be sure to get in touch with us before you arrive at a decision.

We have several grades of band instruments, each the best in its respective class. Our prices are as low as the quality of the merchandise will permit, and we know there is not another firm in America that can offer you better values than we do.



Everyone who plays a brass instrument or is interested in them in any way, should have a copy of our new Brass Instrument Catalog. It contains a complete assortment of all kinds of Brass Instruments and accessories, as well as other information that is valuable to all players of cupped mouthpiece instruments.

Better send for a copy NOW.

CARL FISCHER, Inc.
Cooper Square, New York

CARL FISCHER, INC F2-26
Cooper Square, New York

Please send me your Brass Instrument Catalog. I am interested in

Instrument .....
Name .....
Street .....
City ..... State .....

Violin Questions Answered

By MR. BRAINE

Violin at Twenty.

W. R. O.—Twenty is entirely too late an age to begin to study the violin with a view of doing professional violin work. With such a late start you might acquire enough technic to play music of medium difficulty well enough to afford you a great deal of pleasure; but anyone studying for the profession should have his violin education completed at twenty. Having, as you say, the ability to sing at sight, together with a certain amount of piano technic, you might take up teaching of singing, or public school music, as a profession, if you wish to make music your life work.

Free Study in Paris.

A. de A.—I am afraid you would be disappointed if you went to Paris with $500, hoping to get a free musical education, and to pay your living expenses for eight years with that sum. Living is very high in Paris, and you would have difficulty in paying your living expenses for even one year with $500. You would have to be extremely talented to get a free education also, in Paris, as in a large American city. If you have great talent, possibly you can interest some wealthy patron in your home town who would be willing to give or lend you the money to get an education in violin playing. 2—For information you might write to the Director of the National Conservatory of Music, Paris, France.

Positions and Shifting.

T. B.—The Hermann Violin School, Vol. II, would probably be what you want to gain a knowledge of the higher positions and of shifting. 2—The problem of profusely perspiring fingers is a very annoying one to the violin player. Some are greatly troubled with it, while others have perfectly dry hands. In many cases this habit of perspiring comes from nervousness. I would advise you to consult your physician about it.

The Steel E String.

MRS. H.—The use of the steel E string is now thoroughly approved by the great majority of our best violinists and violin teachers. Almost all the famous concert violinists use it in their solo violin playing. Some authorities object to it, claiming that its tone is harsh, cold and metalic, and that its use injures the violin. These authorities are in a hopeless minority, however, and it is evident the steel E has come to stay. The best violinists use the gut A, gut D, or gut D wound with aluminum, and gut G wound with silver wire. A few orchestra players use the steel A, but most violinists object to it unless the player is very badly troubled with perspiration. Thibaud, the greatest French violinist of the present day, informs me that he uses steel E, gut A, aluminum-wound D, and silver-wound G, the D and G being wound on gut, of course.

I cannot see why the use of the steel E should injure a violin. Great violinists use these strings on their Stradivarius, Guarnerius, Amati, Bergonzi, and other Cremona violins, without noticing any deterioration of the tone.

Stradivarius or Guarnerius?

S. G.—The violinist mentioned usually uses a Stradivarius in his concert work. 2—The tone of the best specimens of Stradivarius and Joseph Guarnerius is of such surpassing excellence that it is idle to debate as to which is superior. Great violinists have used either. Thus, Paganini and Vieuxtemps used Guarnerius violins in their concert work, while Dr. Joachim, another violinist of the first rank, preferred Stradivarius. There could be endless discussion concerning the relative merits of these violin-making giants which would lead nowhere, since the element of differing tastes enters into the problem—some preferring one and some the other.

Is It a Strad.?

F. M. P.—I cannot tell you if your violin is a genuine Strad. or not without seeing it. The chances are a million to one that it is not. 2—Yes, Stradivarius violins are extremely valuable, if genuine. Imitation Strads. are worth from $1 up, according to quality. If made by first-rate violin makers the imitations are often valuable.

Andreas Guarnerius.

M. E. J.—Andreas Guarnerius was the first of the famous family of Guarnerius violin makers of Cremona. A leading authority says of his violins: "Excellent instruments of his make, not very highly finished, but covered with fine orange varnish, are dated from the sign of 'St. Theresa,' in Cremona, where he was succeeded by his son." There are thousands of imitations of the violins of all the Cremona makers, so you will have to consult an expert in order to ascertain if your violin is genuine.

The Vibrato.

R. S.—The vibrato in violin playing has to be practiced the same as anything else. It is true that many violin students acquire it instinctively, without instruction, because their artistic natures crave it as a means of heightened expression. Some pupils of a cold, phlegmatic nature would never acquire the vibrato if their teachers did not call their attention to it, teaching them how to do it technically, and indicating the passages in compositions where it would be effective

A Guarnerius?

E. T.—Have your supposed Guarnerius violin examined by a good expert, to learn if it is genuine. There is not one chance in a million that it is. 2—The violin, if genuine, would be worth from $10,000 to $25,000, according to preservation and quality. 3—Any leading dealer in old violins could find a purchaser for you if the violin proved genuine. The chances are that you would go to useless trouble and expense in having it examined, but you would have to run that risk.

Length of Practice.

S. A. DE S.—Violinists studying to become professional concert artists practice from three to six hours daily, sometimes more. No exact rule can be laid down, as some students progress much faster than others. 2—In addition to violin playing you ought to study the piano, as well as theory, harmony, counterpoint, composition, and history of music.

Stradivarius?

A. K. S.—Antonius Stradivarius was the greatest violin maker of the world. He was an Italian and made his famous violins at Cremona, a town in Italy. Of course not more than one in a million of the violins labeled "Stradivarius" were really made by him. 2—Alard's Conservatory Method for the violin is used by many for the start, and is a work of merit. Personally, I prefer the "Easiest Elementary Method for the Violin," Op. 38, by Wohlfahrt.

Imitation Strad.

P. B.—It is quite certain that your supposed Strad. is only an imitation, from the fact that it is branded "Ole Bull." The latter was a most famous Norwegian violinist and his name has been extensively used by way of trade-mark in branding factory imitations of Cremona violins.

A Strad.?

E. I. P.—You will have to risk the trouble and expense involved in sending your supposed Stradivarius to an expert in a large city for examination. There is not more than one chance in a million that it is genuine.

Russian Inscription.

J. W.—The inscription on the label in your violin is in Russian, and translated would read as follows: "Richard Rubus, St. Petersburg, 1850." There are a great many of these violins on the market, and they are mostly factory fiddles of no great value. However, I could not give you the exact value of your violin without seeing it.

Imitation Cremonas.

C. S. M.—There are millions of these supposed Cremona violins scattered all over the world. It would not be safe for you to buy a supposed Stradivarius, Guarnerius, Amati, or other old make, at a large price, without having it examined by a competent, reliable expert, who could tell you whether it is genuine or not. The leading dealers in old violins in the larger cities have experts who examine and appraise violins.

Unlabeled Violin.

M. D. A.—As your violin contains no identification mark, except the name of the repairer, I fear that to try to find who made it would be like hunting for the proverbial "needle in the haystack."

Between Kayser and Kreutzer.

J. H. G.—Better have your pupil take up the Special Studies, Op. 36, Book 1, by Mazas, after completing Kayser and before taking up Kreutzer. These studies are thirty in number and are widely used by violin teachers everywhere. Kayser Studies were written as an introduction to Kreutzer, it is true, but the average pupil needs some studies in between.



You can play this wonderful instrument

JASCHA GUREWICH
Saxophone Virtuoso Formerly with Sousa's Band New York City

If you can whistle a tune, you can master the Saxophone. 3 free lessons give you a quick easy start. Play scales in an hour, tunes in a week. Send coupon today for literature on any instrument. Get our free trial, easy payment plan. No obligation. Nothing else could give you greater pleasure than a

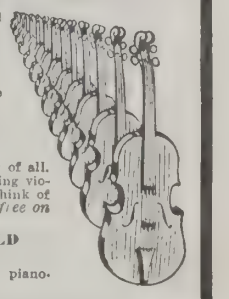
BUESCHER True Tone Saxophone

BUESCHER BAND INSTRUMENT CO.
Everything in Band and Orchestra Instruments
1311 Buescher Block Elkhart, Indiana

Clip the Coupon NOW!

Mail BUESCHER BAND INSTRUMENT CO.
1311 Buescher Block, Elkhart, Indiana.
Gentlemen: I am interested in instrument checked below:
Saxophone☐ Cornet☐ Trombone☐ Trumpet☐
Mention any other .....
Name .....
Street Address .....
Town ..... State .....

AUGUST GEMÜNDER & SONS
125-127 West 42nd St., New York
HAVE A WONDERFUL COLLECTION OF
OLD AND NEW VIOLINS

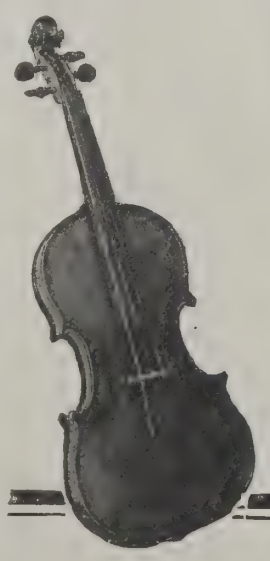


At prices to suit every individual for cash or on deferred payments.
ALL THE BEST and THE BEST FOR ALL OUTFITS at $15.00 up for the students
OUR "GEMUNDER ART" VIOLINS
are preeminently the superior of all. We have been making and selling violins for over 50 years. Just think of our experience. *Catalogues free on request.*
THE VIOLIN WORLD
38rd year, $1.75
with 45 separate solos with piano. Send for premium list.

On Credit



VIOLINS
Deep, Mellow, Soulful
We are makers of high-grade violins, instruments of the finest tonal quality, appreciated by the greatest artists. Easy terms, if desired. Get details today.
GUSTAV V. HENNING
2424 Gaylord St., Denver, Colo.



Pride of Possession

Ask the artist who is a proud owner of a Vega instrument. He will tell you the merits which have made Vega, for nearly a half century, the leading manufacturer and importer of the highest quality instruments.

Vega Violins, made by the foremost present day craftsmen of Europe, are reproductions of famous models in every detail of design, selected wood and superior workmanship. Possessing unblemished purity of tone, and powerful resonant qualities.

Vega Violins $50.00 to $500.00
Other complete outfits $25.00 up.

The VEGA Co.
155-59 Columbus Ave. Boston, Mass.

Write for free catalog

The Latest Publications of Carl Fischer, Inc.

PIANO

Gahm, Joseph. Op. 14. Spring Idyls.
No. 1. Enchanted Groves..... .40
No. 2. The Forgotten Stream.... .40
No. 3. In the Quiet of the Forest .60
Horlick, Harry. Two Guitars (as featured by him and his "A. & P." Gipsy Ensemble..... .50
Huss, Henry Holden. Op. 32. Seven Sketches.
No. 5. Christmas Prelude (Grade 4) ..... .35
No. 6. Mazurka Capricieuse (Grade 3-4) ..... .35
Lehár, Franz. Serenade..... .50

VOCAL

Cowles, Cecil. I Love Thee. Medium Voice ..... .40
Dalton, Sydney. Home .Medium Voice ..... .40

Carl Fischer's Music Library:
Vaccaj, Nicola. Practical Method of the Italian Style of Singing, with an Introduction and Translation by Carl Engel. Editions for High Soprano, Soprano or Tenor, Mezzo-Soprano, Alto or Baritone ..... .65

Carl Fischer's Choir Music Edition:
Von Gluck, Christoph. "Lift Up Your Heads, Ye Gates of the World." Mixed Voices A Capella ..... .10
Schubert, Franz. "Glory to God in the Highest." Mixed Voices A Capella ..... .08
Engel, D. H. "Be Not Afraid." Mixed Voices A Capella ..... .10
Schultz, J. A. "The Year Will Soon Be Ended;" "Beside the Manger." Mixed Voices A Capella ..... .10
Klein, Hubert Bernhard. "The Lord Is My Shepherd." (Psalm XXIII) Mixed Voices A Capella .10
Naegeli, Hans Georg. "Man Lives, Moves and Has Being"; "Lead Us On, Light Which Shone." Mixed Voices A Capella ..... .10
Homilius, Gottfried A. "Israel, Hope in the Lord." Mixed Voices A Capella ..... .10
Klein, Bernhard. "In Thee, O Lord." Handel, G. F. "Daughter Zion Rejoice." Mixed Voices A Capella ..... .10
Palme, Rudolph. "God So Loved the World." Haydn, Michael. "Commit Thou All Thy Griefs." Mixed Voices A Capella ..... .10
Weber, Christian. "See This Lamb of God." Stein, C. "Shepherd of Israel, Give Ear." Mixed Voices A Capella ..... .10
Schubert, Franz. "Christ Is Arisen." Mixed Voices A Capella ..... .10
Glaser, K. "The Voice of Rejoicing and Salvation." Schubert, Franz. "Holy, Holy, Holy Is The Lord." Mixed Voices A Capella ..... .10
Von Gluck, Christoph. "From Thy Throne So High." Reichardt, L. "Abide With Us." Mixed Voices A Capella..... .10

VIOLIN AND PIANO

Bloch, Ernest. Nuit Exotique (Exotic Night) 1.25
Lehár, Franz. Serenade..... .50
Kochanski, Paul. L'Aube (The Dawn) ..... .50
Kreisler, Fritz. Transcriptions. Hawaiian Melody (Liliuokalani) Aloha Oe ..... .65
Tschaikowski, P. Andante Cantabile, from String Quartet, Op. 11..... .75

Carl Fischer's Superior Edition:
Komzak, Karl. Op. 135. Nos. 1 and 2. Folk Song and Fairy Tale ..... .50

STRING QUARTET

Bloch, Ernest. In the Mountains (Haute Savoie). Two Sketches. Score and Parts 3.00

VIOLONCELLO AND PIANO

Bloch, Ernest. Méditation Hébraique ..... .80
Prayer (From Jewish Life No. 1) .60
Supplication (From Jewish Life No. 2) ..... .50
Jewish Song (From Jewish Life No. 3) ..... .45

CLARINET

Langenus, Gustave. Complete Method for the Boehm Clarinet, Part 2 Complete, Paper..... 2.50

Order from your local dealer

CARL FISCHER, INC.

Cooper Square, New York

Boston Branch:
380-382 Boylston Street

Chicago Branch:
430-432 South Wabash Ave.

The Rural Pianist's Problem

By Robert Price

Are you one of those pianists in the country districts whose general complaint is that piano music is not appreciated by rural audiences? If so, cease your murmuring immediately and be convinced that the trouble lies chiefly in your ability to develop public appreciation.

The city pianist draws a select audience, people with whom music is a chief interest, only a small percentage of the entire population. The average rural audience comprises most of the residents of that community, folks whose only musical traditions have come from country dances and church choirs. Do you wonder that but few can respond enthusiastically to Beethoven *Sonatas* and Debussy *Arabesques?*

Miss C. lives in a typical mid-western rural center. A farmers' organization there meets twice monthly for miscellaneous programs on which the local pianists are scheduled sooner or later. Now a vocal solo, no matter how poor, is always greeted with some degree of attention; for there is the elusive chance of understanding some of the words. A violin selection is given a cordial welcome; for "fiddles" have a warm spot in rustic hearts. But a piano number is usually accompanied by a rising confusion which develops into a jolly social visit before the dispirited performer reaches the final measures.

Miss C. recognized the reason for this and applied a successful remedy. When her turn arrived, she announced to the startled listeners that she would play a group of numbers illustrating "Types of American Music." Following a short discussion of the jazz element in modern music, she caught her audience with a short typical example. Then she proceeded to an account of our aboriginal Indian music and the work of Thurlow Lieurance in its preservation, illustrating with *By the Weeping Waters.* She spoke next of our standard composers and increased the applause with Nevin's *Narcissus.* A good arrangement of Stephen C. Foster's best known melodies completed the group. It was a light program of course, but it had won the interest of those farm folks more effectively than would a dozen Chopin Etudes unexplained. Miss C.'s audience had been attentive and appreciative. Because of her interesting explanations, most of them for the first time in their lives had really enjoyed piano solos.

A short time later, in a second venture, she dared introduce "Tone Pictures," with McDowell to illustrate. Her talk made it impossible not to catch the spirit of *To a Water Lily, A Deserted Farm,* and the spirited *Rigaudon.* Then she requested that at the close of her fourth selection, which she would not name, each one hand in a slip of paper with the title which her playing had suggested. The composition was *From an Indian Lodge,* and such suggestions as *A Dreary Day, The Surf, Distant Thunder,* showed that the audience had caught the idea.

And the moral is this: The rural pianist owes his audience an intelligent explanation of what he wishes them to hear. When our foremost musicians are crowding their printed programs with explanatory notes, in order to catch the interest of cultured music lovers, is it unreasonable to say that rural listeners deserve at least a statement of the title and composer of the selection they must hear?

Slow Movie

By E. A. Gest

How slow can you play? Have you, as a matter of fact, ever really tried to play slowly?

You know, one of the features of the theatre nowadays is "slow-motion" movies, which are made by a very rapid machine.

It is delightfully entertaining and instructive to see race-horses floating slowly and gracefully in the air, or to see base ball players, pole-vaulters, and so on, apparently suspended between earth and sky.

Try this with your fingers. Count eight slowly while you lift your finger, eight while you hold it still, and eight while you lower your finger. You have no idea how much "control" this requires.

Then see how slowly you can play your piece or etude with every motion, fingering, time and every feature of the playing absolutely correct.

This is not merely something to do; it is a wonderful exercise for gaining control, sureness, flexibility, smoothness and general improvement in your playing.

SUMMY'S CORNER

Music Teachers have reason to be well satisfied with the outcome of the proceedings instituted by the Federal Trade Commission. Throughout the entire contest Clayton F. Summy Co. has insisted that the music teacher was a distributor and entitled to a discount from the price marked on music. Its chief purpose has been to preserve its right to give the teacher such discount.

The order which has just been entered by the Federal Trade Commission directs us to cease marking our publications at a price higher than the music is intended to be, and commonly and usually is, sold at retail. It does not prohibit our continuing to give a discount from the marked price, to the teachers.

Music teachers, music schools and music dealers, as they purchase to resell, are not, never have been, and cannot be, classed as retail purchasers. The Federal Trade Commission order, therefore, does not purport to, and was not intended to, prevent our giving a discount from our marked price to dealers, music schools and music teachers and we will continue to give such a discount.

Such change in our system, as in our judgment is necessary to fully comply with the order of the Federal Trade Commission, will be later announced, but under any system which we adopt we will continue giving a satisfactory discount to music teachers, schools and dealers.

CLAYTON F. SUMMY CO.



CHALFONTE-HADDON HALL
ATLANTIC CITY

All days here are happy holidays —winter or summer, spring or fall.



Late Winter or Early Spring
Glorious on the ocean decks
Golf
Riding on the Beach

On the Beach and the Boardwalk. In the very center of things. American Plan only; always open. *Illustrated folder and rates on request.*

LEEDS and LIPPINCOTT COMPANY

Tune in on WPG and Chalfonte-Haddon Hall

ART
We Teach
COMMERCIAL ART

Meyer Both Company, maintaining the most widely known Commercial Art Studios in the World, offers you a practical training based upon 25 years' success in producing over a quarter million drawings for leading advertisers. This attractive profession equally open to men and women. Home study instruction.

Get Facts Before You Enroll in Any School

Send 4c in stamps for illustrated book telling of the success of our students.

MEYER BOTH COMPANY
Dept. 110
Michigan Ave. at 20th St.
CHICAGO, ILL.

CLASS PINS AND RINGS

Special designs for Conservatories of Music and for Musical Clubs. New catalog (600 designs) SENT FREE. Buy Class Pins and Rings direct from maker. SAVE MONEY!
C. K. GROUSE CO.
91 Bruce Ave., North Attleboro, Mass.

A PIANO TUNING COURSE ON A CO-OPERATIVE BASIS

whereby each two weeks' technical training in the school is alternated with two weeks' paid work in a shop.

Write for Catalog E

CO-OPERATIVE PIANO TUNING SCHOOL
The Y. M. C. A., 1421 Arch St., Phila., Pa.

RAYNER-DALHEIM & CO
MUSIC PRINTERS and ENGRAVERS
ANY PUBLISHER OUR REFERENCE
WRITE FOR PRICES
2054 W. LAKE ST. CHICAGO, ILL.

The Teachers' Round Table

Conducted by PROF. CLARENCE G. HAMILTON, M.A.

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries

Recital Pieces

Please give me a list of twelve recital pieces of the fifth, sixth and seventh grades.

J. M. W.

The following pieces are of varied styles, and are rranged in chronological order:

Veber: *Rondo Brilliant in E-flat.*
Schubert: *Impromptu in B-flat,* Op. 142, No. 3.
Mendelssohn: *Capriccio,* Op. 16, No. 2,
Schumann: *Grillen,* Op. 12, No. 4.
Chopin: *Nocturne in F-Minor,* Op. 55, No. 1.
Chopin: *Fantasie—Impromptu* in C-sharp minor.
Alabieff-Liszt: The *Nightingale.*
Rubinstein: *First Barcarolle.*
Moszkowski: *Guitarre.*
Debussy: *Clair de lune.*
Cyril Scott: *Danse nègre.*
MacDowell: *Polonaise.*

A Beginner's Class

How long does it usually take for a child to acquire a good hand position?

Can you suggest something for instructive musical entertainment at monthly musical club meetings of my pupils? I want to have a short recital each time, and something else besides.

Mrs. J. L. G.

There is no reason why a good hand position should ot be taught from the very outset. Begin by making ure (1) that the pupil sits at the proper height, so that he top of the hand and arm is about level and a little bove the keyboard; (2) that the wrist is loosened up; nd (3) that the fingers are evenly spaced and slightly urved. In future lessons all these points may be enarged upon and the various touches gradually taught.

I suggest that at each monthly meeting there be a diseussion of some important composer. One pupil may resent facts about his life, another about his music, while another may present some anecdotes about him. ll these points should be illustrated by selections from is works.

A Refractory Pupil

Please advise me how to teach a pupil who does not seem to be aware of the importance of obeying her teacher in regard to such matters as practice methods, touch, and so on. She is about nineteen, and has studied with me for three years.

J. O. Y.

When a pupil has, at least in her own estimation, outrown her teacher, it is about time for them to part, for he prime requisite of any instruction is that the pupil hall have enough confidence in the teacher's judgment o attempt, at least, to follow out her requirements.

The case which you mention is not a unique one; for very teacher occasionally finds a pupil with whom it eems impossible to establish harmonious relations—a upil whose coming she dreads and who "takes more out f one" than a half-dozen of the normal variety.

Perhaps by the exercise of tact, by frankly explaining o the pupil the why and wherefore of your assignents, and by taking care to give attractive music, the ifficulties may vanish; but if these measures fail, the est course to pursue is to send her to someone else. or if the pupil is continually dissatisfied and disobeient she will not only bar her own progress, but will lso have a bad effect on prospective applicants for your astructions.

A Professional Career

"An ambitious student" writes that she has taken up usic after an interval of twelve years, is studying hard, nd has worked to good advantage on a considerable list f standard piano pieces. She concludes:

What would you consider that my chances are in the music field? Do you think that I have made good progress for three years' work as an adult student? . . . My teacher thinks I am progressing rapidly, but that I have not the health for a professional musician. I am now teaching a class of eighteen pupils, all in the elementary grades.

From the list of compositions which you enclose, you ave certainly covered much ground in your three years' ork; and if you have learned this repertoire thoroughly, ou should have an excellent start toward a professional areer.

You do not say, however, whether you wish to specialize as a teacher or as a pianist. If the former is your objective, I see no reason why, with so large a class already, you are not on the road to success. In this case you should not only increase your prowess as a player, but should also study musical theory, history, form, and the general principles of pedagogy.

To become a professional pianist, however, is another matter and will require several years more, at least, of intensive technical study. Also you must build up a strong physique, since a concert performer needs plenty of reserve strength and unflinching nerves.

Perhaps you can "try out" the question by attempting recital work. Make up a program from pieces you have studied, and play it to an assembly of invited friends. If this proves a success, try another of the same nature. The results will estimate your own powers of endurance and of interesting an audience.

Playing by Ear

What shall I do with a very bright child who finds it a great effort not to play by ear? He reads music very slowly, and loathes taking lessons and practicing (the piano); but he really loves music, and is constantly strumming the ukelele or playing the harmonica.

F. C.

This is a case where regular practice must be made attractive enough to compete with mere "fooling" on the keyboard. Try, first of all, to get some sort of system into his work. Plan out with him definite, short practice periods for each day—say of twenty minutes or a half-hour each. Also plan just what he is to do during each minute of this time.

Then, set his imagination to work. Let him assign a name to each study or piece which he is to practice, and make up a little story to fit it; or let it represent some scene or event. In his edition of Bach's *Well-Tempered Clavichord,* for instance, Busoni suggests that the *Prelude in C-minor* reminds one of flickering flames reflected in the water. If everything is thus invested with meaning, it will take on a new interest.

Finally, encourage him to compose and write down little tunes or pieces, after his regular practice has been performed. Toward this end, you might assign him lessons out of Preston Ware Orem's *Harmony Book for Beginners,* which is well adapted to whet a child's curiosity. In this way you may properly encourage the creative impulse which is evidently stirring within him.

Examination Questions

In response to my query about examinations for piano students, Miss F. M. S. sends the following list of questions which she asked of a class of beginners at the end of the first year.

1. What are the two things which we should notice before starting a piece or study? Ans. Key signature and time signature.
2. What is the quickest way to tell a key signature? Ans. The last lowest bass note.
3. How many scales are there, and how are they divided? Ans. Seven sharp scales, seven flat scales, each with its cousin, or relative minor; then the model C scale and its relative.
4. Give the signatures of G, A, and F major.
5. How do you find the next sharp scale? Ans. Count up five notes. How do you find the next flat scale? Ans. Count down five notes.
6. Name the sharp scales in order. Name the sharps in order.
7. Name the flat scales in order. Name the flats in order.
8. Give several time signatures, and explain them.
9. What is the meaning of *legato, staccato, andante, andantino, allegro, allegretto, moderato, dolce, ten., forte, fortissimo, piano, pp, D. C. al fine, adagio, lento.*
10. Give some facts about the lives of Bach and Handel.
11. What composer was called the "child wonder?" (Mozart.) What composer was deaf? (Beethoven.) What composer played duets with Queen Victoria? (Mendelssohn.) What did he write when seventeen? (Midsummer Night's Dream Overture.)
12. What is an opera? What is an oratorio? Name three oratorios.
13. What three great musicians were born about the same year as Abraham Lincoln? What composer strained his hand by trying to strengthen the fourth finger?

Do any other Round Table members give such examinations? If so, let us hear how you conduct them!

Interesting the Boy

I have found one of my problems to be that of interesting sufficiently the boy of twelve or thirteen. Younger boys "take to" a more juvenile type of studies and pieces. I have some difficulty, however, in finding music that will appeal to the boy who is just starting high school, and has studied music only a year or so. Many of the things within his ability sound "babyish" or have titles which he thinks silly. Of course, I try to give rhythmic and melodious things, such as marches, dances, and hunting songs, also a good deal of duet work; but there seems to be a limited number of such pieces of the best quality, and yet simple enough to be played by a boy at this age.

H. N. T.

I believe that a boy of this age might be attracted to the elementary classics, if they were properly presented to him, with an explanation of their forms and data about the characteristics and aims of their composers. Take, for instance, Schumann's Op. 68, which contains many bright and rhythmic little pieces, such as the *Soldier's March,* No. 2 of the set. Then there are the little preludes and fugues of Bach, and also other easy pieces of his—dances and others—also the two sonatinas by Beethoven (in F and G). All these afford the teacher an opportunity to explain the classic forms, which may be further illustrated by the Sonatinas of Clementi, Kuhlau and others. Along with these may go some attractive studies, such as Gurlitt's *The First Lessons,* Op. 117, which may be followed by Burgmüller's Op. 100. Occasionally one of the simple and tuneful opera arrangements by Krug or Löw may be introduced, as well as more modern pieces.

Grading of Concert Pieces

J. E. L. sends a list of concert pieces, which he wishes graded in progressive order. Beginning with the easiest, which is of about the eighth grade, the others may be arranged progressively somewhat as follows (it is impossible to adopt an exact standard):

1. Beethoven, *Concerto in C minor,* Op. 37.
2. Weber, *Concertstück,* Op. 79.
3. Beethoven, *Emperor Concerto.*
4. Liszt, *Hungarian Fantasy.*
5. Grieg, *Concerto in A minor,* Op. 37.
6. Rubinstein, *Concerto in D minor,* No. 4.
7. Liszt, *Concerto in E flat.*
8. Saint-Saëns, *Concerto in G minor.*
9. Tchaikowsky, *Concerto in B flat minor.*

A graded list of two-piano pieces (four hands), for which he also asks, is as follows:

Horváth, *Festival March,* Op. 45, grade 3.
Beethoven, *Turkish March* (Thern), grade 4.
Bizet, *Menuet de l'Arlésienne* (Renaud), grade 5.
Chopin, *Rondo in C,* Op. 73, grade 7.
Schumann, *Andante and Variations,* Op. 46, grade 8.
Raff, *Gavotte and Musette,* grade 9.
Saint-Saëns, *Variations on a Theme of Beethoven,* grade 10.

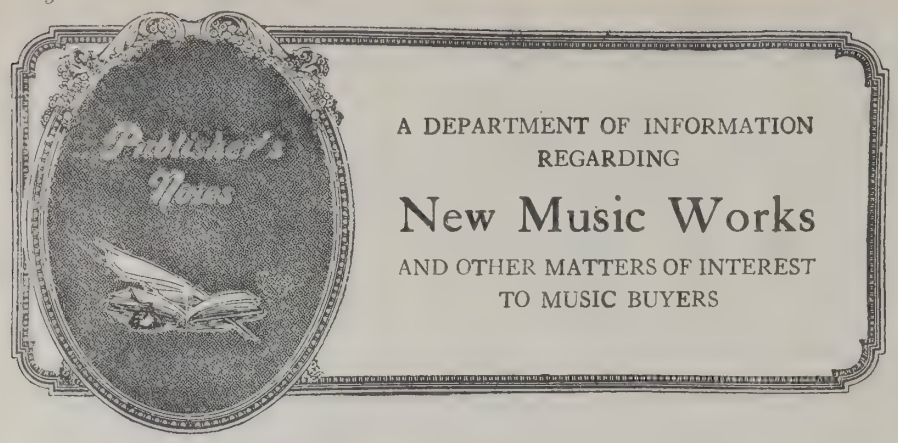
After Liszt's *Twelfth Rhapsody,* Bach's *Chromatic Fantasy* and Debussy's *Reflets dans l'eau,* I suggest giving Chopin's Etudes, Schumann's *Carnaval,* Op. 9, and Mendelssohn's *Prelude and Fugue in E minor,* Op. 35, No. 1.

Intervals in Sight-Reading

I have a pupil who, in sight-reading, does not seem to be able to distinguish intervals of the second and third, especially; and larger intervals bother her also. She is near the end of the first grade (Mathews' Graded Course) and barely seven years of age. Is this fault to be expected, and if not, how can I teach her the different intervals? She has very good lessons, and seems to be quite musical.

J. L.

I suggest that at each lesson you give her a few minutes of ear-training. At first play easy intervals, and have her name them. Then, as she acquires proficiency, increase the difficulty of the intervals, and have her write each of them as she hears it. Play the two notes of the interval in succession, and tell her the name of the first note, if necessary. Such practice should train both ear and eye to recognize the intervals on the printed page. A child of her tender years cannot be expected to read readily without considerable training of this sort.



A DEPARTMENT OF INFORMATION REGARDING

New Music Works

AND OTHER MATTERS OF INTEREST TO MUSIC BUYERS

NEW WORKS

Advance of Publication Offers

February, 1926	Special Offer Price
Album of French Composers—Piano	.35
Album of Octave Playing	.30
Bach Album for Piano—Heinze	.30
Dozen Melodies for Saxophones—Clay Smith—Saxophone Parts	.30
The Same. Piano Accompaniment	.45
Easy Studies in Early Grade—Bilbro	.40
Etudes for the Violin—Op. 32, Book 1—Sitt	.30
First Garland of Flowers—Violin and Piano—Weiss	.35
From the Dalles to Minnetonka—Piano—Lieurance	.40
King of the Ages—Easter Cantata—Stults	.30
New Collection of Favorite Songs and Choruses for All Occasions	.10
New Overture Album—Piano Solo	.40
New Overture Album—Piano Duet	.50
Older Beginners' Book—Williams	.40
Raised in Glory—Easter Service	.05
Rhythmical A-B-C's for the Violin Beginner—Scarmolin	.35
Romeo and Juliet—Operetta for Men—John W. Brigham	.40
Six Picturesque Studies for the Pianoforte—Du Val	.30
Standard Second Grade Recreations	.35
Suite—Two Pianos, Four Hands—Arensky	.50
Technic for Beginners—Risher	.35
Two and Twenty Little Studies for the Pianoforte—Cramm	.30

Easter Music Should Be Selected Now

This is a reminder to the choir master that the preparation of special Easter music can no longer be delayed. An advertisement of the Theo. Presser Co., publications for Easter will be found occupying an entire page in this issue. We also can supply any other music publications for Easter that are on the market.

If you should not have any favored composition or compositions you wish to order, write us, telling the number in your choir, the solo voices available, and the grade of music that can be handled, requesting that we send for examination material that we believe would be suitable. Any items sent and charged on approval are returnable for full credit if not desired.

Remember the time is short in which to make your choice and obtain sufficient rehearsals.

Raised In Glory Easter Service By R. M. Stults

This is a complete service for use by Sunday Schools on Easter Sunday. It is well arranged, giving a very effective variety in the service, and the musical numbers are most attractive and can be sung easily and with enjoyment. No additional words are necessary to attest to Mr. Stults' ability to write bright and tuneful numbers with a sacred strain predominating. This new Easter service, "Raised In Glory," will sell for 7 cents a single copy, 80 cents a dozen, $3.25 in lots of 50, and $6.00 in lots of 100.

A single sample copy will be sent upon receipt of 5 cents in stamps.

Busy Teachers Are Helped By The "On Sale Plan"

Many large business organizations utilize thousands of dollars in advertising campaigns. The Theo. Presser Co. does not utilize money in spectacular advertising, but offers every possible convenience and economy to its patrons in order to succeed in its endeavors.

At this writing there are thousands of dollars' worth of music in the hands of many teachers throughout the country and those teachers do not have to purchase any of the music they have for examination unless it is suitable to their needs.

We maintain liberal examination privileges so that every music teacher, no matter where located, will have the same privilege as a music teacher who can walk into a music store in a large city and examine pieces of the character in which he is interested. A busy teacher secures even greater conveniences in the Presser "On Sale Plan," since the "On Sale Plan" makes it possible to examine material in the convenience of one's own studio.

Much can be written upon the features of the "On Sale Plan," but after all, the best thing is actual experience in the use of it.

If by any chance, as a teacher of music, you have never used the "On Sale" system originated by the Theo. Presser Co., give it a trial. Undoubtedly you will thus join the host of teachers who write us saying, "The Presser 'On Sale Plan' is of inestimable help to me, and I don't know what I would do without it."

Details of the "On Sale Plan" and an "On Sale" order blank will be sent cheerfully to any teacher requesting the same.

King of the Ages Easter Choral Cantata By R. M. Stults

There is always room for a good new Easter Cantata. We have now in preparation the *King of the Ages*. This will be the most recent addition to the very successful series of Christmas and Easter Cantatas by Mr. Robert M. Stults. This particular work is one of the most melodious of the series. It is of just about the right length for performance at any musical service and it is not too difficult for the average volunteer choir. There are effective solos for all four voices and several of the numbers are for men's voices and for women's voices respectively. The organ part is showy and effective. The work will be ready by the beginning of Lent, so there will be ample time to rehearse it for the coming Easter Season.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

Selecting Operettas and Cantatas For Spring Production

Musical supervisors in public schools and musical directors in colleges who want a good operetta or cantata to feature in their spring exhibitions will do well to give consideration to the operettas and cantatas called to attention in a page advertisement in this issue, headed "Ideal Operettas and Cantatas."

This page gives some of the latest and best offerings in this line, and few, if any, operettas and cantatas have ever attained their performance records in such a short time.

Clubs and other organizations desiring to produce a musical play in the spring, also will find welcome suggestions in these "Ideal Operettas and Cantatas." There are numbers for soloists and choruses of both sexes, and there are offerings confined to young ladies or young men.

The liberal Presser examination privileges will help you to select the proper vehicle for the talent under your direction without having to purchase a miscellaneous lot of operettas and cantatas in order to make their acquaintance.

A Dozen Melodies For Saxophones By Clay Smith

This new book represents a new and what we feel will be a very successful departure for us. We are about to do some publishing of music for the saxophone. The well-known composer and saxophone soloist, Clay Smith, has taken twelve of his most successful songs and arranged them as solos or duets for any two members of the saxophone family. The volume of piano accompaniments will be in score, that is to say it will have the regular piano accompaniment with the part for melody saxophone printed above it, then there will be three instrumental volumes containing respectively parts for Solo and Second E Flat saxophones; Solo and Second C Melody Saxophones; Solo and Second B Flat Baritone saxophones. These songs in their original form have all achieved considerable popularity and as arranged by Mr. Smith for his favorite instrument, they should bring an added lustre. The parts for the saxophones are not difficult to play and they all lie just right for the respective instruments.

The special introductory price for the piano part will be 45 cents per copy, postpaid. The separate parts for the E Flat, C or B Flat saxophones will be 30 cents per copy, postpaid. In ordering it will be necessary to state which saxophone part is desired.

Two and Twenty Little Studies on Essential Points in First-Grade Piano Teaching By Helen L. Cramm, Op. 38

This is a new work now in preparation to be added to the splendid theories of elementary educational work by the well-known teacher and writer, *Helen L. Cramm*. As soon as the hand is set to the five-finger position, this little work may be taken up. Consequently, it can be used to supplement any instruction book. Most of the little studies have appropriate texts and all have characteristic names. Many of the studies are to be played in various keys. There are also some interesting little four-hand pieces for teacher and pupil. The whole work is up-to-date and based upon modern principles.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

First Garland of Flowers—Favorite Melodies in the First Position for the Violin By Julius Weiss, Op. 38

This is a new edition of a standard work which is to be added to the *Presser Collection*. There are very few violin teachers, working with beginners, who do not use Weiss' *First Garland*. This work is a collection of various melodies more or less well known and arranged in progressive order for violin with piano accompaniment. Some of them are very short while others cover several pages. The entire book is in the First Position and the first few melodies are so easy that they may be played after a few lessons. This will make a splendid supplement to any elementary course in violin playing.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

Older Beginner's Book For the Pianoforte By John M. Williams

Mr. John M. Williams has been most happy and successful in his various elementary works for piano. These works are the product of years of practical teaching experience and of the normal classes in which Mr. Williams has trained many other teachers. This new book is nearly ready. It is intended for more mature students and for adults who are making a beginning in piano playing. The rudiments and the principles of elementary technic are all set forth in a most clear and logical manner and the material will appeal to the taste and intelligence of such students as will use this book. There has long been a demand for just such a work.

The special introductory price in advance of publication is 40 cents per copy.

A New Collection of Favorite Songs and Choruses For All Occasions

In response to a very general demand we have in preparation a new book of songs especially intended for home, school and community use. This book will contain all of the old favorites, together with many new and most desirable numbers. The book will be of octavo size and it will contain considerable more than one hundred songs. These songs will be in "short score" chiefly, so arranged that they may be sung in four-part harmony for mixed voices or else in unison. In other words, this will be a larger and more comprehensive sort of a community song book. There are many songs which practically everyone likes to sing and very many songs which are heard frequently at home gatherings. We have endeavored to include all such numbers in the new book and to present them with the best harmonies and the most satisfactory accompaniments possible. All the numbers have been prepared with the utmost care and carefully revised.

The special introductory price in advance of publication is 10 cents per copy, postpaid.

Romeo And Juliet Operetta For Men By John W. Brigham

A group of men from a club or a men's choral organization, or male high school or college students, will find this new opera burlesque by John W. Brigham just as screamingly funny, if not more so, than is "Cleopatra," which has been immensely successful in the little over a season that it has been published. The musical work is not difficult, it being partly original and partly adapted. No excessive demands are made in the four-part harmony work and a number of unison choruses appear. This musical burlesque would not take any more than one-half of an evening, and therefore can be used as a novelty in conjunction with a glee club program or a miscellaneous entertainment. Advance of publication price, 40 cents.

From the Dalles to Minnetonka Five Impressions For the Pianoforte By Thurlow Lieurance

These are five beautiful piano pieces based upon Indian Melodies. One of them is a new Concert Transcription of the famous song, *By the Waters of Minnetonka*. The others are original piano pieces not directly transcribed from songs. In point of difficulty these pieces lie in the fourth and fifth grades. They will make splendid recital numbers. This volume is just now going on the press.

The special introductory price in advance of publication is 40 cents per copy, postpaid.

Six Picturesque Studies For the Pianoforte By Paul du Val

It gives us much pleasure to recommend these tasteful and original fourth grade studies. In this particular grade good studies are scarce, but these will prove pleasing alike to teacher and pupil. So musical are they that any one of them might be used separately as a piece. At the same time, each one has a decided technical value as exemplifying some special department in modern mechanism.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

Suite Op. 15 For Two Pianos, Four Hands By A. Arensky

This is about the most popular of all works originally written for two pianos. Although the *Valse* is the most popular movement, the entire *Suite* has a strong appeal. Our new edition of this work has been carefully revised. We can recommend it to all players who are interested in works for two pianos. It is not too difficult for average good players.

The special introductory price in advance of publication is 50 cents per copy, postpaid.

lbum of French Composers or the Pianoforte

Of late years, many of the most interting pieces for the piano have been proiced by French writers. The French mposers have a certain grace, finish and iginality which are peculiarly their own. is very convenient to have grouped in e volume so many desirable examples one style of writing. In this new lume of French compositions, we have sembled many of the most popular and illiant pieces by French writers. In int of grade of difficulty, the volume ay be described as moderately advanced. The special introductory price in adnce of publication is 35 cents per copy, stpaid.

echnic For Beginners reparatory To Hanon r Pischna y Anna Priscilla Risher

This may be regarded as the very first chnic book. By this we mean a book at will be used for some time for daily actice. All such devices as two-finger ork, five-finger work, holding notes, preratory scale-playing, etc., are included. it all the material is presented in such a ain and elementary manner that work this book may be started before the ident has completed the first instruction ok. It may be regarded as a preparion for all other technic books. The special introductory price in adnce of publication is 35 cents per copy, stpaid.

tudes For the Violin y H. Sitt, Op. 32, Book 1

There are twenty studies in the first ok of Hans Sitt's well-known Opus 32, of them in the first position. They ay be taken up in connection with the gular violin instructor after the student s completed the first few months' lesns, and may be interpolated in the urse of study at the teacher's discretion. ie foremost violin pedagogues use Sitt's idies in their teaching. A brand-new ition of these melodious and very pracal violin etudes will soon be issued in e Presser Collection. The advance of blication cash price is 30 cents, postid.

ew Overture Album o Be Published For Piano Solo nd Piano Duet

This will probably be the last month in ich our patrons will be able to secure ese excellent volumes at the special adnce of publication price, as they will on be published and copies distributed advance subscribers. For the benefit of e many new subscribers that have come THE ETUDE in 1926, and who may not ve seen the previous announcements of is work, we again give the list of conits: "Light Cavalry," Suppe; "Festival," utner; "If I Were King," Adam; "Marge of Figaro," Mozart; "Hungarian stpiel," Keler-Bela; "Pique Dame," ppe; "Orpheus," Offenbach; "Mignon," omas; "Jubilee," Weber; "Bohemian rl," Balfe. The solo and duet albums ay be used together, thus making arngements for two pianos, six hands—lendid novelties for pupil's piano reals. The advance of publication cash ice for the solo album is 40 cents; for e duet album, 50 cents, postpaid.

usy Studies in Early Grades or the Pianoforte y Mathilde Bilbro

First grade study books are always sirable. It is well to have considerable riety in any elementary curriculum. This ould prove one of the most successful all of Miss Bilbro's many successful rks. It may be taken up to advantage soon as the young beginner has mased the elements of notation and acired the proper hand position at the y-board. A valuable beginning is made technical work and the musical side not neglected. The special introductory price in adnce of publication is 40 cents per copy, stpaid.

Rhythmical A-B-C's For the Violin Beginner By A. Louis Scarmolin

In recent years some very attractive material has been published for beginning piano students of the kindergarten age, but very little has been issued that will appeal to the juvenile violin pupil. Mr. Scarmolin's new work is unique in violin educational publications and will be welcomed by all teachers who have in charge the education of very young pupils. It consists of a series of little tunes for piano with accompanying rhythmical figures to be played on the violin. The most backward pupil cannot fail to grasp these easy exercises; the bright child will be much benefited by them. This book may be used as a preparation for the regular violin instructor or method. The advance of publication cash price is 35 cents.

Bach Album. By Sarah Heinze

This new *Presser Collection* Volume is very nearly ready. It is a new and carefully revised edition of the well-known moderately easy collection of Bach pieces originally selected by Sara Heinze. This compilation contains numbers largely taken from the *Suites and Partitas.* It can be used to follow Leefson's *First Study of Bach,* leading up naturally to the *Little Preludes and Fugues.*

The special introductory price in advance of publication is 30 cents per copy.

Album of Octave Playing

By the time the student reaches early third grade work, it is necessary to make a beginning at octave playing. There will be some students, of course, whose hands are insufficient in span; these will need to take up some extension exercises, such as those by *Atherton* before going into octave work. When the student is able to span an octave comfortably, there should be some little preliminary drill in slow scales and repeated notes, then our new *Album of Octave Playing* may be taken up. This contains tuneful studies and study pieces based chiefly upon octave passages, all very interesting to play and profitable to practice.

The special introductory price in advance of publication is 30 cents per copy.

Standard Second-Grade Recreations for the Pianoforte

This is an addition to our series of popular volumes printed on special large plates. This new volume will contain not less than fifty pieces, and probably more. It will prove to be one of the best compilations of second-grade pieces ever gotten together. The pieces are chiefly by modern and contemporary writers, every one of whom has achieved much popularity with our readers. The book will soon be ready.

The special introductory price in advance of publication is 35 cents per copy.



Our Christmas Service

How happy we would have been if all of our thousands of good friends could have attended the Annual Christmas Services of the Theodore Presser Company which this year naturally became a tribute to Mr. Presser himself.

On Thursday, December 24th, our business closed for the day at 2.30 P. M. Shortly thereafter a procession of our employees, marching two by two between garlands of laurel, proceeded to the nearest church, which was the First Baptist Church.

Heading the procession, which was two city blocks long, was a brass quartette playing "Adeste Fideles," the Christmas hymn which Mr. Presser sang a very short time before his death. At the church the following program was given:

MUSIC
by Philadelphia Civic Junior Band
Conducted by Albert N. Hoxie.

1. INVOCATION—Rev. Dr. George E. Nichols, Assistant Pastor, First Baptist Church.
2. HYMN—"Adeste Fideles."
3. GREETING—Rev. Dr. Floyd W. Tompkins, Rector, Holy Trinity Church.
4. "THE HEAVENS ARE TELLING"—"CREATION" ..... *Haydn*
   The Presser Choral Society
   Under the Direction of
   Preston Ware Orem
5. GREETING—Dr. Herbert J. Tily, President Philadelphia Music League.
6. HYMN—"Hark, the Herald Angels Sing."
7. GREETINGS—Mr. James Francis Cooke.
   Mr. Preston Ware Orem.
   Mr. David W. Banks.
   Mr. Russel Duane.
8. CAROLS—"O Sanctissima."
   "Joy to the World."
   "Holy Night."

   Presser Men's Double Quartette—Albert Ockenlander, Alfred Clymer, Oswald Blake, H. Buddington, Guy McCoy, E. Angstadt, W. Howard, F. Phillips.
9. CONCLUDING REMARKS AND BENEDICTION—Rev. Dr. Ivan Murray Rose, Pastor, First Baptist Church.

The services were strictly non-denominational. Clergymen representing different faiths, including the Roman Catholic and Jewish, were invited to speak—some being unable to accept, owing to other arrangements, etc.

The services were attended by about one thousand in all and were most impressive. The entire service was broadcast by Radio Station WIP, Gimbel Brothers, in Philadelphia.

(Publisher's Notes Continued on Page 162)

World of Music

(Continued from page 91)

A National Orchestra of South Africa is proposed, to be formed by the amalgamation of the two important organizations of Cape Town and Durban.

A Three Thousand Dollar Prize for a symphony by an American citizen composer is offered by *Musical America* of New York. The eminent court of judges will be Walter Damrosch, Alfred Hertz, Serge Koussevitsky, Frederick Stock and Leopold Stokowski.

A Monumental "Schubert Fountain" is to be erected in the Vienna district, "Alsergrund," where Schubert lived and created many of his most important compositions. A fund of fifteen thousand dollars is desired for the purpose, and a committee has been organized to receive subscriptions.

The Twenty-fifth Anniversary of Harold Bauer's American Debut was celebrated at the concerts of the Boston Symphony Orchtstra in Symphony Hall, on December 4 and 5. He played the *Brahms Piano Concerto, No. 1,* the same work used in his first American concert with this same organization on December 1, 1900.

Noah Brandt, eminent composer, teacher and theorist of San Francisco, died November 11, at the age of sixty-seven. Mr. Brandt's compositions in the larger forms have been performed in our principal music centers and he had been largely instrumental in building up the musical culture of our western states.

The Philadelphia Operatic Society, believed to have the longest unbroken existence of any similar organization in America, and which has given early experience to such artists as Louise Homer, Henri Scott and Marie Stone Langston, gave a brilliant "revival" of Franz von Suppe's "Boccaccio" in the Academy of Music on the evening of December 16. Thelma Melrose Davies interpreted the title rôle, W. Mikolaichik was ballet master and created a sensation as *Premier Danseur,* and Clarence K. Bawden was conductor. With Mrs. Edwin A. Watrous as Director General and "Opera in English by Philadelphians" for a slogan, the organization will as the season advances present "La Sonnambula" and De Koven's "Rip Van Winkle."

The La Scala Orchestra at the close of the opera season will give a series of symphony concerts in Milan, under the direction of Arturo Toscanini, with Igor Stravinsky, Ettore Panizza and Georg Schnéevoight as guest conductors.

Charles A. Havens, for many years a foremost organist of Chicago, and for twenty-five years organist of the First Baptist Church made famous by the oratory of the Rev. P. S. Henson and by the then unexcelled quartet choir of which his daughter Medora Henson was the soprano, died on November 9, at the age of eighty-three. Long one of the leading organ-teachers of the middle west, he also was widely known as a composer of church music.

MUSICAL MERCHANDISE AND STRINGS

PROMPT MAIL ORDER SERVICE TO ALL PARTS OF THE COUNTRY

VIOLIN strings, Violin bows, cases, chin rests, rosin, pegs, mutes, bridges, Violin fingerboard charts, pitch pipes, tuning forks, Mandolin picks, Guitar picks, Ukulele picks, Saxophone reeds, Clarinet reeds, batons, kinder-symphony instruments and many other items of musical merchandise are carried in stock, making it possible to give immediate delivery on orders.

Members of Leading Orchestras and Many Violin Teachers use

ETUDE BRAND VIOLIN STRINGS

Three Length E Strings..	15c net
Two Length A Strings...	15c net
Two Length D Strings...	15c net
G Strings, each	15c net
30 Strings (1 bundle), E, A or D	4.00 net

In Hot or Damp Climates Use Presser's "Bandero" Waterproof Violin Strings.

THEO. PRESSER CO.

1712-1714 CHESTNUT STREET
Philadelphia, Pa.

Advance of Publication Offers Withdrawn

Our publishing department has been most active in releasing works that many of our patrons have ordered in advance of publication and we are pleased to announce that delivery can now be made on the six works briefly described below. With their appearance on the market, the advance of publication prices are withdrawn and the prices given below apply. Although no examination privileges were extended at the low advance of publication prices, a single copy of any of these works may be secured for examination now that they are on the market.

Abraham Lincoln, by Richard Kountz. The author has been immensely successful in his several undertakings to provide music supervisors with effective choral works of good musical quality for rendition by school students. In Mr. Kountz's latest offering, "Abraham Lincoln," there is a combination of inspiring musical and patriotic qualities. Mr. Kountz has given an admirable setting to text upon the immortal Lincoln without utilizing well known patriotic airs, yet at the same time providing a very different atmosphere of patriotism in music. Lincoln is such an inspiration to the youth of America that this work can be used at any time during the school season. Price, $1.00.

Album of Song Transcriptions and Variations for the Pianoforte. There are many beautiful song melodies that are just as immortal as the symphonic, operatic and instrumental writings of the masters, but when the original song writings are played upon the piano without the voice figuring, their full beauty is not apparent. In this collection quite a number of well known songs are translated into delightful piano compositions with new harmonies and variations enhancing their melodic beauty. Price $1.00.

Elementary Piano Pedagogy, by Chas. B. Macklin. This book is valuable to all teachers having piano beginners to instruct, and of course it is of especial help to beginners in the teaching profession. It helps the teacher solve the problem of giving the student all the necessary knowledge of the fundamentals of music in such a presentation as will hold the pupils' interest. This is an important contribution to the library of the piano teacher. Price, $1.50.

How to Succeed in Singing, by A. Buzzi-Peccia. Any publisher would be quite gratified to have the honor of issuing this work by a master teacher of singing. Many who have studied in the studio of Buzzi-Peccia have achieved great heights in the singing art. There is wise expert counsel given in understandable form in this book. Students and teachers of singing should read it. Price, $1.50.

Second Year Study Book—Piano, by A. Sartorio. Sartorio piano studies, whether covering a certain grade or a certain phase of technic, seem to possess qualities much above the average writings for piano study. This particular set of studies is just right to be taken up at the completion of the usual second grade material. Price, 75 cents.

What to Teach at the Very First Lessons, by John M. Williams. Mr. Williams' lecture lessons to teachers have been immensely successful in all parts of the country. The thousands of teachers who cannot attend these lecture lessons may obtain in this book much of the inspiration and helpfulness of the educational discussions so ably conducted by Mr. Williams. The material in this book forms an excellent guide to teachers, particularly to the young teacher who might wander into difficulties in the instruction of beginners. The price of this book is 60 cents.

Premium Workers, Attention!

If you have not received your copy of the very attractive new premium catalog, drop us a post card and one will be sent to you by return mail. Merchandise offered is of the very highest quality, and you will surely be pleased with any selection which you may make. The following selections are especially desirable:

Six-piece Brush Set. A brush for every household need. This is a premium sure to meet with the approval of every woman. Only two subscriptions.

Butter Dish. An attractive glass dish with a bright nickel cover. Only two subscriptions.

White House Cook Book. This cook book has been revised and brought up-to-date, edited by Hugo Ziemann, steward of the White House. It offers over 1600 household recipes, and is handsomely bound in white enamel cloth. Only two subscriptions.

Two Dainty Salt and Pepper Sifters. In aluminum. Simply press the button and the sifter does the rest: no clogging of salt. Only one new subscription.

Guaranteed Knife Sharpener. The very latest idea in putting a keen cutting edge on any knife; indispensable in the kitchen. Only two new subscriptions, and you will always have a sharp knife.

Ready Reminder Pad. A neat, smooth black leather case with card packet and a handy pad for jotting down memoranda (one extra pad included). Only one new subscription.

Black Leather Wallet. It fits the hip pocket, cannot work out, and is proof against theft; has open end bill fold compartment and transparent card pocket for your automobile license. Only two new subscriptions.

A Bill Fold for Ladies. At last we have secured a dainty little bill fold made especially for the fair sex. Fancy leather, full length compartment, change purse and two card pockets; folds up neatly to drop in the hand bag. Only one new subscription.

Renewals

The date on which your subscription to ETUDE MUSIC MAGAZINE expires is printed opposite your address on the wrapper. Watch this carefully. Your prompt renewal will save disappointment in the lapse of any issues, although we try to prevent this by ample notice. Of course, the yearly subscription price is $2.00; two years $3.50.

Mail Delays

The Christmas mail rush brings us the usual annual post-holiday complaints of delayed copies and those which are lost. Please bear with us. Should either the December or January issue have gone astray, a post card advice will receive our immediate attention.

High Class Magazines Of General Interest Combined With Etude

Save money on your magazine reading matter by placing subscriptions in combination with ETUDE MUSIC MAGAZINE. We have made arrangements with publishers of high class periodicals whereby our musical friends can make substantial savings. See advertisement on inside back cover. A post card will bring our new 1926 catalog which is of interest to any lover of good reading matter.

Fake Magazine Subscription Agents

Pay no money to strangers, no matter how plausible their story may be in soliciting subscriptions for ETUDE MUSIC MAGAZINE. The annual crop of letters is now coming in, showing where the over-confiding public has paid out good money to swindlers. Unless the solicitor is personally known to you, or you have convinced yourself that he is thoroughly reliable, take no chances. If you wish to subscribe, send the money to us with the name and address of the solicitor and we will give him credit if he is entitled to it.

THE PRESSER PERSONNEL



Mr. John H. Waack

Introducing our patrons to the highly trained and experienced Members of our Staff who serve them daily.

WHEN you send an order to be filled, it is placed in our Order Department in which a large number of our employees are engaged. In order that your desires may be filled with speed and accuracy, the supervision of details comes under the direction of Mr. John H. Waack.

Mr. Waack has spent nearly a score of his 35 years in the music business with the Theo. Presser Co. Starting as a youth in 1890 with the Rohlfing Sons' Music Co. of Milwaukee, he achieved the position of Manager of the Order Department of that concern.

In 1907 Mr. Waack came with the Theo. Presser Co., serving local patrons in the Retail Department. Later he was made head of the Back Order Department, which handles practically all "difficult" orders in securing items other departments cannot locate. A wide knowledge of the bibliography of music is highly essential in this important position, held by Mr. Waack until a few years ago, when the growth of business necessitated the appointment of a capable supervisor in the Order Department, of which Mr. H. B. MacCoy, Sales Director of the Theo. Presser Co., is Manager. Mr. Waack was placed in this supervising position over this important department of the Theo. Presser Co. In this capacity he is responsible for seeing that the various sub-divisions of the department maintain a high standard of service in the prompt and correct filling of the thousands of orders received daily.

THE PRESSER PERSONNEL



Mr. George Pechstein

Introducing our patrons to the highly trained and experienced Members of our Staff who serve them daily.

THE Foreign Department of the Theo. Presser Co. is under the able direction of Mr. George Pechstein, whom we take pleasure in introducing to our readers herewith.

At the age of 16 years Mr. Pechstein entered the field of music with Reinicke Brothers of Leipzig. Before coming to America he gained an extensive knowledge of the business during ten years with such companies as J. A. Boehme, Hamburg; Bote & Bock, Berlin; Hug & Co., Strassburg; Schott Freres, Brussels; and Augener, Ltd., London.

During his European business career, Mr. Pechstein spent some time collecting and cataloging manuscripts, written as far back as the ninth century—works of the old monks and very old masters, which have since brought fabulous sums of money.

In 1909 he came to America and joined the Theo. Presser Co., after a year spent with the Oliver Ditson Co., Boston. Mr. Pechstein occupies an important position in the Presser organization, being a leading authority on foreign musical publications. He holds the position of Manager of the Foreign Department and by virtue of his extensive musical knowledge and his excellent command of the French and German languages, he handles authoritatively the orders and correspondence of our many foreign patrons throughout the world, elsewhere than in the United States and Canada.

Professional Directory

EASTERN

ALBERT CARL. VIOLIN INSTRUCTION 139 West 97th Street New York City Telephone 1620 Riverside

COMBS Broad St. Conservatory of Music Gilbert Raynolds Combs, Director 1327-31 S. Broad St. Philadelphia, Pa.

DUNNING SYSTEM. Improved Music Study for beginners. Normal Training Classes Carre Louise Dunning, 8 W. 40th, N.Y.

FABRIZI MAESTRO Teacher of Singing. Italian Method (bel canto) correctly taught. 1172 So. Broad Street., Phila., Pa. Summer Studio. Naples, Piazza Dante, 32-33. Maestro G. Fabrizi is in a position to make excellent arrangements for the concert and operatic debut of his pupils in the various musical centres of Italy.

FALK JULES. DISTINGUISHED VIOLINIST Recitals Concerts Orchestral appearances. Particulars of Jules Falk Concert Direction, 224 Fifth Avenue, New York, N. Y.

GUICHARD ARTHUR de—SINGING, [from Rudiments to Professional Excellence] MUSICOLOGIST, LECTURER, 176 Huntington Ave., Boston, Mass.

HAWTHORNE Piano School Leschetizky Method Potsdam, N. Y.

MOULTON Mrs. M. B. Piano Instruction Studio—Steruberg School 30 S. 21st St. Philadelphia

NEW YORK School of Music and Arts Ralfe Leech Sterner, Director 150 Riverside Drive, cor. 87th St.

PROSCHOWSKY FRANTZ Vocal Instruction 74 Riverside Drive, New York City.

RIESBERG PIANO F. W. Piano Instruction based on personal instruction by Reinecke, Scharwenka & Liszt. N. Y. School of Music and Arts, Tel. Cal. 10091 River 824 West End Ave., cor. 100th St., New York, N. Y.

TRENTON CONSERVATORY OF MUSIC A modern institution with a strong faculty. 540 E. State Street, Trenton, N. J.

VEON CHARLES Correspondence Instruction. Musical Theory, Harmony, Melody Writing Counterpoint and Musical Form. Tuition for each course is Twenty Dollars, payable one-half in advance—STATE NORMAL SCHOOL, California, Penna.

VIRGIL MRS. A. M. Piano School and Conservatory 120 West 72nd St., New York

VIRGIL Mrs. A. K. SCHOOL OF MUSIC 510 West End Ave, New York

WESTERN

AMERICAN CONSERVATORY 70 Instructors Piano, Voice, Organ, Violin, etc Kimball Hall Chicago

CHICAGO Musical College. 60th year. Leading School in America. Piano, Vocal, Violin, Organ, Theory, P. S. M. 60 E. Van Buren St., Chicago.

CINCINNATI Conservatory of Music ESTABLISHED 1867. Highland Ave. and Oak St. Cincinnati, Ohio

DETROIT CONSERVATORY OF MUSIC 1000 Students. 50 Teachers 1013 Woodward Ave., Detroit, Mich.

EDDY ADDA C. Normal Teacher, Teacher's Training Classes in Dunning System of Improved Music Study. Leschetizky Technic. Catalog free. 136 W. Sandusky Ave., Bellefontaine, Ohio.

KNOX Conservatory of Music Galesburg, Illinois Catalog free. Wm. F. Bentley, Director

TOMLINSON THE ANNA, SCHOOL OF MUSIC. Piano and Teachers' Normal Training. Special material for children's classes. 700 Lyon and Healy Building 6937-34th St., Berwyn, Ill

ROBERT WALL Artistic Vocal and Piano Instruction Denver, Colo. Studios at 1359 Vine Street.

SOUTHERN

CONVERSE COLLEGE School of Music, W. C. Mayfarth, Dean Spartanburg, S. C.

EUROPEAN MUSIC TOUR

Travel With an Interest

HEAR Concerts, Operas, Great Teachers Matthay, Cortot et al., Paris Normal.

SEE England, Germany, Austria, France, Italy, Switzerland

Send for Booklet—LEROY B. CAMPBELL, WARREN, PA.

Please mention THE ETUDE when addressing our advertisers.



JUNIOR ETUDE



CONDUCTED BY ELIZABETH A. GEST

Young Students

By Phyllis Cosens (Age 11)

like to study music,
learn his sharps and flats;
ts hard to please a critic
d do as he exacts.

ike a pretty melody
t do not like the scales;
times it's like a comedy
e way our rhythm fails.

ike to play one piece,
t, oh! it's hard to work;
fingering and phrasing
very often shirk.

when we take Exams., you know,
r hearts go pit-a-pat;
lay our scales so badly
d call a sharp a flat.

still we love our music
d will try a finer plan,
udy all our lessons
very best we can.

"On the List"

IAT becomes of the many pieces you and memorize? Do you just put up in your "mental garret"—with a other forgotten things? Some peo- mental garret would certainly yield a collection of things, if they could be taken out and dusted off.

know how all good housekeepers do housecleaning, especially in the spring. seems to be something in the spring hat creates enthusiasm for house- ng.

why not do some house-cleaning in mental garret this spring, paying par- r attention to your memorized pieces; ee how many treasures you can resur-

the first place, get a pencil and paper me can do any kind of house-cleaning ut some equipment), and as you go gh all your piles of old, middle-stage ew music, write down the name of piece that you have learned. You will rprised to find how many there are; lon't forget the hours you spent learn- em.

at much will probably do for the first house-cleaning, just to find out what should be, in your mental garret.

en the next day, and the next, and ext, review these pieces, one or two a polish them up, make them like new. en take your pencil and paper again, as each piece is re-memorized and fin- put it "on the list."

d what goes "on the list" is supposed y there, ready to be played for any- at any time.

Winter Sports

By Rena Idella Carver

FRANK lay very still under the warm coverlets, after a winter day spent in the open. Soon he thought he heard the tinkle, tinkle of tiny bells. Could it be? Yes, indeed. Surely they were sleigh-bells.



In a moment four tiny reindeer came into view drawing a cunning little sleigh. The team stopped in front of Frank and a very small man wrapped a fur cloak about Frank, tossed him into the sleigh, tucked the fur robes in snugly and picked up the lines. Like a flash they were off. Over the sleet-coated house-tops the sure-footed little beasts picked their way and soon reached the open country. Through white mantled meadows, past icicled farmhouses, down slick, narrow country roads and over glistening hilltops they sped.

Frank felt something cold upon his cheeks and looked up to see the snow falling. But how very queer it looked! Large oval-shaped snowflakes they were. Perhaps he did not see clearly. Yes, he did; for the bright moonlight made the world almost as light as day. How the snowflakes glittered in the moonlight! They came so quickly now that he could no longer distinguish them; so he closed his eyes, realizing that he was in a snow storm of music notes.



Over the fields the tiny steeds glided until the driver gave a brisk command and the four little reindeer stopped at once. The fur-clad man lifted Frank out of the sleigh and threw a pair of skates after him. In a twinkling he was off, leaving Frank at the edge of a frozen lake.

The boy put on the skates and joined the merry crowd of playmates on the ice. Donald claimed him first and together they went skating over the gleaming surface. Suddenly Donald burst out, "That's a peacherino of a duet that we have been assigned, don't you think so? Just as much fun as skating." Frank made no answer, he had never even looked at it yet! What day was tomorrow? Wednesday and his next lesson day. Silently they skated on, but Frank stumbled two or three times. Somehow it wasn't much fun and they parted at the end of the pond.

Frank saw some of them doing fancy skating, so he made some figures, but the onlookers only laughed.

Soon the lake was cleared for a game of ice hockey. The "reds" and "blues" assembled in the center of the pond and the



game began. Every time Frank tried to hit the ball all he could see was an immense piano keyboard. His hockey stick seemed to strike every black key but the one he wanted to strike. The taunts of the spectators angered him. "Better practice, sometime," they yelled. He just could not send that horrid ball to the right place. His side lost to the "reds" and he was glad when it was over. He threw down his stick and started for the bank.

He heard a crackling noise. The next moment he was struggling in the chilly, black water. He grasped the edges of the ice only to find that it was sheet music paper and crumbled in his hands. The hockey teams threw a rope and rescued him, wet and weary.

"Lets go skiing," said Donald, to which they all agreed. Away they glided over hill and valley. To Frank it seemed that the tracks of the ski were always lines and spaces. Ugh! Ugh! Frank shuddered as a deep snowdrift engulfed him. Could this be a Clementi Study, he thought, as he struggled out.

As he went onward he grabbed a piece of ice, intending to eat it, but it looked so much like a page of his new piece that he dropped it in dismay.

The crowd ahead had taken off their snowshoes and were throwing snowballs. The air was filled with laughter and music. He made some balls, but they all looked like whole notes for they had black lines around them.

He was enjoying rolling a huge snowball with three jolly boys until he discovered

(*Continued on next page*)

Question Box

DEAR JUNIOR ETUDE:

My music teacher lives seventeen miles from here; and as we have no car, I can not take lessons just now, much as I would like to do it.

Would you please tell me what a few musical terms mean: *"poco-a-poco; melodia marcato; senza rit.; poco rit.; a tempo; cantabile?*

My sister used to help me a good deal, but now she has gone away to finish school, so I have no one to help me.

M. E. K. (Age 14),
Canada.

Answer—Poco-a-poco means little by little.

Melodia marcato, the melody well marked or brought out.

Seza rit, without any ritard.

Poco rit., a little ritard.

A tempo, in the original speed (after a ritard).

Cantabile, song-like.

These terms, and most of the terms used in music, are Italian words. It would be a good plan for you to get a small dictionary of musical terms, which you can get at any music store for very small cost. Every music student should have one.

A person who played the cornet
Once practiced all day on a bet.
He made every one frown
And was driven from town;
Perhaps he is practicing yet!

Letter Box

DEAR JUNIOR ETUDE:

I have not written to you before, and although I think there are a great number of readers of THE ETUDE in Australia, I have never seen a letter from this sunny land.

I have taken music lessons for seven years. I have subscribed to this magazine for three years. At first my father gave me a year's subscription as a Christmas present—and now I should miss nothing more than its discontinuance. Therefore it has been my delight ever since.

I live about one hundred miles from Adelaide, so that, otherwise than through the talking machine, I seldom hear the playing of any great virtuoso. I attend every musical program given here, and last year I had the great pleasure of going to our city to enjoy "Aïda," by Verdi, given by Dame Nellie Melba's Opera Company. Most of my girl friends get THE ETUDE, and our happiest times are when we play duets from these pages. I am preparing for the A. L. C. M. examination of the London College of Music, and the examination is held in December. A number of pupils from this town are also going up for different examinations of this college, so this year Eudunda will be an examination center.

I am learning "Rustle of Spring" by Sinding and have not decided which of the Beethoven Sonatas I shall learn.

Chopin's pieces are always among my favorites and I have learned some valses and two or three nocturnes lately. I sing in our church choir and to practice and sing the beautiful anthems is one of my happiest times. I live four miles from this township, and, having a car, we go in very often. I have a music and theory lesson each week.

My brother takes violin lessons at college, and when he comes home for vacation we spend some fine times together. A number of radio sets have been installed in this district.

To hear from music students in a distant land would be a source of great delight to me, as I am too far away to enter the contests.

From your friend.
LOUISE ECKERMAN (Age 16),
Eudunda, South Australia.

The Choir Master

Each Month Under This Heading We Shall Give a List of Anthems, Solos and Voluntaries Appropriate for Morning and Evening Services Throughout the Year.

Opposite "a" are anthems of moderate difficulty, opposite "b" those of a simple type.

Any of the works named may be had for examination. Our retail prices are always reasonable and the discounts the best obtainable.

SUNDAY MORNING, APRIL 4th
ORGAN
Festal Prelude .....*Andre-Rockwell*
ANTHEM
(*a*) Lo! The Winter Is Past...*Orem*
(*b*) Alleluia! Christ Is Risen.*Eastham*
OFFERTORY
Easter Triumph (Solo, S.)....*Shelley*
ORGAN
Easter Joy .....*Hosmer*

SUNDAY EVENING, APRIL 4th
ORGAN
Adoration .....*Borowski*
ANTHEM
(*a*) Awake Thou that Sleepest *Stainer*
(*b*) Christ, The Lord, Is Risen To-day .....*Rockwell*
OFFERTORY
King of Glory (Solo, B.).....*Coombs*
ORGAN
Alleluia .....*Diggle*

SUNDAY MORNING, APRIL 11th
ORGAN
Largo .....*Dvorak*
ANTHEM
(*a*) Rejoice, The Lord Is King *Berwald*
(*b*) God Hath Sent His Angels *Jones*
OFFERTORY
In Heavenly Love Abiding (Duet, S. and A.).....*Rockwell*
ORGAN
Festive March in A.....*Erb*

SUNDAY EVENING, APRIL 11th
ORGAN
Song of Joy.....*Frysinger*
ANTHEM
(*a*) Thanks Be to God.....*Ambrose*
(*b*) Blessing and Glory and Wisdom .....*Ohl*
OFFERTORY
Angel's Song (Solo, T.).....*Shelley*
ORGAN
March in B Flat.....*Faulkes*

SUNDAY MORNING, APRIL 18th
ORGAN
To Spring .....*Grieg*
ANTHEM
(*a*) Great and Marvelous.....*Turner*
(*b*) King of Kings.....*Simper*
OFFERTORY
Cast Thy Burden Upon the Lord (Solo, A) .....*Roberts*
ORGAN
Grand Chorus in E Flat.....*Hosmer*

SUNDAY EVENING, APRIL 18th
ORGAN
At Evening .....*Kinder*
ANTHEM
(*a*) Holiest Breathe an Evening Blessing .....*Martin*
(*b*) O Lord, How Excellent Is Thy Name .....*Martin*
OFFERTORY
I Will Magnify Thee, O God (Duet, S. and Mez. S.)..*Mosenthal*
ORGAN
Processional March .....*Kinder*

SUNDAY MORNING, APRIL 25th
ORGAN
Serenade .....*Moszkowski*
ANTHEM
(*a*) Te Deum in F.....*Beach*
(*b*) As Pants the Hart.....*Marks*
OFFERTORY
There Is a Green Hill Far Away (Duet, T. and B.).....*Pike*
ORGAN
Marcia Festiva .....*Mauro-Cottone*

SUNDAY EVENING, APRIL 25th
ORGAN
Nocturne in A.....*Peery*
ANTHEM
(*a*) Through Love to Light....*Douty*
(*b*) Be Merciful Unto Me, O God *Eggert*
OFFERTORY
Praise Ye (Trio, S., T. and B.).*Verdi*
ORGAN
Ceremonial March .....*Harris*

SPECIAL NOTICES AND ANNOUNCEMENTS

PERSONAL FOR SALE or WANTED
Rate 10c per word

FOR SALE—Hand-made German violin, with leather case and good bow. Excellent toned for solo or concert work. Free trial. Easy payments. Miss Bertie Mardiss, Shawnee, Kansas.

BEAUTIFUL STRADIVARIUS model violin, made in Cedho-Slovakia, good condition. Sent C. O. D. $25.00. Mrs. D. G. Johnson, Holdenville, Okla.

ORCHESTRA BELLS, 2 octaves, cherry case, beautiful tone, $10.00; original price $20.00. Box A, Lacon, Ills., Mrs. J. M. Richmond.

WANTED—Practice Clavier. Send full particulars. Charles Veon, California, Penna.

WANTED—Position Dean Conservatory or Vocal and Choral Department. Twenty years' experience, mostly New York. Concert Bass. thorough education. Address "Bass," care of ETUDE.

ANNOUNCEMENTS
Rate 20c per word

CORRESPONDENCE HARMONY AND COMPOSITION—Simple, practical, thorough, under personal instruction of Dr. Wooler; no substitute teachers. Small monthly payments. Musical manuscripts corrected. Music composed, send poem, price reasonable. Write for prospectus. Alfred Wooler, Mus. Doc., 171 Cleveland Avenue, Buffalo, N. Y.

MUSIC COMPOSED; manuscripts revised. Band and Orchestra arranging. Complete and guaranteed instruction in Harmony by mail. J. Rode Jacobsen, 2638 Milwaukee Ave., Chicago, Ill.

R. M. STULTS, COMPOSER AND ARRANGER, Ridley Park, Pa. Manuscripts arranged for publication. Melodies harmonized. Manuscripts revised. Correspondence solicited.

MOVING PICTURE PLAYING—"The Art of Pipe Organ Playing to Motion Pictures," a complete guide and reference work. M. M. Mills, 5 Oikema Apts., Lincoln, Nebr.

VIOLINS—Genuine handmade masterpieces. Get detail now. John J. Lehto, 935—14th St., San Pedro, Calif.

TRUNKS, LUGGAGE, LEATHER TRAVEL GOODS. Buy from factory. Save money. Write for catalog. E. P. Mfg. Co., Spring Valley, Ills.

HARMONY CORRESPONDENCE INSTRUCTION, 50 cents a lesson. Keim, 2545 Cooper Ave., Brooklyn, N. Y.

TWENTY-FIVE MELODIES FOR EYE, EAR AND HAND TRAINING. By Mathilde Bilbro. Price, 75 cents

These little pieces may be regarded as second grade studies. They are intended to aid in establishing the position of the hand upon the keyboard, attaining freedom, training the eye, especially in leger lines, in staff positions and cultivating a musical ear. These studies are all tuneful and interesting to practice. Altogether this set of study pieces promises to become popular with teachers as well as students well in the second grade.

THEODORE PRESSER CO. PHILADELPHIA, PA.

JUNIOR ETUDE—Continued

Junior Etude Competition

THE JUNIOR ETUDE will award three pretty prizes each month for the best and neatest original stories or essays and answers to puzzles.

Subject for story or essay this month—"What I Can Do for Music." Must contain not over one hundred and fifty words. Any boy or girl under fifteen years of age may compete, whether a subscriber or not.

All contributions must bear name, age and address of sender written plainly, and must be received at the JUNIOR ETUDE Office, 1712 Chestnut St., Philadelphia, Pa., before the twentieth of February. Names of prize winners and their contributions will be published in the issue for May.

Put your name and age on upper left hand corner of paper, and address on upper right hand corner of paper. If your contribution takes more than one piece of paper do this on each piece.

Do not use typewriters.

Competitors who do not comply with ALL of the above conditions will not be considered.

MODERN MUSIC
(Prize Winner)

There are two kinds of modern music, the music written by good composers, and "jazz," which is also termed modern music. Modern classical music is graceful and light and entirely different from the classical music composed by Haydn, Mozart or Beethoven. Also the minuets composed now, such as the one by Paderewski, are very different from the minuets of the old masters.

If Bach, Mozart and Haydn should come to life, they would find the best music of to-day very different from the music of their time. But—what *would* they think of jazz?

PAULINE SHERMAN (Age 14).
Michigan.

MODERN MUSIC
(Prize Winner)

Years ago the number of good performers was so small that an amateur rarely had an opportunity of hearing much good music.

The effect of masses of sound, rather than fine threads of melody, and the tendency to seek expression in contrasts of quantity rather than in refinement of quality, were the features of the nineteenth century music.

This is the music we inherit, and so far as our music is harmonic, we may merit neither praise nor blame for it. Music is continually changing and developing. The music of the present is not like the past; and the music of the future will not be like the music of the present.

We may be envious of our successors who will see modern music more fully developed; but we cannot influence that development.

MARY MERRILL (Age 12),
Vermont.

MODERN MUSIC
(Prize Winner)

In olden times music was more simple and tuneful than it is now. Modern music is different. It contains many inharmonious sounding chords. One must become acquainted with modern music before one can understand it. But, after hearing a modern composition several times one may get to love it, although at first it seems incomprehensible.

As for jazz, everyone has his own opinion about that! No one should play too much of it, but mixed in with the classics, it can do no harm. It can even be made beneficial as a help in getting good rhythm.

MARGARET E. KNIGHT (Age 14),
Massachusetts.

Honorable Mention for Essays in November

Freddie Jones, Grace Carr, Richard Howes, Christine Bridges, Dorothy Stroebel, Florence Greenstone, Claire E. Horton, Gretchen Kohley, Marion Bottoms, Alfred Howell, Ruth Greenman, Marie Morrison, Helen Black, Helen McCormack, Paul Allan, Jean Towner.

Letter Box

DEAR JUNIOR ETUDE:

I invented a plan for practicing and thought you might like to see it. Start a month by practicing an hour a day. Every day an hour is completed check it off on the calendar. If the hour can not be completed it can be made up the next day. If the month is completed, increase the amount and try to complete the next month. For instance, in January I practiced an hour a day; so in February I increased it to an hour and ten minutes. But I did not succeed in February; so I had to keep an hour and ten minutes again for March. In April I did an hour and a quarter a day.

For memorizing my pieces I play three old ones every day. This keeps my repertoire in good condition. I am trying hard to become a good pianist.

From your friend,
LOUISE LANE (Age 13),
Indiana.

(*Continued from page 163*)

that they were the other members of quartette with whom he was supposed sing at a school entertainment next we

The crowd raced to the hill with th sleds. Frank soon quit coasting, beca somehow he could think of nothing e except playing scales up and down keys.

He made a fine snow man. When was ready to fix the nose and eyes, found that someone must have done it him, for there was Schumann's countenan

Frank joined a sledding party, but did not know that it comprised the me bers of the glee club. They began to si He tried to sing but only hideous noi issued from his throat. Was it beca he had not practiced lately? They pas through a frozen forest, and he jum out to get an icicle to eat. As his touched it, it seemed like a horn or bu and repeated a phrase three times to astonishment.

He heard the tinkle, tinkle of tiny b and a reindeer-drawn sleigh, oh so sm appeared in front of him. The dri pulled Frank up beside him and fixed h comfortably, saying, "I heard the ho Frank. One, two, Dexter. One, two, K rick." With a bound the steeds leaped f ward. "We'll have you home in a jiff cheerily sang the voice.

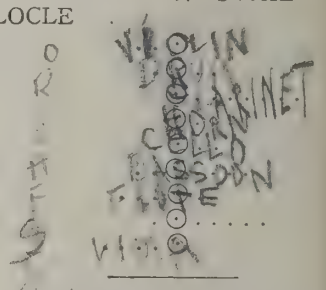
What pretty pictures Jack Frost h painted on the bedroom windows. H odd! Was that a page of music? W did Jack Frost know of sharps and fla Frank lay quietly yawning. He sudde realized that it was morning. He jum out of bed at once. Would he practice day? Well, he rather guessed he wo and every other day, too.

Orchestra Puzzle

By M. E. Keating

WHEN the letters of each of the f lowing instruments have been corre arranged, and placed in the order of dots, the letters falling on the circles spell a group of instrumental players.

1. ILNVOI
2. MURD
3. LRNATEIC
4. RONH
5. LOCLE
6. OANBOSS
7. ULTFE
8. PRETMTU
9. OVAIL



Puzzle Corner

The prize winners to the November num were as follows. (This contest was to inv an original musical puzzle.):

Edward Mize, Age 12, Alaska.
Maurice Joneas, Age 11, Minnesota.
Martha S. Freeman, Age 13, Massachuse

Honorable Mention for November Puzzl

Muriel L. Herault, Mildred Faulkner, Er tine Buck, Carolyn Lichty, Florence Gr stone, Edmund Lukaszewski, Margaret Ro Hazel Johnson, Ralph Green, Louise John Irene Henmer.

Letter Box List

DEAR JUNIOR ETUDE:

Letters have been received also from Lu tia Witham, Verda Mae Wilson, Kathe Kamper, Elizabeth Wilkinson, Odelia Ba Eloise Bachus, Amelia Van Valkenburg, M Steven, Emelia Anderson, Ethel May Tank ley, Jean F. Buell, Florence Greenstone, zaine Blanchard, Ernestine Buck, Mildred ers, Arelia Hornbek, Jocelyn D'Arkos, Mild Gauss, Vincena Drago, Jackie Iris Cha Blanche Hall, Martha J. Benedict.

IT WILL PAY YOU TO BUY MAGAZINES NOW!

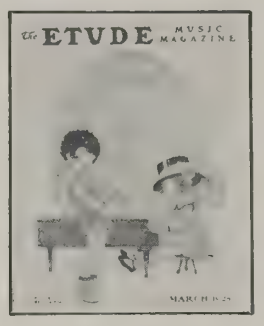
NOTE THESE PRICES AND Save Money!



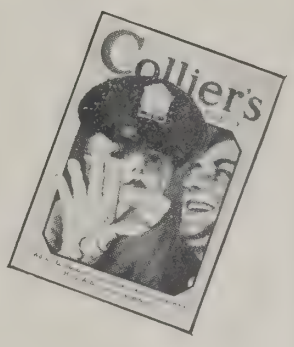




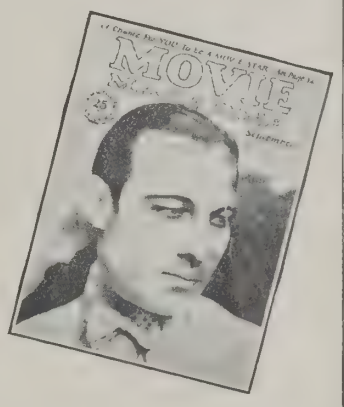




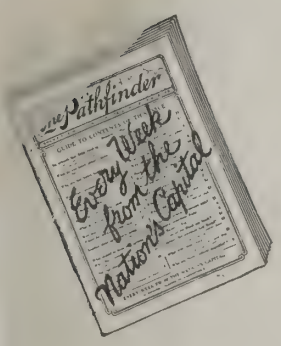


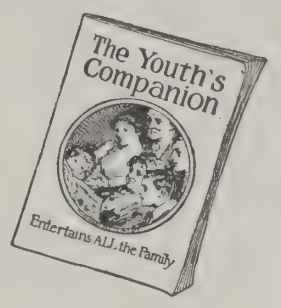


















ETUDE MUSIC MAGAZINE	$2.00	All
WOMAN'S HOME COMPANION	1.50	$4.75
AMERICAN MAGAZINE	2.50	
Regular price	$6.00	Save $1.25
ETUDE MUSIC MAGAZINE	$2.00	All
McCALL'S	1.00	$4.05
MODERN PRISCILLA	2.00	
Regular price	$5.00	Save 95c
ETUDE MUSIC MAGAZINE	$2.00	All
McCALL'S	1.00	$4.25
YOUTH'S COMPANION	2.00	
Regular price	$5.00	Save 75c
ETUDE MUSIC MAGAZINE	$2.00	All
MODERN PRISCILLA	2.00	$4.75
CHRISTIAN HERALD	2.00	
Regular price	$6.00	Save $1.25
ETUDE MUSIC MAGAZINE	$2.00	Both
WOMAN'S HOME COMPANION	1.50	$2.85
Regular price	$3.50	Save 65c
ETUDE MUSIC MAGAZINE	$2.00	Both
PICTORIAL REVIEW	1.50	$2.85
Regular price	$3.50	Save 65c
ETUDE MUSIC MAGAZINE	$2.00	Both
DESIGNER	1.50	$3.00
Regular price	$3.50	Save 50c
ETUDE MUSIC MAGAZINE	$2.00	Both
PHYSICAL CULTURE	2.50	$4.00
Regular price	$4.50	Save 50c
ETUDE MUSIC MAGAZINE	$2.00	Both
YOUTH'S COMPANION	2.00	$3.50
Regular price	$4.00	Save 50c
ETUDE MUSIC MAGAZINE	$2.00	Both
TODAY'S HOUSEWIFE	.50	$2.10
Regular price	$2.50	Save 40c
ETUDE MUSIC MAGAZINE	$2.00	Both
PEOPLE'S HOME JOURNAL	1.00	$2.65
Regular price	$3.00	Save 35c
ETUDE MUSIC MAGAZINE	$2.00	Both
McCALL'S	1.00	$2.35
Regular price	$3.00	Save 65c
ETUDE MUSIC MAGAZINE	$2.00	Both
FASHIONABLE DRESS	3.00	$4.25
Regular price	$5.00	Save 75c
ETUDE MUSIC MAGAZINE	$2.00	Both
COLLIER'S NATIONAL WEEKLY	2.00	$3.50
Regular price	$4.00	Save 50c
ETUDE MUSIC MAGAZINE	$2.00	Both
EVERY CHILD'S	1.50	$3.00
Regular price	$3.50	Save 50c

ETUDE MUSIC MAGAZINE	$2.00	All
CHRISTIAN HERALD	2.00	$4.70
PICTORIAL REVIEW	1.50	
Regular price	$5.50	Save 80c
ETUDE MUSIC MAGAZINE	$2.00	All
PICTORIAL REVIEW	1.50	$4.70
YOUTH'S COMPANION	2.00	
Regular price	$5.50	Save 80c
ETUDE MUSIC MAGAZINE	$2.00	All
WOMAN'S HOME COMPANION	1.50	$4.35
PICTORIAL REVIEW	1.50	
Regular price	$5.00	Save 65c
ETUDE MUSIC MAGAZINE	$2.00	All
WOMAN'S HOME COMPANION	1.50	$3.40
FARM & FIRESIDE	.25	
Regular price	$3.75	Save 35c
ETUDE MUSIC MAGAZINE	$2.00	Both
AMERICAN MAGAZINE	2.50	$4.25
Regular price	$4.50	Save 25c
ETUDE MUSIC MAGAZINE	$2.00	Both
DELINEATOR	2.00	$3.50
Regular price	$4.00	Save 50c
ETUDE MUSIC MAGAZINE	$2.00	Both
REVIEW OF REVIEWS	4.00	$4.75
Regular price	$6.00	Save $1.25
ETUDE MUSIC MAGAZINE	$2.00	Both
ST. NICHOLAS	4.00	$5.25
Regular price	$6.00	Save 75c
ETUDE MUSIC MAGAZINE	$2.00	Both
MODERN PRISCILLA	2.00	$3.40
Regular price	$4.00	Save 60c
ETUDE MUSIC MAGAZINE	$2.00	Both
PATHFINDER	1.00	$2.50
Regular price	$3.00	Save 50c
ETUDE MUSIC MAGAZINE	$2.00	Both
CHRISTIAN HERALD	2.00	$3.25
Regular price	$4.00	Save 75c
ETUDE MUSIC MAGAZINE	$2.00	Both
COLLEGE HUMOR	3.00	$4.25
Regular price	$5.00	Save 75c
ETUDE MUSIC MAGAZINE	$2.00	Both
RADIO NEWS	2.50	$3.85
Regular price	$4.50	Save 65c
ETUDE MUSIC MAGAZINE	$2.00	Both
BOYS' LIFE (Boy Scout Magazine)	2.00	$3.50
Regular price	$4.00	Save 50c
ETUDE MUSIC MAGAZINE	$2.00	Both
MOVIE MAGAZINE	2.50	$4.00
Regular price	$4.50	Save 50c

The Following Magazines May Be Added To Any Club Listed Above At The Prices Quoted

SATURDAY EVENING POST	$2.00
LADIES' HOME JOURNAL	1.00
COUNTRY GENTLEMAN (3 years)	1.00

Above Prices do not Include Canadian or Foreign Postage

For Everyone Interested in Music

ETUDE MUSIC MAGAZINE

Price $2.00 a Year

Add Canadian Postage, 25c—Foreign, 72c

THEO. PRESSER CO., Publishers

1710-12-14 Chestnut Street, Philadelphia, Pa.

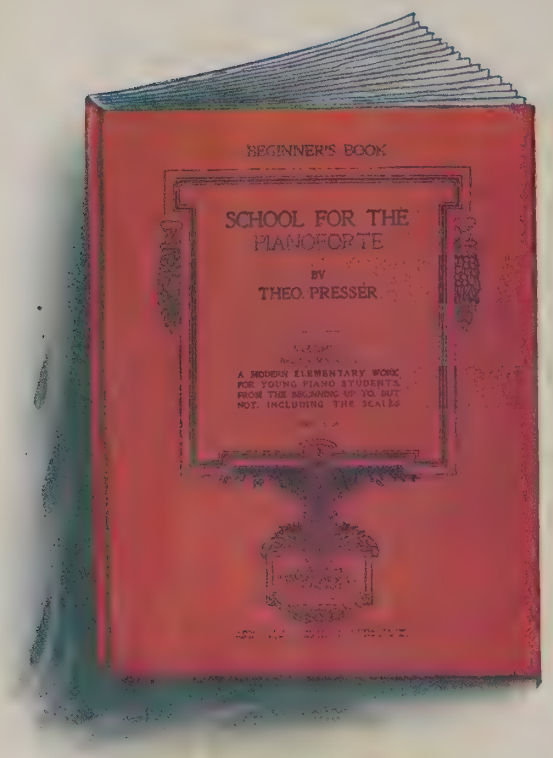
Write to us for prices on any magazines not listed.

Musicians, Attention!

Take subscriptions for ETUDE and add to your income. Send postcard for particulars.

The Most Extensively Used
PIANO INSTRUCTION WORKS

THE FOUNDATION OF COUNTLESS MUSICAL CAREERS



BEGINNER'S BOOK

SCHOOL FOR THE PIANOFORTE—VOLUME ONE

By Theodore Presser

An Unsurpassed "First Reader" In Piano Playing

Enables the Teacher to Achieve Good Results Quickly

Progresses Logically

Thoroughly Covers All Elementary Keyboard Work

An Unequalled Success Because of the Attractive and Practical Material Presented with the Greatest Possible Simplicity

THOUSANDS UPON THOUSANDS OF PIANO STUDENTS STARTED WITH THE "BEGINNER'S BOOK." Teachers who have held to the dry technical works by which they received their instruction are invited to examine the "Beginner's Book." The trained teacher at once will see why so many teachers prefer this instruction book above all others. It assures the greatest progress without sacrifice of essential thoroughness and without neglecting technical exercises, presents occasional interesting pieces and little duets that entertain and hold the interest of the pupil. The first grade of study up to, but not including the scales, is covered by the "Beginner's Book." Any teacher may secure a copy for examination, being under no obligation to pay for the copy sent unless sufficiently interested to keep it.

PRICE, ONE DOLLAR

The Immensely Successful "Student's Book" and "Player's Book" are respectively Volumes Two and Three of the "School for the Pianoforte," by THEODORE PRESSER

STANDARD GRADED COURSE OF STUDIES

FOR THE PIANOFORTE

IN TEN GRADES *Originally Compiled by W. S. B. Mathews*

Unceasingly Re-edited, Revised and Kept Up-to-Date By Renowned Teaching Experts, Including Famous Virtuosi

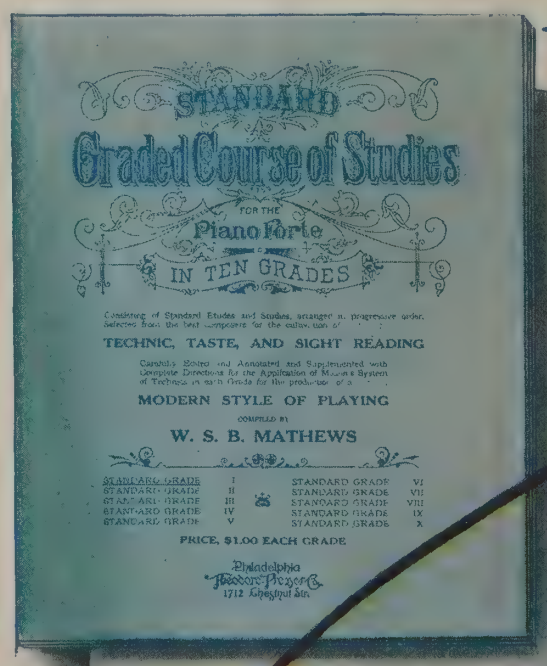
Always the Last Word In the Most Sensible, Progressive Teaching Material

The Original of All Graded Courses of Study for the Piano

Presents the Best of Standard Etudes and Studies, Arranged in Progressive Order and Selected from the Best Composers

AMERICA'S MOST OUTSTANDING PIANO WORK is this "Standard Graded Course." These ten interesting, melodious, practical volumes have been the backbone of a very large part of the musical educational progress of America. While the course is complete in itself, from the very beginning up to artistic perfection, it is not necessary to start with the very first volume if previous instruction has been given with any other method or studies. Pupils may be introduced to the "Standard Graded Course" with the volume that meets the point up to which they have studied. Throughout this course tends to develop the best of playing ability and musicianship pleasurably and with a minimum of trouble. Any or all grades may be secured for examination by teachers.

IN TEN GRADES, TEN VOLUMES
PRICE, ONE DOLLAR EACH VOLUME



From the Veriest Beginning

to Virtuoso Proficiency

Let us send you with our compliments the "Guide to New Teachers on Teaching the Pianoforte" telling just how to use these world famous piano instruction works

THEODORE PRESSER CO.

MUSIC PUBLISHERS AND DEALERS—*"Everything in Music Publications"*

1712-1714 CHESTNUT STREET, PHILADELPHIA, PA.

Printed in U. S. A.

MUSIC STUDY EXALTS LIFE

The ETUDE MUSIC MAGAZINE

Price 25 Cents

MARCH 1926

$2.00 a Year



Music is Indispensable to Me," by Ralph Modjeski, World-Famous Bridge Builder; "The Music of Ireland," by Agnes Clune Quinlan; "Expressive Playing," by Arthur Foote; "A Psychologist's Views on Sight Playing," by Prof. Raymond Stetson

Piano Teaching Material

Recently Issued Study Material of Various Grades

Our Liberal Examination Privileges Permit Any Teacher to Examine Copies of These Works

THE MUSIC SCRAP BOOK

A KINDERGARTEN METHOD FOR PIANO BEGINNERS

By N. Louise Wright **Price, 60 cents**

From the very start the material in this book is just the right type and presented in just the right way to engage the child student. Rhymed explanations are used in most of the lessons, and the young student is brought up to the playing of delightful little pieces. Both clefs are taught in the very first lesson.

TUNES FOR TINY TOTS

By John M. Williams **Price, 75 cents**

Excellent preparatory material for use with little students prior to study from any method or larger instruction book. The child is led easily into a practical knowledge of the rudiments—the bass and treble clef, the names of the notes, their values, an understanding of time, bars, measures, tied notes, dotted notes, etc.

RECREATIVE ETUDES

FOR EQUALIZING BOTH HANDS

By R. S. Morrison **Price, 70 cents**

Here is a new set of piano studies that teachers will find excellent to introduce to pupils in the early third grade. They tend to develop independence of the hands. With their melodies and attractive qualities, these study pieces are pleasant to pupils and encourage profitable practice.

SHORT STUDY PIECES

IN THE SECOND AND THIRD GRADES

By M. Greenwald **Price, 80 cents**

Each one of these pleasing study pieces covers some particular phase of technic—one is a scale study, another a wrist study, another covers crossing the hands, and others treat with repeated notes, triplets, legato, chromatic scale, perpetual motion, velocity, broken octaves and broken chords. Truly a wealth of exceedingly fine study material here, pieces that will attract and hold the pupil's attention.

MIDDLE C AND THE NOTES ABOVE AND NOTES BELOW

By Lidie Avirit Simmons **Price, 75 cents**

A book with bright and genial qualities. The pupil starts out with Middle C and learns one note at a time, going above and below. In addition to learning the notes and naming them, the pupil writes them, also, and then plays a dainty little study exemplifying each new step. There are line drawings in connection with each little study, and most of them have appropriate texts; these tend to liven up matters considerably and to hold the interest of the juvenile mind.

PIECES FOR THE DEVELOPMENT OF TECHNIC

FOR THE EQUAL TRAINING OF THE FINGERS

By N. Louise Wright **Price, 60 cents**

Studies running from grade two to grade three, that logically cover the training of each hand to equal facility in such phases of technic as Relaxation in Chords, the Trill with the Turn, Broken Chords, Double Thirds, the Scale and Arpeggios. These technical devices have been treated very cleverly; after the right hand gets its work the same study is repeated in the left hand.

TEN BUSY FINGERS

NINE MELODIOUS STUDIES FOR THE PIANOFORTE

By Mabel Madison Watson **Price, 60 cents**

Little studies or pieces that combine melodic, rhythmic and dramatic interest with finger training. Delightful, practical material to prepare the pupil for easiest velocity studies of Gurlitt, Czerny, etc.

SIXTEEN RECITAL ETUDES

By Ludwig Schytte. Op. 58 **Price, $1.00**

These studies correspond in mechanical difficulty with Heller, Op. 47. They are agreeable and pleasant to play, having musical worth, yet enabling the student to gain mechanical control of the keyboard. Teachers ofttimes find it helpful to substitute studies such as these for the commonly used works of Heller, Clementi, Kohler and others. Schytte ranks among the best of the modern composers.

MUSICAL MOMENTS

By Mrs. H. B. Hudson **Price, 75 cents**

This book does supply "musical moments" for little pianists in the first and second grades, and is intended for use as recreation material to accompany or supplement any instruction book. There are twenty-five attractive little solo numbers, a duet and a novelty in a very easy one-piano, eight-hand number.

COMPREHENSIVE MUSIC WRITING BOOK

By Anna Heuermann Hamilton **Price, 60 cents**

Every music student should be greatly benefited by such a thorough course in notation as this. The Staff, the Clefs, making a Brace, a Table of Note and Rest Values, Measures and Signatures, Dotted Notes, Chromatic Signs, the Tie and Slur, Scales, Triads, Intervals, Chords, Abbreviations in Writing and Less Common Clefs all are covered, in addition to many other little points.

SHORT MELODY ETUDES

WITH TECHNICAL POINTS

By Mathilde Bilbro **Price, 75 cents**

These studies afford a beautiful combination of melody and technic. They range from grade one and a half to grade two. Miss Bilbro is a gifted writer of elementary study material and her works are very successful.

SIX STUDY PIECES FOR THE DEVELOPMENT OF THE WRIST

FOR THE PIANOFORTE

By Carl Moter **Price 80 cents**

The musical and melodic qualities of these pieces are good. They not only develop the wrist, but also serve as a preparation for *Bravura* study. Third grade pupils may be given this study material. Even though there are but 6 pieces, there are various styles and staccato notes, thirds, sixths, and a few octaves are introduced.

ETUDES MINIATURES

By Frances Terry **Price, 90 cents**

Twenty-six studies or study pieces in grades two and two and a half by a very successful writer of juvenile material. They are particularly good, being quite interesting musically and quite valuable technically. They exceed many offerings in these grades in that they are tuneful throughout and well contrasted, the harmonies and general treatment being most workmanlike. Both teacher and student will benefit by giving this excellent series a trial.

SIX STUDY PIECES IN THIRDS

FOR THE PIANOFORTE

By Carl Moter **Price, 60 cents**

Teachers will find this a very helpful work, as it helps to introduce in the early intermediate grades a figure of technic which is not usually met until later. The pieces are interesting musically, and pleasantly prepare the pupil for work to come.

MELODIOUS ELEMENTARY ETUDES

By Franz J. Liftl. Op. 161 **Price, 90 cents**

Franz J. Liftl is one of the leading European teachers working the easier and intermediate grades and his scholarly educational works have met with great favor. This, his most recent, is a set of studies suitable for second grade work and leading by easy stages into the third grade. They are well made musically and well balanced technically.

An Interesting Series of Albums of Study Pieces for Special Purposes

ALBUM OF TRILLS

FOR THE PIANOFORTE

Study Pieces for Special Purposes—Vol. 1
Price, 75 cents

Each of the eighteen pieces in this album contains some form of the trill and the use of this volume with medium grade pupils will be found by teachers to be the most desirable means of perfecting their ability to handle this valuable technical device. It is far better to encourage the pupil to triumph in this department with the use of attractive pieces than to discourage him by assigning only dry, mechanical studies for the development of the trill.

ALBUM OF SCALES

FOR THE PIANOFORTE

Study Pieces for Special Purposes—Vol. 2
Price, 75 cents

The tedium of scale practice is relieved by the form in which they may be studied with this album. There are 23 pieces or studies in the form of pieces in which the scales are generously introduced. The value of practicing them in this attractive form and in the variety of rhythms and harmonies that naturally occur can be appreciated readily by those who have had any experience in piano pedagogy or study. Pupils handling third-grade material are just ready for this study work.

ALBUM OF ARPEGGIOS

FOR THE PIANOFORTE

Study Pieces for Special Purposes—Vol. 3
Price, 75 cents

This latest addition to the series of albums of "Special Study Pieces" has an appeal not only to the teacher and student, but also to the many players who delight in arpeggio usage in a composition. There are 20 numbers in this collection, and there is an excellent variety due to the manner in which the arpeggios are employed, and to changes of key and of harmonies. Undoubtedly these pieces furnish the most delightful vehicle for the study of arpeggio playing. Chiefly medium grade.

THEODORE PRESSER CO. *Music Publishers and Dealers* 1712-1714 CHESTNUT STREET **PHILADELPHIA, PA.**

SEA GARDENS

New!

By James Francis Cooke

An Immediate Hit!

Increasing Quantity Orders Tell the Tale

PIANO (Third to Fourth Grade) Price, 35 cents

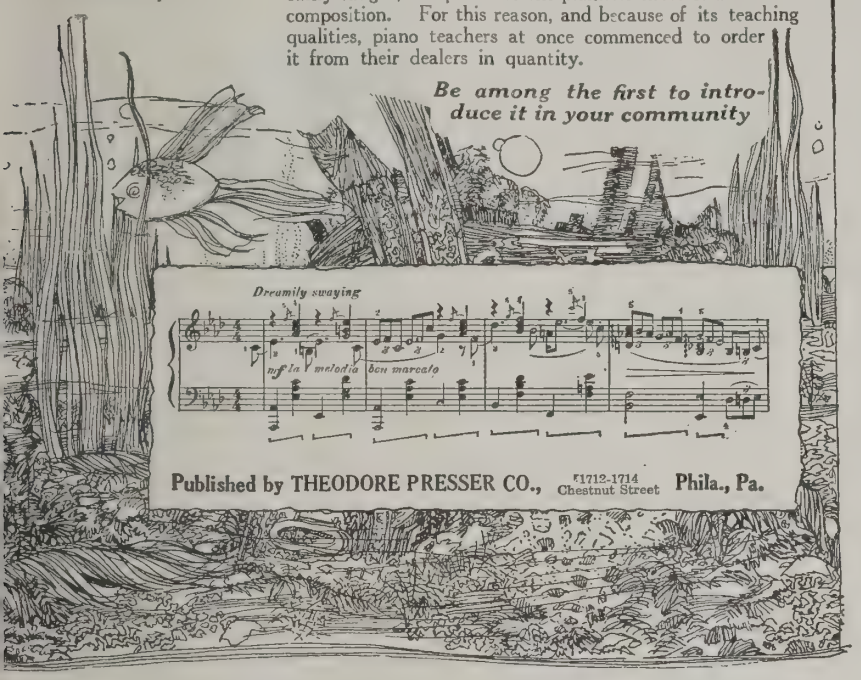
ORGAN.....In Press
Arranged by Dr. Orlando A. Mansfield

ORCHESTRA.....In Press
Arranged by the Eminent Symphonic Conductor Wassili Leps

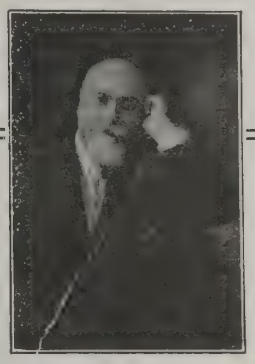
WITHOUT any special pushing this composition has jumped into immediate demand by reason of its haunting first theme, suggesting the beauties of the colorful submarine gardens, its 'cello-like second theme, suggesting undulating seaweed and anemone, its dramatic third theme, suggesting the crashing surf and then just a breath of the coral reefs of the Far East.

It has the peculiar quality of being readily playable and easily taught, but produces the pianistic effect of a difficult composition. For this reason, and because of its teaching qualities, piano teachers at once commenced to order it from their dealers in quantity.

Be among the first to introduce it in your community



Published by THEODORE PRESSER CO., 1712-1714 Chestnut Street Phila., Pa.



A. Buzzi-Peccia

A New Book that Voice Teachers and Voice Students Should Read

A Practical Guide for Singers Desiring to Enter the Profession

HOW TO SUCCEED IN SINGING

By A. Buzzi-Peccia

AS the author puts it in the preface, this book stirs up "good and bad things in vocal art-methods, teachers, students, engagements, debuts, stage life and other features of the profession."

Buzzi-Peccia knows whereof he writes, being a Master Voice Teacher and having developed numerous successful concert and operatic artists. He has no illusions regarding any phase of the vocal art from the public's viewpoint to the ludicrous affectation of some celebrated singers.

This volume is wise counsel to vocal students and should keep them from "falling into the hands of Philistines." It also will awaken voice teachers to a sincerity of effort, and students and teachers alike will find intensely interesting, the analysis and consideration of those elements that form the basis of the vocal art, as an art, and all those elements that form the practical part of a lyric career. Some very valuable examples are given.

Thirty-five short and pointed chapters cover the items mentioned in the first paragraph of this description, and then the second part of the book is devoted to "The Natural Laws of the Mechanism of the Human Voice," giving a clear understanding, with the aid of diagrams, of the vocal organs and their activities, and of other features such as the correct and incorrect placement of vowels, etc., etc.

Price, $1.50

THEODORE PRESSER CO., PHILADELPHIA, PA.

Music Publishers and Dealers . . 1712-1714 Chestnut St.

You Might Stumble Across Something



If You are Looking for a Bargain

Just glance through this list of inexpensive books, music, instruments and accessories. It is quite likely you will find something you want. If you do, simply check the items, fill in the coupon and mail to us.

ELMAN FAVORITE ENCORES
A folio of 16 compositions for violin and piano, composed, transcribed and edited by Mischa Elman. Price.....**$1.75**

VIOLIN PLAYER'S PASTIME
A collection of 355 popular and standard airs, jigs, reels, hornpipes and miscellaneous dances for violin alone. Price.....**$1.00**

"E" STRING ADJUSTER
Permits you to tune the violin "E" string quickly by a slight turn of the thumbscrew without taking the violin from the shoulder. Price **25c**

RIGHT HAND CULTURE
By Paul Shirley
Absolutely essential for violin, viola and 'cello players. 16 explanatory illustrations. Endorsed by Jascha Heifetz. Price...**50c**

ROCKWELL MUSIC STAND
The best folding stand made. Nothing to break or lose. Made of steel and brass, heavily nickel-plated. Full height when opened 60 inches; desk 16 x 10 inches; length when folded 17 inches. Weight 2 lbs.
Price postpaid **$2.75**
With fine leather case.....**$4.00**

UKULELE
This Ukulele is our No. 1. It is well made, correctly fretted, finished in medium brown color. This instrument is a bargain at the price. Price.....**$2.00**

THE UKULELE AND HOW TO PLAY IT
By Leon Coleman
Without doubt one of the best methods in existence. Everything is explained thoroughly with many illustrations and diagrams. Includes instructions on the Taro Patch. Price **75c**

VOCAL PITCH PIPE
Congdon style for vocal teachers. Gives 10 tones. E, F, G, Ab, A, Bb, C, Db, D, Eb. Price **50c**

THE BANJO PLAYER'S PASTIME
A collection of 253 popular and standard airs, jigs, reels, hornpipes, polkas, waltzes, marches, schottisches and gems from the operas. (American notation). Price...**$1.00**

TENOR BANJO STRINGS
Victor Brand, very high-grade. A and D silver-plated steel, G and C wound on steel. Complete set of four strings. Price....**45c**

TENOR BANJO PICK
Extra fine quality Tortoise shell, large triangular shape, heavy and highly polished. A great favorite with professional players. Price .....**25c,** 5 for **$1.00**

FLEX-A-TONE
A real musical novelty. Combines the tone effect of bells and the musical saw. It is operated with one hand. All the chromatic scale can be produced by varying the pressure of the thumb on the plate. Packed in strong box with instructions for playing. Price **$1.00**

GOLD BAND REEDS
For Saxophone and Clarinet
Hand finished, scientifically prepared, properly cured and sterilized. Packed in individual envelopes, in original boxes of one dozen only.

Clarinet	$2.00
Soprano Saxophone	2.25
Alto Saxophone	2.50
Melody Saxophone	3.00
Tenor Saxophone	3.00
Baritone Saxophone	3.50
Bass Saxophone	3.75

SILVERIN VIOLIN STRINGS
Durable metal strings with the tonal quality of gut strings. A set consisting of a steel E, an Aluminum A, a polished Aluminum D, and a pure Silver G .Price..**$1.00**

HARMONICA
Marine Band No. 1896, the most popular of Hohner Harmonicas. 10 holes, 20 reeds, brass plates, heavy convex nickel-plated covers with open back. Price.....**50c**

HARMONICA METHOD
Borrah Minevitch, the greatest living harmonica player, has written an easy method by which all popular airs can be played on the harmonica at sight. This book also contains a selection of songs especially adapted for this instrument. Price.....**30c**

CALVIN BAKER'S ROSIN
Known as the "Professional Favorite," and is used and recommended by many of the best violin and 'cello players. Price **25c**

FOOLISH SONGS
A collection of the latest "nut" songs with lots of extra funny verses. Easy piano accompaniments; ukulele fingering indicated by simple diagrams. Can be played on the violin, mandolin, C melody saxophone. Price **35c**

CARL FISCHER, INC. COOPER SQUARE NEW YORK

Orders for Books and Music May be Sent to Your Local Dealer

Please check items and fill in coupon E326

CARL FISCHER, INC., Cooper Square, New York, N. Y.

For enclosed.....send me items checked above.

Name .....

Address .....

.....

MUSIC for ENTERTAINMENT and RECITAL

Musical Recitations

Mamie's Story of Red Riding-Hood	1.00
When We Haven't Said Our Prayers	.50
Nightingale and the Rose	1.00
In Flanders' Fields	1.00
Bedfellows, by Bliss	.50
King Robert of Sicily, by Cole	1.50
The Night Before Christmas	.75

Piano—Four Hands

GRADE I

Chatterbox	Friml	.30
Foxy Kitten	Friml	.30
Play Days	McIntyre	.30
It's Raining	McIntyre	.30
Alfred Waltz	Kraemer	.20
Etta Waltz	Kraemer	.20
Herbert March	Kraemer	.20

GRADE II

Marching On	McIntyre	.30
Summer Holidays	McIntyre	.30
Merry Little Dancers	McIntyre	.30
In Grenada	Bueno	.35
Little Pansy Waltz	Kraemer	.30
Wild Rose Waltz	Read	.35
Alpine Song	Rogers	.30

GRADE III-IV

In Hanging Gardens	Davies	.40
Fragrance of the Rose	Howard	.35
Young Sentinel	Engelmann	.30
The Meadow-Lark	McIntyre	.30
Long Ago	McIntyre	.40
Stradella Overture	Flotow	.75
Fireflies Frolic	Spencer	.30

Songs Within the Compass of Young Voices

The Land of Nod, by Krogmann	.35
Baby Cares, by A Sister of Charity	.35
The Land Where Puppy Dogs Grow, by Ford	.35
I am a Little Weaver, by C. A. B.	.35
Dolly's Awakening, by Brice	.35
The Prettiest Little Song, by Belasco	.35
Song the Angels Sing, by Forest	.35

Trios—Piano Six Hands

Dancing Fairies	Gr. I	Mattingly	.40
The Merry-makers	Gr. I	Mattingly	.40
Jack Frost	Gr. I	Mattingly	.40
Dreams	Gr. I	Bliss	.40
Conquerors	Gr. II	Bliss	.40
Iolas	Gr. II	Bratton	.40
Little Boy Blue	Gr. II	Engelmann	.50
Marche des Aviateurs	Gr. III	Le Pre	.40
Pom-Pom	Gr. III	Chalfant	.40
Narcissus	Gr. III	Nevin	.60

Two Pianos—Four Hands

Adieu to the Piano	Gr. III	Beethoven	.75
Burlesca	Gr. IV	Gorno	1.00
A Summer Song	Gr. I	Adair	.30
Diana (Grande Valse de Concert)	Gr. III	Holst	1.25
Country Dance	Gr. III	Nevin	1.00

String-Quartettes and Trios

Sing Me to Sleep. Greene. (V. C. & Pa.)	.75
Meditation. Massenet. (V. C. & Pa.)	.80
Rural Life in Bohemia. Friml. (V. C. & Pa.)	1.00
Told at Twilight. Huerter. (V. C. & Pa.)	.40
Andante for Four Violins. Eichberg	1.00
Elegie in C♯ Minor. Kraemer	.50
La Guitare. Nevin. (2 V. Vo. Cel. & B.)	.80

Choruses for Special Occasions and Commencement

ST. PATRICK'S DAY

Invy. Jordan. (T.T.B.B.)	.10
Kate Kearney. Lee. (S.S.A.)	.06
Mother Machree. (S.S.A.A.)	.10

MOTHERS' DAY

Star of Gold. Mana-Zucca. (S.S.A.)	.10
Old-Fashioned Mother. Brown. (S.A.T.B.)	.10
Old-Fashioned Mother. Brown. (T.T.B.B.)	.10

FLAG DAY

Banner of the Free. Richards. (S.S.A.)	.08
My America. Beal. (Unison)	.08
Songs of Our Nation. (Unison)	.15

COMMENCEMENT

Our Alma Mater. Turner. (T.T.B.)	.08
Farewell. Kinkel. (S.S.A.)	.08
Hail 'Tis Vacation Time. Rossini. (S.A.B.)	.08
Our Alma Mater. Stewart. (S.S.A.)	.08
Sing to the Lord. Haydn. (S.A.T.B.)	.08
We Come to Greet You. Lord. (Unison)	.08
Hymn of Praise. Mascagni. (2 S.A.B.)	.08
March of Progress. Meyerbeer. (S.A.T.B.)	.20
Commencement Song. Surette. (Unison)	.08
The School Flag. Yoakley. (Unison)	.08
Praise Ye the Father. Gounod. (T.T.B.)	.08

Enchanting Operettas and Musical Comedies

Alice in Movieland. An up-to-the-minuet operetta by Hanna Van Vollenhoven. One act, 3 scenes. Three singing principals, 7 speaking rôles, 5 pantomimists. Full of action, comedy and tuneful melodies. Treble voices. **Score $1.00**

Belle of Barcelona. A picturesque Spanish operetta in 3 acts by C. R. Chaney. 15 singing rôles, mixed voices, good plot, easy to produce, sparkling comedy. **Score $1.25**

El Bandido (The Bandit). A musical comedy in 2 acts by J. W. Dodge. Two sop., 1 tenor, 4 baritones, chorus large or small. One scene. Simple costumes and inexpensive to produce. Charming music and dialog. **Score $1.00**

Pharaoh's Daughter. A romantic opera for the Young by Ludwig Bonvin. A work combining the music of the great masters with a lovely and interesing text. 3 sop., 2 mezzo, 4 altos. Within easy range; girls' voices. **Score $1.25**

College Days. A fresh, youthful musical comedy (3 acts) by J. W. Dodge. Typical college melodies, dialog and humour. One set. Everyday costumes. Mixed chorus, large or small. **Score $1.00**

My Spanish Sweetheart. A clever operetta for Treble voices, by W. S. Goldenburg. Scene in Holland during the tulip festival. Two acts, 1 set. Cast may include both grade and high schools. A wonderfully effective piece. **Score $1.25**

The Mound Builders. An American-Indian Cantata by Paul Bliss. Sop., Alto and Bass, the principal melody in the bass. Time 30 min. **Price $1.25**

On Mid-Summer's Day. A delightful operetta for Children by B. Aldermann. Costumes easily prepared. Two acts, 1 scene. Delightful story. **Score .75**

The Maid and the Golden Slipper (Cinderella). Treble voices by C. Richardson. Spontaneous and melodic. Quite inexpensive to produce. **Score .75**

Hulda of Holland. A romantic musical comedy (3 acts) by J. W. Dodge. Snappy dialog, wholesome humor, excellent music, 8 singing rôles. **Score $1.00**

The Wishing Well. A romance of Old Ireland in 3 acts by J. W. Dodge. Beautiful songs. Costumes easy to make. Good comedy. Mixed voices. **Score $1.00**

The Pirate's Daughter. A Legend of Old Holland (3 acts) by K. C. Brown. Clever love scenes. Fine dialog. Picturesque costumes. Mixed voices. **Score $1.00**

Yanki San. A charming story of Old Japan (3 acts) by C. R. Spaulding. May be rendered by Ladies only or for mixed voices. Time about 1 hour. **Score $1.00**

Prince Charming, or **The Capture of the Queen of Hearts,** by Jos. Surdo. A fine plot, good and tuneful music and easy to produce. **Score $1.00**



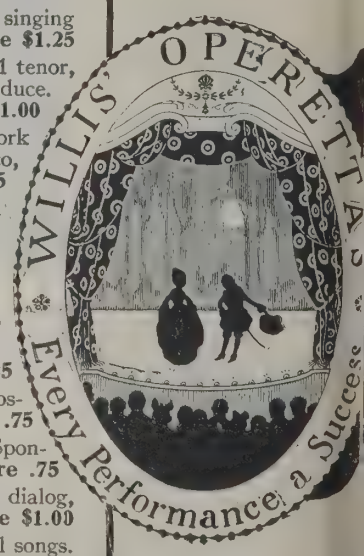
Charles Wakefield Cadman

American composer whose delightful melodies have charmed the world has just completed a most fascinating operetta planned for school entertainment or amateur organizations.

"Lelawala" or **"The Maid of Niagara"** is founded on a traditional Indian legend. The libretto by George Murray Brown is full of dramatic action, wit and bright lines and Mr. Cadman has really surpassed himself in his desire to give youthful voices something really to be proud of.

"Lelawala" by C. W. Cadman will be ready about March 15th. Advance orders may be booked now.

Complete Score $1.50



A POSTAL CARD WILL BRING ANY OF THE ABOVE "ON APPROVAL"

Descriptive Booklets "Pyramids of Entertainment" and "Grateful Teaching Pieces" FREE on Request

THE WILLIS MUSIC CO.

137 West Fourth Stree
Cincinnati, Ohio

SUBSCRIPTION PRICE, $2.00 per year in the United States and Possessions, Argentine, Bolivia, Brazil, Columbia, Costa Rica, Cuba, Dominican Republic, Ecuador, El Salvador, Guatemala, Mexico, Nicaragua, Paraguay, Republic of Honduras, Spain including Balearic Islands, Canary Islands and Possessions in North Africa (Ceuta, Melilla and Tangier) Peru and Uruguay. In Canada, $2.25 per year. All other countries, $2.72 per year.

Single copy, Price 25 cents.

REMITTANCES should be made by post-office or express money orders, bank check or draft, or registered letter United States postage stamps are always received for cash. Money sent in letters is dangerous, and we are not responsible for its safe arrival.

DISCONTINUANCES.—Owing to the educational character of THE ETUDE a majority of its readers do not wish to miss an issue. Therefore, the publishers are pleased to extend credit covering a Twelve Months' subscription beyond expiration of the paid-up period. Those of our subscribers not wishing to avail themselves of this convenience of remitting later will please send a notice for discontinuance.

PRESSER'S MUSICAL MAGAZINE

The Etude

A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT, AND ALL MUSIC LOVERS.

Edited by JAMES FRANCIS COOKE

Assistant Editor, EDWARD ELLSWORTH HIPSHER

Vol. XLIV. No. 3 MARCH, 1926

Entered as second-class matter Jan. 16, 1884, at the P. O. at Philadelphia, Pa., under the Act of March 3, 1879.
Copyright, 1926, by Theodore Presser Co., for U. S. A. and Great Britain
Printed in the United States of America

RENEWAL.—No receipt is sent for renewals. On the wrapper of the next issue sent you will be printed the date on which your subscription is paid up, which serves as a receipt for your subscription.

Liberal Premiums and cash deductions are allowed for obtaining subscriptions.

MANUSCRIPTS.—Manuscripts should be addressed to THE ETUDE. Write on one side of the sheet only. Contributions on music-teaching and music-study are solicited. Although every possible care is taken the publishers are not responsible for manuscripts or photographs either while in their possession or in transit. Unavailable manuscripts will be returned.

ADVERTISING RATES will be sent on application. Advertisements must reach this office not later than the 1st of the month preceding date of issue to insure insertion in the following issue.

THEODORE PRESSER CO., Publishers,
1712 Chestnut Street, Philadelphia, Pa.

The World of Music

Henry G. Weber, young native conductor, is fast winning his way to a prominent place among the leaders of the Chicago Civic Opera Company. During the past season he has led the interpretations of "Rigoletto," "Il Trovatore," "Cavalleria Rusticana," "Samson and Delila," and "Lohengrin;" for the latter of which it was said that he "conducted and brought out the grandeur of the Wagner score with great skill."



HENRY G. WEBER

Paderewski added twenty-eight thousand, four hundred and twelve dollars to the Endowment Fund of the American Legion, by the four concerts which he gave in December for that purpose, in New York, Philadelphia, Boston and Washington.

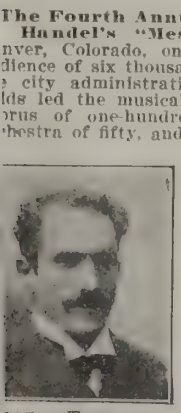
"Singing," in the première habilliments of its Volume I, Number I, comes this month as a welcome visitor to our desk—an interesting event for some time anticipated. Well written, well edited, well-pleasing typographically, it enters a field entirely of its own, where there is opportunity for a big service and a big success.

The Annual Bach Festival at Bethlehem, Pennsylvania, will occur this year on May 14 and 15, rather than at the end of the month as has been the custom. The advance in date is for the sake of commanding better orchestral resources. The Friday program will be made up of cantatas not heretofore used at these festivals; and on Saturday will be the usual renditon of the Great Mass in B-minor.

The Twenty-fifth Anniversary of Verdi's death at Milan, on January 27, 1901, was observed at the Metropolitan Opera House, New York, on Sunday evening, January 24, by a performance of the master's "Requiem" with Florence Easton, Merle Alcock, Beniamino Gigli and José Mardones as soloists and Tullio Serafin as conductor.

A New System of Musical Shorthand has been invented by Fernand Masuy, director of the school of music of La Louviere, Belgium. Unlike the older systems, the pressure one does not require extra lines to be added above and below the staff, ordinary music paper serving all purposes.

The Fourth Annual Free Production of Handel's "Messiah" was given at Denver, Colorado, on January 3, before an audience of six thousand. It was financed by the city administration, and Clarence Reynolds led the musical forces consisting of a chorus of one-hundred and twenty-five, an orchestra of fifty, and popular soloists.



ARTURO TOSCANINI

Arturo Toscanini, famous conductor of opera at Milan's La Scala, began on Thursday evening, January 12th, the leadership of a series of sixteen concerts by the Philharmonic Orchestra of New York, to be given in Eastern cities. Toscanini first made a name in America as one of the best of interpreters of operatic scores, when he was brought here and was a leading conductor of the New York Metropolitan Opera Company from 1908 to 1915.

Musical Works, fallen into "Public Domain," are by a new law passed by the Italian Parliament, to pay a two per cent royalty of the gross receipt from their sale or use, to the State Treasury, this revenue to be used for the encouragement of musical enterprises of National value, whether these be theatrical, orchestral, or chamber. Trustworthy to nurture her musical art!

Mme. Olga Samaroff, because of an injury to her shoulder, has cancelled her concert engagements for the season and has accepted the position of music reviewer for the New York *Evening Post,* a position in which her eminent predecessors have been Henry T. Finck and the English journalist, Ernest Newman.

Distinguished Achievement by Colored Musicians is to be rewarded by a prize of four hundred dollars offered by the Harmon Foundation of Washington, D. C. Vocal scores, instrumental scores for solo or ensemble, oratorios, operas; or attainments as interpreters of vocal or instrumental music entitle candidates to consideration.

A Specially Designed Organ, valued at one hundred and fifty thousand dollars, and one of the largest in the world, is to be installed in the Auditorium of the Sesqui-Centennial International Exposition to be opened in Philadelphia on June 1, 1926. Plans for the organ were drawn by Henry S. Fry, President of the National Association of Organists; John McE. Ward, President of American Organ Players' Club (the oldest in America, and founded in Philadelphia); Rollo F. Maitland, Frederick Maxson and S. Wesley Sears; all of Philadelphia. Daily concerts on this instrument will be given by eminent artists.

Mary Lewis made a triumphant début as Mimi of "La Boheme" at the Metropolitan Opera House, New York, on January 28. Five curtain calls and showers of flowers followed the first act. The orchestra broke Metropolitan traditions by rising in tribute to the former Broadway beauty of the Greenwich Village Follies and Ziegfeld Follies. Since appearing on "The Great White Way," Miss Lewis has had several years of European study, followed by a successful Vienna debut in "Faust" and an even larger London triumph in "The Tales of Hoffman."

The Foundling Hospital of London, to which Handel gave its organ, for which he raised fifty thousand dollars (a great sum in those days) by the first London performances of the "Messiah," and to which he left by his will the original manuscript score of this great oratorio, is to be removed to fine new quarters in the open country, thus losing its old world atmosphere and traditions.

Mme. Ernestine Schumann-Heink is planning for next season a "Jubilee Concert Tour" in celebration of her fifty years in the singing profession. An unique record in that at her age others have been deserted while the public still seems as thirsty as ever for her prodigious art. She "was wonderful at twenty, superb at thirty, remarkable at forty, sublime at fifty, and now at sixty she is a wonder of the world."

Princess Marie-Jose, the nineteen-year-old daughter of King Albert and Queen Elizabeth, has received a first prize for passing with high honors in the chamber music class for first-year entrants in the Musical Union of Belgium Festival. Her interpretation of works by Bach, Handel, Mozart and Schumann received most favorable notice.

The Centenary of Carl Maria von Weber's death will occur on June 5th, next. Celebrations already arranged include the revival of "Der Freischutz" at the Paris opera. London, where the master died, will be sure to observe the anniversary fittingly, along with European and American organizations.

Smetana's humorous opera, "The Bartered Bride," was revived at the Metropolitan Opera House, New York, on the evening of January 28, its last performance there having been in 1912.



TAMAKI MIURA

Tamaki Miura, the little Japanese prima donna, who has sung herself into the hearts of opera audiences by her fascinating *Madama Butterfly,* which she has done more than a thousand times, recently added another triumph to her achievements when she created the title rôle of Aldo Franchetti's "Namiko-San," with the Chicago Civic Opera Company. Not the smallest part of her accomplishment was the mastery of English till she vied with her American *confreres* in its enunciation.

Not Only Big Centres of France, like Paris, Bordeaux and Marseilles have their opera houses but also such smaller cities as Nancy, Dijon, Nantes, Rouen, Toulouse and Lille have their winter season of opera. At Marseilles, Calais and Nancy the municipality supports the enterprise and the opera houses are called municipal theatres. And the smaller American cities are beginning to ask for their opera!



W. W. HINSHAW

"Mozart Opera" in America, and the inevitable influence the repeated hearing of the superlative art of the Salzburg master must have on public taste, owe largely to William Wade Hinshaw's companies, which have been organized and toured for the popularizing of the operas of "the musician's musician." Their presentations of these masterpieces have now advanced well into the second thousand, on itineraries which have touched most of the states of the Union.

Six Negro Pianists have won an honorable place among concert artists: Augustus Lawson of Hartford, Connecticut; Hazel Harrison of Chicago, Tourgee Debose of Talladega, Alabama; Carl Diton of Philadelphia; Sonoma Talley of New York; and Lydon Caldwell of Brooklyn.

The Widow of Camille Saint-Saëns, eminent French composer who died in 1921, has been awarded the usufruct of the composer's "author's rights" from all his works, amounting to one hundred thousand francs, by the First Chamber Court which thus reversed a former decision of the lower courts.

The Anniversary of Stephen C. Foster's Death was observed on January 13, in Pittsburgh and western Pennsylvania, by orchestras and various musical organizations. In Pittsburgh his melodies were heard from the chimes of leading churches in the morning, at noon and in the evening.

Sibelius, on his Recent Sixtieth Birthday, was voted by parliament an increased pension from the Finnish Government, bringing it up to one hundred thousand marks (about twenty-five hundred dollars). He received also a large gift of money by popular subscription.

Otto Klemperer, director of the orchestra of the National Theatre of Weisbaden, Germany, began on the evening of January 24 a two months' engagement as guest conductor of the New York Symphony Orchestra.

Centenaries of 1926 are interesting. Palestrina stands in proud isolation among the quadri-centenarians. Charles Burney, the celebrated English historian of music, is most prominent on the bicentenary list; while among the centenarians are W. T. Best, the eminent English organist, Stephen C. Foster, American folk-song composer, John Thomas, most famous harpist of his time, and Mathilde Marchesi, the teacher of Melba, Eames, Calve and other celebrated singers.

Maria Kurenko, already well known to European opera audiences, and who has been filling engagements in other parts of the States, made her New York début at Carnegie Hall on the afternoon of January 16th. Though announced as a coloratura, and skillful in this field of vocalism, press comments seem to indicate that she is even more proficient in beautiful lyric song. A place of real eminence should be hers.



MARIA KURENKO

(*Continued on page 241*)

CONTENTS FOR MARCH, 1926

	PAGE
World of Music	167
Editorial	171
For Nothing Would I Give Up Music, *R. Modjeski*	173
Scales Worth While? *S. G. Hedges*	174
Winter Musicales *R. I. Carver*	174
Equal Finger Development *P. Kursteiner*	175
The Most Musical Town *E. Stasio*	176
Mixing Heart with Art *H. Brower*	177
Getting Student's Measure *A. Patterson*	178
Points in Playing *C. A. Harris*	178
Thought Starters *L. G. Heinze*	178
Chopin's Preludes (Liszt) *S. Silber*	179
The Hard Piece *M. La Doucre*	180
The True Chopin *F. Borowski*	180
Slow Practice *J. Fellows*	180
Resolves for New Year *S. G. Hedges*	180
Inspirations of Composers, *W. J. Henderson*	181
Little Life Stories *M. M. Schmitz*	182
Can Expression be Taught? *A. Foote*	183
Teach Children to Compose *W. B. Bailey*	184
Music in Ireland *A. C. Quinlan*	185
Tributes to Theodore Presser	186
Analyzing the Process *H. O. Bornn*	186
Daily Lessons *M. H. Helm*	186
Teacher's Round Table *C. G. Hamilton*	187
Musical Scrap Book *A. S. Garbett*	188
Lesson—"Boat Song in A Minor" *V. Biart*	189
Memorizing for Beginners *M. W. Jolly*	190
A Wrist Remedy *H. Munning*	190
Trills in Sequence *A. Trinchieri*	190
Practice Precepts *G. Coulter*	190
Touches for Beginners *C. Knetzger*	190
Advice to Young Composers *A. Henneman*	219
Teacher's Position? *R. I. C.*	219
Singers' Etude *D. A. Clippinger*	220
Questions and Answers *A. de Guichard*	221
Organists' Etude	226
Letters from ETUDE Friends	231
Musical Smiles	231
Violinists' Etude *R. Braine*	232
Musical Traditions *R. Price*	236
Kisses and Cash *M. G. Watson*	236
Lesson Day *R. Gilbert*	236
Who Created the Sonata?	236
The Conductor's Bâton *E. H. Pierce*	237
Criticism of Former Days *A. Anderson*	237
Book Reviews	237
JUNIOR ETUDE *E. A. Gest*	243

MUSIC

Keltic Dance *J. F. Cooke*	191
Venetian Boat Song *F. Mendelssohn*	192
Joyous Moment *F. Hartmann*	193
Reverie Dramatique *A. Vodorinski*	194
Let's Go *W. A. Johnson*	195
Marche Militaire (Four Hands), *W. R. Spence*	196
Silver Clouds (Four Hands) *W. Rolfe*	198
March Humoresque *H. R. Ward*	200
At the Donnybrook Fair *J. P. Scott*	200
Yellow Roses *F. H. Grey*	202
Minuet from "Symphony in G Minor," *W. A. Mozart*	207
Queen of the Roses *M. Ewing*	208
Warbler's Message *P. Lawson*	209
Sister's Dolly *J. Hofmann*	210
Gavotte Moderne *C. Moter*	210
Song of the Pines *M. Adair*	212
Serenade (Violin and Piano) *D. Heins*	212
In the Afterglow (Organ), *S. Tudor Strang*	214
April in Killarney (Vocal) *A. C. Quinlan*	215
A Garden of Dream Birds (Vocal), *R. Coverly*	216
Chains (Vocal) *Fay Foster*	217
I'm Not Weary Yet (Vocal) *E. Gest*	218

Pianists of Ability will find this Page Full of Interesting Suggestions

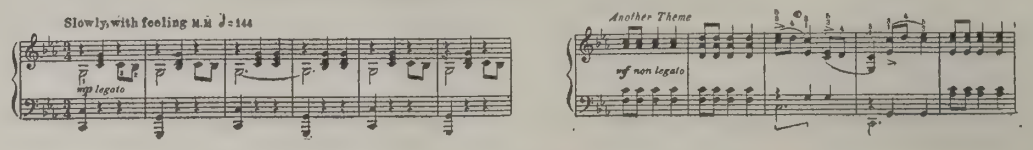
THEODORE PRESSER CO.

Prompt Mail Order Service on Everything in Music Publications

1712-1714 Chestnut Street
PHILADELPHIA, PA.

Modern, Classical and Standard Piano Compositions Appropriate for Recital or Study

No. 19507 WALTZ OF SORROW—David W. Guion—Grade 5 Price, 60 cents



WHEN THE LEAVES ARE FALLING—Edouard Schuett—Grade 5

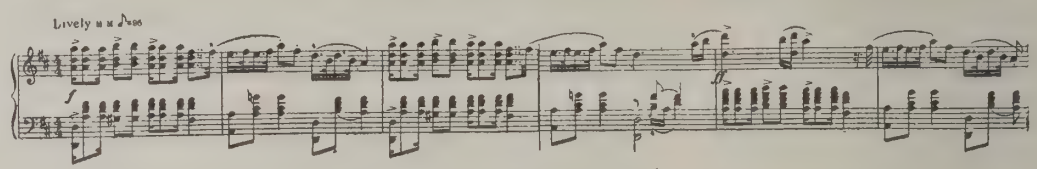
No. 19790 Price, 30 cents



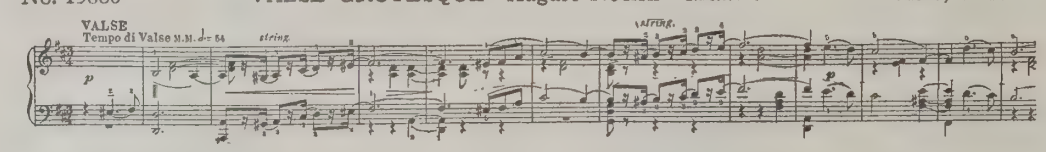
No. 14244 ETUDE DE CONCERT—Fay Foster—Grade 7 Price, 60 cents



No. 22745 OH JOY!—Archie A. Mumma—Grade 5 Price, 35 cents



No. 19886 VALSE GROTESQUE—August Noelck—Grade 5 Price, 40 cents

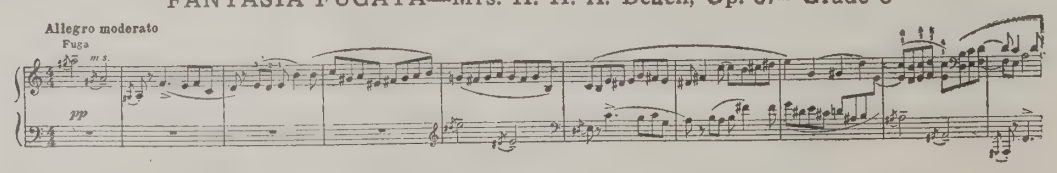


No. 22500 A JUBILEE "From the Southland"—H. T. Burleigh—Grade 5 Price, 40 cents



No. 18654 Price, 80 cents

FANTASIA FUGATA—Mrs. H. H. A. Beach, Op. 87—Grade 8

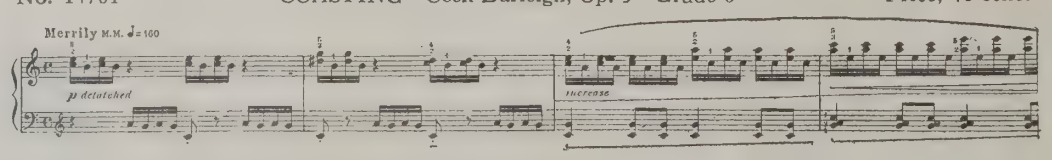


LOVE'S DREAM, No. 3 (F. Liszt)—Arr. by Wm. M. Felton—Grade 5

No. 19682 Price, 45 cents



No. 14701 COASTING—Cecil Burleigh, Op. 9—Grade 6 Price, 40 cents



Send for "Thematic Catalog of Pianoforte Compositions for Advanced Players"—This free catalog shows portions of over 100 compositions by such composers as MRS. H. H. A. BEACH, BOROWSKI, FRIML, HOFMANN, HUERTER, POLDINI, RIMSKY-KORSAKOW, ROGERS, SCHUETT, and others.

FIVE HOFMANN GEMS

By Josef Hofmann

These five miniature masterpieces have received much attention on the recital programs of some of the leading pianists.

Cat. No.		Price
18690.	Lonesome. Song without words	$0.30
18691.	Wooden Soldiers. March	.30
18692.	Lullaby. Berceuse	.25
18693.	Sister's Dolly. Polka	.30
18694.	Nocturne (Complaint)	.30

BRAHMS' ALBUM

Edited and Compiled by Louis Oesterle

This fine collection of nineteen master compositions by Johannes Brahms will be a valuable addition to the repertoire of the advanced pianist. It contains the most notable works of this famous master.

Price, $2.50

MASTERLY TRANSCRIPTIONS

Here is a group of unusually attractive piano transcriptions of gems from classic and operatic writings. Each one will merit the attention of the best pianist, and will prove valuable study and recital material.

Cat. No.		Price
16909.	Melody in F (Rubinstein)—Grade 5. Transcription by E. Schuett	$0.60
16681.	Valse, Op. 64, No. 1 (Chopin)—Grade 7. Transcription by M. Moszkowski	.60
17254.	Toreador's Song. From "Carmen" (G. Bizet) Grade 7. Transcription by E. Schuett	.60
16952.	The Ride of the Valkyries (R. Wagner)—Grade 10. Transcription by E. Hutcheson	1.00
17293.	Bridal Chorus. From "Lohengrin" (R. Wagner)—Grade 6. Concert Transcription by E. Schuett	.75
16433.	Nocturne from "Midsummer Night's Dream" (F. Mendelssohn)—Grade 5. Transcription by M. Moszkowski	.40
19462.	Shadow Dance from Dinorah (Meyerbeer)—Grade 5. Concert Paraphrase by E. Schuett	.60

UNIVERSITY EXTENSION CONSERVATORY

The World's Largest Conservatory of Music

(Twenty-fifth Year)

If you have faith in yourself and faith in us—you can establish yourself in a position of greater responsibility and enjoy a better financial future. Confidence is a priceless thing. Our School was built upon the granite of confidence.

Get An Accredited Course

State Departments of Education recognize schools with high scholastic standing. Our Diplomas, Degrees and Teachers' Certificates granted by the authority of the State of Illinois.

Extension Courses Growing in Popularity Each Month

The greatest Universities in the Country more than seventy-five colleges and 200 chools—have departments for correspondence istruction. The total mail-study enrollment in ie United States is estimated at between four nd five million students, which is nearly five mes the whole enrollment in all our universi- es and colleges, great and small. Somebody i every fifth family in the United States is taking a mail course" of some sort.

The method of teaching by mail is not new. ome of the ancient Romans left series of in- ruction letters that are virtually mail lessons. n England and Germany, more than a cen- ıry ago, correspondence instruction was given ethics, morals and politics. In Germany and rance, many years ago, languages were taught iis way; and in the United States the Chautauqua movement had already eated a demand for mail instruction.

Special Certificates Awarded Our Graduates to Teach in the Public Schools without Examination

Earnest, ambitious students are invited to send for our catalog and sample lessons. Sent without any obligation and they show how it is possible to get accredited courses without having to go away from home for an expensive course.

We have been offering our courses through the ETUDE ads since 1908. If you haven't sent for literature before, *do it now*. Check on the coupon below what particular course you wish. You have back of you the organized experience of the largest music training institution in the world, the authoritative findings of able specialists, the actual procedure of the most successful teachers.

The Piano Course is by William H. Sherwood; the Harmony Course by Rosenbecker and Protheroe; History, including Analysis and Appreciation of Music by Glenn Dillard Gunn; Advanced Composition by Herbert J. Wrightson; Ear Training and Sight Singing by F. B. Stiven, Director of Music, University of Illinois; Public School Music by Frances E. Clark; Choral Conducting by Daniel Protheroe; Violin by Dr. Heft; Cornet by Weldon; Banjo by Frederick J. Bacon; Mandolin by Samuel Siegel and Guitar by Wm. Foden.

MAIL THE COUPON TODAY!

If you are a teacher of music, take the time to tell us something about yourself. It will aid us in selecting lessons for you—lessons which will show you how to get better results and save time and make more money.

Wanted: Teachers in the different Cities for affiliation to take charge of our branch schools. If interested, mention in your inquiry.

University Extension Conservatory

LANGLEY AVENUE and 41st STREET

EPT. D-19 CHICAGO, ILL.

UNIVERSITY EXTENSION CONSERVATORY, Dept. D-19
Langley Avenue and 41st Street, Chicago, Illinois

Please send me catalog, four sample lessons and full information regarding course I have marked with an X below.

☐Piano, Course for Students	☐Violin	☐History of Music
☐Piano, Normal Training Course for Teachers	☐Mandolin	☐Voice
	☐Guitar	☐Public School Music
☐Cornet, Amateur	☐Banjo	☐Harmony
☐Cornet, Professional	☐Organ (Reed)	☐Choral Conducting
☐Ear Training and Sight Singing		☐Advanced Composition

Name _____ Age _____

Street No. _____

City _____ State _____

PIANO MUSIC FOR
Recitals and Commencement

That Will *Entirely* Satisfy and Delight

AUDIENCES—PARENTS—TEACHERS and PUPILS

Each composition is by a *different* composer—thus giving *originality* and *breadth* to the programs. Ask your dealer to show you these fine numbers. If he cannot do so—write us.

PIANO SOLOS

(Grade 1—2)

Richard Cabot	Bear Dance	$0.30
Virginia Rhodes	Romance	.30
Arthur Nevin	Carillon	.30
Gustav Klemm	Dance of the Elephants	.30
E. A. Mueller	In a Venetian Gondola	.40
Mathilde Bilbro	Swaying Roses	.40
Jessie L. Gaynor	The Little Shoemaker	.40

(Grade 3—4)

Theodora Dutton	Carnival Roundelay	.40
Harriet Ware	The White Moth	.40
Frances Terry	Southern Romance	.40
Nevin-Davis	Mighty Lak' a Rose (Variations)	.50
Paul Bliss	Tumbleweed	.40
Dorothy C. Currey	Valse Caprice	.50
Charles Huerter	Silvered Mists	.40
Louis Victor Saar	Toccatina	.40

(Grade 5—8)

Mentor Crosse	Introduction and Tarentelle (Concerto Style)	2.00
Mrs. H. H. A. Beach	Old Chapel by Moonlight	.50
R. Nathaniel Dett	Song of the Shrine	.60
Charles Gilbert Spross	Scherzo Fantastique	.75
Ulric Cole	Above the Clouds	.60
Ethel Leginska	Dance of a Puppet	.60
Charles Wakefield Cadman	"From Hollywood" (Suite)	1.50
Alex. Macfadyen	Nocturne	.60

A NEW AND BEAUTIFUL PIANO SUITE

Frances Terry ..... Idyls of an Inland Sea (Complete) $1.00

1. Slumbering Waters
2. Awakening of the Tide
3. Wave Laughter
4. The Onslaught of the Rain

TWO PIANOS—FOUR HANDS

(Prices subject to discount)

Mrs. H. H. A. Beach	Suite on Ancient Irish Airs (Grade 5-8)	
	1. Prelude	$2.50
	2. Old-Time Peasant Dance	2.50
	3. The Ancient Cabin	2.50
	4. Finale	3.00
Ethelbert Nevin	Day in Venice (Suite) (Grade 3-4)	
	1. Dawn	1.00
	2. Gondoliers	1.00
	3. Venetian Love Song	1.00
	4. Goodnight	1.25
Mendelssohn	A Midsummer Night's Dream (Grade 4-5)	
	1. Elfin Dance	2.50
	2. Nocturne	2.00
	3. Entrance of Clowns	.75
	4. Dance of the Clowns	1.00
	5. Scherzo	3.00
Scharwenka	Polish Dance (Grade 3)	1.50
Mozart	Sonata in C (Grade 3)	1.50
Chopin	Nocturne Op. 9 No. 2 (Grade 3)	1.25
Grieg	Peer Gynt Suite (Grade 4)	2.50
Spross	Valse Caprice (Grade 4-5)	2.00
Bilbro	Birds of the Forest (Grade 1-2)	.60
Delibes	Pizzicati (Grade 3)	1.25
Seeboeck	Minuet L'Antico (Grade 4)	1.50
Durst	Light and Gay (Grade 3)	1.00

TWO PIANOS—EIGHT HANDS

Brockenshire	Elation of Triumph	1.00
Crosse	Polonaise	2.00
MacFadyen	Country Dance	1.00
Grimm	Anniversary Processional	.75

Suggestions for six hands and also for one piano, four hands—on request.

THE JOHN CHURCH COMPANY

318-320 West 46th Street New York

The House Devoted to the Progress of American Music

CINCINNATI OFFICE: 1107 JACKSON STREET

Every Piano Teacher Can Hold Children's Interest With the Compositions in This Unique Book

256 Pages

Size 7¼" x 9¾"

Paper Bound



Price, $1.25 Postpaid

NOT SOLD IN CANADA

Designed for either teaching or recreative purposes, covering the first three grades comprehensively

PARTIAL CONTENTS

Little Classics

Bach, J. S. ..... *Gavotte in D*
" ..... *Minuet*
Beethoven, L. ..... *Andante*
" ..... *Minuet*
" ..... *Turkish March*
Chopin, Fr. ..... *Mazurka*
" ..... *Prelude No. 7*
" ..... *Prelude No. 20*
Clementi, M. ..... *Sonatina Movement*
Dussek, J. L. ..... *Rondo*
Gounod, Ch. ..... *Serenade*
Handel, G. F. *Harmonious Blacksmith*
Haydn, Jn. ..... *Andante*
Kohler, L. ..... *Little Soldier's March*
Kullak, Th. ..... *Clock, The*
Mendelssohn, P. ..... *Spring Song*
Mozart, W. A. ..... *Minuet (Don Juan)*
Schubert, Fr. ..... *Moment Musical*
" ..... *Wild Rose, The*
Schumann, R. ..... *Happy Farmer*
" ..... *Hunting Song*
" ..... *Soldier's March*
Weber, C. M. ..... *Huntsmens Chorus*
" ..... *Weber's Last Thought*

and 12 others

Modern Pieces

Bachman, G. ..... *Serenade (Aubade)*
Batiste, E. ..... *Angel Voices*
Beaumont, P. ..... *Woodland Revery*
Behr, Fr. ..... *First Violet, The*
" ..... *May-Day March*
" ..... *Skaters, The*
" ..... *Waltz*
Berens, H. ..... *Merry Frolic*
Brunner, E. ..... *Angel of Peace*
Button, H. E. ..... *Vainly Asking*
Chwatal, F. ..... *Bee-Hive, The*
" ..... *Glorious Race, A*
Czerney, C. ..... *Little Song*
Czibulka, A. ..... *Winter's Tale, A*
Diabelli, A. ..... *Gazing at the Stars*
Eiges, K. ..... *Lawn Party, The*
Fischer, O. ..... *Wayside Rose, The*
Gade, N. W. ..... *Christmas-Tree March*
Goedicke, A. ..... *Holiday-Time*
Grieg, Ed. ..... *Album Leaf*
Gurlitt, C. ..... *Fair, The*
" ..... *Slumber Song*
" ..... *Sunny Morning*
Heins, C. ..... *Shepherd's Idyl*
Hermann, Willy ..... *Content*
Hunten, Fr. ..... *At the Theatre*
" ..... *Rustic Dance*
Jadassohn, S. ..... *Song of Love, A*
Kjerulf, H. ..... *Last Night*

Modern Pieces (Continued)

Kleinmichel, R. ..... *Hungarian Dance*
Knayer, Ch. ..... *Always Jolly*
Ladoukhin, N. ..... *Happy Moments*
Landstein, W. ..... *Song of the Morning*
Lange, G. ..... *Heather Rose*
" ..... *In Rank and File*
Lichner, H. ..... *Nocturne*
" ..... *Parade March*
Merkel, G. ..... *Jolly Huntsman*
Poldini, E. ..... *General Bum-Bum*
" ..... *Merry Mandarin, The*
Reinecke, C. ..... *Ave Maria*
" ..... *Evening Prayer*
" ..... *Little Chatterbox*
Reinhold, H. ..... *Fairy Tale*
" ..... *Silhouette*
Rubinstein, A. ..... *Melody in F*
Scharwenka, X. *Song Without Words*
Spindler, Fr. ..... *Fragrant Violet*
" ..... *Pearly Scales*
Streabbog, L. ..... *Morning Prayer*
" ..... *Restless Galop*
Thomé, Fr. ..... *Melody*
Tschaikowsky, P. ..... *Italian Song*
Wilm, N. von ..... *Circle Dance*
Zilcher, P. ..... *Merry*

and 29 others

Operatic Pieces

Faust ..... Duet
Faust ..... Waltz
Freischutz ..... Huntsmen's Chorus
Lucia ..... Sextette
Norma ..... March
Martha ..... Ah! So Fair
Oberon ..... Song of the Mermaids
Orfeo ..... Andante
Tales of Hoffman ..... Barcarolle
Trovatore .. Home to Our Mountains

and 6 others

Folk Songs and Dances

America ..... Henry Carey
Annie Laurie ..... Folk-Song
Auld Lang Syne ..... Folk-Song
Blue Bells of Scotland ..... Folk-Song
Home, Sweet Home ..... H. R. Bishop
Marseillaise, The ..... Rouget De Lisle
Old Black Joe ..... Stephen Foster
Old Folks at Home ..... Stephen Foster
Old Oaken Bucket ..... S. Woodworth
Red, White and Blue ..... T. a'Becket
Russian Dance ..... Anonymous
Star-Spangled Banner ..... J. S. Smith

and 4 others

To Canadian Readers of "The Etude"—Owing to copyright restrictions, none of the books in the "Whole World" Music Series are sold in Canada except a special edition of "Piano Pieces the Whole World Plays" sent postpaid for $1.50.

Of Special Interest—The new 56-page catalogue of the "Whole World" Music Series will be mailed free of charge to any reader of "The Etude." (Except Canada.)

D. APPLETON AND COMPANY

35-39 WEST 32nd STREET NEW YORK CITY

THE ETUDE

MARCH, 1926 | Single Copies 25 Cents | VOL. XLIV, No. 3

How Much Sleep Should Musicians Have?

Sleep and the musician is a problem not considered lightly. The old-fashioned advice that the adult male should have eight hours sleep each night and the female nine hours seems to be disregarded by many. Mr. Edison has always contended that if the average person ate less and used up less energy in food digestion, less sleep would be necessary.

Sleep is the balance-wheel of life. In proportion to the energy expanded, mental, muscular, nervous, so must be the dosage of sleep.

The musician rarely realizes the great amount of energy he puts forth. The nervous strain that the average teacher undergoes in one day often far exceeds that of the business man. This mostly comes from the anxiety that goes with the habit of making pupils "toe the mark." It is absolutely impossible for one who has not gone through the actual experience of teaching to know what this means.

The drain upon the vital forces of the musician must be made up during peaceful slumber.

Here are some good rules about sleep:

1. The way in which to determine the proper number of hours for sleep is entirely an individual matter. Take enough sleep to make you want to spring into action immediately upon waking.

2. If you never feel like "springing into action" the moment you wake, find out through your doctor, your dietician, or your bed-maker, what is the matter with your sleep.

Just as some people are rarely more than half awake during their entire lives, others are rarely more than half asleep. Sleep should be sound, dreamless, restful and peaceful. Some psychologists insist that absolute quiet is all-essential. How can one get absolute quiet in the modern city? It is only to be found in the "real" country and this is often the reason why people profit so much from vacations. They sleep better. Above all things, Mr. Musician, if you want to do great things in your life do a little great sleeping on the side. Long hours demand just so much of your life assets. Make up your liabilities with sleep.

After Hours

The oracles of success in addressing youth frequently recount some paradigm like this:

"Tell me what you do with your leisure hours and I will tell you how successful you will become."

As a matter of fact the subject of the leisure hours and how they are employed is one of the greatest social problems of man. In years past educators were content to devote their time to teaching the young human animal how to make a livelihood. Fine! But what about the other third of his waking time, his leisure hours? If he has not been trained so that these may be profitably spent in self-development, he will be obliged to waste them in idleness or in things which may undermine his morals, his health and his entire future.

In stating the four indispensable demands in modern education, Dr. Thomas Jesse Jones, special advisor to the United States Bureau of Education, makes the following list which we consider very wise.

1. Health and sanitation.
2. The appreciation and use of environment, material and human.
3. The household and the home.
4. Recreation and culture.

That is, education must first af all concern itself with adequate provisions for these relations to life.

Because music bears so directly upon the household and the home, recreation and culture, it is of vast importance in the upbringing of the child. The child with a good musical education need never worry about having a thoroughly delightful and profitable way of spending the leisure hours. He is placed in position to develop his body, mind and character through the most delightful of arts. He need not resort to trashy reading or questionable movies for his amusement. There is no study which excels music as a means of providing for those very important periods in our daily lives—our leisure hours.

Giant Minds and Modern Music

The process of bringing the hard-boiled educational specialist of the seventies to realize that music had within itself any characteristics which would make for pre-eminent position as a practical teaching subject was so hopeless that musicians themselves gave it up in despair.

These positive gentlemen catered to business men equally "Hard-Boiled" and, if they dared even suggest anything in school or college work which was not "practical," they were excommunicated.

About a year before the death of the late tobacco magnate, James B. Duke, we had an opportunity to converse with him on musical education. Mr. Duke had just given an imperial fortune to Duke University at Durham, North Carolina. Mr. Duke, in giving his opinions, said, "Boys have no business with music. It's all right for girls, but the boys have to work."

It was quite evident that Mr. Duke had never studied music to any extent because, if he had done so, he would not have implied that music was not work.

The educators of Mr. Duke's era looked upon music as a very pleasant accomplishment for girls and one which would serve to keep them free from bothering with what the "Hard Boiled" gentlemen considered the more serious and more important problems of life. Therefore a great part of the work in the old-fashioned girl's schools, notably in the South, was spent upon the study of music, sometimes of a very trifling kind. The result, in such schools, was that the music literally swamped most of the other academic work. Only the circumstance that music was a great revenue producer for the school insured its continuance.

Enter another kind of "Hard-Boiled" educator. He stood petrified on the rock of scholastic standards. Music had interfered with these standards according to his way of thinking. Therefore, "out with music!" That is, out with any kind of music that might show a profit in the college comptroller's report and take corresponding interest from the work of the other departments.

Scores of colleges went through this process and left the unfortunate muse shivering on the academic doorsteps. In the place of actual music study, was substituted what came to be known as "theory." The same "H. B." educators, who would have laughed themselves sick at a University which attempted to conduct a medical school or an engineering school without practical laboratories, were perfectly content to have music go without.

Then came the great change. Much of it is due to the Yankee sense of Dr. Charles E. Eliot, former President of Har-

vard College. Dr. Eliot saw music in its real worth. He saw that there was nothing in educational life which so disciplined the mind for rapid, accurate thinking in coördination with the muscles and nerves of the body as did music. Then he probably noticed that many of the greatest thinkers of the world had had this discipline and that they were glad to state their opinions of the immense value of music in actual life work in other occupations. These giant minds, these world intellects, told how music made them think clearer, quicker, sharper; how music rested their over-taxed brains; how it brought great joy to their off-work hours.

The result is that in colleges everywhere the serious and experienced members of the faculties are beginning to realize that a college without a well accredited course in applied music is greatly handicapped in the modern strife for educational preëminence. Never before has there been such widespead interest in the practical study of music, in university circles.

Are Conventions Worth While?

We went out to Dayton, to the Music Teachers' National Association convention during the last week of December. The convention was held with the backing of the local business interests, represented by Mr. Kelso and Mr. Smith, and by the leaders of Dayton's social life, Mrs. E. A. Deeds and Mrs. H. E. Talbot. The delegates and speakers had a hard time in keeping from being kidnapped by the splendid Daytonites who were most anxious that the visitors should know more of the charms of that progressive Ohio center that has given to the world the flying machine and the cash register, to say nothing of electric lighting for rural districts, electrical refrigeration, and last, but quite as significant, the remarkable Dayton Westminster Choir of sixty highly trained singers specializing in *á capella work*.

The convention was held in a fine modern hotel with excellent facilities for meetings. There were some thirty-six "papers," all discussing subjects which their authors thought it worth while to come hundreds of miles to deliver. The members received them with great enthusiasm. It is one thing to read a paper in the annual report and quite another thing to get it with the personality of the speaker combined.

If one goes to a convention for the papers alone, the investment of time and carfare are questionable. The big thing is the personal contact that one gets from other men and women in the profession. This convention was splendidly attended and soon became a kind of clearing-house for musical opinions from New York, Massachusetts, Utah, Iowa, North Carolina, Kansas, California, Pennsylvania, Toronto, New Orleans—everywhere. Was it worth while? Well, if you could have heard the hum of conversation and the enthusiasm of the delegates, you would not ask this question.

The convention was ably presided over by the President, Leon R. Maxwell, of New Orleans. Gustav Saenger, famous Voice expert, was present and delivered a notable paper. The convention will be held in Rochester next December. The president for next year is to be, we understand, H. L. Butler, Dean of the School of Fine Arts at Syracuse University.

Any music teacher may join the Music Teachers' National Association by sending $4.00 and a letter of application to the Treasurer, Waldo S. Pratt, 86 Gillett Street, Hartford, Connecticut.

As the Association was founded at Delaware, Ohio, in 1876, largely through the initiative of Mr. Theodore Presser, we are naturally interested in the Fiftieth Anniversary next December, which will be held in the home of the wonderful Eastman Conservatory at Rochester. Why not join now and arrange to be present upon this historical occasion?

America and Education

According to Hon. David F. Houston, America spends more than all other lands combined upon education. Question: How much of America's world prestige is due to this?

Another Notable Special Issue

Thousands of Etude readers tell us that they save our Special Issues of The Etude for permanent reference. Thousands of others have written us years after the publication of some of our special issues, in order to secure copies which only too often are out of print. Our Special Chopin Issue of February will be followed in April with a Special Hungarian Issue with articles and interviews from Erno Dohnanyi, Margaret Matzenauer, Yolando Mero and other world-famous Hungarian musicians. We have spent years in focusing upon the kind of educational and "human" musical material which we know our readers enjoy and which will give them information rarely found in libraries of books. We ask our friends to advise their musical acquaintances and pupils of this issue in advance so that there may be no disappointment in securing copies.

Some recent Etudes have been "over-sold" a few days after publication.

The Associated Glee Club Movement

Perhaps some of our friends who "listen in" heard the wonderful concert given at the Metropolitan Opera House in New York under the direction of The Associated Glee Clubs of America last year. There was a chorus of one thousand men under many able directors, and eminent soloists. Although we heard this great musical event in our home over one hundred miles away, we shall always think of it as one of the great musical thrills of our lives. Meanwhile the associated glee club movement has grown so rapidly under the able presidency of Mr. Orr, it will require a great New York Armory to hold the throngs who desire to attend this year. Last year every seat for the concert at the Metropolitan was sold weeks in advance. This movement promises to lead to the formation of hundreds of new male Glee clubs and a great impetus to the entire musical life of the Nation. Should any of our readers desire to have further information about the movement, they may write to Kenneth L. Clarke, the Executive Secretary, at 62 West 45th Street, New York.

Violinists or Fiddlers?

Henry Ford has been having "the time of his life" listening to venerable rural fiddlers play tunes that are dear to the heart of the great manufacturer. According to report Mr. Ford disdains music that comes from higher sources. He is a man of the people and wants what he feels is the people's music.

All honor to the old country fiddlers, who form a kind of musical species of their own. In Providence, Rhode Island, there was a convention of these folk early in January; and Joseph Shippe of Plainfield, Connecticut, was declared the champion. Being champion fiddler must be something like being a champion poet or a champion clergyman. Joseph let his bow fly and tapped off the rhythm with his aged foot, in a way that brought great joy and great envy to his octogenarian rivals. His *piece de resistance* was the "Devil's Dream;" and when he had used up all the available rosin, the crown of musical immortality was placed upon his head.

Unquestionably Joseph has reached the hearts and the feet of many of his neighbors for years. His music has as much to do with the great music of the world as school-girl doggerel has to do with *verse libre*. Perhaps he has a greater mission in his field than has Kreisler or Heifetz.

Do You Want to Play the Beethoven Sonatas?

The majesty of the Beethoven *Sonatas* remains serene and noble, after a century of great musical advancements. Every piano student has a keen ambition to play this wonderful literature. In our May issue will commence a notable series of analytical articles upon these great works by one of the biggest brained musicians of the present day, Professor Frederick Corder, of the Royal Academy of Music, at London.

"Under No Consideration Would I Give Up Music"

An Interview with the Distinguished Engineer,

RALPH MODJESKI

Builder of Fifteen World-Famous Bridges



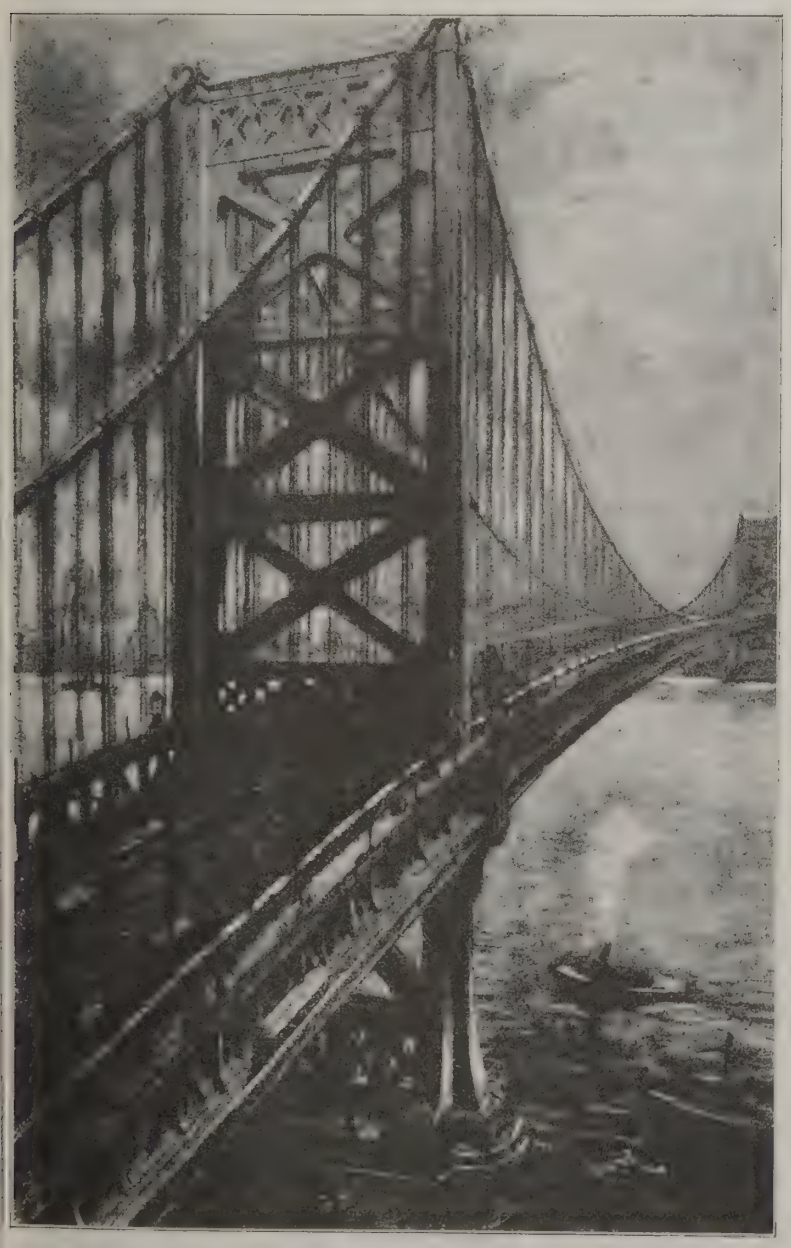
RALPH MODJESKI
The World's Greatest Bridge Builder

Biographical

Ralph Modjeski, the greatest of living bridge engineers, was born at Cracow, Poland, January 27, 1861. His father was Gustav Modrzejewski and his mother was Helena Modjeska. The family name was changed when they came to America in 1876. This was done for the purposes of naturalization. Mr. Modjeski graduated at the College Ponts et Chaussees with honors. He has designed and built many of the foremost bridges in the new world. His great achievements have brought him distinctions from many learned bodies, establishing him as one of the foremost engineers of his age. Few people know that he is a most accomplished musician, who at one time studied diligently with the view to becoming a pianist. Mr. Modjeski is a man of slender stature, extremely modest, quiet, genial and gentle in his demeanor, but with the intense intellectual force and poise so often found in the Polish race. In many years we have never presented as powerful and significant an argument for the value of music in the daily life of the busiest men as that which Mr. Modjeski has given to THE ETUDE in this most interesting conference.

"Music is an art of such an unusual nature that when I assert that every man should study music, I know that there will be some who will not grasp the reason of such a positive and far-reaching statement. No one who has not studied music is in a position to appreciate its manifold advantages, not merely to those who devote their lives to music, but to those who have a part in the everyday work of the world and feel the need for both a stimulus and a rest from the humdrum of that merciless ogre that we sometimes call modern business. Particularly in America, where every second of the working day is expected to count for so much, the man worked to the last degree of his nervous and brain capital must have something to which he can turn that will save his brain from exhaustion. Possibly this is the greatest office of music and the thing which makes it indispensable in American life.

"Fortunately, American business men are beginning to realize this in some measure (many of them, alas, too late). More attention is now being given to music in our country than ever before. The coming generation will possess far more men who have at least some musical ability than the past. It has been my firm conviction that colleges spend a vast amount of time upon every manner of sports and other activities which could be spent with far more advantage to the student in after years if more actual courses in practical music were introduced. By practical music I mean learning how to play, to interpret; not merely a few archaic facts about musical theory and musical appreciation, valuable as these subjects unquestionably are in their places.



THE NEW MODJESKI MASTERPIECE—THE DELAWARE RIVER BRIDGE
The Longest Suspension Bridge in the World, to be Opened on July 4th
e fine drawing is presented by the courtesy of the New York *Times*.

Intellectual Discipline

"The music student should have the means to enjoy music; and music is enjoyed most when it is performed. It is my conviction that the boy who has the advantage of studying music and art is better fitted for future life, even in other professions and in business. It may very definitely contribute to his success, by giving him vision and daily inspiration to raise his soul, and by this I mean his whole being, to higher levels of human experience and accomplishment.

"The intellectual discipline of music is enormous. I am positive that it has done a great deal for me. I would not give up what I know of music for any consideration. The mind drill can hardly be compared to mathematics, except that it is a most logical and orderly art. It is inconceivable that the training that puts the human mind through a great number of beautiful melodic and harmonic patterns, all gracefully and often powerfully designed with marvelous symmetry and balance, can fail to be of great benefit to the student, particularly in the formative years. This may be difficult for the business man to understand. It may be difficult for some educators, who have never had this experience, to understand, but, if they had had the advantage of reaching that stage of advancement where they could play with comfort a few of the Bach *Fugues* from the "Forty-Eight," they would be forced to realize just what is meant by the statement made at the start of this conference.

A Thorough Training

"It was my good fortune to have an excellent musical training in my childhood. My father was musically inclined but not a musician. My mother played the piano unusually well and had a beautiful singing voice. In fact, she had expected at one time to become an opera singer instead of a tragedienne. My piano lessons began at the age of ten, and since that time I have never been without contact with music in my life.

"My teacher at one period was the father of Josef Hofmann, the famous pianist. He was Casimir Hofmann, professor of harmony and composition at the Cracow Conservatory, and also conductor of the opera in Cracow. The brilliant career of his son has eclipsed that of the father, but the elder Hofmann was regarded as one of the finest teachers of Poland. He also composed many works, including operas, which were given with success. Small wonder that the son of so able a father should become one of the greatest musicians of the time. He was a very careful and painstaking master. When I went to Hofmann I was already sufficiently advanced to have him start me upon the Tausig Clementi *Gradus ad Parnassum*—those technical stairs which have been found so necessary to many pianists. I still employ the Tausig daily studies when I need to keep up my technic. Hofmann also taught me much Chopin and some of the Mozart and Beethoven *Sonatas*.

A Story of Josef Hofmann

"My mother used to tell me many stories of Josef when he was beginning to attract immense attention as a prodigy. Once she went with the parents and the little pianist to visit a very prominent musician in Warsaw named Louis Grossman. They were very anxious to test the little child's sense of absolute pitch. It was difficult to get him interested. Finally Grossman produced some candy and the tiny Josef went under the sofa to eat his candy. From this point of seclusion and vantage the child called off the notes as Grossman struck them at the keyboard, never making a failure.

"I always wanted to become an engineer, and when it was thought that I was sufficiently prepared I was sent to the great engineering school in Paris, Ponts et Chaussees (Bridges and Roads). My first entrance examination was a failure. There were one hundred applicants to take the examination and only twenty-five openings. The system flustered me greatly. I was placed in a room with a solitary examiner and was entirely unfamiliar with the methods. The result was that I passed twenty-seventh in the list, and was rejected with great chagrin and discouragement.

"Thereupon I decided to abandon the prospect of becoming an engineer and to devote my attention to becoming a professional pianist. For eight months I studied the instrument with this in view, often studying from six to eight hours a day.

"Then I decided to take the examinations again at the engineering college. This I did and succeeded in

passing fourth in the list. Notwithstanding the application required by such an exacting science as engineering, I have always found time to keep up my music in some practical manner.

Daily Practice

"One cannot have anything without paying for it, and the price of musical ability is regular practice. I usually play after dinner. Sometimes I play for an hour or two, and often several hours on Sunday. I have tried golf and other forms of physical exercise, but I never get from these what I get from music.

"It is not easy to tell the reason why music is so restful. Possbily it is because one cannot think of anything else but music when playing. An entirely different set of mental cells is probably employed in this way and the others rested. Of course it is possible to play finger exercises and find the mind wandering to other things, but when one plays a good composition properly it demands all of the attention to the last degree.

"Then there is a great satisfaction in mastering a musical composition—playing it from memory in your own fashion. The person who does not know how to play does not understand this. When I first learned Chopin concertos I had a feeling of exaltation which is hard to describe. There is a sense of possession and intimacy with the work that can never be acquired by hearing it.

Famous Pianists

"More than this, the one who knows how to play has a new joy in life, in being able to listen to music more intelligently. This has meant much to me. One of the greatest pianists I have ever heard was one who is scarcely known in the new world. She was admittedly the greatest pupil of Chopin. Her name was Countess Czartoryska. She was very wealthy and never played in public except for charity. I was fourteen or fifteen years old when I heard her, but her wonderful playing of Chopin remains with me to this day. It has helped me ever since in understanding and playing Chopin.

"Quite naturally, my Polish ancestry has given me a great love for Chopin, and I have studied and memorized many of his Nocturnes, Polonaises, Studies and Mazurkas, but I have not made the error of neglecting the master works of Bach (I played several of the fugues from memory), of Mozart, Beethoven, Weber, Schumann and others.

"Of the composers of to-day, I am most interested in the works of Sergei Rachmaninoff. I find very little that in my judgment appeals to me in modern composition of the so-called futuristic type. Just as the cubist art is passing, so will cubist music pass. It was a fad, like the hoop skirt and the bustle, which people tolerate for a while, largely because of curiosity, but it lacked logic and organic structure. Meaningless words do not make poetry, and music without inspiration of a virile and sincere character cannot be expected to endure.

"It has been my good fortune to hear many of the greatest pianists in my time. Paderewski, who seemed to be destined for immortality from his youth, and who was known as the second Chopin in Poland long before he ever thought of coming to America, was a frequent visitor at our home, and I came continually under the inspiration of his masterly playing. Once at the keyboard he always seemed untiring, and would play repeatedly far into the small hours of the morning. Mme. Sembrich was also an intimate of our family. I never heard her play anything but her accompaniments. My mother, however, used to tell me that she was an exceedingly fine pianist as well as an exceedingly fine violinist. Once she gave a recital at which she sang, played piano and also played violin, all with huge success.

Poles Fine Musicians

"The Polish people have the credit for being fine musicians, but I often think that they at the same time have unusual opportunities from youth. They are surrounded by people who love music and to whom the ability to play is a real accomplishment; something that wins them honor and distinction and higher social recognition. Possibly this is because they have had a degree of continuous civilization for so many centuries.

"To revert to the pianists, I would like to say that I consider a ticket to a recital as good as a fine lesson to any pupil who knows how to appreciate it. To have heard Mme. Essipoff (the first wife of Theodore Leschetizky) play was a great sensation. Her extreme success and phrasing were unforgetable. I would consider her the second best Chopin interpreter I have ever heard.

"Anton Rubinstein was a most powerful talent. His playing was impetuous, and he was sometimes accused of playing some works, such as the Beethoven *Sonatas,* at far too great a speed. It seems as though he was continually harnessing a colossal force almost beyond human control. His brother, Nicolai, was a magnificent pianist. Many admired him as much as Anton, but he never achieved the same fame.

"Von Bülow, with his precise, cold, scholarly interpretations, was a great master in his way. Everything was so organically perfect that it was like a wonderful piece of musical machinery.

"Sophie Menter was a pianist of great virility and spectacular power, after the manner of Carreño. She perhaps lacked the fine psychic interpretative characteristics of such a pianist as Mme. Bloomfield-Zeisler, also always a welcome and admired guest at my home."

Are Scales Worth-While?

By Sid G. Hedges

WHY it is that nearly all of the great teachers and great players laud scale study so highly?

Scales are a fetish to some teachers and a tribulation to their pupils.

From a lesson with one of these teachers it would seem that to play scales perfectly is the end of all music study. Small wonder that the pupil finds it hard to retain interest in his study. To the learner the ability to play scales faultlessly does not appear a very thrilling goal. And the vast variety of scales swiftly revealed to the timorous student is terrifying. There are chromatic scales, harmonic and melodic minors, scales in thirds, sixth, octaves and tenths, and in double thirds; and most of these can be played both in similar and contrary motion. Besides all this there is the bewildering twin world which includes dominant and diminished sevenths in arpeggio, and major and minor triads—with numberless inversions.

It is no wonder that the poor learner is troubled.

Yet there is one thing which should always correct his, and the teacher's, perspective; it should be remembered that scales are not an end in themselves, they are merely the means to an end. They are a useful gymnasium in which points of technic can be practiced.

Supposing, for example, that you wish to play a piece in six sharps, but are not at all sure of the sharps beyond the third. By playing through the six-sharp scale a few dozen times, the fingers will become accustomed to the unfamiliar key and the D, A and E sharps will be safely recalled to mind.

Or supposing that you are troubled by the difficulty of making a clear distinction between staccato notes and notes that are merely detached. By taking any sort of study or piece, a certain amount of attention will necessarily be used up in reading the music. But by playing a simple C or G scale one's whole attention can be given to this point of technic, for the scale itself can be played without the slightest thought.

This is how scales should be used. They should be played until they can be performed without the slightest conscious thought; then one's full attention can be given to the technical manner of their performance.

One of the difficulties of every instrumentalist is to make his fingers work with perfect evenness through long, swift runs. Scales afford the ideal preparation; for evenness is the most distinctive characteristic of a good scale or arpeggio.

Arpeggios make one familiar with keys and chords and thus help tremendously in improvising or in playing by ear.

An ideal way to begin the day's practice is with arpeggios and scales, slowly at first, and working gradually up to the best pace that one can make.

So, although scales need not be worshipped, they should certainly receive that measure of respect to which, by their undoubted usefulness, they are entitled.

"Every musical work comes through impressions that crystallize in the brain, in the ear, and little by little, yet mathematically, gather substance as notes and rhythms.—Bach wrote for the harpsichord because it was the instrument of his epoch. I am living with my time. Why should I not write a piece for mechanical pianos?"

—IGOR STRAVINSKY.

Winter Musicales

By Rena Idella Carver

VARIED, attractive and interesting programs may be made up of pieces descriptive of King Winter's sway. Short poetical prefaces are worth the effort on the part of the instructor.

In this quotation from "A Drowsy Winter's Day" the effect of pale winter sunshine is drawn,

"Palely he shines, yet touching by his glow
The madder birch-tops with a tint of rose
And purple shadows, as with motion slow
The branches sway where'er the light wind blows,
Marking the hollies in their sombre green
(Clothed 'midst the naked boughs of mightier trees
Where they still keep the soft rain's glistening dew;
Or in the furze that bounds the old bohreen
Some bolder blossom than the rest he sees,
And lights this tiny speck of golden hue."

1. Winter .....*Svendsen*
2. November (Troika) .....*Tschaikowsky*
3. December .....*Tschaikowsky*

"I love blue shadows laid
Like curling plumes on snow;
And icicles—clear shafts of jade—
And dreams that a thrush flings
Against cold stars."

"The trees, all crystallized by the melted snows,
Sparkle with gems and silver, such as we
In childhood saw 'mong groves of Faerie,
And the dear skies are sunny blue as those;
Still as thy heart, when next my own it lies
In love's full safety, is the bracing air;
The earth is all enwrapt with draperies
Snow-white as that pure love might choose to wear—
O for one moment's look into thine eyes,
To share the joy such scene would kindle there!"

1. Intermezzo, Snowflakes.....*Von Wilm*
2. Coasting .....*C. Burleigh*
3. Snowflakes, Mazurka .....*Von Wilm*
4. Snow Bells (4 hands) ..... *F. Behr*

If desired, a brief paper on Christmas in different countries may be used here.

Christmas Carols of many lands may be sung by group or by all the pupils.

A tableau may be presented on the stage while hidden songsters give the carols.

1. Christmas Eve .....*Heins*
2. Christmas Bells .....*Rathbun*
3. Knight Rupert .....*Schumann*

"The morning is ten thousand miles away.
The winter night surrounds me, vast and cold,
Without a star. The voiceless fog is rolled
From ocean-levels desolate and gray;
But over all the floods of moonlight lay
A glory on those billows that enfold
The muffled sea and forest. Gaunt and old,
The dripping redwoods wait the distant day."

1. January .....*Tschaikowsky*
2. Midwinter .....*MacDowell*
3. Norwegian Love Song.....*Clough-Leighter*

A number of other pieces to select from are given also

Magic Bells.....*Geo. Martin*
Under the Mistletoe.....*H. Engelmann*
Christmas Bells.....*L. Kohler*
Chiming Bells .....*Trojelli*
The Coming of Santa Claus.....*F. L. Eyer*
Bells of Christmas Eve.....*H. Wenzel*
The Arrival of Santa Claus.....*Engelmann*
With Wind and Tide March.....*H. D. Hewitt*
Winter Tales .....*A. Czibulka*

"It may be true that we spend more millions of dollars on music than any other nation, but the question still remains: Do we get good value for our money?"

—DANIEL GREGORY MASON.

"Genuine, that is, inspired music is an expression of the eternal ideas of inner life in any of its phases. In the moment of inspiration, the 'creative genius' is not the mere spirit of the individual, but the latter merged into the spirit of life in one of its phases ('eternal ideas') beyond the confines of individuality."

—HEINRICH PFITZNER.

Equal Finger Development

By the Noted Piano Pedagog

PAUL KURSTEINER

Professor of Pianoforte Playing at Ogontz School

THIS PARAGRAPH will state at its very beginning something that may surprise students at large, may give them food for thought upon a subject which many of them have never noticed, to which their attention has seldom or never been called. It is a subject which our sub-conscious mind recognizes in our practice, there being always present the idea that our fingers are all being exercised the same, each one holding its place and pace with the others. The statement to which we alluded above is this—that the vast number of etudes and studies written as exercises, and to be practiced as such, are absolutely worthless when the idea of equal finger development presents itself. We except, of course, those studies written expressly for that purpose.

Our aim here is not to break down or destroy all faith in all etudes, but simply to call attention to the rank and file of these hundreds of them which have been written and published since the idea of their necessity was first conceived by those who primarily thought them out. It is not necessary to mention any just now by name, but we simply refer to them as a class. You may see the idols of the past arising in their graves to protest at such a sweeping statement; and many of those living will hold up their hands in holy horror at such a quasi rash summary, regarding it as false doctrine and heresy. Let them not become alarmed, for we have in mind this one, single item—Equal Finger Strength. We are now speaking technically.

Weak Fingers and Strong Fingers

THE FINGER-BOARD of our piano is so arranged and composers are forced to write so that the most work falls upon the second and third fingers, less so the thumb, still less the fourth, and least of all the fifth. It goes without saying that unless some work is done specially for those fingers naturally weak, there still exists at the end of a period of study, say, two or three years, this discrepancy of strength between the grades of individual digits. Look back for a moment, you who have practiced these numberless etudes, and see if this be not true. The acquisition of the necessary strength lost by months of neglect, cannot be effected by a few hours of spasmodic practice, as the writer knows from bitter experience in his own study and from that of his pupils.

It is a physical impossibility to regain at a moment's notice the muscular strength only acquired by steady, daily work. Any physical instructor will tell you that a certain number of minutes a day devoted to calisthenics is of far greater value than an hour's work twice a week. The reason of all this foregoing lies in the fact that most exercises for beginners (and many of the etudes for advanced players) are formed with the fingers running 1, 2, 3, 4, 5 as a basis, this being peculiarly suited to the hand.

Regarding Czerny

TAKE LOOK AFTER book of Czerny, for example, is practiced, laid aside and a new one taken up, and often no trial of strength in each individual finger in its relation to the others is made. It is without doubt a fact that when you look over your own work, besides talking over things of mutual musical interest with your fellow-students, you will find that most of your fellow-pupils have or have been studying these etudes simply as etudes, because you and they have always heard from friends and teachers that this is the thing to do in order to attain technical proficiency. It has been done for years, this course of procedure, and in a way the etudes written for piano are generally intended by those writing them to be practiced for speed and endurance. For these two things the writer can only say that he agrees with them absolutely. There is nothing so good for these two things as the etudes written by Czerny and composers like him. The etudes of Chopin, which bear that name, are far more than etudes in the strict sense of the word, being really concert pieces to be played only by those having arrived at the highest state of proficiency in the art of piano playing. So these etudes of Chopin are not included in the same class of those mentioned above, which are really to be used for preparation. One thing might be mentioned here. It is this: At the time Czerny wrote his etudes the pianos of his day were furnished with what was called the Viennese mechanism, which had a very light action and very shallow—the key being capable of a very slight depression into its bed as compared to the actions of our modern grand pianos. This action made it very possible to obtain a high degree of velocity. You will find the original metronome markings very high; for, being so light and not requiring the strength necessary for modern actions, it made one's fingers seem stronger than they were. The writer has played upon them.

On pianos of the present day it is difficult to attain those speed marks in as short a time as they used to do, because the present-day action is much deeper and stiffer, requiring more strength to make a tone than was used in that period of time, for Czerny lived 1791-1857. The great Liszt was one of his (Czerny's) pupils. He thought so highly of these Czerny etudes for his own pupils' use to attain the highest degree of proficiency in technic that one of the writer's instructors, upon asking Liszt what he should bring for his first lesson, was told to bring Bach and Czerny. So we have the greatest authority as to the benefits to be derived from those works.

In order to show just how these etudes in general do not contribute to an equal finger development, the writer has chosen the first study of Czerny, Op. 740, as an example. While you are reading this article bear this one phrase in mind—equal finger development—for that is the one idea the writer wishes to drive home in the minds of all his pupil readers. In this study only sixteenth and a few eighth notes at the end of the phrases have been selected, the further comparisons being based on those as a foundation, the chord notes not being included in the computations following.

Comparisons

THIS ETUDE is so written that there are for the right hand 823 notes, for the left hand we find 906. In the sub-division following of the number of times each finger is used, attention is called to the proportionate use of the separate digits. In the right hand the number of notes for each finger is cited:

5th finger	90
4th "	167
3rd "	218
2nd "	206
1st "	142

Computation for the left hand:

5th finger	112
4th "	209
3rd "	228
2nd "	218
1st "	139

The first thing to notice is the discrepancy between the number of times the fifth and thumb are used in contrast to the others—not to mention the fourth. Make the same computation here as is made for the scales further on in this article, but make the time one hour in extent. Put the metronome at 88. Play one note for each tick, for that is a slow, conservative tempo in which to practice while learning for the first time. This mark of 88 means you will play 88 notes a minute. Practicing for an hour this foots up 5280 notes. In this hour of practice the simple rule of proportion tells us that the number of times the fingers are used is as follows, fractions being omitted:

Right Hand		Left Hand	
5th finger	578	5th finger	652
4th "	1071	4th "	1218
3rd "	1386	3rd "	1320
2nd "	1321	2nd "	1270
1st "	911	1st "	810

This table is for but one hour's work, besides, the speed is comparatively slow. By learning the notes correctly in one hour, in the next hour you increase your speed—still increasing your speed as you become more and more proficient, you will arrive at that of four notes to the metronome set at 132—a good speed for the average second-year student studying with professionalism or some goal of earnest work in view, say, three hours a day in general. The computations you see below are almost incredible. No one would believe, unless he saw it in black and white as a calculating, cold-blooded fact. With the metronome set at 132 playing four notes to a tick, by the time an hour has elapsed (it makes no difference if you split up your hour's work in fifteen or thirty-minute periods) thirty-one thousand, six hundred and eighty notes have fallen from your fingers. The proportionate number of times the fingers are used is as follows, fractions omitted:

Right Hand		Left Hand	
5th finger	3464	5th finger	3916
4th "	6428	4th "	7308
3rd "	8380	3rd "	7972
2nd "	7892	2nd "	7623
1st "	5466	1st "	4860

Besides noticing the fewer times the fourth and fifth fingers are used, realize that the strong fingers, the third and second, are being used twice as often, becoming stronger and stronger, while the fourth and fifth seem to become weaker in comparison. How does anyone expect an equal finger strength practicing in such a manner? The question is asked kindly and not as a carping critic. When you begin to multiply that one hour's work by the number of hours you will spend on such an etude the discrepancy between the finger strokes is still more incredible.

Suppose we choose another of the Czerny studies of Op. 740, just to further our contention. It is the one numbered five, written in the key of E-flat. We will take the right hand for example. There are 896 notes for this hand; and, to look at the etude, one would say at first glance, "what a fine one to study," for it is in scale form, to be played very rapidly. Upon computing the number of times the fingers are used, it hardly seems credible that out of 896 times the fingers strike collectively, this poor, weak fifth one is used only 21 times. If you do not believe these statements, look them up and take the trouble to count, as your writer has done, because all these computations and numberings have been carefully done, checked up one by one and, what is more, they prove. Imagine what your fifth finger will gain studying this etude and similar ones written in what is commonly called the "black key" scales. Make the same kind of proportion as has been done above and know the kind of benefit the fifth finger will derive from being so frightfully neglected.

Now let us find an etude written expressly for the left hand. In looking through this same Opus 740 of Czerny we select the one in A minor, number 41 of the series. Looking it over, sizing it up for the benefit to be derived from it, we cannot help but be impressed by its possibilities. It looks as though it were just the thing, and in some respects it is; but, bearing in mind our idea of equal finger development, counting the number of times the fingers are used separately, we again find the same discrepancy between the separate finger strokes here as in the majority of the other studies of the same class. In this etude there are 432 sixteenth notes. Of this number the fifth finger is used 45 times. The fourth is used 33 times out of these 432 times all the fingers are used. Make your own computation again as to the proportionate amount of practice the fourth and fifth fingers will obtain. And so example after example might be given. Some etudes will have of necessity more or less work for weaker fingers, but outside of studies written, as has been said before, expressly for these undeveloped digits, all studies will show this same lack of work for them. This is not a mere statement from hearsay, but a veritable fact. You who read this make the most of it.

Suggestions

YOU OUGHT, from time to time, to try each finger in combination with its neighbor as a trill, for example, or some other suitable exercise, just to see if you have gained anything in excess of the speed and strength attained the month before. Let it be by the standard of the metronome which, like justice, is blind and inexorable. It ticks at a certain speed and will not slow down to help you out if you cannot keep up with it. If you can play your two-finger exercises and the like at a certain point last month and upon trial by putting the metronome a little faster you find you cannot obtain that extra

speed, you must surely have not improved in your work. This is the real acid test. You have or you have not, there is no medium. Of course one attains the limit of technic after many years' work where the speed cannot be accelerated; we all know that, but these remarks are intended for those in the developing state, not for those already proficient.

By all means do not study your etudes one after another just as they are printed in the collection. Simply because the printer and publisher have bound them in a volume the way you see them is no reason for you to follow their routine as to what etude should succeed the one you have just finished. How can they know your individual needs? Look through the book, choose the special one you need for that certain lack of technic in your fingers. Many of such studies are merely repetitions of the same form of finger work. What is the earthly use of doing the same thing over and over again after you have once learned it? Let your instructor pick out something you need if you are at all doubtful of your own powers. Think of the time you will save and the opportunity gained for learning new material. In all your work keep those computation tables before your mind's eye, for in them lies the keynote of many a persevering, honest student not attaining the end for which he so eagerly longs.

We will all agree that those fingers used the most receive the most exercise and training. The logical conclusion of this statement is that those fingers used the most become the strongest. Many students work for months, practicing etude after etude, study after study, given them by their teachers, wondering why that with all this study and work, doubtlessly conscientiously and honestly done, the fourth and fifth fingers do not become as strong as the others. This fact becomes painfully evident to them when some brilliant passage occurs which finishes with these same two fingers just mentioned. Their comparatively weak condition makes a fitting climax impossible, and although the correct idea is present in the mind, the result of their failure to be in the same condition of strength as the others causes a very mediocre effect. It is a generally recognized fact that the climax is prepared as the passage ascends—not always, but most frequently. This climax can be executed with the necessary power and brilliancy only by those fingers being in a condition to achieve the desired end. Scales beginning on black notes do not use the fifth finger at all.

Regarding Scales

WE COMMENCE this section by expressing the firm conviction that scales are the best means, so far as the writer knows, by which one can attain speed and fluency in passage work. Do not forget that conviction in reading the rest of this article. That seems to contradict the statement at the commencement of this paragraph. But when you once begin to realize that scales, as scales, are of no value for equal finger development (and do not be astonished at that statement) you will undoubtedly change your mind. Should you doubt those preceding words, you will be shown practically and conclusively just why they are true.

To return just once more to our conclusion some lines above; that is, that those fingers used the most become the strongest, bearing in mind constantly equal digital training. Take any scale, for instance, using the fingering in the scale of C, and it might be said, we are indebted to the great J. S. Bach for it. The fingering for one octave is 1 2 3, 1 2 3 4 5. We take the right hand as an example. The same truth stands for the left. When a "white" scale is finished, the fifth finger generally ends it, irrespective of how many octaves have been used, thus causing the fifth finger to be used once. Playing this scale of C, one octave in extent, the following results: the fifth finger is used once, the fourth once, the third, second and thumb twice each. Practice this for fifteen minutes as an example. Put your metronome at 80, playing at the rate of four notes to a beat. This will make forty-eight hundred notes played in these fifteen minutes, and the fingering we use will be 1 2 3, 1 2 3 4 5, 4 3 2 1, 3 2. This combination for this one octave causes the fifth to be used (the following are in round numbers) 343 times; fourth, 686; third and second, 1372 each; thumb, 1029. Mark you, these numbers represent only fifteen minutes' work.

Suppose you practice this scale or something similar fifteen minutes a day for a month—say, twenty-five working days. Let us see the result. The fifth is used 8600 times; fourth, 17,150 times; third and second, 34,300 each; thumb, 25,750. One can calculate what the result will be in a six months' period of study. Is it not proved to you by this mere mathematical calculation the contention made that scales are not conducive to equal finger development? And this is not mentioning the fact that in scales beginning on a black note the fifth finger is not used one single time!

The computation of this preponderance of work for the strong fingers given here becomes even of greater intensity when an extended scale is used, for the numbers given above indicate a scale of but one octave. Suppose you take a scale of three or more octaves. Can you not see that while the other fingers are used so many, many times, the fifth is used only once, at the top? Use your own ingenuity and make your own calculations of strokes the other fingers are used while the fifth is absolutely idle. The numbers run up into the tens of thousands. This is not exaggerated, but plain, cold, common-sense fact. Arpeggios are just as bad, the fifth finger being used only at the top, as a rule, and sometimes not at all. However, one can take a grain of comfort from the fact that scales and arpeggios are unexcelled for acquiring speed and endurance.

When you study any composition wishing to gain the most technical good from your work, do this: Count the number of times each separate finger is used separately, then make a special technical study for those fingers which are not used as often as the others.

Regarding Bach

ONE REASON why those who study the works of Bach, large and small, generally excel in almost equal finger strength, lies in the fact that polyphonic playing requires for the most part a larger proportion of fourth and fifth finger use than our modern works. Get your Bach out from your cabinet and see. Furthermore, in Bach you find countless examples of one finger holding a note, the others playing around it, thus giving a practical example of that kind of gymnastics which makes the foundation of so many exercises. Think of the time you would save and still have something to play. Yet numberless students call Bach dry, useless to study, because nothing, according to their idea, can be gained from him.

A real Bach player can execute anything of the modern school, besides that, he is generally a splendid reader at sight, because such music is made up of many voices and accompaniments to the same in contrapuntal form. These are going on at the same time in each hand, training the mind, eye and ear sub-consciously to such a degree that modern compositions seem easy by comparison.

It might be mentioned here that Chopin, in order to prepare himself technically for a concert recital, used to shut himself off from everybody, refusing all social pleasures while he practiced Bach until he felt his technic was equal to a public performance. This kind of preparation holds good even unto the present day. It has been said, and truly, that a word to the wise is sufficient. In closing, stress is laid that, without strong outer fingers, octaves, which form a large and important part of modern technic, cannot be successfully played.

The Most Musical Town in the World

By Enzo Stasio

DID you ever know or suspect the existence of a town where music has the greatest share in the people's lives? Well, Signor Mario Labroca has found it.

He has discovered that music in such a town is not confined to a municipal band or to a choral society, but it composes the very foundation of the social life, the soul of the local industries and the chief material of export.

In "Lucania" or Romans' Time

The small flourishing town is lost among the mountains of Basilicata, a region of southern Italy known as Lucania by the Romans. The name of the village is Viggiano and properly located near the city of Potenza. Its population is not over four thousand people, all vibrating as a string on high tension, all ready to communicate to you in a convincing and sonorous way the enthusiasm of their souls possessed by the passion of music.

An Immense Conservatory During Lesson Time

If you enter Viggiano in the hours of rest you will feel that you have arrived in a very extraordinary town. From all the doors, windows and from the faraway squares, music is heard and makes one feel as if they are visiting an immense conservatory during lesson time.

Harps, guitars, violins, flutes and bassoons all make their voices heard. Such voices seem to be passing through a popular cadence as if exercising on the whole a program to be given shortly.

The people of Viggiano are very studious, and not only in the hours that follow the working time, but also in the moments of leisure during the daily occupations, it is the aim of the good citizen to try to perfect his musical art. This is the reason why in the moments least expected you are reached by the sound of a flute or by the "arpeggio" of a guitar, convincing you of the musical tendency of the town.

The Druggist and the Mayor—Manufacturers of Instruments

When you visit the shops of the village it will seem strange to you that the carpenter, instead of making more tables and chairs, is more interested in the creation of a harp. You will see him all taken up by the serious work, sitting before a piece of wood, engraving upon it deep marks, drawing out with loving care a graceful arm of a harp all completed and polished. You will also have the same experience when you see the blacksmith, whom you will find all absorbed in the making of small keys—keys for guitar, for mandolin, for harp, or, and this is more remarkable, working about to repair a bassoon or a "bombardino," which promise grave and deep sounds.

By and by you will discover more uncommon things, when you hear coming from the back of the druggist's shop from time to time a sound like that of a trumpet; or when you go to pay your respects to the mayor you will note in his room some strange contrivances which, when you will have familiarized yourself with them, will appear to you to be the necessary instruments to build clarinets, flutes and bassoons.

The whole town lives sunken in music. The music staff, the use of which is known to few, because almost all play by ear, is the symbol of the town. The Lyre is the family coat-of-arms of the most humble villager. The sounds of music dominate the population, which knows nothing superior in authority to that of the little song we rendered in the square of the town.

Music in Politics

Here politics springs from music. The mayor can lose his job if from his house a clarinet is produced that is not well made, or if he is stingy with the funds needed by the municipal band, which is the pride of all the citizens. In the past a serious fight took place between two parties—one that was willing to have the musical education directed toward the string instruments, and the other that was inclined to the wind instruments. The fight was harsh and lasted many years with alternative results. The two parties succeeded themselves to power with serious loss now of the one and now of the other. Then everything became quiet, when it became known that wind instruments and string instruments could very well blend together in a surprising mixing of sonority.

The mainspring of profit for Viggiano is the export of musical instruments and the emigration of its citizen players. In fact, the men of Viggiano forward their musical instruments to the nearby towns and sometimes even conquer a little place in the market of Naples.

You can be sure that the guitars of the minstrel, the "tromboni" and bassoons of the small bands of Basilicata come out from this mountain community where a great passion for music is nestled.

The Troubadours of Modern Italy

More can be said about the men of Viggiano, who are artists; you will find them everywhere. They descend from their town regularly, distributing themselves throughout the whole world. Maria Rosselli, whose parents were from this town, is now the first harpist with the Cincinnati Symphony Orchestra of Kansas City, Missouri. Emanuel Gianturco, late Minister of Justice of Italy, came from this town also and was considered one of the greatest statesmen and musicians of that country. And because the attachment to the native land is very strong, when the minstrel of Viggiano has accumulated some money he will return to his town where, if the voice is hoarse he will give himself to the making of guitars, mandolins or any kind of wind instrument.

Harps and Drums as Girl's Dowry

Viggiano is also unique. In what country, indeed, does a girl when she gets married bring as a dowry a harp, a drum, or a bassoon? Such is *Viggiano*—the most tuneful town of Italy, and perhaps the most melodious borough in the whole world.

Mixing Heart With Art

By HARRIETTE BROWER

Author of "What to Play, What to Study" and Numerous Successful Works on Piano Playing

MANY PEOPLE play the piano with most creditable correctness and fluency, especially if they play in public and are called concert artists. They seem to execute all the notes, have much velocity, indeed they even dazzle the ears of the groundlings by rushing over the keys at headlong speed. They have power, too, for they can thunder mightily. But when all is done what does it really amount to? Such piano playing might as well be ground out of a mechanical machine. It certainly is machine-like, and means little or nothing at all; for it never touches the heart.

There is more to be desired in piano performance than correct notes, more than time and rhythm, more than power, delicacy and velocity, although all these are necessary to a great performance. There is something above and beyond these outward details, vital as they are. They are the body, and of course we want the body to be fair and perfect. But the body must be vitalized through the surge of feeling and soul from within. We all know the story of the beautiful marble statue that came to life, at the earnest desire and longing of the artist.

To take an illustration from among the piano masters of today, Wilhelm Bachaus is a present example. Years ago he came to America a great technician, to whom all difficulties were as child's play. In the years that have passed, his art has mellowed and ripened until he now unites technic with feeling; in short, he mingles heart with art in beautiful balance. He now supplies the spark which kindles his marvellous technic into flame. He himself said, in recent interview, that the greatest difficulty in piano playing does not consist in mastering the technic of a composition, but lies rather in "the far more intricate art of pouring expression into a few notes." "It is for this reason," he continued, "that Bach and Beethoven are difficult, also Haydn and Mozart. It is because of the simple outlines of the music. There are, so to say, only a few notes with which a very great deal must be done."

Mixing Heart and Soul

THE FOREMOST artists are great because of their ability to mix heart and soul with technical side of their playing. Question any of them and you will get the same idea, though perhaps from different angles. They all see the necessity of pouring heart and soul into their music, if it is to touch others. Tetrazzini of the marvellous voice, and from whom one would hardly look for great sensibility, says: "You can train the voice and make it a finished product—not so the heart. Sympathy is there, or it is not there. If it is not there, you will never move an audience to tears. You will never find sympathy responding to your lack of sympathy; tears to a tearless voice—never!"

Beethoven counselled, "Do more than simply practice the art of music; penetrate rather into the heart and soul of it." And this he said to a young girl, who may have asked his advice as to how to become a musician. We must not only "penetrate deeply," but we also must be able to prove that we have done so by giving out the spirit of what we try to interpret.

It all depends on the point of view. If, as students and performers of music, we place technic first and foremost, we shall always play in a dry, soulless fashion. If we think only of the body or form of the piece we play, we shall still be dry and unemotional. If the aim is to play as fast or as loud as possible, we need not wonder that people are not anxious to listen. But if we grasp the fact that music must speak to the heart as well as tickle the ears, we shall try to learn the new tongue. And if we go further and realize that music is the language of emotion, of feeling, of soul, then we can see that every kind of feeling can be expressed in it; it becomes the language of the heart, and we must learn to mix soul with every bit of worthy music we play.

The little boy, who, in answer to the question—"What is good piano playing?"—said: "If you play loud enough, soft enough and fast enough, *and it sounds nice*," had the right idea, though expressed in childish terms. Yes, it must *sound nice*. No doubt he meant it must touch the heart, only he did not think of just those words to express his thought. A well-known musician, commenting on a piano performance, which had been scholarly but dry, remarked; "We could do with less art and have more heart!" Several musicians who heard the remark, agreed he had hit the nail on the head.

Suppose the player has had a rich emotional experience. How shall he attain the art of putting heart into his performance? What is meant by *heart*, is far removed from mushy sentimentalism. Audiences are quick to feel the difference. They can be touched by the divine spark, where spurious sentiment only makes them smile and turn away.

Granted the player has something of the magnetism which touches the listener, is that all there is to it? Can he just turn it on at will, with no special study as to how these effects are to be made? I put this question to a group of thoughtful students. All agreed that it must be the spontaneous genius of the artist that created fine effects on the instant, without premeditation.

The artist, questioned on this subject, gives quite a different answer. If we could just slip, unseen, into his workroom, we would see and hear how tones are molded and tested, how phrases are tried out with slightly different shades of color and meaning, until at last they express more clearly and beautifully the concept the artist has in mind. So it is really mind that does it after all. We know that the master, Paderewski, works in this way. Guiomar Novaes says she "studies, listens, and thinks and thinks." And both succeed in touching the hearts of their hearers.

The Key

HERE is the key, then, to the art of playing with heart! "Study, Listen—Think—and Think." Take this little saying to heart, all ye technicians of the keyboard. You must have technic—quite right. The greater your technic, the better your chances of success on the emotional side. In these days the player must have a fine technic, of the sort that is really "an art in itself;" yet that is not all that is needed by any means. It is but the gateway to the higher field of sympathetic interpretation.

The serious student of the piano and its literature may ask what are the outstanding signs, if any, with which he can identify sympathetic interpretation in another player, and so apply the means used to his own work. Or are these things so impalpable, so subtle as to elude analysis?

Yes, it is possible to single out certain things which make for sympathetic clearness and beauty of utterance on the piano. One of the most important, it seems to me, is Accent. Accents are so endless in variety that it is almost impossible to enumerate them—one would need a volume. Christiani has endeavored to analyze them in his valuable work, *Principles of Expression in Pianoforte Playing*. W. S. B. Mathews and others have written on the subject. It is very difficult to set down in words, or books, the charms of accents. After the player has made a careful study of accent, it is finally something he must feel. He must sense the when, where, and how to use accents and also the amount of stress to be employed.

In order to be perfectly at home in the realm of accent, the player can thoroughly prepare himself through a comprehensive drill in arm-accent, as applied to scales, arpeggios and octaves, played in various rhythms. Use a four octave scale in quarter notes, accenting the first note of every measure; then eighth notes with the same accents. Then take the four octave scale in sixteenth notes and accent the first note of each group of four—which we call accents of "Fours." Next accent the first note of every second group of fours, which we call "Eights." Then come "Sixteens," which means accenting first note of every measure of sixteenth notes. After this can come accents on the first note of every second measure, or "Thirty-seconds." By the same token we have "Sixty-fours," and "One-hundred-and-twenty-eights." The value of such drill, with aid of metronome, can hardly be estimated. It gives control of accent. Bear in mind the accent should be made with aid of *upper arm muscles*.

If any one complains that such a train of study savors of the mechanical, the answer is plain. One must be able to accomplish definite, exact rhythms before one can execute artistic rhythms. When you can do the so-called mechanical rhythms and rhythmic accents, you have a firm foundation on which to build the artistic rhythms you so much desire.

Let Up on the Key Pressure

ANOTHER way to make your touch and tone in playing, more expressive, is to let up on the key pressure. Lift your hands off at end of phrases; let up on the last beat of measures, especially in the left hand, if that hand has the accompaniment. Cut off the tone in such places; let in air; "Part from your piano," as the French pianist, E. Robert Schmitz quaintly remarks. Accompanying chords need not be held to the full value of the notes, else the playing sounds heavy and dull. Give it life and air.

In this connection, a few words about pauses. This is a most prolific subject; pages could be written about the value, the necessity of the pause. I don't mean rests, nor the sign for the pause, both of which every one knows. Printed rests and pauses are obvious, and the player is expected to obey them. Speaking of rests, Ruskin once wrote: "There is no music in a rest, but there is the making of music in it." Artistic pauses are far subtler. They are not written down; they should result from the character of the music itself and the meaning of it, and through them the interpretation of the piece becomes much more expressive and soulful.

Another point for the player to think of, who desires to put heart and soul into his music and wants to know how to do it. Let him consider whether his performance has become monotonous; is it too often on a dead level of sound? If this is the case, he should study into the subject of artistic shading and *nuance*. This is a wonderful subject—let us consider it a moment.

The word *Nuance* is defined as "shading; the variations in force, quality and tempo, by means of which artistic expression is given to music."

Another writer defines the word as "shades," and then proceeds to explain that the term means the various modifications of time, force and expression. Almost all modern music requires the use of modifications of tempo and expression, impossible to convey by words or signs.

The writer goes to say, "the difficulty of steering between the error, on the one hand, of going through the composition in a dry and desultory manner, with little or no 'interpretation' of the composer's thought, and, on the other hand, of exaggerating the marks put in the piece for the guidance of the performer, and exploiting the player's individuality at the sacrifice of the composer's, is very great." Take the great violinist Joachim's playing of Brahms' "Hungarian Dances." There was no exaggerated sentiment, yet there was the greatest possible freedom of expression. "It is almost entirely through these unwritten *nuances* that the comparative merits of the greatest artists can be judged."

Which Moved You Most?

THINK OF all the pianists you have ever heard—the really great artists of course. Which one moved you most; which one would you prefer to hear above all the rest? It would surely be the player whose art touched you through tenderness and eloquence of expression, not the mere virtuoso, no matter how dazzling his bravoura, or what astonishing feats he could perform.

When Paderewski used to tour the country each season, his playing seemed to dwarf that of every other pianist, principally through this selfsame soulful quality so wonderful, so indescribable. It was this precious quality that drew the great audiences that used to pack big Carnegie Hall to the top gallery, with never an empty seat. It was because his playing was full of vitality and life, in every note.

These are just a few hints and suggestions as to how one's playing may be made more telling, more vital. A hundred other things, which the player needs, might be mentioned, did time and space permit. The few we have considered have been found through long experience, to be points too often neglected. Careful attention to them will help add more heart to the art of the pianist.

Getting the Student's Measure

By Dr. Annie Patterson

NOTHING in the art of Teaching, and particularly music-teaching, is more essential to success than the ability of the instructor to gauge the temperament and possibilities of the one taught. Certain hard and fast rules are too often followed in the educational course; a regulation set of exercises and pieces have to be prepared. Tests for musical examinations are generally run on "approved," if limited, lines. Fashion even demands that recital programs must conform to stereotyped patterns.

Whilst all this tends to carry out a time-table in a methodical manner, there is a risk of paralysing development in individual cases. Before a teacher selects study-material for any particular pupil—in piano playing, for instance—it is well to get, so to say, at the back of the mind of that pupil to understand whether the classical or romantic composers are most to his taste. But not all teachers are sufficiently gifted as psychologists to fathom the minds, or propensities, of those placed under their tutelage. Thus it often happens, unfortunately, that a fair talent for performance is fettered by having unsuitable executive work pressed upon it; or else, what is worse, a youth specifically gifted in certain departments of study is stunted in development.

Modern methods of teaching keyboard-technic are, however, sufficiently diversified to suit all dispositions. Thus there are some who find continued interest in various kinds of "touches;" others, again, there are who place clarity of execution and general "brilliancy" of rendition as of leading importance. Composers of every grade have happily given us ample instances from which to learn finger activity of all kinds, and it is just in the choice from the great galaxy of masters that the really capable teacher scores. The mistake so frequently made is to continue to give one piece, or type of piece, to all sorts and conditions of students. Whether from habit, or precedent, or that fatal facility for getting "into a groove," the professor is prone too frequently to insist that each pupil must follow the beaten track, both in the acquirement of technic and a répertoire. This sometimes tells against the teacher in that the pupil flies from one preceptor to another, feeling that if he (the learner) does not make rapid progress, it must be the instructor who misunderstands him in giving him unsuitable musical food to digest.

There is no doubt, therefore, that teachers should always endeavor to take an outlook wide enough to include the tastes and feelings of the students who come to them for light and guidance. It is all very well to talk of "raising the standard" of musical appreciation by restricting the learner to certain modes of style only. The fact remains that, like parents who want their children to "play something attractive," the great majority of music-students either like or dislike certain classical pieces given to them for study. It would then repay the preceptor to consider individual tastes a good deal more than is done at present in meting out programs for practice. This is the obvious duty of the conscientious music-master or mistress.

To arrive at a fair estimate of musical idiosyncrasies, a good idea for the progressive teacher—whether in instrumental or vocal departments—would be to give a monthly or bi-monthly recital of student-pieces from which each pupil might be allowed to name that number, be it song or piece, which he or she would take a real interest in learning. This might be the first step in ascertaining individual inclinations. Technical studies could be treated similarly. Of course the teacher's own final judgment on results would always right the balance. Such a scheme of free choice would involve perhaps a little extra trouble on the part of instructors; but it would be trouble well worth while.

Sparks from the Musical Anvil

Scintillations of Musical Minds

"Training the sub-conscious mind is simply the getting away from the note symbol to what lies behind it. The conscious direction of the sub-conscious mind is the only safe method of memorizing."—FRANK LA FORGE.

* * *

"I feel that, although thirty years ago the general interest in and knowledge of fine music were less in quantity than they are now, at present we are in danger of losing a certain sincerity of purpose that was plentifully in evidence in the past."—CÉSAR THOMPSON.

Some Points in Pianoforte Duet Playing

By Clement Antrobus Harris

WHY is duet-playing so strongly recommended as an educational factor? Primarily it is because of its value in developing the sense of time. But, it may be asked, is there not as much time in a solo as in concerted music? Yes, but *there is not the same necessity for keeping it.* If a soloist "jumps" a beat or doubles one, or introduces a *rallentando* or *accelerando* wrongly, the error is momentary and applies to the time only; it does not involve wrong notes. But if one of the players in a duet does so, he produces *discords* with the other player as well as an error in time; and, indeed, in all probability every chord is a discord till a halt is called and a fresh start made. From this we may deduce the axiom that *in concerted music it is always a less evil to play or sing a wrong note than to be guilty of an error in time.*

So bad is the result of rhythmical mistakes in duet-playing that usually a complete collapse follows and a fresh start has to be made. Though rare among competent musicians, such an occurrence is naturally common where one of the players is a beginner or both are at an elementary stage. If a mistake is discovered as soon as made and a halt called at once, no difficulty will be experienced in determining where to begin again. But, as often happens, the players may have been at loggerheads for some time before knowing, or being certain, of the fact, or have been trying to right themselves without stopping. And in this case finding the measure on one page which corresponds with a given measure on the other is not always so easy as might be supposed.

In some educational methods the two parts, *Primo* and *Secondo,* are printed on the same page in "score," the former above the latter. This method affords each player the opportunity of reading the other player's part as well as his own, and thus gives practice in reading from a four-part score, which educationally is of high value. And, if a mistake is made, there can be no difficulty in determining where to begin again. It has the disadvantage that for half the time each player has to read from a page at the side of the music-desk farthest from where he is sitting, and too distant to be convenient for short-sighted people.

But when the parts are arranged in the more usual way, *Primo* on the right-hand page, *Secondo* on the left, some care may have to be exercised to discover which measures correspond one with another.

Of course, the question can always be settled by counting the measures; but this is a cumbersome method, absorbing a lot of time, and a readier system of identification is desirable.

It might be thought that as there must necessarily be the same number of measures on both pages (or the turn-over would not occur at the same time), there would be the same number of measures in each score, "scheme" or line. But this is by no means the case. One part, say the Primo, may have a large number of short notes, while the other has a few long ones—it may be only *one* note, or a rest. Now, with the exception of whole and half notes, a short note takes as much space on the page as a longer one; it may even take more—two eighth notes, owing to their hooks, cannot be written so closely together as two quarter notes. Obviously, then, the many short notes will take much more *space,* though not *time,* than the few long ones. Later on the respective positions may be reversed—the *Primo* may have the few long notes and the *Secondo* the many long ones.

In a duet of an advanced, or even medium grade, this is extremely likely to be the case. It follows that there can be *no correspondence in space, measure by measure,* but only in whole movements or pages. So much is this the case that where rapid passage work is confined to one part, and the movement is repeated, this movement is sometimes written out *once* in the part having the rapid notes and marked with repeat-dots, and written *twice* in the simpler part and not repeated. Otherwise the notes in the simpler part would look absurdly "few and far between."

When a mistake has been made and a re-start is necessary, this should be done at the nearest natural division in the music—the beginning of a phrase, period, or movement. The first measure on the page does not necessarily answer this requirement. And if the breakdown were near the bottom of the book a great deal of time would be lost in going back to this point. Yet, for the reasons shown, finding the measure on one page which corresponds to a given measure on the other is not always as easy to do quickly as might be imagined. And the purpose of this article is to point out one or two factors which will greatly facilitate the process.

Where there are repeat dots in one part and not in another, the best way will generally be to count the measures. In other cases the corresponding measures will generally be in *approximately* the same part of the page. The more similar in character the two parts are, the nearer, of course, this approximation will be. Having determined the *district,* as one may call it, in which the measure needed is likely to be found, the next thing is to discover elements in common between *Primo* and *Secondo.* The most important of these is harmony. Clearly, in whatsoever else simultaneous measures may differ, they must have the same chordal basis. To profit from this, of course, requires some knowledge of the theory of music; and incidentally this fact stresses the essentially *practical* value of studying harmonies—an advantage young students are sometimes slow to realize. Having selected a measure in the part having the main theme (most likely the *Primo*) and determined on what chord it is formed, a measure having the *same chord* must be found in the other part.

The second factor lies in indications of changes in the time. These are as certain as a common harmonic basis. For there cannot be a *rallentando, accelerando, a piu mosso* or *meno mosso;* a *ritardando* or *pause,* in one part without there also being one in the same measure in the other. Nevertheless a knowledge of these terms is not an effective substitute for a knowledge of harmony. For time, directions are by no means invariably present, whereas harmony always is. To the intelligent student even an unaccompanied melody generally suggests a chord or chords.

Directions for a change of *tone* are not quite so reliable, since one part might change in this respect without the other doing so. This, however, is unusual. In the vast majority of cases a dynamic change will occur simultaneously in both parts. It would be little good for one performer to play *crescendo* or *diminuendo* if the other maintained a uniform tone. But it must not be assumed that the new tone-quality required will *always* be the same for both players. A theme played *forte* in one part may be accompanied by a passage played *piano* in the other. The same remark applies to directions in regard to *touch;* a *legato* melody may have a *staccato* accompaniment. On the other hand *style* in the nature of the case applies to a passage or movement as a whole and directions relative to this will almost invariably be given to both performers. It would be impossible to render a passage *strepitoso* and *tranquillo* at the same time!

If these few and simple points be borne in mind, it will rarely be necessary to go through the clumsy and tedious process of counting the measures.

Thought Starters

By Louis G. Heinze

The employment of the pedal is often indicated very carelessly; its use can be determined only by careful listening.

To give the pupil a poor piano for practice is the same as if you gave a child who begins to write pot paper, pen and ink.

The pedal is not a foot rest. It must not be used to cover careless playing.

When you play, do so as if a professional were listening to you.

A cheap or worn out piano, for a beginner, especially is an absurdity. The better the piano, the more valuable to the pupil.

Do not practice a piece as a whole until you have picked out all the difficult passages and mastered them.

The gymnast and athlete exercise the members of his body by preliminary exercises. The piano pupil should do likewise, saving time by getting into condition.

It is better to play an easy piece well than a piece beyond you in a faulty manner. Do not use pieces as stepping stones. Advance is to be made by exercises, Etudes, and so on; the piece, to show progress.

"Jazz is very popular in America, but I don't think that it is played more there than it is in England. A friend of mine described jazz as 'the black man's revenge upon the white man.' I think it is quite a good description."—MARK HAMBOURG.

Chopin's Preludes as Interpreted by Liszt

Compiled by SIDNEY SILBER
Dean of The Sherwood Music School, Chicago

CHOPIN wrote most of his Preludes, Op. 28, of which there are twenty-four, during the winter of 1838, on the Island of Majorca, whither he retired with George Sand (Mme. Dudevant) and her son Maurice, whose acquaintance he had made in Paris in the preceding year. They were composed in a Carthusian monastery situated on the outskirts of the town. Rubinstein has designated these incomparable and unique pieces "the very pearls of Chopin's works," while Schumann characterized them as "canons buried in flowers."

George Sand wrote a book covering this sojourn, entitled "A winter in Majorca," in which she called her lover "a detestable invalid." Despite the fact that the discomforts were well-nigh unbearable, for the climate and the strangers fretted him exceedingly, and despite the fact that Chopin suffered numerous hemorrhages, he still found time and inspiration to give to the world these veritable gems which constitute auto-biographical music in the truest sense of the term.

It was Liszt's custom to stimulate the imagination of his pupils by giving them mental concepts of the works which they tried to interpret. In addition, since his powers of mimicry were irresistible, he even enacted portions of musical works, while seated at the piano. One of his well-known pupils, Jose Vianna da Motta, tells us the following story: "While playing the E major portion of his ninth Rhapsody, Liszt represented a dialogue between a young lady and an elderly gentleman, in which the lady invited the gentleman to a dance, with all of her powers of sweet coquetry. The latter, however, always pleasantly declined." On another occasion, Liszt imitated an on-coming storm in one of the variations of the *Tarantella* from the opera "La Muette de Portici," showing how the gathering clouds are perceived, how the people buttoned up their coats, until finally, the downpour of rain caused them to withdraw to shelter.

Chopin's *Preludes* may be termed confessions of a lofty soul, wrought under the most conflicting events of his much-troubled life, due, in greatest part, to his incurable malady, tuberculosis. We are indebted to one Laura Rappoldi-Kahrer, a pupil of Liszt, for the main items of the following analyses. They have more than anecdotal value, as they are re-inforced by the statements of two of Chopin's pupils—Wilhelm von Lenz and Mme. de Kalergis.

NO. 1. REUNION

A picture of intense joy, portraying a reconciliation after a serious depression of spirits. In the stretto measure (17), this joy becomes well-nigh precipitous, finally finding a proper equilibrium. The quiet and beautified mood is represented by the tied C measures (29 to 32, inclusive) at the close.

NO. 2. FOREBODING OF DEATH

This *Prelude,* like its tonality, is very indefinite and somewhat ambiguous. It begins in E minor, leads to G, then to B, whence it loses itself to A. The moods though changing quickly, always return to one and the same leading thought—to the dreary sounds of approaching death. The two-voiced accompaniment must always be played with a heavy legato touch. In the right hand is portrayed the inexorable voice of Death, which at times vacillates, thus losing some of its insistence. The grim spectre, however, is not quite a hand—the saviour of the lonely one. It was, after all, only an illusion! This is inferred from the questioning conclusion.

NO. 3. A FLOWER THOU SEEMEST TO ME
(Du Bist Wie Eine Blume)

A guardian angel hovers unsteadily through the open window over a sleeping infant, whispering in its ears the words of Heine's immortal poem. The words *"Betend, dass Gott Dich erhalte, so rein, so schoen, so hold"* (Praying that God may keep thee, so pure, so beautiful, so sweet), are clearly recognizable (measures 16 to 26). At the conclusion, the angel vanishes.

NO. 4. A FIT OF SUFFOCATION

Here is most vividly portrayed one of those attacks with which Chopin had so often to contend. In the left hand part we hear the heavy breathing while in the right hand expression is given to his complainings. In measure 12, he turns over in bed His anguish increases steadily, until, at the stretto (measure 16), he sighs aloud. His pulse beats increasingly fast. He is nigh unto suffocating. The heartbeat grows slower by degrees, until, at the chord of the second (measure 23), it stops apparently. The concluding chords, however, indicate that the patient has again fallen asleep.

NO. 5. DOUBT—UNCERTAINTY

The tones B and B flat represent respectively the words "yes" and "no." They alternate with one another. In this manner the *Prelude* wends its way to the close, in which displeasure and obstinacy vie with one another.

NO. 6. LITTLE BELL FOR THE DEAD

In the right hand the little bell is represented as tolling. It is to be played without any rubato whatsoever and, according to Liszt's conception, without any emotion, since it tolls for all alike, without sympathy or mercy. In the left hand, the soul of the dead seems to wander about in the universe, until it finds its final haven in immortality. Toward the close we hear the little bell growing fainter and fainter, until only four very soft beats are audible.

NO. 7. POLISH DANSEUSE

The dancer raises her little feet slightly from the ground and executes her dance with consummate grace and charming postures. It is, in fact, veritable poetry of motion, portrayed in sound.

NO. 8. DESPERATION

This number owes its inception to an authentic event in the life of the composer. It is also mentioned in Liszt's book on Chopin. According to the story, George Sand went out with her son Maurice, but did not return until the following day, owing to the fact that they had been surprised by a sudden storm. Chopin was filled with unspeakable fears and, when they did return, he played this Prelude for them, seeming as one entirely absent in the flesh. In fact, he did not even recognize them. The pallor of death was on his countenance. His feverish anxiety is expressed by the short notes which resolve themselves chromatically and enharmonically, while the thumb is the means of singing forth the wonderful melody which is characterized alike by its beauty and passionate appeal. Only at the conclusion (the F sharp portion, measure 29) does Chopin become himself again and he sees his loved one as in a vision, which is soon dispelled (F sharp minor), whereupon desperation again takes hold of him.



SIDNEY SILBER

NO. 9. VISION

Chopin is convinced that he cannot write any more music and attempts to locate the spot in his brain where new thoughts are conceived. In order to do this, he splits his skull in twain. It is imperative to differentiate sharply between the sixteenth and thirty-second notes. In the third and fourth measures the trill in the left hand represents the blood trickling. The master is desperate not to find anything (measure 5). The blows of the hammer grow more and more intense, until at the A flat portion (measure 7) he succeeds in discovering his lost power. Calmed thereby, he puts the parts together again and closes in satisfied mood.

NO. 10. MOTH

A moth flies about in the room. Suddenly (the sustained G sharp, measure 3) it has concealed itself. The wings quiver lightly. At the next instant the moth flies about again, only to disappear into the darkness. Only its wings are now discernible (trills in the left hand). This transpires several times until finally, as the moth again quivers, the little disturber of the peace is made away with. It quivers a bit more and finally expires.

NO. 11. DRAGON-FLY

A dragon-fly encircles a pond, flies toward the center and returns, darting hither and thither, until it finally sinks into the water.

NO. 12. DUEL

Chopin was very jealous of George Sand, who gave him all reason for so being. Here we have another one of those scenes in which the duelists attack one another. Compare, for example, the groups of two notes in the right hand in ascending motion, which depict the encounter of the combatants who withdraw a few paces after a bit. At the fortissimo (measure 21) the clashing of shields is plainly audible. The opponents take better aim, swords flash (short chords in the left hand). Chopin is wounded. Help comes to him (eighth notes in the right hand). Confusion arises. The wounded one is carried away.

NO. 13. LOSS

Chopin is ailing. He cannot see the loved one whom he deems lost to him forever. She loves him no more. He feels it distinctly and his unspeakable pain is vented in music. Every tone expresses his mood and they recur again and again. In the D-sharp minor portion, we find the memory of the past, now in the upper voice and again in the lower voice, while the sustained tones of the right hand seem to hold fast the happy past. In the last two measures before the *tempo primo* are heard the groans and suppressed sighs over his great loss, while in the *tempo primo* resignation takes possession his afflicted soul.

NO. 14. FEAR

At this time of Chopin's life his soul was harassed by many shocks that he became increasingly a victim of dire hallucinations. At twilight, seated at the piano, he seemed to feel the ghosts pursuing him. His fears grew apace. There was a hammering in his inner being. He even believed that he heard this hammering from without. This unusual prelude is suffused with the expression of his great fears and anxieties.

NO. 15. RAINDROP

The tones on A flat, which are later changed enharmonically to G sharp, are to be played, according to Liszt, most evenly, from the standpoints of both rhythm and dynamics; for raindrops are uniform as to size. Only the melody is to express soul-full-ness. The mood of the second part is quiet, even though there is the sultriness preceding the storm. The wind is heard in the fire-place (C sharp minor part). The storm draws nigh, lightning flashes. There is a peal of thunder, the lightning strikes. (E major portion), while the rain now falls in torrents. The sky again darkens, lightning and thunder alternate and the rain comes through sundry crevices the ceiling. It is heard coming through holes in the roof. The enharmonic change signifies a brightening of the sky. The first melody is again heard. Finally, the dropping ceases altogether. Chopin, with candle in hand, looks whether the rain is still falling. In his dreams he seems

to hear the rain still dropping, though round about him everything is at rest.

NO. 16. HELL

The jaws of Hell open up. A bevy of noisy devils jump out, pushing one another with vigorous strokes. By and by, they return into the awful abyss. At the *stretto* there is a general scuffle, as if all wanted to descend simultaneously. Finally, only one of the imps re-appears. All of a sudden (B flat major) he jumps into the air with a rushing noise and falls again; the others follow suit and then all together enter the nether world. The jaws of Hell close upon the scene.

NO. 17. SCENE AT THE NOTRE-DAME SQUARE IN PARIS

A moonlight scene, in which two lovers are interrupted by the striking of the bell in the church tower opposite. Mysterious whisperings are heard at an open window, first softly, then louder and louder, with increasing intensity. Finally, very passionate expressions (*fortissimo* portion in A flat). Mystery is now expressed, with its climax in E major, expressive of blissfulness and embraces (vibrating chords in E flat). Suddenly the bell is again heard. The pair awakens from out their intoxication and whisper again. Again the bell strikes. The whispering continues during the eleven strokes, after which only a last sigh is audible.

NO. 18. SUICIDE

An unfortunate person is seen climbing a high tower, in insane excitement. The precipice lies yawning at his feet. As he looks into the depths he is overcome by dizziness. Still he continues in his mad career. Now he has reached the tower (eighth notes). One step, yet another—only four more remain; then comes the fall and his body is dashed to pieces (trill with figure). The spectators are awe-stricken and shudderingly turn away from the terrible sight. Two short chords and the tragedy is brought to a close.

NO. 19. INNER HAPPINESS

This prelude expresses utmost rapture. The expansion of harmonies in both hands, covering almost the entire keyboard, seem to symbolize the thought that happiness knows no bounds. The horizon is spanned by consummate bliss. At the diminished chords, uncertainty suddenly prevails. The subject seems to have lost the thread and begins anew, only to remain in E flat. Here (*piano*) small doubts (C and C flat) are quieted. A final turning aside, which leads to A, to the original tonality, expressing the feeling of blissfulness.

NO. 20. FUNERAL MARCH

A funeral procession crosses through a park at night. Now it disappears from view under the tree (*pianissimo*), barely illuminated by the moon. The cortege turns around a corner. The figures are discernible as shadows on a wall, where they appear in magnified form. A large black spot now appears on the wall (C minor chord). It is the coffin!

NO. 21. SUNDAY MORNING

People are seen going to church. Women, with their prayer-books and rosaries, followed by children and old men. The bells toll (G flat portion). Mass is now concluded and the congregation issues forth from the edifice (*fortissimo*). Finally, only a few stragglers appear. When all have left we seem to see the sexton ascend the steps and then lock the huge portals.

NO. 22. ILL-HUMOR

A forceful melody in the left hand represents an individual, begins in the bass, impatiently pushing his way forward, while the right hand represents another person seeking to quiet him. The angry stamping of feet is heard (*fortissimo*), which becomes more and more violent. Impatience reaches its height and both parties slam the doors in each other's faces.

NO. 23. PLEASURE PARTY

A small boat all bedecked with flags, streamers and pennants waving in the light breeze, glides over the quiet waters. It glides on and on, until it is finally lost to view.

NO. 24. STORM

The left hand figures vividly portray an intense storm, while the right hand gives expression to a dramatic motive. Lightning rends the firmament. A tree is felled. Everything is illuminated by the frequent electrical displays. Again the force of the storm is renewed, only to become more demoniacal. Still no rain falls. In the distance are heard gloomy sounds (C minor portion). They draw nearer and nearer (D flat major). All of a sudden (A in the right hand), an electrical display illuminates the entire scene. The storm draws near until a cloudburst (chromatic scale descending) transpires. Trees are uprooted, the thunder peals, lightning continues until the close. Everything is annihilated!

The "Hard" Piece!

By Mabel La Douere

In general, the fault is with the teacher when young pupils develop an antipathy toward the harder compositions. It is, in the main, because they do not understand works that require more effort on their part, rather than that the work is too difficult.

If a pupil is given a choice of two pieces, for instance, the *Berceuse* by Iljinsky, and the *Alp Maid's Dream* by Labitsky, he will invariably choose the latter. Why? Because he has something definite on which to work—the title appeals to his imagination and he can grasp the idea of what he is playing. But the *Berceuse* means nothing to him beyond a "queer name," if the teacher does not explain its meaning.

When assigning advanced work, it is just as easy to say, "John, I have a lovely piece waiting for you. In it you can imagine you are all alone beneath the stars, with the night singing a lullaby to you," as to say, "John, don't forget to bring the money for your new piece. It is a *Berceuse*."

The first way will cause him to become curious about it—interested in it; and no matter how difficult the piece may be he will be eager to play it, and he will go at it not as at a meaningless jumble of notes, hard, because he does not understand them.

In teaching the "William Tell Overture," especially to boys, it would not take much time to explain first that William Tell is the same man he reads about at school—the man who had to shoot an apple off his little son's head. Only the opera involves more of the Swiss war, in which Tell plays an important part, and the overture is a suggestion of a Swiss storm.

Or in teaching the *Barcarolle* from "Tales of Hoffman," explain that it is an imitation of a gondola song, imitating the rocking of a boat and sung by boatmen, and get him interested in the opera.

Another thing in teaching music is to use variety in lessons. I have found this most profitable. It makes it easier for the pupil and more interesting for the teacher.

If you are teaching Chopin for some particular aim, do not stress it without some interlude of lighter study. If one time you assign a difficult piece, the next lesson give a comparatively easy one; but, since most pupils dislike the idea of playing "easy music," choose something that is not so light as to detract from their interest.

Some good suggestions along this line are *Fur Elise* by Beethoven, Schumann's *Traumerei, The Shepherd Boy* by Wilson, and *The Mill in the Black Forest,* by Eilenberg. These range from the third to the fourth grade and present a pleasant recreation from the regular fifth-grade work.

Another suggestion for the teacher in teaching these "hard pieces" is that she find out how and what the pupil plays at home among his friends. Does he regard his "hard" piece as a mere composition to be played only for his lesson, and select something easy to play for company?

It is noticeable, especially in young pupils, that they invariably choose a titled piece to play for their friends.

A Beethoven sonata does not present so attractive a title for them as does "The Maiden's Prayer." And why? Simply because the teacher has not explained its meaning and interested the pupil in it. Enthusiasm is a necessary element to be displayed in teaching anything, and in conveying it to the pupil weeks of effort are accomplished.

The thing to do, then, is to get him interested, and to keep him interested, so that the "hard" piece will lose its terror in its discovered beauty.

Helps Along the Road

By E. Mendes

I cannot too strongly urge the use of these "duets," where the work is of course done by the teacher with a very occasional treble note from the gratified pupil. Many of such "duets" are of great value.

The advantages are the cultivation of

Strict time,
Ready reading,
Clear accents,
Smooth playing.

The True Chopin

By Felix Borowski

THE romantic life and death of Frederic Chopin caused much ink to flow from the pens of those who had been his friends. But did many really know the true Chopin? In the truest sense, did he have many friends? The answer to both queries must be "no." Gracious and sympathetic he was to many who were proud to call him by the name of "friend," but between himself and others an invisible wall of reserve shut out inexorably the essence of the master's soul. Nor was this unremarked by some of his colleagues. "Ready to give everything," said Liszt, "Chopin did not give himself. His most intimate acquaintances did not penetrate into the sacred recess where, apart from the rest of his life, dwelt this secret spring of his soul—a recess so well concealed that one hardly suspected its existence." And, in his biography of Chopin, Niecks, who made a more exhaustive study of the composer's character than had been made before, wrote: "Only after reading his letters to the few confidants to whom he freely gave his whole self do we know how little of himself he gave to the generality of his friends, whom he pays off with affectionateness and playfulness, and who, perhaps, never suspected, or only suspected, what lay beneath that smooth surface. This kind of reserve is a feature of Slavonic character which in Chopin's individuality was unusually developed."

But it is certain that if Chopin seldom unbosomed his emotions to his friends, he consistently poured them out on the keyboard of his piano. It was that instrument that was his confidant, the recipient of all his secrets of joy and sorrow. "How often," he once wrote to Titus Woyciechowski, "do I tell my piano all that I should like to impart to you." So again, when in a depressed condition during his sojourn in Vienna in 1830, Chopin wrote: "I must dress, appear with a cheerful countenance in the salons; but when I am again in my room I give vent to my feelings on the piano, to which, as my best friend in Vienna, I disclose all my sufferings." There is a piano used by Chopin in the possession of the house of Pleyel, in Paris. What could it not tell of Chopin's experiences of life, if only it could speak?

Slow Practice on Old Pieces

By Jane Fellows

Alternate fast and slow practice is the best way with pieces which you have once learned. The fact that you have learned a piece well enough to play it up to metronome speed, is no reason why you should discontinue slow practice on it.

Continued fast practice causes your performance of a composition to deteriorate. Mistakes creep in. The reason is that in fast practicing you cannot stop to think of every note and mark as you play them. As a result you are sure to become careless with the piece, and efforts in learning it will be practically wasted unless the old piece is practiced slowly as well as the new ones.

Resolves for the New Year

By Sid G. Hedges

To master at least one book of studies which I cannot play now.

To buy good music regularly, so that I obtain the nucleus of a library which shall be of use to me throughout my life.

To place a regular order for The Etude, that I may keep abreast of musical progress.

To do my best to fix up some ensemble playing with musical friends.

Not to waste much time playing music that will be dead in six months.

To work earnestly when I am practicing.

To keep my instrument in good, clean condition.

To learn a few standard pieces, so that I can play them anywhere without music.

To do more sight-reading.

To read at least one book on the history of my instrument, and its music.

To hear any great soloist who comes within reasonable distance of my home.

To take particular notice of the orchestra when I go to a theatre or picture show.

To try to make others enthusiastic for music.

Some Inspirations of Composers

By W. J. HENDERSON

TO BEGIN WITH, there is much foolish talk about the sources of composers' inspiration. Some of the most beautiful music the world possesses cannot be traced to any special source. Where did Mozart get his inspiration for the "Jupiter" symphony, which to him was simply a symphony in C major? Some one else, impressed by its celestial nobility, christened it "Jupiter." Beethoven never heard of the "Moonlight" sonata. He wrote a sonata in C sharp minor and some one else turned the green spot-light on it. "The devil's in the moon for mischief," sneered Byron. There have been some interesting instances of special inspiration, and I shall write of some, and there have been inspirations general and sweeping; but first of all let us clear our minds of illusions.

The composer is not in need of what may be called the urge of a life experience to cause him to produce music. Everything means music to him. A poet perceives themes for poetry in everything in life and nature. Another man is not a poet; and the primrose on the river's brim a simple primrose is to him. The painter views everything as line and color. Everything is a picture, good or bad, but still a picture. Similarly any stimulus operating on the mind of a composer brings music. A wakeful night with an over active mind may cause him to rise and begin to set notes on paper. It may have been welsh rabbit that kept him awake; but the music may float in starry spaces.

Romantic Inspirations

BUT OF COURSE this practical and prosaic view of the working of the creative faculty is not at all pleasing to the typical music lover. He would rather contemplate a charming work such as Deems Taylor's "Portrait of a Lady" and indulge in intriguing speculation about the "not impossible she who shall control my heart and me."

The father of modern music, John Sebastian Bach, lived about as unromantic a life as the mind of one could well imagine. He found his chief inspiration in his religion. The several settings of the story of the Passion are accepted by all musical nations as the highest musical expression of the religious emotions of mankind. Next to these stand the famous B minor mass and the "Christmas Oratorio." The organ preludes and chorales and the fugues all grew out of church music. Consequently we have in this one case an illustration of compositions inspired by the profound piety of the man.

When we turn to the most famous of opera writers, we find ourselves in a vastly different atmosphere. Wagner indeed dealt with religion, but only as he found it enwrapped in fable, legend and love story. The theme of "Tannhäuser" is the battle between pure and impure love, for the soul of a man. The story of "Parsifal" rests upon a similar base. "Lohengrin's" foundations are less secure; because the mystic and political elements in the story are too prominent. It is when we come to "Tristan and Isolde" that we may fairly trace a connection between Wagner's personal life and emotional experiences and the lyric creation.

His first wife, Mina Planer, rebelled against his search after ideals instead of marks; and it was only when he had met Mrs. Mathilde Wesendonck that he found the intellectual companionship of a woman so essential to his emotional life. With the details of the story we need not concern ourselves. Wagner's letters to the lady have been published and leave no doubt that he had a deep and sincere feeling for her, one which he voiced in considerable music and without any attempt at concealment. The pages of "Tristan and Isolde" contain much of the emotion which Mrs. Wesendonck inspired and the world of music is therefore under no small debt to her.

Hector Berlioz, who lived a life quite as stormy as that of Wagner, has frequently been credited with finding inspiration in his tumultuous love for Henrietta Smithson, the English actress who became his wife. He first saw her act *Ophelia;* and the impression she made upon him was so deep as to be actually painful. In later years an English critic wrote that when Berlioz first saw her she was interpreting Shakespeare's *Juliet* and that the composer exclaimed, "I shall marry that woman and write my greatest music about that play." Berlioz himself discredits the story with, "I did both of those things, but I never said that I would." However, the fact remains that Henrietta Smithson and the Shakespearean drama got themselves pretty thoroughly entangled in the thoughts of the famous Frenchman.

THE PRACTICE of associating the creations of celebrated composers with women who have entered their lives is natural, but not always correct. With Schumann, for example, it would be difficult to trace any one masterpiece directly to Clara Wieck, while on the other hand his entire artistic product for many years was strongly directed by his devotion to her and its development. The eager desire of his heart for the purification of German art ideals lay behind his creation of new piano types and methods of expression. The "Kreisleriana" are the history of a soul, the "Papillons" the imprisonment of its dreams. In 1836 he wrote to Moscheles:

"If you only knew how I feel—as though I had reached the lowest bough of the tree of heaven, and could hear overhead in hours of sacred loneliness songs, some of which I may yet reveal to those I love—you surely would not deny me an encouraging word."

In 1839 he seemed to have found the loftiest utterance of his spirit in the "Faschingschwank," the *C Major Fantasy,* the *F Minor Sonata* and the "Kreisleriana," But in 1840 his long battle for Clara Wieck came to an end and a new medium of expression was needed. He wrote in that year more than 100 songs, in which the revelation of a soul is accomplished. Men the world over have recognized the universality of their message. And yet there was still another step to be taken. In 1841 he composed the B-flat and D Minor symphonies and the "Overture, Scherzo and Finale." He had married his Clara; and in the orchestra he might cry, "Now hath my soul elbow room." That we esteem Schumann's piano works and his best songs above his orchestral pieces does not affect the record that he himself sought at each step for a larger medium of expression. But posterity will doubtless find in the amazingly profound insight of "Frauen Liebe und Leben" and the "Dichterliebe" the fullest disclosure of the soul of a genius inspired by a great love.

Mythical Stories

Some of the mythical stories of passionate inspirations have been lately disseminated by that universal publishing agency, the screen. Stories of the lives of great composers have been woven into exhilarating romances in which a grain of fact has been asked to flavor a barrel of fiction. Schubert in particular has been made the subject of a pretty romance in which he is depicted as hopelessly in love with the lady who inspired his song, "Who is Sylvia?" Vogl the singer, who made Schubert's songs known, was also in love with her and carried off the prize, leaving the sorrowing composer to wander forth into the moonlight in search of new melodies.



W. J. HENDERSON

Unfortunately there seems never to have been any Sylvia. Schubert's one little flight into the realms of tenderness was perhaps occasioned by his pupil, Caroline Esterhazy, though even this story rests on shaky foundations. Schubert apparently did not require any inspiration. If he found a new text he almost instantly found a melody for it and almost before any knew that he had read the poem he exhibited the completed song. And, after all, perhaps his most extraordinary feat was the composition at the age of eighteen of a fine mass. It was a feat paired with Mendelssohn's creation of the overture to "Midsummer Night's Dream" at the age of seventeen. The only inspiration a boy of that age could have was his own smoldering imagination, which Shakespeare's fairies and lovers fanned to flame.

The Eternal Feminine

THEN there is the legend of Chopin and George Sand. Of course, everything that comes into the life of a sensitive genius influences his thought in some measure; but can we conceive of any attachment that would have effected a radical alteration in the musical style of Chopin? We are inclined to think that he would have shed his "eagle's feathers," whether he ever saw Majorca or not, and probably some other little dog than George Sand's would have chased its tail into a vision of the *D-flat Valse.* And, whatever else may be said, it is difficult to believe that a lady who wore trousers and smoked black cigars could have fired the delicate spirit of the nocturnes or the far-flung splendors of the scherzos, and as for the "Valse du Petit Chien," the immortal Huneker with Olympian finality said: "I do not dispute the story. It seems well grounded, but then it is so ineffably silly."

There is no question that too much emphasis has been laid on the influence of the eternal feminine in the creations of composers. In the unbroken flow of musical progress the undercurrents have oftener been literary or historical than personal. At the time when opera composers threw overboard the antiquated stock of classic heroes and heroines, when the perennial *Orpheus* with his lyre at the gates of Hades gave way to *Ernani* with his horn among the mountains of Aragon, the uprising of the romantic school of literature brought with it the materials which served for the inspiration of composers. Byron and Victor Hugo wrought upon the musical imaginations of Europe more powerfully than any one woman; and to them we owe the substitution of plumed hats and sweeping bows for helmet and greaves.

Victor Hugo's "Hernani" was acted in 1830 and his "Le Rois' Amuse" in 1831. All the heroes of Byron had already strutted across the stage of Europe. And but a few years later the concentrated essence of the swashbuckling period of romantic gallantry settled itself in the persons of *Aramis, Porthos* and *Athos* and their happily found brother, the incomparable *D'Artagnan.* If any composer of this period fastened his dreams upon a lady, she must have been one of Oriental manners and customs.

It is all the more interesting, therefore, to note that one of the most polite of all romanticists, the perfectly finished Mendelssohn, basking in the sunshine of a hundred female smiles and dwelling generally in the lap of luxury, was not only Anglicized, but also quite domesticated in his inspirations. In fact, he has left us touching evidence of the importance of his sister's influence on his muse. Writing to General von Webern after Fanny's death, he said:

"It is indeed true that no one who ever knew my sister can forget her through life; but what have not we, her brothers and sisters, lost! And I more especially, to whom she was every moment present in her goodness and love; her sympathy being my first thought in every joy; whom she ever so spoiled, and made so proud by all the riches of her sisterly love, which made me feel all was sure to go well, for she was ever ready to take a full and loving share in everything that concerned me."

Liszt was as much in the good graces of the ladies as Mendelssohn; and possibly that is why we find no direct evidence in his works of inspiration from the divine sources of the Princess Wittgenstein or the Countess d'Agoult. We do not even discern a faint ray of George Sand, with whom according to Lola Montez he once departed from Paris to the infuriation of Mme. d'Agoult. Yet there are many music lovers

who believe that Liszt's compositions have more emotional force than Mendelssohn's.

The recollection of the sudden outburst of Manfreds, Zanonis and Werthers, in the first flood of romanticism, brings with it the memory of the singular fact that the last of Von Bülow's three great B's of music, Bach, Beethoven and Brahms, was apparently a reactionary. The blood of the romantic movement had not grown cold when he began to give the world his noble works, and Liszt for one welcomed him as a genuine romanticist. But one searches in vain in the records of his life and the pages of his scores for evidence that would justify the Virgilian exclamation, "Dux femina facti," or that any poet more universal than Tieck with his "Schoene Magellone" plucked at the heart strings of this sober Israfel.

Tchaikovsky's Unusual Inspiration

ONE WOULD BE pleased to trace in the alternately wild and tender compositions of Tchaikovsky the domination of some lofty woman soul; but his early and hasty marriage came nearer to wrecking his career than to helping it. The kindness of Mme. von Meck was not of the type called inspirational, but its practical results were the restoration of the composer to artistic power. One finds more clearly defined influences in the works of the younger Russians, but these influences are again mostly national and literary. Rimsky-Korsakov's "Scheherazade" tells fairy tales to an Arabian sultan who lived undoubtedly on the banks of the Volga; and in his other works the master shows clearly that he had absorbed the ideals of Pushkin. Prokofieff and Stravinsky betray a similar fondness for literary themes breathing the spirit of the age of fable, but pulsating with the blood of Russia.

It seems that, in the final analysis, we must reach the conclusion that concrete personal inspirations are not numerous in the history of musical composition. The writer has made no attempt to catalogue all that are known, since such a card indexing plan would have been unnecessary to his purpose. The broader survey of the field gives the better perspective. From it one learns that in many instances the true source of the composer's inspiration is the general trend of the artistic thought of his time. Literature has always borne musical fruit; and, while musicians sometimes explore unknown territory in search of new suggestions and occasionally find some such prize as the story of Istar and the resultant dance of the seven veils, it is oftener the writer of universal mastership who provides themes.

Shakespeare Adoration

All Europe has bent the knee of adoration before Shakespeare; and in the music of all the leading musical nations his name stands at the top of the list of authors who have fired the imaginations of composers. Inevitably such a tale as that of "Romeo and Juliet" has appealed to those who have ignored the history of "Abelard and Heloïse"; for after all *Romeo* was just a lover, whom all mankind would love, while *Abelard* was not half as much in love with *Heloise* as she was with him and was a great deal too much taken up with his remarkably dry scholasticism to arouse enthusiasm in a self-respecting Muse.

Macbeth and *Lear, Falstaff* and *Othello, Hamlet* and *Ophelia* have all been translated into melody. However, in the end one rests just where he does in considering the other imaginative arts; for, like the poet, the musician seizes upon airy nothing and gives it a local habitation and a name in the passionate phrases born of the sweet travail of his own soul. And that is now, as it was in the beginning, one of the seventy and seven mysteries of the seven arts.

Self-Test Questions on Mr. Henderson's Article

1. *From what sources do the poet, painter and composer draw their inspiration?*
2. *In what did Bach find his greatest inspiration?*
3. *What was the source of inspiration of Mendelssohn's great overture to "Midsummer Night's Dream?"*
4. *In what ways have the influences of the "eternal feminine" on composers been overestimated?*
5. *What author stands at the top of the list of those who have "fired the imaginations" of composers?*

"Chopin's music and style of performance partake of the same leading characteristics—refinement rather than vigor—subtle elaboration rather than simple comprehensiveness in composition—an elegant rapid touch rather than a firm nervous grasp of the instrument. Both his compositions and playing appear to be the perfection of chamber music."—*Manchester Guardian.*

Little Life Stories of the Great Masters

By Mary M. Schmitz

Frederic Chopin
(1810-1849)

1. Q. When and where was Frederic Chopin born?

A. He was born February 22, 1810, at Zelazowa Wola, a small village near Warsaw, Poland.

2. Q. Who were his parents?

A. His father, Nicholas Chopin, was a Frenchman and professor of French in the University of Warsaw. His mother was a Polish lady.

3. Q. Who were Chopin's first teachers?

A. Albert Zwing, a Bohemian, and Joseph Elsner, director of the Warsaw Conservatory.

4. Q. Was Chopin considered an unusually talented piano player when he was a boy?

A. Yes; he was called the "Second Mozart." He played a concerto by Gyrowitz, a friend of Mozart, when he was twelve years old. When only fourteen he played for the Czar Alexander and received a diamond ring.

5. Q. Where did Chopin go on his first concert tour as a virtuoso pianist, and what compositions of his own did he play?

A. In 1830, when Chopin was twenty years old, he gave two or three "Farewell" concerts in Warsaw, before starting on his first tour as a concert pianist. He played his own "Concerto in E Minor" and the one in F Minor.

6. Q. How did Chopin's teacher, Elsner, and the students of the Warsaw Conservatory honor Chopin when he left Poland for the last time?

A. They waylaid Chopin's coach and sang a cantata composed especially in his honor. They also gave him, it is said, a loving cup filled with the soil of his native land, soil which was dusted over the casket of Chopin when some years later he was buried in Paris.

7. Q. What famous German composers did Chopin meet in Leipsig when he visited that city in 1830?

A. Robert Schumann and Felix Mendelssohn. Schumann was one of the first to make Chopin's extraordinary talent known to artistic Europe.

8. Q. What fine tribute did Schumann pay to Chopin's genuis.

A. In an article on the French-Polish tone painter, he commenced by saying, "Hats off, gentlemen, a genius." This article is one of the finest tributes ever paid to any composer by a contemporary.

9. Q. What was the pen name of the French authoress who was Chopin's friend?

A. George Sand, whom he met in 1837.

10. Q. Where did Chopin go in the hope of restoring his health; who accompanied him?

A. To the Island of Majorca, in 1838; but his health was not benefited by the stay there. George Sand and her two children accompanied him.

11. Q. For what instrument did Chopin write?

A. The piano. He wrote a few songs and some pieces for the piano with orchestral accompaniment; but his greatest works were for piano solo.

12. Q. Name some of Chopin's music for piano.

A. The "Sonatas," "Ballades," "Nocturnes," "Polonaises," "Mazurkas," and "Preludes." He also wrote a "Tarantelle" and a "Berceuse."

13. Q. What is considered Chopin's greatest composition for piano?

A. The "Sonata in B-flat Minor, Op. 35."

14. Q. Give a short description of the "Sonata in B-flat Minor."

A. The Sonata is founded upon an ancient Polish poem written by a once-prominent Polish poet. It has four movements corresponding to the four cantos of the poem, of which it is a musical translation.

15. Q. What did Chopin mean to express in his Ballades?

A. Chopin intended his Ballades to tell stories in tones. His four Ballades are founded on Polish poems written by the greatest of Polish poets, Adam Mickiewicz.

16. Q. Which of the four Ballades is the best known? Decribe it.

A. "Ballade No. 3, in A-flat, Op. 47," is the one most played and most popular. It describes in music the tragic romance of a young knight with a beautiful and mysterious lady-love.

17. Q. Where and when did the Polonaise originate?

A. In 1573, when Henry of France became King of Poland, at one of the grand ceremonials attending his coronation, a stately procession of the nobles of his court passed before the monarch. The music accompanying this formal march was the first Polonaise.

18. Q. Which is considered by many to be Chopin's greatest Polonaise?

A. Op. 53 in A-flat. It expresses by its splendid martial harmonies the proud military bearing, the gorgeous armor, and the stately tread of the steel-clad heroes of ancient times. The second movement is a fine picture of the tramp of cavalry.

19. Q. What is meant by "Scherzo," a name applied to four of Chopin's pieces for the piano?

A. "Sherzo" means a composition in playful, jesting humorous style. But Chopin's Scherzi are composition of intense and passionate feeling. The one in B-flat Minor is thought by many musicians to be his best.

20. Q. What are the Preludes of Chopin?

A. They are short, fragmentary tone sketches, consisting of a single movement. They were nearly all written during his stay on the Island of Majorca, in the winter of 1838-39.

21. Q. Are the waltzes of Chopin real dance waltzes?

A. No; they are idealized tone pictures of the waltz and of ballroom scenes. The "Waltz in A-flat, Op. 42," is one of Chopin's best.

22. Q. What does "Nocturne" mean?

A. A composition expressing a quiet, dreamy, pensive night mood. It has almost the same meaning as "Serenade," a real or imaginary night song of love. Chopin wrote many of his poetic poems in this style.

23. Q. Describe Chopin's personal appearance.

A. Chopin was a small man with wavy hair of chestnut color, a nose with a decided crook, and hands and feet small and perfectly formed. He always dressed with care, in the prevailing mode.

24. Q. Where and when did Chopin die?

A. At Paris, in 1849.

Chopin Reflections

"It (the week before a recital) is a dreadful time for me. I do not like public life, but it is part of my profession."

* * *

"Really, if I were more silly than I am, I might imagine myself a finished artist; but I feel daily how much I still have to learn."

* * *

"In a good mechanism the aim is not to play everything with an equal sound, but to acquire a beautiful quality of touch and a perfect shading.

* * *

"I am not at all fit for giving concerts; the crowd intimidates me; its breath suffocates me; I feel paralyzed by its strange look, and the sea of unknown faces makes me dumb."

Chopin in His Last Years

By Felix Borowski

IN the latter days of Chopin's career he was naturally harassed in mind as well as body. Constitutionally highly-strung, his nerves were affected by the tubercular affection from which he died, as also by the noisy and irritating unconventionality of Mme. Sand's mode of life. But even then Chopin kept the placidity of temper which had distinguished him all his life. Only occasionally his impatience with a stupid pupil got the better of him and he would throw the music in the air or utter harsh and bitter words; but the first sign of distress on the part of the student would immediately banish the master's exasperation. He had even days in which his old geniality would return and he would divert his friends with his mimicry and imitations of famous men.

This gift for reproducing the characteristics of other people was very remarkable. Karasowski stated that the French actors Bocage and Mme. Dorval declared that they had never seen anything to approach Chopin's impersonations. He relates, too, that once, when Nowakowski visited Paris and begged Chopin to bring him into touch with Kalkbrenner, Liszt and Pixis, Chopin said, "That is unnecessary. Wait a moment and I will present them to you, but each separately." Then he sat down to the piano and imitated Liszt to the life, playing in his style and mimicing all his movements. "After that," said Nowakowski, "he impersonated Pixis. The next evening I went to the theater with Chopin. He left his box for a short time and turning 'round I saw Pixis beside me. I thought it was Chopin and I joking clapped him on the shoulder, exclaiming: 'leave off your mimicry!' My neighbor was quite flabbergasted by such familiarity on the part of a total stranger, but fortunately at that moment Chopin returned to the box and we had a hearty laugh over the comical mistake."

Can Expressive Playing Be Taught?

By the Eminent American Composer, Pianist, Teacher

ARTHUR FOOTE

NO ONE who has lived through the developments of the past fifty years can be unaware of the greater intelligence and thoroughness that have been brought to bear in the teaching of piano technic. Much that was formerly guess-work has been defined and standardized.

Among the conspicuous gains are:

(1) Abandonment of the former idea that everything in the nature of finger work must be done exclusively by the fingers, with knuckles flattened and the hand consequently rigid, the arm being not considered at all as a factor, and the principles of relaxation not being realized.

(2) A general understanding of the pedals.

(3) The employment of rhythmical devices in technical work, in exercises, scales and arpeggios.

(4) The use of modulation in exercises.

Teachers owe much to William Mason and Isidor Philipp as to (3) and to Tausig for (4).

While no more exacting technical demands are made to-day than by, for example, the Op. 106 of Beethoven and the earlier pieces of Liszt (written a century ago), the average of playing is now very much higher than formerly. What then was unusual is to-day simply taken for granted with a player of any rank at all.

On the musical side there also has been a gain, artistic and expressive playing being now demanded by audiences, with technical excellence as a matter of course. No longer are we satisfied with the latter without lovely touch and sensitive phrasing.



MR. ARTHUR FOOTE

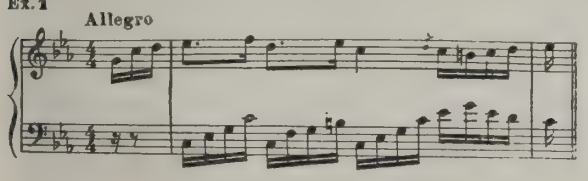
Teaching Expression

BUT whether, in the average teaching of the usual pupil, sufficient attention is paid to the musical side is another matter altogether. There is a too common idea that "expression" cannot be taught to any considerable extent—that it is a heaven-sent gift which some have, but most do not.

Now, while it is true that supreme beauty in playing depends finally upon individual sensitiveness and imagination, there still are certain basic principles that can be explained and taught to anyone. They enable even the average player to bring out the real music hidden away in the notes to a very satisfactory extent. In this article an attempt is made to define the most important points. The following prerequisites for intelligent playing should be taken up with pupils before any discussion of the more subtle factors of phrasing, dynamics and elasticity:

(1) The pupil must know how to choose a rate of speed reasonably near to that desired by the composer (a thing as to which most of them have no idea at all). To this end the teacher generally has to supplement the inadequate and sometimes misleading indications of the printed music. To illustrate by a queer example, in the familiar *Sonata Pathétique* every movement is written in notes whose values, as to length, give a wrong idea to the inexperienced player. Might it not be clearer if the notes of the *Grave* were eighths instead of sixteenths; of the following *Allegro,* quarters where they are halves; of the *Adagio,* eighths where they are sixteenths; and of the *Rondo,* sixteenths where they are eighths?

Ex. 1



Unluckily, also, the very terms *Allegro,* and so forth, are inexact and largely relative. They are fair indications as far as they go, however, and pupils should be well acquainted with their meaning (for example, the difference between *Allegro* and *Allegretto,* between *Andante and Adagio*). The metronome is useful for learning more precisely what is the rate of speed asked for. Now, as we often do not possess a metronone by which to be guided, it is well to know how to find approximately the speed indicated by figures without its aid. Many pupils need to be told that the figures indicate the number of notes of the kind specified (halves, quarters, and so on) that are to be played to the minute.

How fast the *tempo* is can be ascertained by counting (aloud) while watching the second hand of a watch in its revolution during a minute; after a few trials one learns to acquire a fairly correct idea of what various figures indicate (60, 90, 120, 160, and so on). It is a help also to associate certain familiar musical themes with their appropriate figures (for example, the first theme of Beethoven, Op. 10, No. 3, with ♩= 88-96). We also sometimes find an indication (𝅗𝅥), without a figure, this being intended to show merely the *unit* by which we reckon, exact speed not being specified. If the unit, for example, is 𝅗𝅥 (𝅗𝅥 = 𝅗𝅥), we naturally think of one that moves faster than would ♩ (♩ = ♩).

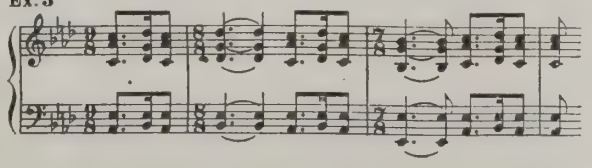
(2) Then, as to exactness regarding values of notes, dynamic and other marks, we must never be weary in demanding this from pupils. The feeling of the following is spoiled by a 64th note instead of the 32nd which is in the text:

Ex. 2



Pupils must be made to realize that *rests are quite as important as notes,* as in the slow movement of Beethoven, Op. 71; that rhythm depends upon an accurate observance of the values of both notes and rests. We too often hear such a performance as the following (Schubert, *Moment Musical,* Op. 94, No. 2).

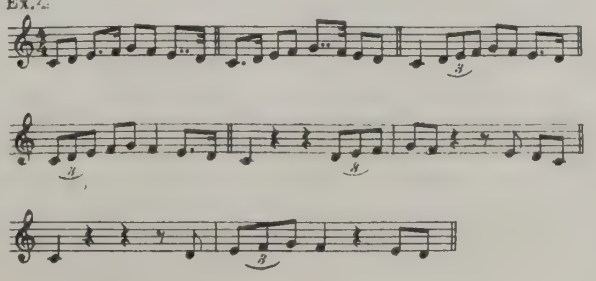
Ex. 3



Compare this with the printed text.

An innate fine feeling for rhythm is one of the rarest things, being found less often than talent as to technic or sensitiveness in feeling for touch. Even teachers are apt to pay insufficient attention to rhythmical exactness. It is sometimes well to train pupils as to this point by exercises like the following:

Ex. 4



A point seldom appreciated by pupils is that a *dynamic mark (p. f, or cres.) holds good until changed by the next one. Crescendo,* for example, means that we are to be playing at that moment with the degree of power indicated by the last mark, and at *this point to begin to play louder gradually* until the climax is reached. A *crescendo* in a passage hitherto *piano* does not mean *forte* at that point, but later. In other words, we must be careful that at a *crescendo* we approach it softly enough, at a *diminuendo,* loudly enough. The case is similar with *ritardando* and *accelerando;* the natural instinct is to make these effects abruptly, instead of gradually.

Have your pupil realize that *while playing that is accurate may possess no other value, it is the material out of which musical playing can be made; that which is inaccurate cannot possibly be musical.*

(3) Since pedal marking is always insufficient and inexact, seldom being really accurate, pupils must understand the principles on which correct use of the pedals is based. They also should be trained to use their ears as well as eyes, and to listen, thereby gaining independent judgment. Never let them think of the damper pedal as the "loud" pedal. Teach them the various ways in which the soft pedal is used (a point generally neglected). The use of the damper pedal may well begin very early. There are not a few places in the Beethoven little Sonatas, Op. 49, where it is desirable; while the young pupil will learn a good deal through an explanation of *why* at these places it is wanted, but not at others (as not in scale passages).

What has been said up to here being a prerequisite for decent playing, the more subtle and difficult matters of accent, phrasing and dynamics are now to be discussed.

(4) Pupils must be taught the general principles of accent and phrasing, and acquire the musical feeling as well, that tells us, for instance, as to the beginnings and endings of phrases. For, unluckily, they cannot depend upon what is printed, so-called phrasing being nearly always slovenly and inaccurate, and consisting merely of a collection of slurs that are meaningless (except so far as indicating *legato*), through the careless habits of composers.

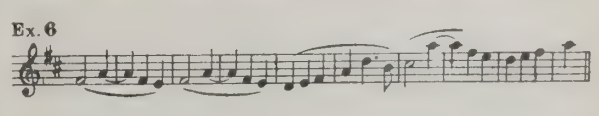
It would be better and more practical if slurs were written so as to show the sense of the passage. In the following, from Schütt's familiar *A la bien, Aimée,*

Ex. 5



rather than as they appear in the printed page.

Ex. 6



Pupils often acquire two vicious habits from early instruction: those of (1) taking away the hand from the keys at the end of slurs (thus breaking phrases into meaningless fragments) and (2) habitually accenting the beginnings of slurs.

While phrase construction is often perfectly obvious (as in the familiar Bach *Loure,* the Haydn *Variations in F minor,* the Sibelius *Romance in D flat major),* it may often be far from clear, our only guide being a sensitive musical feeling, as in Schumann's *Des Abends,* Brahms' *Intermezzo,* Op. 119, No. 1.

Ex. 7

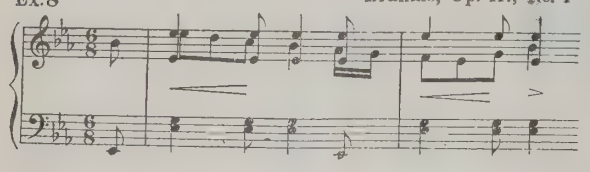


A good preparatory study is to play soprano and bass only of, for example, the Mendelssohn *Songs Without Words* (Nos. 1, 9, 14, 19, 25, 30), for the natural phrasing in these is clear, the pupil also being brought to

realize that the vital things are the voice which has the melody (usually the soprano), and the bass, which tells us as to the harmony; while the rest is, as it were, filling in. For more advanced training nothing is so helpful as polyphonic playing (as the *Well-Tempered Clavichord*), a preparation for this being the two-voice *Inventions*, and certain movements of the Bach *Suites* and *Partitas* (the French *Suites*, especially as to the imitation of one voice by another, the *Air* of No. 2 and the *Allemande* of No. 3; and of the *Partitas* the *Prelude* of No. 1, the *Fantasie* of No. 3). The pupil will be interested and instructed by being shown how frequently polyphony is present in music of a very different type, melodies also occurring often in voices other than the soprano, while they may be also used in an imitative way among the different parts (alto, tenor, bass), as in Schumann's *Träumerei, Nachstück*, Op. 23, No. 4; Tschaikowski, *Meditation*, Op. 72.

Now, while understanding of the construction of phrases is essential, we must also consider the *manner of playing expressively*, as to dynamics and the slight modifications in *tempo* needed at certain points (which, however, are never to be carried to the extent of *ritardando* or *accelerando*). This latter is one of the subtle things in expressive playing. The following, for instance, would be intolerable if played in *strict* metronomic time (try it so once, and see), or with the emphasis in the wrong place.

Ex. 8 Brahms, Op. 117, No. 1



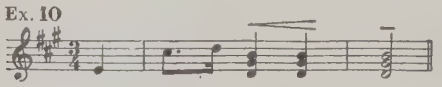
The pupil must understand that in all phrases there are natural and right accents; that in double rhythm the accent will be normally on the first beat of the measure, and especially that a phrase beginning with the up beat does not accent the latter (as in Beethoven, Op. 2, No. 1, first movement). A similar thing is true of triple rhythm; but how often do teachers hear phrases played as the following from Schubert, Op. 142, No. 2:

Ex. 9



the next from Chopin's *Prelude*, No. 7:

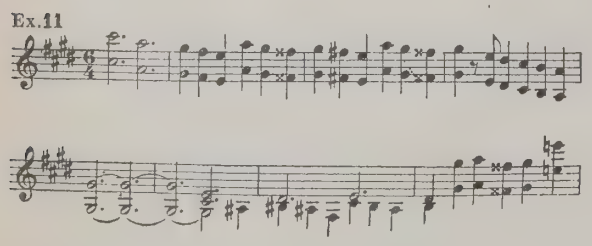
Ex. 10



and also in the Brahms quotation already noticed.

Understanding of the construction (and hence accentuation) of long phrases is often made difficult by (1) their being broken up by a lot of meaningless slurs, or (2) by their having been made more convenient for reading by a series of short bar-divisions. The Chopin *Scherzo*, Op. 39, for example, would be easier to understand as to this point if written as follows, though harder to read at sight:

Ex. 11



There is one factor in expressive playing the most subtle of all and hard to define to pupils. While the piano has its own peculiar advantages over other instruments, it does not lend itself so readily to expressive playing as do those for strings and some of the wind ones (as the clarinet). The piano is a percussive instrument, and its tones made by putting the strings into vibration always begin to diminish as soon as made—they die as they are born, so that we are unable either to prolong tones indefinitely or to vary single ones dynamically. We can never get a *crescendo* out of a single tone (as can the violin), but must obtain it by treating a group of tones rightly.

In piano playing we really inmitate the manner of expressive playing shown us by the voice, and by stringed or wind instruments. For the first natural expression of music was in singing, and soon afterwards by the simple early stringed and wind instruments, those of the piano type coming thousands of years later.

Now, how should phrases be played as to dynamics? To take a lesson from the voice or wind instruments, we find that the breath, which causes the tone, is not effective with its full force at the beginning of a phrase, for obvious reasons also diminishing in power towards the end. At to stringed instruments, we observe (unless there be some indication in the music to the contrary) that the player will instinctively bear down harder with the bow *somewhere in the middle of a phrase*, practically always diminishing at the end. We see, then, that in the beginnings and endings there is rarely as much tone as in the middle. Phrases also are seldom hurried in the beginnings and endings, and we may fairly say that these are generally to be played deliberately. So we can sum it up as follows: *The normal phrase is in the form of a* < > , *beginning and ending with very slight deliberation.*

This, however, should be qualified by the statement that very often in ascending with a melody, or even in a scale passage, we shall feel an instinctive *crescendo*, and in descending a *diminuendo*.

For instance, Arensky, *Prés de la Mer;* Chopin, *Nocturne*, Op. 32, No. 1; Beethoven, *Allegretto*, from Op. 14, No. 1:

Ex. 12



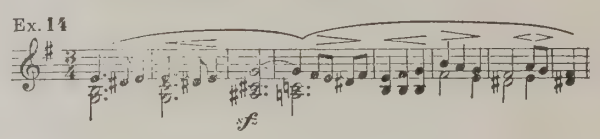
the Chopin Nocturne, Op. 32, No. 1:

Ex. 13



and Beethoven, *Allegretto*, from Op. 14, No. 1:

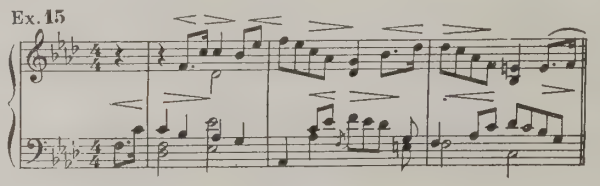
Ex. 14



(5) A special point is as to imitation and repetition of phrases. These present two quite different problems. A phrase, to be a real imitation made by a different voice, must clearly be played in the same manner as is that which it copies, while one *repeated in the same voice* will naturally be varied in treatment at its repetition, to avoid monotony.

The imitating voice in Schumann, Op. 23, No. 4, sings in practically the same expressive way as does that which it imitates.

Ex. 15



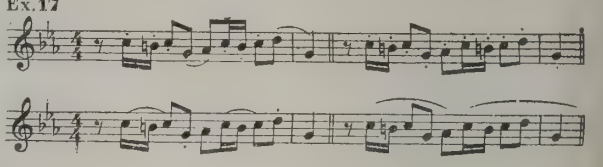
A remarkable study of this point is furnished by the Bach two-voice Inventions, in which not only dynamics, but also *staccato* and *legato* are to be imitated. The following is one of several ways in which such a piece may be treated:

Ex. 16



Again, turning to that exhaustless treasury, the *Well-Tempered Clavichord*, the subjects and counter-subjects of fugues should be consistent as to the manner of playing imitations. For example, we may conceive the subject of Vol. 1, No. 2, in any of the following ways; but whichever way we choose, ought to play it in the same manner at its every reappearance in the different voices.

Ex. 17



When, however, a short phrase is *repeated in the same voice*, our solution of the problem must be exactly the opposite; in other words, variety should be our aim. In this it is obvious that the repetition must not be played either faster or slower than its original, and that we are, therefore, restricted to either a dynamic or expressive difference. The dynamic change, partly no doubt from tradition, but also because of a natural musical feeling, is usually made by playing the repetition a shade more softly, it being also probably more *expressive* than that which it copies.

While such modifications in *tempo* and dynamics are necessary, if mechanical and stupid playing are to be avoided, common sense and good judgment as to them are equally desirable. The pupil must learn by degrees how to employ these means so that the minimum of apparent effort shall produce the maximum result. One test of an orchestra is its ability to carry through long passages in, say, a *mp* or *mf*, with the slightest possible modification in tone; so with piano playing—the *nuance* is most artistic when we can hardly detect the exact point at which, for example, a *crescendo* or *ritardando* begins or ends. The pupil, however, obviously must begin with a little exaggeration, learning later to be adroit and more reticent. After all, experience is the best teacher, and her lessons are learned little by little.

All that comes under the general name of *touch* is another part of expressive playing, but the question as to how it enters as a factor, to what extent, in what sorts of music (in melodic playing, as compared with that in which passage work predominates), all this is too comprehensive a matter to be discussed at the end of an article.

The following books are good reading: *Wieck*, "Piano and Song"; *Venable*, "The Interpretation of Piano Music"; *Spalding*, "Music, An Art and a Language"; *Hamilton*. "Piano Teaching, Its Principles and Problems"; *Christiani*, "Principles of Expression in Piano Playing"; *Gorno*, "Material for the Study of the Pianoforte Pedals"; *Reinecke*, "The Beethoven Pianoforte Sonatas"; *Josef Hofmann*, "Piano Playing, With Questions Answered"; *Franklin Taylor*, "Technique and Expression in Piano Playing"; *Matthay*, "The Act of Touch."

Teach Children to Compose

By Mrs. W. B. Bailey

"Music," wrote Carlyle, "is well said to be the speech of the angels;" and while this is a great idea and seems wonderfully true, why not teach children to talk in the language?

Why not teach children as much as possible about the actual construction of such speech?

Teaching children to compose their own simple little pieces is a very effective device for securing more interest in all the technical details of music. Drill work in scales, knowledge of half-steps in tones, keys, and, in fact, all the study that is usually so much dreaded as a sort of drudgery, becomes much more interesting to the pupil when in his own attempts at composition he sees the need of that very drudgery.

I know a teacher who gives her music pupils simple drills in composition as a further incentive to dictation. It proves the need of being able to place correctly on the staff a musical tone one hears.

For the first few lessons in composition the teacher must do most of the work herself. But it is worth all the initial trouble to see how the pupils work at it and delight in it, and how they grow in independence of construction and appreciation of many musical values which would otherwise be merely words to them.

To begin composition work with a very young pupil, first take two simple, strongly rhythmical lines of any poetry with which the child is familiar, and have him sing the words like he thinks they would sound pretty. Most young children will do this at once; but, for a few more timid ones, the teacher may have to say something like this: "Well, I think it would sound nice like this." She then sings it for him. Then they both go to the piano and locate all the tones their voices used in the little ditty.

The teacher then plays each note while the pupil puts them on the grand staff above the written words. Then they work out the rhythm of the composition.

In a short time the pupil can do it all by himself, even to writing down the notes without seeing which ones the teacher touches on the piano.

It is easy to go from this to written compositions without words.

The Music of Ireland

An Interview Secured Expressly for THE ETUDE with

AGNES CLUNE QUINLAN

"Moore Has a Wonderful Latch-Key that Opens the Hearts of All Irish People"

Miss Agnes Clune Quinlan was born in Limck, Ireland. Her first studies in music comnced in Limerick with local teachers. At an ly age she entered the Royal Academy of Mu- of London, studying piano and composition. Coming to America later in life she studied with Constantine von Sternberg. Miss Quinlan is a highly successful pianist, lecturer, composer and teacher. She has played many important engagements, including performances with the Philadelphia Orchestra and other important organizations. One of Miss Quinlan's compositions appears in The Etude for this month. It is an idealized interpretation of an Irish folk-tune, with all the charm native to this music.

OF ALL the nations and races existing in modern times, there are few that can trace their lineage with such positive directness, as can the Irish. However obscured may have been the y history of the land, the bard-historians of the country l of the Phoenician colonies and list of kings, which, ether fabulous or not, point to a very remote beginning. John McCormack says, 'Ireland was singing when breath of history first parted the mists about her sts. All down through the ages she has sung, whether the battlefield amid the clangor of arms, in the quiet n where the wandering bard tuned his harp to gentler , or out among the hills under the stars when the herd voiced the wonder of the heavens or the yearn- of the heart.'

The language of the country itself identifies it wi h great Keltic race which in the early times spread all Western Europe; and from these very early times ic became an indissoluble part of Irish life and Irish ory. The early bards, who were also, for the most , musicians, were called 'fileas' or 'philosophers.' n Caesar credited the early Druids, who inhabited and, with being learned. It is literally impossible to the first roots of song in Ireland, because the Irish ays sang and always danced, and music was as much rt of their lives as the air they breathed.

Early as Teachers

As long ago as the Seventh century, there were Irish hers of music, holding the highest rank as specialists he schools of England and on the continent. The ular instrument may have been bagpipe; but, in the ated classes, musical art was demonstrated largely ugh their famous skill upon the harp.

t first, the Irish scale consisted of five notes. It a pentatonic scale (the pentatonic scale is merely of the five black keys on the pianoforte, starting F sharp. It is similar to our Major scale, without ourth or seventh degree, resembling in some ways the ntal scale.) Then a sixth note was added and a nth. In Trinity College, Dublin, there was a harp was said to have been played by Brian Boru. This had thirty strings.

here is also preserved the famous Dallway harp, made 21, or one year after the landing of the Pilgrims in rica. This harp had fifty-two strings.

s in Russia and in Spain, occupational songs are a part of the life of the Irish people. In all of their ent crafts, in the field and in the cottage, they take ion themselves to sing and lighten what otherwise t have been thought hard service. In battle, the s marched at the head of the clans and this led to wonderfully spirited war songs. The last appearance ish pipers in battle was in 1778, in the American of Independence, in the corps formed by Lord Raw- of New York. In 1720 football matches were pro- with a piper who headed the contending teams as entered the field. Whether spinning, weaving, plough- milking or blacksmithing, the workers sang at all , when inspired to do so.

ne very striking feature of Irish music is the great t and depth of its melodies, the range sometimes ding over two octaves. Sir Hubert H. Parry says Irish folk music is probably the most human, most d, most poetical in the world, and is particularly rich nes which imply considerable sympathetic sensitive- Renan wrote, 'The Irish songs are emanations from gh, which falling drop by drop upon the soul, pass gh it like memories of another world.'

Weeping (Goltree), Laughing (Gauntree), Sleeping (Soontree)

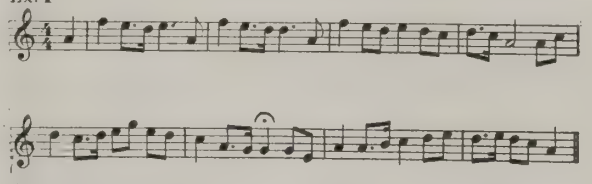
THERE are three general classifications made of Irish music. The first is called Weeping Music. has to do with what is known as Caoine, which is unced 'Keen.' One frequently hears of the term, ng,' a peculiar English phonetic interpretation of aelic original. The caoiners were lamenters for the



MISS AGNES CLUNE QUINLAN

dead. When death comes to the cottage home, the old keeners get around the body and sit for hours singing these peculiar wails. The following approximates what a keener, known in the county of Cork, sings:

Ex. 1



"These notes in themselves mean nothing, because the keeners take the very largest possible liberties in pitch and seem to sing around or away from the notes rather than on the notes themselves; singing around the pitch with ornamentations improvised for the occasion.

"There are keeners belonging to various sections and counties of Ireland. The keeners are in great demand at every death and poor indeed is the Irish funeral of an aged person in the rural districts that might be held without this picturesque and dramatic attention.

"Among other forms of weeping music is that of the emigrant leaving his native shore. The Irish heart is very close to the old sod, no matter how distant he may be from the little green Island. This feeling of ancestry comes down to the present and is evident, for instance, in such songs as 'The Minstrel's Song,' and 'The Minstrel Boy to the War has Gone.' It is still manifest among the Irish descendants in America, and is forever represented in the popular songs of the mother type, such as 'Mother Machree' and 'The Little Gray Home in the West.' The grandchildren of Irish emigrants of the thirties and forties sing these songs as though they were still attached to the country their grandparents loved so dearly. These songs have a very human heart appeal and they have reached out to still larger audiences and groups.

"The second classification is Laughing Music. Under this head are native dances that are of three kinds. These are marked by rhythms that are irresistible; that is, lively, spirited jigs, reels and hornpipes. Their charm and fascination, fortunately, is being revealed in this day and they are being introduced in many compositions by modern composers.

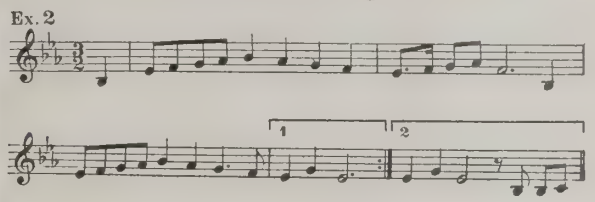
"The jig, for instance, is always in a six rhythm, and the accents are very strongly marked. Those who have never seen an Irish jig danced by a real Irish dancer do not realize how great is the emphasis upon the leading accents.

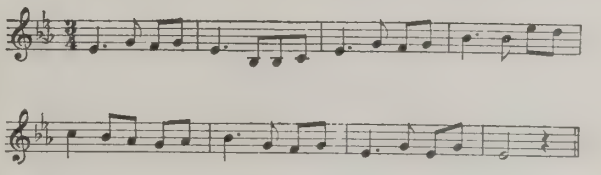
"The reels are in four time. In the reel, the first and fifth notes of the scale are reiterated, time and again.

"The horn-pipe is also in Common time and has its own characteristic rhythm. The Irish feeling for rhythm is decidedly racial. The sound of music of a lively type sets the Irish feet instantly to dancing. I have never seen a peasant in Ireland dance out of time. They have an intuitive sense that seems to carry their feet with the pattern of the music. In fact, the Irish peasant likes nothing better than to take down the half-door of his cabin and listen to the tap of his hob-nailed shoes while some fiddler plays beside the glowing turf.

"The third classification is Sleeping Music. Sleeping songs are plaintive, soothing, and soft airs. They are literally things sung at the cradle by nurses and mothers. A good example of the sleeping song is

Ex. 2





"There are several thousand of these folk-airs in existence and doubtless others that have never been recorded. These tunes are subject to enormous variation in different parts of Ireland, much as one experiences with the dialect. For instance, the tunes as sung in Donegal would be sung in Limerick in another way. One of the significant things about the Irish love for music is the fact that the Irish flag is the one flag in the world in which a musical instrument is embodied. The golden harp on the field of green is more representative of the Irish feeling for music than might be suspected.

"It is not generally known that there was an Irish Conservatory of Music in the Tenth century in Switzerland, conducted by Irish teachers, who were mostly monastic. This is believed to have been the first Conservatory in existence. It was established at Saint-Gall, because in those days it was very difficult to get to Ireland.

Irish Musical Influences

"THE RELATION of Irish music to the world at large is most striking. Very few people realize the influence of Irish music upon art, literature and the drama. Of course everybody knows that in Flotow's 'Martha' the famous old Irish tune, *The Last Rose of Summer,* was the feature of the opera. This tune, as you will find upon examination, has the characteristic of having no fourth degree.

"It is not known, however, that one of Shakespeare's closest friends was Dowland, the Irish lutenist of his day and one of the most famous lutenists of his time. It was he who gave Shakespeare advice upon music in his plays; and it is reported that there are only five of the Shakespearean plays in which the bard was not influenced in some way musically by the suggestions of Dowland. In fact in the Shakespearean plays, the following airs are believed to be indisputably of Irish origin.

Bonie Sweet Robin, sung by Ophelia in Hamlet.

Come o'er the Bourne, Bessie, to Me, in King Lear, sung to Moore's *Fairest, Put on a While.*

Whoop! Do me no Harm, sung in The Winter's Tale and known as *Paddy Whack.*

Light of Love, from Much Ado About Nothing.

Yellow Stockings and *Peg Ramsey,* sung in *Twelfth Night.*

"In many of the plays of Shakespeare not only are allusions made to Irish music, but also in many of the plays traditional tunes of Ireland were sung. Shakespeare's interest in the Irish music was so strong that he often introduced these songs between the acts, sung in the original Gaelic. When Coriolanus meets Agrippa he does so with the Irish greeting, *Caed mile failte* (a hundred thousand times welcome).

"Dowland went to Denmark, at the invitation of the King, to expand his art as a lutenest, and it was there that he is believed to have collected for his friend, Shakespeare, data that Shakespeare used in the writing of *Hamlet.*

Composers Use Irish Tunes

"IRISH tunes, have, of course, been appropriated with a very free hand by the composers of all nations; and Irish people take a pride in the way in which these melodies blossom and interpret so much of the soul of their home country, and have been employed for the joy of other nations. Here are a few instances of the indications of the appreciation of great composers for Irish music.

"Beethoven arranged twenty traditional Irish airs for the violin and piano. Handel introduced an *Irish Jig* into 'Acis and Galatea.' Haydn made use of the traditional Gaelic airs in some of his compositions. Berlioz (whose wife was the famous Irish beauty and actress, Henrietta Smithson), and also Mendelssohn, wrote Fantasias on Irish tunes. Among modern composers Percy Grainger, Cyril Scott and Fritz Kreisler, have used Irish airs in their compositions; and these appear on the programs of nearly all leading artists.

"One of Cyril Scott's most happy arrangements is that of 'The Wild Hills of Clare.' These very same hills, surrounding the town of Kilkee, caused Burne-Jones, the great artist, to say that when he feared his artistic vigor was waning, he read Joyce's *Celtic Romances,* from which he received renewed inspiration and in consequence painted his *Queen Macve* which now hangs in the National Gallery of London. Tennyson, on one of his many visits to Kilkee, wrote his beautiful poem, *The Voyage of Maeldune.*

"Thomas Moore visited America and was received at the White House during the Jefferson administration. Byron said of Moore, 'He is one of the few writers who will survive the age in which he deservedly flourished.' Moore, in a preface to one of his editions, wrote, 'I have always felt, in adapting words to an expressive air, that I was bestowing upon it the gift of articulation and thus enabled it to speak to others all that was conveyed in its wordless eloquence to myself.' In this way Moore has made known the beautiful folk music of Ireland that otherwise might not have reached the people. In his editions of Moore's melodies, the title of the old air follows that of the poem. As examples:

"'The Harp that Once Through Tara's Halls,' is sung to the tune of *Mary, My Treasure.*

"'Has Sorrow My Young Days Shaded?' is to *Sly Patrick.*

"'Let Erin Remember,' is to *The Red Fox.*

"'The Meeting of the Waters,' is to *Old Head of Dennis.*

"'The Last Rose of Summer,' is to *The Groves of Blarney.*

"'O, Believe Me, If All Those Endearing Young Charms,' is to *My Lodging Is on the Cold Ground,* and which to the words of 'Harvard, Fair Harvard,' has been the college song of Harvard for over two hundred years.

"Music in its modern form was first recognized in Ireland with the coming of such composers as John Field (inventor of the *Nocturne*), William Wallace and Michael Balfe. Possibly the most distinctive work was done by Field. Following them, some of the musicians of note, of Irish birth, have been Hamilton Harty, Charles Villiers Stanford and Victor Herbert (who spent most of his active professional life in America).

Dr. Annie Patterson, of Cork, a frequent contributor to THE ETUDE, is reported to be the first woman to receive the degree of Doctor of Music, by examination, from a great university.

"There has grown up a real literature relating to the music of Ireland. Over ninety volumes have been published on the subject. Among those who wrote most extensively and interestingly may be mentioned Petrie, Bunting, Joyce, Grattan Flood, Captain Francis O'Neill (now living in Chicago) and Redfern Mason (now living in California).

"Of the earliest printed Irish dance, dated 1613, the only known copy is in the Metropolitan Museum of New York. The original manuscript of *The Last Rose of Summer* was offered at auction three years ago, in New York, and was bought for six hundred and twenty-five dollars, to be added to the treasures of a private collector.

"A fit conclusion of this discussion of Irish music would be to quote a prophetic utterance from James Shirley's 'St. Patrick for Ireland'—a play produced for the first time at the Dublin Theatre (Werburgh Street) on St. Patrick's Day of 1639—all the more notable for having been written by a famous English dramatist of some three centuries ago:

"'This nation
Shall in a fair succession thrive, and grow
Up the world's academy, and disperse,
As the rich stream of human and divine knowledge,
Clear streams to water foreign kingdoms;
Which shall be proud to owe what they possess
In learning to this great all-nursing Ireland.'"

Music Teachers' Organizations Honor Their Founder, the Late Theodore Presser

THE ETUDE MUSIC MAGAZINE *has been in receipt of thousands of letters of sympathy and eulogy, since the death of the founder, in October. It is a very thrilling experience for those who worked side by side with him for decades, to read these magnificent tributes. Of course it is impossible to print this great volume of correspondence. We do, however, take great honor in publishing here tributes that have come from two great Music Teacher Organizations, of which he was founder.*

From the Music Teachers' National Association

(Resolution Introduced by Waldo S. Pratt)

ON OCTOBER 28, 1925, occurred the death of Theodore Presser, in Philadelphia, where for more than forty years he had been noted as editor, publisher and philanthropist. His public career has elsewhere been described and eulogized. We of this Association cannot fail to add grateful recognition of his services to us.

In 1876, Mr. Presser, then a teacher at the Ohio Wesleyan University, at Delaware, Ohio, was the animating spirit in that group of earnest men who organized The Music Teachers' National Association at a meeting held on December 26th of that year at Delaware, he being chosen as the first Secretary. For several years thereafter, though not holding office, he continued influential in the early stages of our development. Later, when he removed first to Virginia and then to Philadelphia, and became absorbed in large business enterprises, he gradually came to have but a distant relation to our affairs. He was not forgotten by us, however; and in 1919, when the Association met at Philadelphia, and when the sessions were enriched by his hospitality, and his reminiscences, he was hailed as "The Father of the Association," and made our one and only Honorary Life Member. We had hoped that he could share next year in our semi-centennial celebration.

All who knew him will testify to the gracious kindliness of his nature, to his indefatigable industry and practical skill, and to the sympathy and liberality with which, in various ways, he sought both to encourage and support those seeking to enter the profession of music-teaching, and to provide for the happiness and peace of those who had become veterans in that profession. Besides the useful periodical, THE ETUDE, by which he is best known, the munificent Presser Foundation, with its princely endowment, will stand as an enduring monument of his eagerness for service. He will long be remembered in warm affection and high esteem by a multitude who have been benefited by his life and work.

(A Resolution Introduced by Carl W. Grimm)

THE M. T. N. A. honors the memory of Theodore Presser by acknowledging its debt of gratitude for his having adopted the Association's project of a Musicians' Home; for his having single-handedly established the large and beautiful Home for Retired Music Teachers in Philadelphia; and finally for his endowing this Home from his immense fortune, in order to secure it for the future.

A Tribute from the Philadelphia Mu Teacher's Association

Theodore Presser

BENEFACTOR

"The Music Teacher's Friend."

At a public meeting of the

Philadelphia Music Teacher's Associa

held December 9, 1925,

the following Resolution was submitted and unanimously ad

WHEREAS, This Association was bereaved on October 28, 1925 of its be Founder, Friend, Patron and Honorary Presid

Theodore Presser,

through whose unfailing interest and generosity we so long have been bless **Recognition** of his great contributions to us and to the country at large his relationships as Teacher, Composer, Journalist, Publisher, Dealer, Org and Philanthropist, as well as for his modesty and simplicity of life, his ideals, breadth of vision, business acumen and wisdom; as well as his s service in the cause of musical education and its philanthropies; and **Appreciation** of his spirit of sympathy and understanding of the Music mission and problems,—for which the Presser Home for Retired Music T and the Presser Foundation will ever remain a noble monument perpe his memory; the founding of the National Music Teachers Association and organ, THE ETUDE,—then of our own local organization, in which he t part to the end,—always stressing the pedagogic purpose of the Associ and its great opportunity for service in our community. Therefore be

Resolved,

That this testimonial of our loss and tribute of our affection be suitably engr framed and presented to the

Presser Home for Retired Music Teachers

Results from Daily Lessons

By May Hamilton Helm

THE following certificate was given to a pupil: tween June 20th and November 11th, deducting weeks vacation, Julia H., age eight years, who had piano in her own home before August, learned to pla fectly with both hands the twelve major scales th two octaves. These she learned to form by tetrachord knows their signatures. She knows tonic and dor chords in all major keys on the keyboard, though yet on the staves. She has memorized and can pl curately five little pieces, including *Silent Night* a menreich's *Spinning Song.* She can read simple either bass or treble, and some first-grade solos. polyphonic exercises have been given."

Could any child, except a prodigy, have accom that much in one lesson a week? Many of my pupil done as well as little Julia, though results with be were not so satisfactory until the daily-lesson pla adopted. Now a beginner is never accepted und other system.

Analyzing the Process

By Hugo O. Bornn

A PUPIL who was having unusual difficulty l to read his notes with any degree of fluency, lead give considerable thought to the matter, and I dis that every note struck on the piano was the re quite a complicated process. The eye first sees t and telegraphs to the brain that middle C, for in is required. The brain sends an order to the fi strike middle C. The finger does this, and the final judge, decides that the right note has been This process comes easily and quickly to many; one who is finding difficulty in seeing, thinking, and hearing the note in an instant, the plan I us this pupil might be helpful.

I explained the process to him and that we w about training each action individually until the follow each other rapidly and accurately. First- brain. This was trained by reading the notes alo out playing. A portion of every lesson was set a reading and the pupil would call out the notes o ody taken at random, at first very simple, then g increasing in range and skips. When this wa fairly well, we took up the next step, brain to I dictated melodies to him which he played. and meter were not considered, but we just wo speed and accuracy. Some elementary ear-train now added, and I found after a short time difficulty in reading his notes had almost entir appeared.

The Teachers' Round Table

Conducted by PROF. CLARENCE G. HAMILTON, M.A.

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries

Volume of Tone

I took an examination in music last June and failed. The examiner said that my touch was too light, and that I played on top of the keys too much. He said that I needed more volume in my playing.

Please advise me what studies and pieces I should take up in order to make my touch more firm, and play with more volume of tone. A. M. P.

t is not so much a question of *what* you should play o *how* you should practice. All the studies on which have hitherto worked, for instance, are just as pro- tive of volume as any others, providing that they are ted with the proper touch.

ou are evidently using the finger touch too exclusively hout the reinforcement of the hand and arm touches, ch are made much of by modern pianists. For a cussion of the hand touch, I refer you to answers in Round Tables for May and June, 1924. The arm ches employ the weight of the forearm or of the arm, from the shoulder. These are discussed under heading *Weight Touch* in the Round Table for April, 5. Also, you may consult the following books with fit:

obias Matthay: *First Principles of Pianoforte Play-*

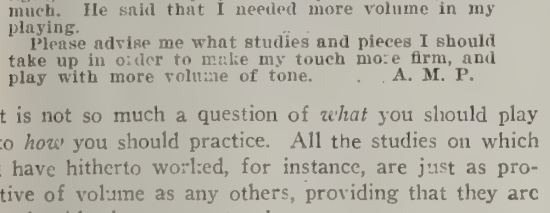
. W. Grabill: *The Mechanics of Piano Technic.*
lark Hambourg: *How to Play the Piano.*
etter still, study with a teacher who is up-to-date the subject!

Bach and the Pedal

"To what extent should the pedal be employed in playing Bach's piano compositions?" L. A.

ne should be very wary in such employment, for two sons: first, because Bach had no pedal whatever on clavichord, for which most of his so-called piano ks were written; and second, because the com- ated voice parts which we find in his fugal composi- s lose their required individuality and become "mussy" reated with the pedal.

n general, we may say that little or no pedal should ised in playing the fugues and kindred pieces. Works a freer, preluding character may employ the pedal give body and resonance to individual chords, or to ups of notes which, if sounded together, would pro- e such a chord. Perhaps the best example of this er case is found in the very first prelude of the *Well- mpered Clavichord,* where the pedal may well be used ce in each measure, thus:



ut be sure to use too little rather than too much l; and in doubtful cases, leave the pedal violently e.

Types of Piano Music

I have two pupils about twelve years of age who are playing Bach's *Two-part Inventions* and other pieces of that grade. One of the pupils is exceedingly brilliant, and both are fond of showy music. What kind of pieces should you recommend, so that the taste for the less showy pieces would increase?

When, as a rule, are pupils mentally ready for Nocturnes, and other music which requires to be played with feeling? Would it be a mistake to teach nocturnes (not Chopin's) to the above pupils?

Do you think I ought to require as much slow practice for clarity, be as exacting and keep these two pupils on pieces as long as I would older pupils? V. P.

e may distinguish three principal types of piano positions: (1) *Salon music*—brilliant in style, and ding dances, transcriptions, études and so on. (2) *ic of sentiment,* such as nocturnes, reveries, ro- es and (3) *Intellectual music*—the Bach *Inventions,* ies, and so forth.

ten these three types are closely united, as in in's *Impromptu in A flat,* where the first and third are of the salon type, while the intervening passage is pure poetic sentiment. In the classic sonatas, too, we often find an intellectual first movement, a poetic second movement, and a brilliant third movement.

Now, the object of piano instruction should be not only to secure technical expertness, but also to make pupils perform intelligently all styles of music. Hence the broad-minded teacher will familiarize his pupils with all three of the types mentioned above, in order that they may not become so one-sided as to play only brilliant music, only sentimental melodies, or even only Bach.

Young people are naturally attracted toward the showy style, since it is through this style that they are able to make the most startling impression. And there is no reason why they should not be given worthy examples of this style, such as Godard's *Second Waltz* or MacDowell's *Hungarian.*

But the same pupils will become equally or even more enthusiastic over the "soulful" style, if it be properly introduced to them; for music is primarily the language of the emotions, with which they are bubbling over; and they should be taught from the very first to voice these emotions in their music. Show the pupil, therefore, how to put "soul" into even the simplest of melodies, and he will enjoy this medium of self-expression. Take, for instance, the very first number of Schumann's op. 68, *Melodie*—and have it played so that each phrase sings its message to the performer and auditor.

Thence the pupil should gradually progress, until he can play such pieces as Grieg's *Albumleaf,* Op. 12, No. 7, and Ehrlich's *Barcarolle in G,* with the same intensive expression. With such training, he may tackle a Chopin Nocturne whenever his technic is sufficiently formed.

As to the intellectual type, you were wise in giving the Bach *Inventions* as a kind of background. While young people do not take to this type so eagerly, they will come to like it, if it be properly presented to them, and in not too large doses.

Certainly, I should pay close attention to every detail of clarity and accuracy in the case of the children of whom you speak; for it is precisely in this formative period that future habits are established.

The Meaning of "To Chord"

It now appears that I was wrong as to my conjecture of the meaning of "to chord" (see Round Table in July ETUDE)—an expression which is not explained in any of the dictionaries (lexicographers take notice!). Two letters recently received shed light on the subject; and I herewith thank the writers for their lucid explanations.

The first is from Mr. Louis Akin, of Corning, Iowa:

The verb "to chord" is one of quite common use among people of rural communities, both here and in New York State, where I resided some forty years. You might frequently have heard someone say: "Now, Jim will play 'Old Zip Coon' on his fiddle, if you will 'chord' for him on the organ (usually an asthmatic parlor organ), and we'll have a Virginia Reel." I have "chorded" for more than one fiddler in the hop yards of Scholaris County, in my youth, and also here in Iowa on cottage organ, with piano and guitar. It usually is a tedious and dreary performance of thumping out the three principal chords of an accompaniment to the simple dance tunes, with an occasional brief shift to a closely related key. It has no especial connection with this hideous thing they call "jazz," for which the proper verb should be "to dis-chord."

Mr. Herbert M. Schueller, of Nicollet, Minnesota, corroborates the foregoing statements, adding, in regard to dance music:

The person that played the melody told the pianist what key the piece was in, and he singled out in his mind the chords of that particular key. The melodic and harmonic inner sense of the pianist would tell him what chords were needed for a given passage.

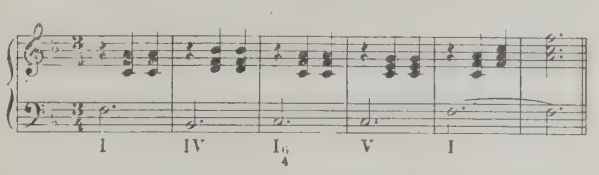
The forms were very simple. For a two-step, key of C, the hands would play thus:

Measure 1, Beat 1: L. H. octave of C.
Measure 1, Beat 2: R. H. chord of C in root position.

So it would proceed, different tones of the C chord being used in the base, and different positions of the C chord being used in the treble whenever it seemed well. All other chords used were similarly treated.

Since all the melodies were easily memorized, little practice was needed to learn how "to chord." A waltz would have the bass note on Beat 1, with treble notes on Beats 2 and 3; and all other measures would be played as seemed fitting.

In my boyhood days I used to meet people who boasted that they could play by ear an accompaniment to any tune, in any key—although I do not recall that the verb "to chord" was applied to the process. Inasmuch as the three chords above mentioned—the tonic, dominant and subdominant—contain all the tones of a given scale, they can evidently be used to harmonize any note of the melody by playing them in any desired succession, and in such figures as the following:



To cultivate the art of "chording," therefore, one has simply to memorize a formula such as the above, to transpose it into every key, and finally to adapt it, by one's sense of harmonic and rhythmic fitness, to any given tune and measure. Another word for a similar effect is "vamping"—a word used by pianists in vaudeville shows, who must stand ready to concoct an accompaniment to any tune at a moment's notice.

The three chords do very well for ordinary tunes, but woe betide the player who tries to fit them to the modern music of "dis-chord."

Getting Command of Technic

"I am now twenty-six years old and am self-taught. I practiced on the reed organ till the age of nineteen, when I fell in with some copies of THE ETUDE. By carefully reading these I became conscious of what relaxation means and began to apply it in my playing.

"About a year later I had access to a piano on which I still practice. I have worked through various studies, but cannot play at a rapid tempo without making mistakes. Even pieces that I can play well at a moderate tempo give this same trouble when I try to play them faster. Can you help me to overcome this?

"I can now play music of the fourth of fifth grade. What is the highest grade I am likely to attain, seeing that I was an adult beginner?

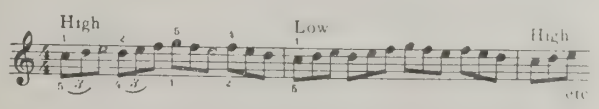
"Please suggest exercises that will help me. I have had no practice in trills, chords and tremolos.

"Is it essential for one to work through all four volumes of Mason's *Touch and Technic?* Which of these do you consider most important?—SERIOUS.

FROM what you say, I surmise that you have still much to do in the way of relaxation; for facility in playing depends largely upon this factor. There is no time when one may say, "I am now able to relax perfectly, and so need not worry further about the matter." One must constantly watch lest stiffness, especially of the wrists, should creep in. Also, it is always possible to obtain more relaxation, by patient care and examination.

Try this exercise: Sitting at the keyboard, let the arm hang loosely at the side. Raise the forearm, with the wrist dangling limply from it, very slowly, until it arrives at a position just above the keyboard. Now drop the forearm and hand, until the thumb sounds middle C. Hold the key down, and circle the wrist about the thumb as far as it will go in either direction. Repeat this circling process, holding each of the fingers down in turn.

Next, practice five-finger exercises, such as the following, keeping the wrist high during one measure and low during the next:



Begin by playing very slowly, with full tone, and gradually increase the speed, lightening the touch at the same time, until you play as fast as possible, pianissimo.

Raising and lowering the wrists as I have indicated minimizes the danger of stiffness, since the latter condition is most easily attained when the hand, forearm and wrist are horizontal. Similar exercises may be formed on the scales and arpeggios.

For works on technic I refer you to *Mastering the Scales and Arpeggios,* by Cooke, also the *Complete School of Technic,* by I. Philipp. It would be a good plan for you to work through the four books of *Touch and Technic,* which are of equal importance in a broad course of study.

THE WIT OF AUBER

WHILE it was a remarkable thing that Mendelssohn at the age of seventeen should have composed the Overture to "A Midsummer Night's Dream," it is perhaps no less remarkable that Francois Auber should have reversed this record by not even beginning his real musical career until he was nearly forty, and going steadily ahead until he died, approaching his ninetieth year. Up to that time he had been an amateur, the son of a rich father, who seemed to love only his horses and having "good times" by amusing charming ladies with charming ballads. Not until his father's death did he set to work in earnest, as a result of financial ruin, and, after a struggle to live down his former reputation, emerge triumphantly as a composer of first rank, and finally become director of the Paris Conservatoire. He retained, however, much of his social distinction and quick wit. Of a singer notorious for singing out of tune, Auber said: "He sings between the keys of the piano." Of another, whose voice was harsh and manner overbearing, he said: "Duprez shouts so that he hurts the chest of his audience." He rarely slept more than four hours, and never went to bed till daybreak. "Don't you think," a lady asked him, "that it is very unpleasant to grow old?" The white-haired octogenarian smiled. "Very," he agreed, "but until now growing old has always been regarded as the only way to live long." Yet he felt his age. When, for the first time, he heard Patti at her Parisian debut, he rushed from the theater after the first act; and, on being questioned, he replied with tears in his eyes: "I will not talk about it; I will not talk about it. *I have been young the whole evening.*" His passion for horses was lifelong, and when these were taken from him to be used as food when the Prussians invested Paris, the fact is said to have greatly hastened his end. His best-known operas are "Fra Diavolo" and "Le Cheval de Bronze."

Good taste is the progressive product of progressing fineness and discrimination in the nerves, educated attention, high and noble emotional constitution, and increasing intellectual facilities.—*Grant Allen.*

HORSE SENSE—MUSICAL

"WITH regard to ordinary domestic animals, undoubtedly the majority are fond of music," thinks Margaret Strickland, writing in the London *Strand Magazine.* "Horses, once they have become accustomed to it, delight to march to the strains of a military band, though any harsh or sudden sound, such as the beating of drums or violent trumpeting, they hate. To give an instance of how a horse can be affected by music, take the case of Double Cance, who won the Grand National this year.

"He was down to run on March 12th, at Cheltenham, and was confidently expected to win. However, on the morning of the race he was found in such a highly nervous condition that the trainer, Fred. Archer, decided it was unwise to run him. It appeared that someone had been singing, and playing a banjo, outside the horse's box on the eve of the race, and to this was attributed the animal's indisposition. I have it from Mr. Archer that the horse was sweating from head to foot.

"Horses, especially thoroughbreds, are so sensitive and highly strung that any strong emotion, whether of pleasure or distress, can easily upset their whole calibre; consequently their owners would be well advised to see that there are no strolling musicians in the close vicinity of their stables."

Curiosity compels one to ask what would happen to the calibre of an army mule if somebody was mean enough to play a saxophone in his close vicinity.

The Musical Scrap Book

Anything and Everything, as Long as it is Instructive and Interesting

Conducted by A. S. GARBETT

HOW THEODORE THOMAS CONDUCTED

IN THESE days of great symphony orchestras it is well not to forget the pioneer work done by such men as Theodore Thomas, founder of the Chicago Symphony Orchestra, whose methods might well be imitated by others to-day.

"It was a fundamental principle with Thomas, in rehearsal, to keep his musicians so absorbingly interested in their work that their attention was riveted on his every gesture," says Rose Fay Thomas (his widow and biographer) in her "Memoirs of Theodore Thomas." "He permitted no talking or moving about during a rehearsal, and if he saw the attention of even the remotest singer in the back row begin to waver, he would recall the delinquent to his duty with such a sharp rebuke that not only the offender but everyone else on the stage would 'come to time.' . . . . But if the reproofs of Thomas were severe, they were, on the other hand, never insulting, and were framed to spur the inattentive to duty, not to humiliate their pride. If he had anything of the latter kind to say to one of his performers, he would say it in private. . . . .

"Nothing made him so indignantly angry as when his orchestra was treated with discourtesy by any other conductor. So particular was he about this that sometimes, when an ill-mannered or inexperienced conductor was rehearsing with them, I have known him to sit on the stage himself throughout the rehearsal, in order to make sure that nothing of the sort should happen.

"His orchestral rehearsals were apt to be long as well as strenuous—he was careful, however, not to fatigue his musicians unduly, in order to keep their work fresh and vital. As long as the music itself was sufficient to hold their attention, he would keep them closely at work. But when he saw that they were beginning to flag, he would brighten the atmosphere with all sorts of fun and nonsense, or by a little recess for relaxation."

THE MUSIC OF SNAKE-CHARMERS

A WRITER in *The Statesman* (Calcutta) tells how a nomadic tribe of Hindoos, wandering among the islands in open boats, catch poisonous snakes to sell to the Zoos and private collectors, by means of music. The author accompanied one of these snake charmers early one morning.

"There were three or four women with him from the other boats," he writes, "and on getting ashore they spread out a bit and moved into a patch of short scrub. I kept alongside the bearded one. In a short while he drew out his pipe and commenced a weird and crude melody. It started in a plaintive minor key and very, very gradually increased in volume, while the rhythm changed to a langorous waltz-like air, interspersed by sudden quaint runs up the scale. This music continued for some ten minutes, and then I heard a rustle in the grass ahead of me, and looking there, beheld a tremendous cobra, of the 'spectacled' variety, gliding forward.

"Feeling chilly about the spine, I retreated a few steps, and gazed, fascinated by the dread reptile, which glided to within ten feet or so of the piper, and then slowly erected its hooded head, with unwinking gaze fixed on him. The latter now quickened the beat of the tune, playing a lively sort of jig, while the cobra began swaying to the tune. Faster and faster went the music, while faster and faster swayed the reptile, till the charmer ran up the scale in a burst of sound and broke off suddenly on a top note. The snake stopped swaying on the instant, and remained as if stricken to stone; at that time the charmer strode forward, calmly caught it below the head and thrust it casually into his basket."

SIR EDWARD ELGAR IS SHY

WRITING in the London *Strand Magazine,* Sir Landon Ronald tells us that Sir Edward Elgar, England's foremost composer, "is a most complex character, and as a man is extremely difficult to understand. He is a mass of contradictions and paradoxes. For instance, to-day he will be most communicative and talkative, and to-morrow there will not be a word to be got out of him. He is nervous and shy before strangers, but is affectionate and hospitable to his intimates. He has an amazing brain, and is master of many intricate things which have nothing to do with music.

"He is a great reader and must have a wonderfully retentive memory, because whether the subject under discussion is Greek literature, gardening, chemistry, engineering or horse-racing, he is equally at home with all questions of the day and often takes one's breath by the depth of his knowledge. The one subject which he always declines to talk about is music, and hundreds of times I have heard him repeat the remark, 'I know nothing about music.' As a matter of fact, I can vouch that he has an enormous knowledge of music—both ancient and modern—and I cannot help thinking that what was once said perhaps as a joke has developed into a habit. Elgar plays no games, to my knowledge, but he loves to joke and chaff his friends. He is fond of walking, and is very much happier in the country than in any big city. He has a great love for animals, and like many another great man, his dog is his master.

"He has a peculiarly fine head and is of aristocratic bearing; and there is a great deal in his character and his outlook which can be best expressed by the word which he so often uses in his own orchestral scores, 'Nobilamente.'"

"When all is said, the future destiny of an art depends entirely upon that inscrutable thing called genius. Great inventors are rare, and they alone are entitled to point the way to the future, leaving it to others to define their work, not at the time of its production, but at a sufficiently later period for them to see it in a light that is at once comparative and synthetic."—*Charles V. Borren, in The Chesterian.*

TO CONSULT YOU; YES, TO CONSULT YOU!

MODERN performers of ancient m who revolt against the lengthy repetiti so characteristic of 18th century son and symphonies, may be relieved to le that contemporaries of Haydn, Mozart Schubert (who had a peculiar passion "repeats") also objected to them. Am these iconoclasts were some promi musicians, including no less a genius t Grétry. In his "Memoirs and Essays Music," Grétry ridicules "repeats" thus

"A sonata is a discourse. What sh we think of a man who cuts his sp in half and repeats twice each of halves? 'I was at your house this m ing; yes, I was at your house this m ing to consult you about a business ma to consult you about a business mat Repetitions in music affect me in manner.

"Let us discriminate, however, betw useless repetitions and a charming ph that occurs three or four times, or repetition of a delightful air. Just as may say to his sweetheart, 'I love y ten times in the same visit,' so one repeat a phrase that is full of emotion am speaking of the long repetition forms the half of a musical discourse."

"The voice is a gift of God, an end ment of nature, but singing, like any o art, requires much study and work, an that sense it is acquired."—JOHN CO

THE TOWN OF PALESTRINA

FEW of us recognize in Giovanni P luigi Sante, the composer, "Palestrina," called from his birthplace. In a biogra of this, the last and greatest of the m eval contrapuntists, Zoe Kendrick Pyne describes the little town in the Sabine H some twenty miles from Rome:

"It charms even now in its squalor decay; for, though sacked and besieged more than one occasion, it still retains m nificent remains of pediment, plinth cornice, nor can anything rob it of lovely setting in the chains of the Sa and Alban Hills, or of the flower-scen breezes from the adjacent *campa* (countryside).

"From its position the town was sidered almost impregnable. It was ther defended by fortifications, partly historic, partly Latin, against which forces of Rienzi hurled themselves in v It had not always been so fortunate. a quarrel between Pope Boniface VIII its Colonna overlords, Palestrina suff almost total destruction, and its adja acres were strewn with salt, so that green thing should grow therein."

After this reminder of the Roman tr ment of Carthage the author describes ther attacks on the city, including one took place about the time Pierluigi S was born. But "again Palestrina from its ashes, and to-day it is not un sonable to suppose that the tortuous str picturesque town-gates and fountains, water-carriers with their graceful cop pots—even the shepherds in their long v cloaks and high-crowned hats—can h changed little since this last upheaval, they are all survivors of a medieval p

"Tradition identifies a rough, two-sto structure as the home of the great m cian's family. Built almost on the t wall, it is only separated from it at back by a small garden. In front, an side staircase leads to a *loggia,* from wh a once-large room (now divided four), with high open hearth, is ente Here the father with his wife, Maria mondi, lived, and here the boy, Giova Pierluigi, was born, probably towards end of 1525."

"Melody is the kernel of music, which harmony is related as gravy roast meat."—Schopenhauer.

A Lesson on Mendelssohn's Boat Song in A Minor

By Victor Biart

A GONDOLA gliding indolently over the placid waters of Venice—the City of Canals—bearing, perhaps, a daughter of sunny Italy, basking in the dreamy atmosphere of a summer evening; at the helm a brawny oarsman singing his song to the rhythmical cadence of the stroke of his oars: this picture which, painted in tones, constitutes the barcarole or Venetian gondolier song. Its basic element is rhythm, the illustrative agency in the musical portrayal of motion. The regular cadence of the movement of the oars corresponds to the recurrent accents on the beginnings of groups of beats. The barcarole (Ital. barca. rowboat) is usually in 6/8 measure, a primary accent falling on the first beat, a secondary or lighter one on the fourth beat. The rhythmic charm of the barcarole is scarcely less than the tunefulness inevitable in music originating in Italy, that land of eternal melody. This type of composition is admirably adapted to moods that require a short piece for their expression, such as the dreamy, the contemplative, and their kindred. Furthermore the descriptive charm of the illustration of motion and the portrayal of water plays on the imagination of the hearer and stirs the fancy of the romantic composer.

The romantic composer of the nineteenth century, whose chief concern is the emotional and the imaginative, naturally found the barcarole a congenial vehicle of expression. What could, therefore, stimulate a receptive young composer like Felix Mendelssohn-Bartholdy more effectively than such a scene in the city of the Doges, as above described?

After his triumphant visit to England in 1829, followed by a pleasure trip to Scotland, the fruits of which latter were his sparkling concert overture "Fingal's Cave" and his "Scotch Symphony," he undertook a journey to Italy, in 1830, under the spell of which land more than one composer has come, before and after him. The greatest inspiration of this visit was his "Italian Symphony." But by no means of minor significance are the Venetian gondola songs—those exquisite little compositions that can never age, because they spring from that source of immortality in music, spontaneity. For this reason they have endured after many works more pretentious—including operas and symphonies—have gathered the dust of oblivion. These gondola songs are among the gems contained in that collection of piano classics—classics of romanticism—*the songs without words*. To one who disdainfully characterized these miniatures as sugar-water, Hans von Bulow replied: "No, they are noble wine!"

There are four gondola songs: the first in G minor, No. 6 in the First Book, published in 1834; the second, F-sharp minor, No. 6 in the Second Book, which was given to the public in the following year; the third, in A minor, which is No. 5 of the Fifth Book and appeared in print in 1844; the fourth, in A major, a posthumous work which made its appearance with the Eighth Book in 1868.

The third gondola song does not date from the composers first visit to Italy, it is true; the time of its composition is not known, but is believed by some authorities to have been 1842-3. The minor mode, chosen for the first three gondola songs, gives them a certain sombreness that adds to the charm of the Venetian coloring. This imparts a somewhat wistful touch to these charming lyrics—for lyrics they are, because of their contemplative character. At the same time they are descriptive miniatures, for they illustrate placid waters and the rhythmical motion of the boat. In form they are the essence of that clarity that points to the classical education of their highly cultured author.

Analysis

AN ANALYSIS of the third gondola song will reveal at once its structure, namely that of three-part song form, the Third Part being an abridged return of Part I—in this piece, as not infrequently, reduced to a single phrase. The customary repeats are also made. The piece will also be readily seen to be laid out in regular four-measure phrases, with an interludial measure inserted between the end of Part I and its repetition and between Parts II and III, the latter two being repeated as a unit. Their repetition shows a slightly altered accompaniment in the alto part, in form of syncopation, which heightens the activity and may correspond to increased motion of the water.

Each of the three fundamental elements of music plays its part in the composition of this piece: harmony, maintained by means of the damper pedal, represents the mass of water; rhythm, with its recurrent accents on the first and fourth beats in the accompaniment, describes the gently renewed impulses of the oars and consequent movement of the boat; the song and expressional element, finally, are vested in melody.

An introductory phrase reveals the functions of harmony and rhythm, producing the body of sound or tonal substance in the regular rhythmic cadence of the 6/8 measure. This accompanimental figure underlies the entire piece. A vocative motive in the treble of the second measure, repeated an octave lower in measure 3 and 4 in reverse metre, calls forth the melody, which begins with the Antecedent of Part I. The soft melody, subdued in its crepuscular pianissimo, moving in double-notes, mostly thirds, like two strands, is exquisitely tender. Like a little wash of the water against the boat is the group of graces interjected into measure 7. The semi-cadence reached on the first beat of measure 8 brings the phrase to its inconclusive end and calls forth the Consequent phrase, which gives its answer. A new light is revealed as the melody rises to G in measure 10—the climax of the phrase and of the period—illuminated by the dominant and tonic harmonies of the bright relative major key. Quite contrasting with this is the gentle poignancy produced by the suspensions C and E against the D and F of the accompaniment on the first beat of measure 11 and the touch of sadness of the fourth beat. The ending of the period is tastefully rounded off by the vocative motive from the introduction. What a charm the bright coloring produces through the treatment of the melody in combined octaves and thirds in the repetition of this Part!

A bond of unity between this and the Second Part is the series of ascending thirds with which the latter begins in the second half of measure 21. Its similarity to the corresponding portion of measure 5 may suggest community of origin. Like a new stanza is Part II, which plainly represents a new phase of the subject. No feature occasions this more than the dominant harmony to which the graceful and happy melody swings on the accented portion of each measure of the Antecedent phrase. The harmonic cadence, joining that of the rhythm, emphasizes the element of motion underlying the piece.

The Climax

THE CONSEQUENT phrase contains the climax of the piece, reached in measure 29. The impulsive ascent of melody and accompaniment through this phrase affords the outlet to the emotional stress and expansion which are the natural culmination of the expressional element. Hence the accents and crescendo which lead to the climax. The chord of the diminished-seventh which is the harmonic basis of this climax, produces what may be termed an open ending; that is, instead of concluding the piece with Part II, it calls forth the tonic harmony, into which it resolves and which, by functioning as a basis of recommencement, introduces Part III. The introductory purpose of this harmony (tonic), ushering in a part instead of concluding one, is particularly indicated by the retention of the fifth (E) in the bass and the holding of its root (A) in abeyance until the fourth measure of this phrase (measure 35).

Attention is invited to the admirable manner in which the connection of Part II to Part III is effected. The climactic effect of measure 29 is preserved by extending the duration of the harmony—the chord of the diminished seventh—two measures further, so as to avoid too abrupt an ending of Part II. Even melodic activity is maintained during this brief interlude by the appearance beneath the accompaniment of the little vocative motive from the introduction, though now so modified as to fit the harmony. The flowing continuity of these two measures produces an aquatic effect of delightful descriptive character.

Of great charm is the unexpected close of the repetition of Parts II and III (as a whole) in the tonic major key in measure 49, producing an effect of pleasant surprise. In this agreeable manner Part III is linked with the Coda, the first phrase of which employs for its subject matter the Antecedent phrase of Part II. In the radiant brightness of the key of A major the next phrase runs in flowing 16th-notes up in treble, to



THE SONG OF THE GONDOLIER
By Marcetti, by Courtesy of Charles Scribner's Sons

meander downwards to the end of the piece, during which latter process the little vocative motive appears in the left hand part in happy retrospect.

How to Render the Piece

WITHOUT further reflection it might seem that a short, characteristic piece like the barcarole under consideration, presenting no particular technical difficulties, could be played well by almost any fairly advanced amateur, without further ado. Such is by no means the case.

The fundamental requisites of the artistic rendering of this piece are the maintenance of rather strict time and a flowing tone. In but few instances are fluctuations of tempo permissible. The introductory phrase should be in strict time, for it indicates the illustrative character and purpose of the piece. There is here no emotional stress to prompt any departure from the tempo, regularity of which is, moreover, essential to the cadence of rowing. Without a tone as above described, every note will sound hard and percussive. This piece can, therefore, serve as a most opportune study for a liquid, fluent tone. To this end the fingers should be held so loose and relaxed as to depress the keys gently. This will allow the tone to flow out of the instrument, so to speak. The beginning should, of course, be the softest possible, yet the first and fourth beats in the accompaniment, which mark the stroke of the oars and stand out as rhythmical salients, should be given a somewhat brighter shade of tone color. The little vocative motive in measure 2 will be loud enough at forte. If it be appreciated how soft, yet resplendent, the melody must be then only will the difficulty of the place in the matter of touch and tone production be realized. Moreover, the lower strand of the melody (corresponding to an alto) should be subordinated to the upper line (soprano). By applying to every rise of the melody a gentle crescendo and to each fall a diminuendo, justice will be done to the tone coloring so necessary in this piece. The poise that resides in the longer notes requires that they be well held out—that the accompaniment be not allowed to hurry them. Particular attention is called to the necessity of carrying the crescendo at the end of measure 5 to a bright culmination on the peak of the melody, which, in this phrase, is reached on the first beat of the following measure. Measure 7 is rather difficult of proper treatment, on account of the series of grace-notes. The first of these should begin on the fourth beat. They must then be executed rapidly enough to bring the A of this beat in due time. Yet each note should be clearly audible. In order to avoid interruption of the flow of the melody, hold the A and C of the third beat as long as possible. An entirely different tone quality, again, is required for the series of grace-notes, namely, one of translucent clarity and softness, so that they merely ripple against the melody

notes F-sharp and A of the fourth beat. The phrase will be well rounded off by a slight broadening of the end of measure 7 and the first half of measure 8, which will bring the semi-cadence, in which some may read an interrogation, into due evidence as the end of the phrase.

An incisive touch on the fourth beat E of measure 8 will, likewise, make it felt that the new phrase begins with this note. The climax of the period, reached on the G of measure 10, can be fully brought out only by means of a crescendo of greater proportions than hitherto attained. Let this note, therefore, ring out clearly and strong, and the eighth-notes rising towards it in the alto not be allowed to overshadow it—nor to be hurried. This dominating point is followed by an abatement as the melody descends to the close of Part I. Within the course of the diminuendo a slight but effusive accent on the emotionally active first and fourth beats of measure 11—and a gentle lingering on them—will bring out their full expressiveness. To this, as well as to the illumination of the rich harmony of the first beat of this measure, due dynamic fullness of the accompaniment in the left hand on the D and F will contribute materially. A little broadening at the Perfect Cadence and, particularly, the careful holding out of the A in the melody of measure 12, will, as at the end of the Antecedent, enable the hearer to recognize and feel that the sentence here ends. This way the phrase will have been perfectly molded. In order not to dispel the repose of this ending, an infinitesimal delay of the vocative motive which follows is permissible. Admirable playing, indeed, is that which brings out in full the beauty of the silvery coloring of the three strands in which the melody is woven in the repetition of Part I.

About Part II

THE fresh impulse with which Part II begins is best reflected in a prompt resumption of the tempo. Even a slight animation will fit the character of this Part. A brightening crescendo in the rise of the melody to E in measures 22 and 24, supported by slightly emphasizing the thirds A and C and G-sharp and B on the accented beats of the accompaniment, which we have indicated in the music with upturned stems, giving to these notes a certain melodic prominence that emphasizes their rhythmical swing, will add to the vitality of the rendering. The grace-notes in measure 22 and 24 will be more expressive and tender if not snapped off too short. A little breadth will identify them more with the melody.

The climatic Consequent phrase irresistibly actuates an acceleration of tempo conjunctly with as voluminous a crescendo as can well be brought out. The seething of the accompaniment and the all-dominating chord in measure 28 will be more effective if the acceleration is checked in measure 28. More power can be given to the climatic chord in measure 29 by assigning the lowest note (A) of the treble to the left hand. Subsidence of tempo following the vocative motive in measure 30 is the means of mediating from the preceding torrential passage to the soft, peaceful quiet of Part III.

The great dynamic contrast referred to in the analysis requires due attention to the pianissimo—not merely piano—which must color Part III. The poignancy of the F in the accompaniment of measure 34, falling into the C and E of the treble, offers just the opportunity for the expression of a painful cry. The variety and command of tone color required by this piece are evident in the pianissimo demanded for the repetition of Part II, which in its first appearance began merely piano. The syncopated E's in the alto add greatly to the flowing character of the music. To produce the liquid quality of tone essential to this, the thumb should be dropped lightly and gently to the key, rather than made to strike it actively. Here, again, the slight prominence to be given to the first and fourth beats of the accompaniment is recommended.

The softer shade of dynamics here necessary to correspond to that of the treble will reveal anew this popular composer in his capacity of a delightful colorist, and will bring to the realization of many the fact that these pieces are not so easy to render with true artistry.

The return of Part III will be observed to be indicated p—pp. This latter shade is reserved for the Coda and is offset by the brightness of the major mode in which the piece ends with typical Romanic cheerfulness.

With aquatic fluency, soft and with flowing legato, the 16th-note passage of the closing phrase should ripple along to the end. A slight lingering on the first note of the vocative motive, which twice calls back pleasantly in the left hand, involving an infinitesimal broadening of the arpeggio undulating above it, will impart a touch of affectionate and fitting gentleness to this simple but lovely melodic bit.

Memorizing for Beginners

By M. W. Jolly

BEGINNERS should always be taught to play from memory their first little melodies. If memorizing it not made compulsory, it becomes more and more difficult as time passes from only occasional memorizing. For that reason it is so necessary to have pupils to do a certain amount of memory work regularly.

And how shall we memorize? Usually three or four measures make a complete little sentence. One can soon memorize the one complete thought, measure by measure, if ncessary, as if that is the whole of the selection; then take up the next thought. Some try to memorize by playing over and over the whole piece until they know it from endless repetition.

I have taught school as well as piano, and numbers of pupils try out the same method when preparing school lessons. I try to show them that the best method, for instance, in history, is to read over the lesson carefully so as to get the lesson as a connected whole, and then to take each separate heading of one or more paragraphs and learn the thought or main features of that one heading as if it were a distinct lesson apart. But lots of pupils will still insist on reading the whole lesson over and over again; and in all my teaching I have had only one boy who was able to do that and bring up excellent lessons.

So in piano, study and work up the whole selection carefully until it can be played correctly by note; then take each little sentence and memorize, going over those already learned at the beginning of each practice.

I have had pupils say that they *could not* memorize, that there was no use in trying. But when they studied memorizing this way, beginning with short selections, it became easier and easier; and so as the mind was trained, the more quickly could it grasp and retain, and memorizing became the easiest part of a musical education.

A Wrist Remedy

By Harold Mynning

THERE are some things that the music teacher must tell his students, not once, but many times. Among these are: Keep the wrist loose; count aloud; observe correct fingering, and so on. It is essential that these things be repeated, for in this way only will they make a permanent impression on the student's mind.

But in spite of the fact that many teachers repeat over and over at each lesson, "Keep your wrist relaxed," the student continues to play with a tensed arm and hand. Pretty soon he does not even hear the words of his teacher. He is not unlike the person living at Niagara Falls, who becomes so accustomed to the eternal din of the falling waters that possibly the only time he could be brought to actually realize the presence of the water would be if it ceased to fall.

But there is a remedy for this, fortunately, as there is for most things, if people actually seek it and not become discouraged if it is not found immediately around the corner. Tell the pupil to keep his wrist relaxed, but tell it to him in a great variety of ways. The first time tell him to keep his wrist relaxed; the next time tell him to let his wrist remain free from stiffness; the next time tell him to play the piano as he walks, without effort, and so on and on. In time he will actually play with a free wrist, a wrist wherein the muscles work at least to a certain degree (much depends on the individual pupil) without interfering with each other.

Trills in Sequence

By Alfredo Trinchieri

THE trill is usually defined as being the repetition of two notes on conjunct degrees. While this is really and originally true, still some of the master composers have not hesitated to introduce passages which are nothing less than trills in almost any interval.

As a preparation for facility in these wider trills, the following study serves efficiently.

Ex. 1



After the first two beats, the notation is in abbreviated form, each beat containing the same number of notes.

By transposing this into the different major and minor keys, the benefits to the fingers are almost limitless.

Practice Precepts

By George Coulter

ORAL directions to pupils are easily forgotten. Often there is little or no method adopted in their home practice, with consequent waste and failure. A typewritten sheet embodying the teacher's wishes in this matter disposes of the problem, and saves a considerable amount of explanations. Some hints may be got from the following:

1. Before beginning to practice, resolve to shut out of your mind every other thought; for, without *concentration,* practicing is quite useless.
2. Set a time each day for real earnest work, and no trifling or toying with the piano.
3. Read over carefully and find out all you can about a new piece before taking it to the piano. This saves a heap of thinking when you come to play it—*Be particular to have the time well straightened out in your head before attempting to play.*
4. Look closely at every printed note before you sound it and see that you have the right one, and thus, avoid that messy, sludgy, unbusiness-like way of translating your page into sound. . . . If you used a typewriter with as little thought for where your fingers were going, think what the result would be! You do not play with the fingers; you play with the brain. The fingers must be taught to wait on the brain every time.
5. Go slowly. Nothing hinders more than haste.
6. Take a careful look at the Key Signature and Time Signature.
7. Finger every passage as it is marked, never once playing it otherwise. This will make progress easy, rapid and certain.
8. Difficult measures ought to be practiced repeatedly (but never mechanically), until they tumble off the fingers with perfect freedom.
9. See that the finger and hand muscles are loose and supple when you sit down to play. Avoid getting them rigid and tight.

Teaching Touches to Beginners

By Charles Knetzger

AFTER pupils have mastered keyboard, notes and rests, and have learned something about legato and staccato, a lesson on the different touches is in order. The first, called percussion, which was very largely used fifty years ago, is produced by lifting the finger away from the keys and giving it a decided stroke downward. The piano, like the drum, tambourine, triangle, cymbals, xylophone, and others, belongs to the family of percussion instruments the tone being produced by striking so as to set a certain part into vibration. This stroke, when used to excess, is very tiring to the muscles, and has a tendency to produce a strain in the playing apparatus, and to hamper its action.

The pressure touch is produced by having the finger in contact with the key press it down gently but firmly. This touch is used largely in organ playing. Christiani, in his *Principles of Expression in Piano Playing,* says: "Where expression is required, the key should not be struck. Expression requires pressure—finger pressure. Touch without pressure can never produce either depth of tone or emphasis. Through finger pressure the touch receives its proper degree of force, its duration, its expression."

The touch considered of very great importance in piano playing at the present day is touch by weight, in which the weight of the playing apparatus does the work with little or no effort or strain. This tone has the advantage of producing equality and evenness of tone, for a weak finger is not required to do the work of a strong one, since the whole weight of the arm and hand is made to bear on the key. What happens when pussy walks over the keyboard? The keys are depressed by the weight of her body. So also in playing by weight the entire playing apparatus bears down on the key and produces the tone.

For some time it was thought that the fingers could be made to play with equal power by long and persistent practice. But nature never intended the fourth and fifth fingers to do the work of the second and third, any more than she intended a race horse to draw a plow.

In playing by weight we shift the weight from one finger to another, as in walking the weight of the body is transferred from the left to the right foot, or *vice versa.* A good exercise to illustrate this touch is to place the hand in the five-finger position, rotating the hand while shifting the weight from one finger to another.

KELTIC DANCE

JAMES FRANCIS COOKE

A smart modern treatment of the old-time Irish jig rhythm. The melodies are entirely original. Grade 3½.

Full of life M.M. ♩.=112

(repeat ad lib.)

rollicking

(repeat ad lib.)

(repeat ad lib.) lightly

"Oh! the days of the Ker-ry Dance-ing, Oh! the days of the Ker-ry Dance-ing, Oh! the days of the Ker-ry Dance-ing,

Lost and gone, Lost and gone."

(repeat ad lib.)

1st time slow like a dirge. 2d time very fast.

Copyright 1925 by Theo. Presser Co.

British Copyright secured

VENETIAN BOAT-SONG

See a Master Lesson on this piece by Victor Biart on another page of this issue.

F. MENDELSSOHN, Op. No. 5

Andante con moto

Introductory Prase

Part I

Antecedent Phrase

Semi-

cadence

Consequent Phrase

Perfect Cadence

Interludial measure

Repetition of Part I.

Part II

Antecedent

Consequent

Part III

Repetition of

Part II

* The pedal must be changed for each harmony.

Repetition of Part III

Coda

pp tranquillo

dim.

sempre con Ped.

dimin.

Ped. sempre

sempre pp

pp

dimin.

sempre Ped.

JOYOUS MOMENT

Without finger crossings, and but a single degree outside of the five-finger position in each theme. Grade 2.

Allegretto M.M. ♩ = 108

FRITZ HARTMANN, Op. 219, No. 3

Fine

D.S. al Fine

Copyright 1924 by Theo. Presser Co.

International Copyright secured

REVERIE DRAMATIQUE

To be played with grandioso expression. A fine chord study. Suitable also for "picture playing."

ANTON VODORINSKI, Op.

Andante M.M. ♩=69

espress.

sost. *p*

mf

sost.

f

ff

rall. *e dim*

Più mosso

poco accel.

pp *espress.*

tre corde

8va ad lib.

poco a poco accel. *e cresc. molto*

poco rall.

sf *quasi recitativa*

Tempo I.

sost. *melodia ben marcato*

armonioso

rall.

p

una corda

pp *L. H. Sopra.*

cresc.

tre corde

cresc. molto

Lento

allarg. *ff*

rit. molto

p

morendo

rall. *pp*

Copyright 1920 by A Hammond & Co.

LET'S GO!

In response to numerous requests, a part for *Ukulele* has been added in this piece. The piano part, however, is complete in itself. By disregarding the diagram and following the lettered indications, the *Ukulele* part may be played on a *Tenor Banjo*.

Tempo di Marcia M. M. ♩= 120

WALLACE A. JOHNSON

Copyright 1924 by Theo. Presser Co.

British Copyright secured

MARCHE MmilitaIRE

WILLIAM R. SPENC

An original four-hand piece in genuine military style. Good fun to play and excellent for exhibition purposes.

SECONDO

With spirit M.M. ♩=126

f

Scherzando

mf *ten.* *f* *ten.* *mf*

TRIO

ff ben marcato

cresc.

Copyright 1926 by Theo. Presser Co.

British Copyright

MARCHE MILITAIRE

PRIMO

WILLIAM R. SPENCE

With spirit M.M. ♩=126

f

Scherzando

mf

ten.

ten.

ten.

ten.

mf

f

TRIO

ff

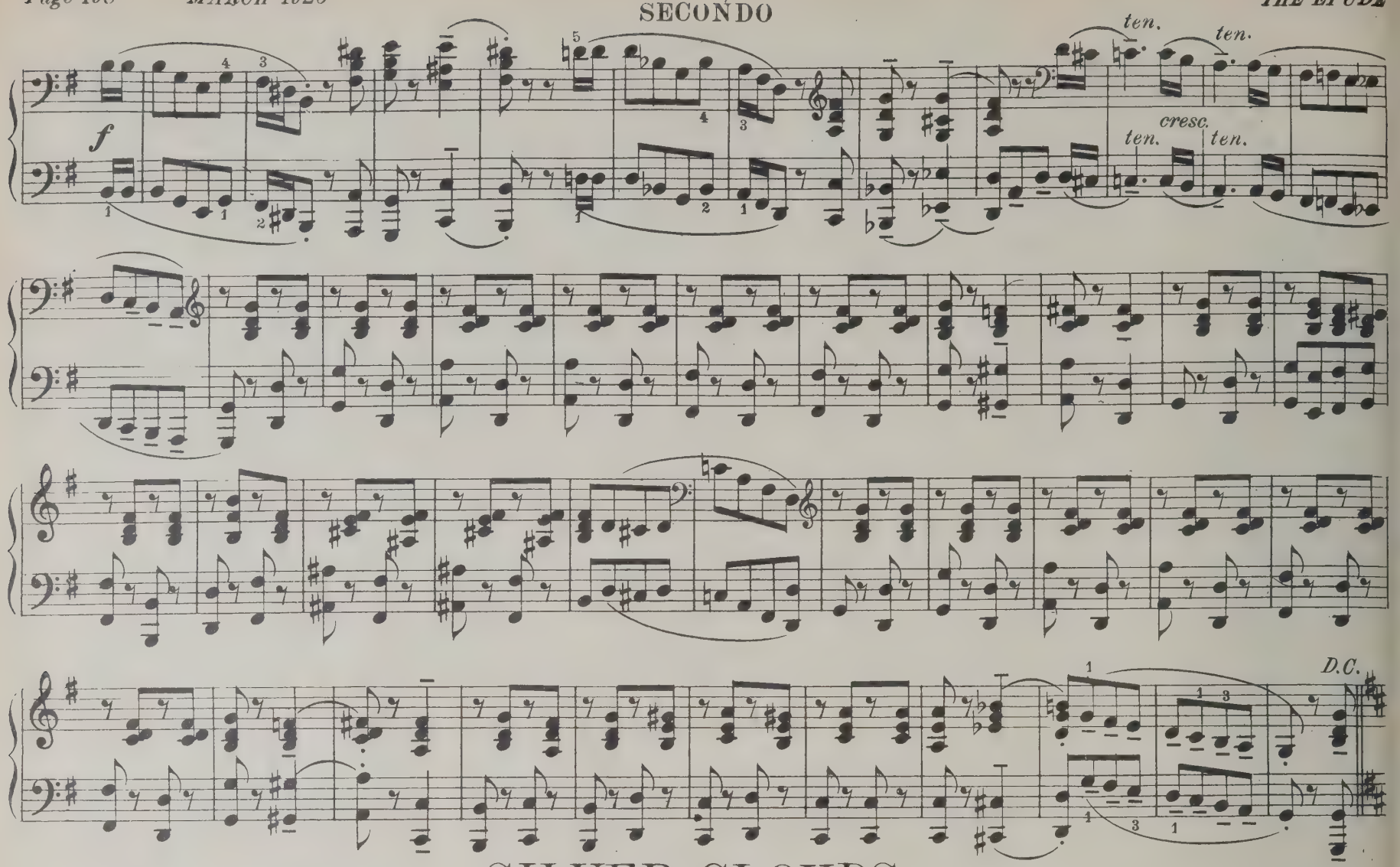
f

ten.

ten.

marcato

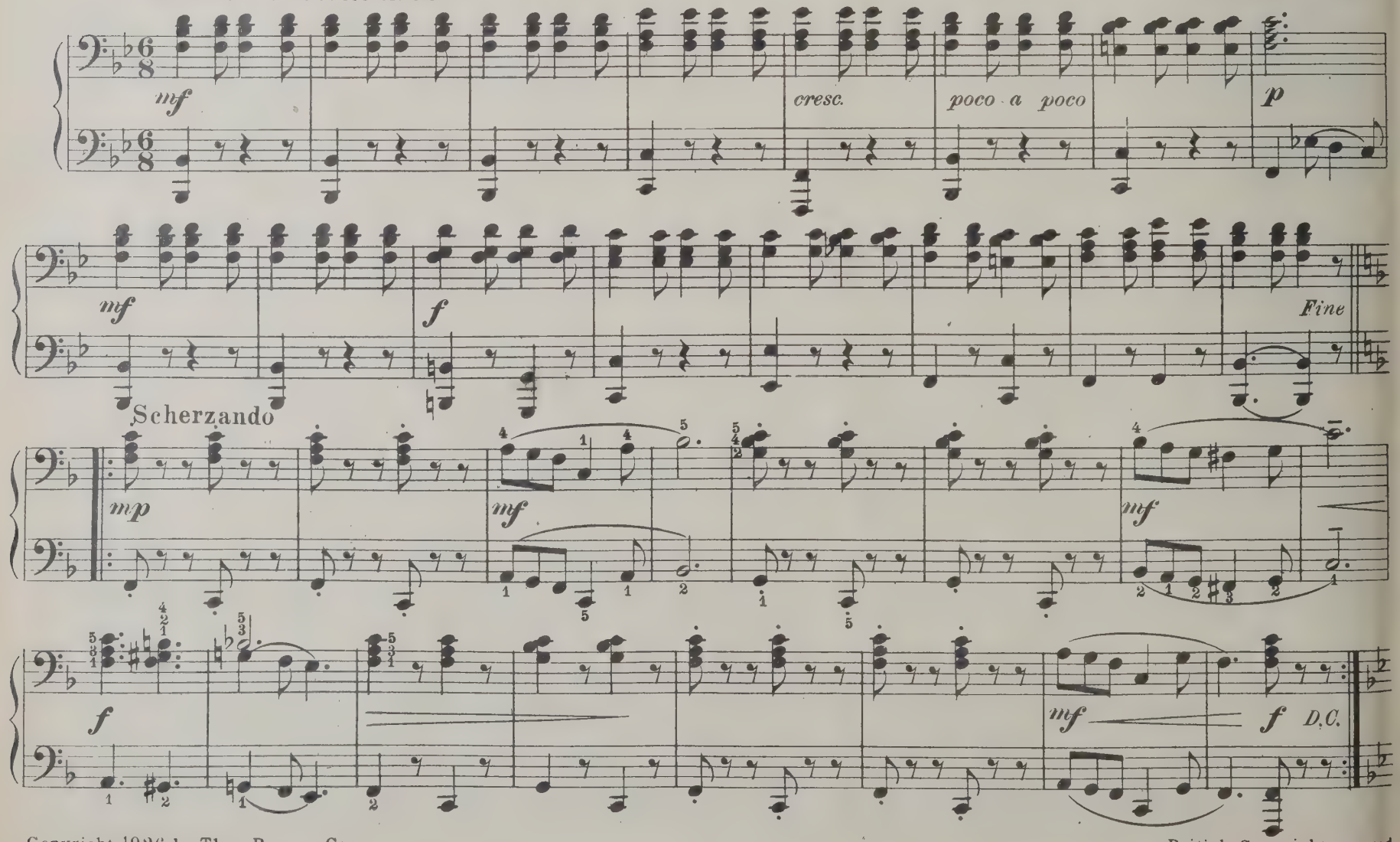
SECONDO



SILVER CLOUDS

SECONDO

WALTER ROLFE



Copyright 1926 by Theo. Presser Co.

British Copyright secured

PRIMO

SILVER CLOUDS

Andante con molto M.M. ♩.=108

PRIMO

WALTER ROLFE

Scherzando

MARCHE HUMORESQUE

A rollicking little tune, with an infectious rhythm. A sort of musical joke. Grade 2½.

HERBERT RALPH WARI

Tempo di Marcia M.M. ♩.=108

last time to Coda

D.C.

CODA

AT THE DONNYBROOK FAIR

JOHN PRINDLE SCOT

A brilliant concert *caprice* or *encore* number in rollicking Irish style, with a suggestion of the old song "Johnnie's so Long at the Fair." In th composer's recital work, this number has been played from the manuscript with much success. Grade V.

Allegro vivace M.M. ♩.=126

cresc.

dim.

Copyright 1916 by Theo Presser Co

British Copyright secure

cresc.

ff

f

sempre marcato

ff

sfz sfz sfz sfz mf

p

f

l.h.3

mf

cresc.

ff

con bravura

f

sfz sfz

f più mosso

sempre ff

sfz

sfz

YELLOW ROSES

In the style of an *Air de Ballet* or a light operatic number. Grade 4.

FRANK H. GRE

Allegretto grazioso M. M. ♩= 72

mp *fz* *p* *f* *Poco rubato* *mp* *rall.*

a tempo *meno mosso* *mf*

Allegro

fz *Fine.*

a tempo *rall.* *rall. e dim.* *D.C.*

TRIO **Cantabile**

mf *l.h.* *rall.*

a tempo *più rall.* *dim.* *p* *D.C.*

Copyright 1925 by Theo. Presser Co.

* From here go back to the beginning and play to *Fine;* then play *Trio.*

British Copyright secure



20 EAST 54TH ST.
NEW YORK CITY

The New
BALDWIN
New York Location

. . . in the heart of America's smartest shopping district. The entire building is devoted to the Baldwin salesrooms, not only affording as wide a selection of pianos as is obtainable anywhere in the world, but also creating a new center for discriminating music lovers and the world's great pianists.

CHOOSE YOUR PIANO AS THE ARTISTS DO

IN THE purity of Baldwin tone, great pianists realize their musical dreams and reveal the mastery of their art. With the Baldwin, Bachaus, Gieseking, de Pachmann, Carreras and dozens of others achieve the highest recognition.

You will truly gain a new conception of a great piano when you visit the Baldwin dealer near you and play the Baldwin yourself.

Baldwin Uprights, $850 and up; Grands, $1400 and up; Reproducing Models, $1850 and up. Convenient payments if desired.

Write for the new book, *"How Artists Choose Their Pianos"* It is free.

THE BALDWIN PIANO CO.
CINCINNATI, OHIO

Baldwin



Space is Given Showing Portions of These Songs That Singers May Select Upon Actual Merit. Voice Teachers May Secure Complete Copies for Examination.

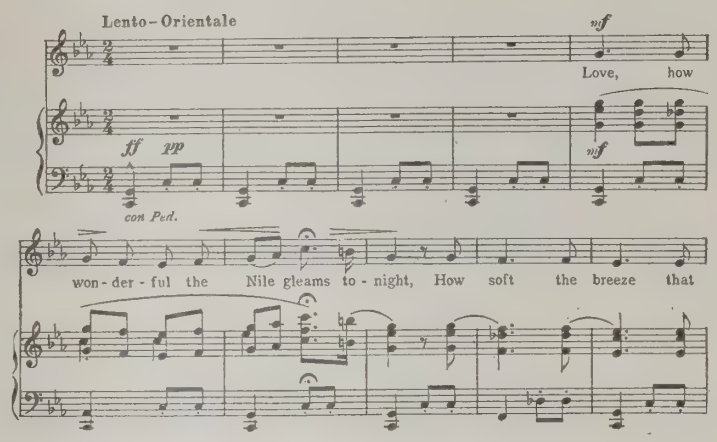
ILE NIGHT

ds and Music by
MES FRANCIS COOKE

IED. VOICE—
AT. NO. 19208
Range c to F
(Optional g)
OW VOICE—
AT. NO. 19230
Range a to D
(Optional E)

rice, 60 Cents

ENRI SCOTT, the
operatic basso,
programmed this
with immense
ss. It also gained
nt favor with nu-
us leading con-
s in the concert



MY GARDEN

Words by
man A. Heydt

by
RANCESCA

VOICE—
No. 19823
Range E to g

OW VOICE—
AT. NO. 19954
nge c to E flat

rice, 35 Cents

concert
e teach-
ave welcomed this
e n t melody-filled



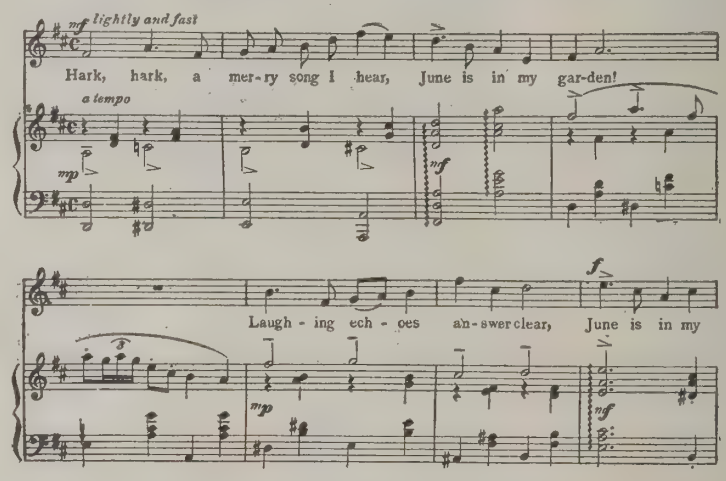
JUNE IS IN MY HEART

Words by **EDWARD LOCKTON**
Music by **GRAHAM VAUGHAN**

HIGH VOICE—CAT. NO. 18677—Range E to a
MED. VOICE—CAT. NO. 18678—Range d to g

Price, 60 Cents

HENRY HOTZ, well-known voice teacher, says: "I find this song not only most attractive, but very useful. I am enthusiastic over it as a teaching song, and my pupils are having success with it in the concert field."



Art Song
Rare Be

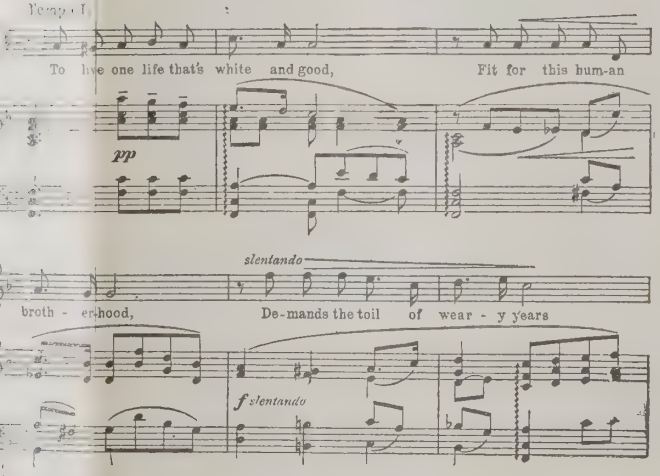
EACH IN
OWN TO

A Cycle of Three
THURL
LIEURA

I Autumn
II Longing
III Consec

This cycle is a
ing in every res
texts by Willia
Carruth inspired
musical settings a
lisher could have
than produce th
style. Each song
by its text and a w
artist's pen impr
the little album
with silk cord and
tial cover of ple
This cycle is a
American music a
ists should become
with it.

Price, $



COUNTING THE COST

Words by
Strickland Gillilan

Music by
CLAY SMITH

MED. VOICE—
CAT. NO. 22960
Range d to F

Price, 45 Cents

One of the best songs of a writer whose *"Dear Little You," "The Love Dream," "My Old Home of Yesteryear,"* and others, are widely known.

THE ROSE OF LOVE

Words and Music by **BERNARD HAMBLEN**

MED. VOICE—CAT. NO. 22814—Range E flat to F
LOW VOICE—CAT. NO. 22815—Range c to D

Price, 40 Cents

A beautiful love ballad, possessing a charming melody. Bernard Hamblen's *"Sunshine in Rainbow Valley,"* and other successes now have a new companion in the hearts of song lovers in *"The Rose of Love."*



LITTLE
LL-TALE

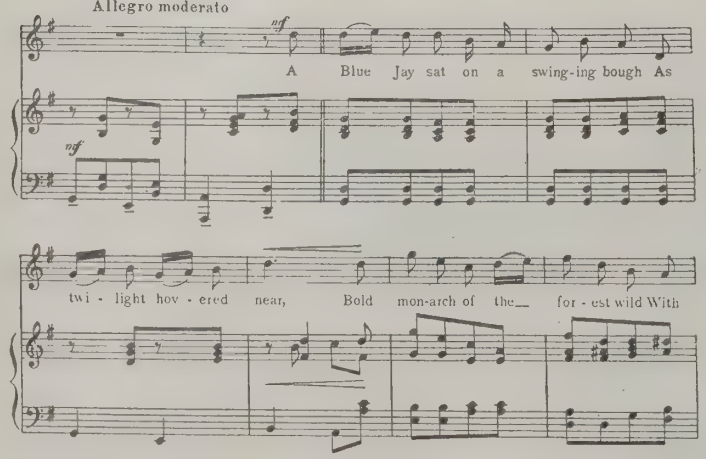
Words by
e L.
Sumner

Music by
CK H.
BLAN

Voice—
NO. 19205
g

ce, 60 Cents

tervals
activating
al set-
appear. *"Little
ale"* is one of
charming combi-
s. Cecil Arden,
politan Opera
any, sings it.
H. Parker uses
teaching.



Catalogs and Folders to which Singers and Voice Teachers are Welc
nearly 100 songs by such composers as Mrs. H. H. A. Beach, Ambrose, Buzzi-Pe
Marzo, O'Hara, Protheroe, Clay Smith, John Prindle Scott, Stult, R. Hunting
and Duets," a very helpful catalog for the church soloist; "Descriptive Catalo
and Sacred Songs and Duets; "Folder of Pianologues, Musical Recitations a
tations and a selected list of short, humorous and cunning Encore Songs. Se

...gs

A Variety of Suggestions—Gems for the Concert Singer, Ballads for Entertainment Soloists and Home Singing, Songs for Teaching Use and Sacred Numbers for Church Soloists.

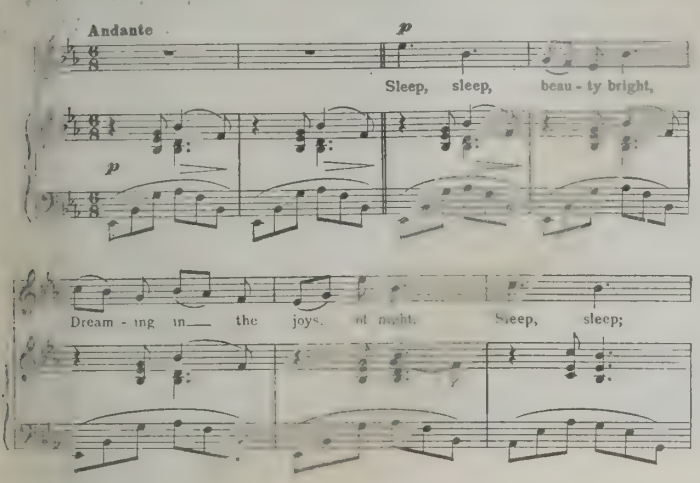
LITTLE SORROWS

Words by **WILLIAM BLAKE**
Music by **RICHARD HAGEMAN**

HIGH VOICE—CAT. NO. 19538—Range d to g
LOW VOICE—CAT. NO. 19539—Range b to E

Price, 35 Cents

An art song that is a gem. It is a fine song of its type and leading artists such as the well-known contralto, Minnie Carey Stine, are using it.

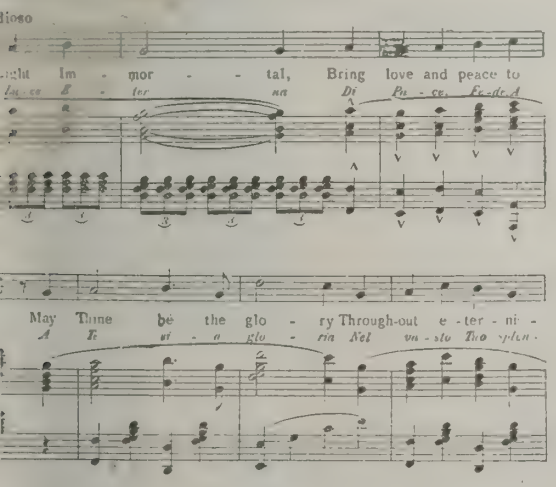


ETERNAL LIGHT (Lux Eterna)

Italian and English Text
Sacred Solo by **A. BUZZI-PECCIA**
VOICE—CAT. NO. 19822—Range c to F (opt. g)
VOICE—CAT. NO. 19829—Range b flat to E flat

Price, 60 Cents

...in sacred song writing by one of our foremost contemporary ...rb concert number, especially in Italian.



...ts from Excellent Songs." A catalog that shows portions of ...y Foster, Galloway, Hadley, Kountz, Lieurance, Mana-Zucca, ... and others; "Thematic Catalog of Twenty-five Sacred Solos ...ections." Describes and gives contents of Albums of Secular ...s," short descriptions of over 50 pianologues and musical reci... for any or all of these that will be helpful to you.

...in
...tions

1712-1714 Chestnut Street
PHILADELPHIA, PA.



Copyright 1922 by Theo. Presser Co. British Copyright secured

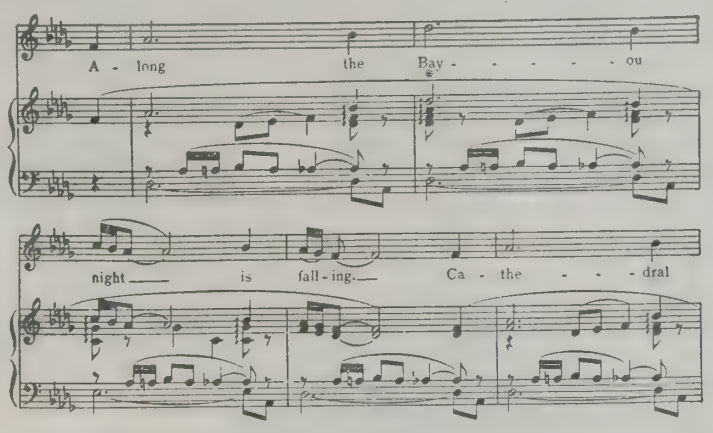
A LITTLE BROWN OWL

Words by **Dorothy Caruso**
Music by **A. BUZZI-PECCIA**

HIGH VOICE—CAT. NO. 18099 Range F sharp to g
LOW VOICE—CAT. NO. 18100 Range E to F

Price, 75 Cents

Cecil Arden, mezzo soprano, Metropolitan Opera Co., Lewis James Howell, well-known Philadelphia baritone, and other prominent singers regularly program this song.



THE ANGELUS

Words by **JAMES FRANCIS COOKE**
Music by **THURLOW LIEURANCE**

HIGH VOICE—CAT. NO. 19332 Range F to g (Optional a flat)

Price 60 Cents

A Creole legend song. It is not forgotten easily, since it sings itself into you. Innumerable theatre organists have made use of it because of its winning qualities.

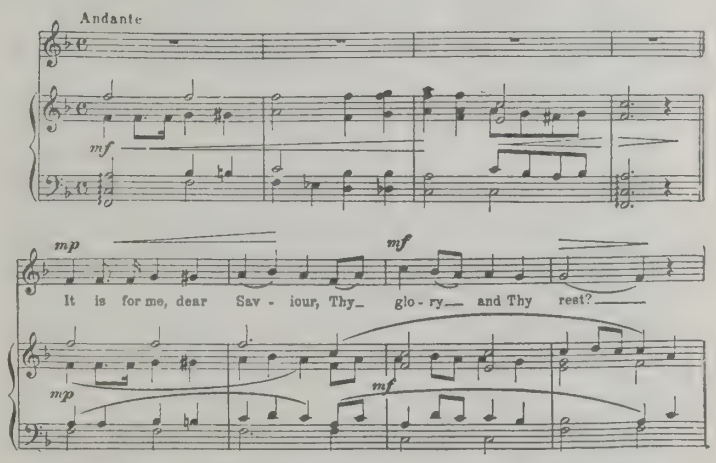
IS IT FOR ME?

Sacred Solo
Words by **F. R. Havergal**
Music by **R. M. STULTS**

HIGH VOICE—CAT. NO. 19577 Range F to g

Price, 60 Cents

A very desirable song for the vocal solo contribution to the church service. It will command the attention of any congregation.





DON'T WANT TO KNOW

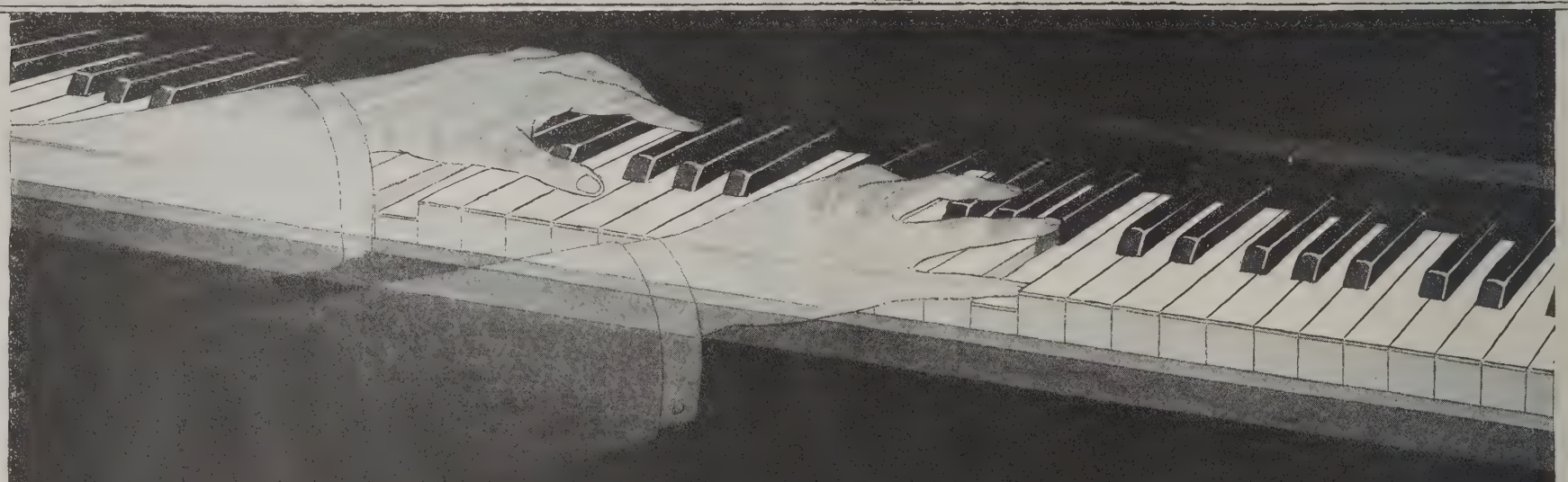
Words by **Fred. C. Bowles**
Music by **FAY FOSTER**

HIGH VOICE—CAT. NO. 19483 Range G to g
LOW VOICE—CAT. NO. 19484 Range d to D

Price, 60 Cents

A carefree lilt that is captivating. It is such a song that an artist can make one of the most charming numbers on a program, and yet its simplicity endears it to any who love to sing.

THE MASTER'S FINGERS ON YOUR PIANO



Possessed only by-

Welte-Mignon

(Licensee)

Your whole conception of what a musical instrument can do will be changed when you hear a reproducing piano equipped with the famous WELTE-MIGNON Licensee Reproducing Action.

For, *only* WELTE-MIGNON* *possesses the secret of perfect reproduction.*

Imagine De Pachmann, Paderewski, Pouishnoff—the world's greatest pianists—performing in your own home with all the skill, the fire, the individuality as if they were actually seated at your piano.

You can have WELTE-MIGNON* in 112 different pianos. There are WELTE-MIGNON* dealers everywhere.

The famous WELTE-MIGNON* Reproducing Action can be installed in *your* grand piano. Our beautiful brochure sent on request.

The Auto Pneumatic Action Co.
W. C. Heaton, Pres.
653 West 51st Street, New York
**Licensed under original Welte-Mignon patents*



A charming movement from one of the finest of the great classic symphonies. To be played with taste and dignity. Grade 3½.

MINUET

from "SYMPHONY in G MINOR"

W. A. MOZART

Allegro M. M. ♩=108

TRIO

QUEEN OF THE ROSES

VALSE CAPRICE

MONTAGUE EWING

In the style of a concert waltz but moderate in difficulty. Play with well-marked rhythm. Grade 4.

Allegro con moto M.M. ♩.=72

ff *f* *p* *f* *brillante* *ff* *f* *a tempo* *dim. e rit.* *f* *fz* *fz* *Fine*

Copyright 1926 by Theo. Presser Co.

International Copyright secure

L'istessotempo

IO

Fine of Trio D.C.

D.C. Trio

: From here go back to *Trio* and play to *Fine* of *Trio*;
then go back to the beginning and play to *Fine*.

Suitable for the first lesson in grace notes.
rade 2.

WARBLER'S MESSAGE

WALTZ

PAUL LAWSON

Tempo di Valse M.M.♩.=54

Fine

D.C.

opyright 1924 by Theo. Presser Co.

British Copyright secured

SISTER'S DOLLY

POLKA

JOSEF HOFMA

Not so easy as it looks. Really an artist's piece, as played by the composer. Grade 5.

Allegretto M. M. ♩ = 108

Copyright 1923 by Theo. Presser Co.

British Copyright secu

GAVOTTE MODERNE

In semi-classic vein, an excellent study in style and touch. Use the damper pedal but sparingly, just as indicated. Grade 3½.

Tempo di Gavotte M. M. ♩ = 108

CARL MOT

Copyright 1926 by Theo. Presser Co.

British Copyright se

rall.
f
mf
p
mf
f
rit.
a tempo
p
rall.
a tempo
p
f marc.
p
f
p
f
p
f
ff
p
rall.
a tempo
p
molto cresc.
fz
fz
fz

SONG OF THE PINES

MILDRED ADA

The left hand has a melody to sing. Grade 1½.

Slowly, with swaying motion M.M. ♩ = 144

Copyright 1925 by Theo. Presser Co.

British Copyright secu

SERENADE

DONALD HEI

A joyous *cantilena*, to be played smoothly and rhythmically, with full, sweet tone.

Allegretto M.M. ♩ = 80

VIOLIN

PIANO

p *pp* *f* *mf* *rit.* *a tempo*

Copyright 1905 by Theo. Presser

British Copyright se

f mf dim.

II corde

p pp Harm. pp

f allarg. dim. p a tempo pp

f colla parte a tempo

f mf p rit.

mf rit.

a tempo f

a tempo mf

rit. poco adagio p

rit. ppoco adagio

rit. a tempo ppp leggiero

IN THE AFTERGLOW

Prepare: Sw. Viol d'Orchestre, Oboe and Trem.
Gt. Gamba, coupled to Sw.
Ch. Concert Flute or Quintadena.
Ped. Soft 16′.

A very taking soft voluntary, well calculated to display the solo stops. With careful registration this will prove effective on any organ.

S. TUDOR STRANG

Lento

Ch. Sw. Ch. *rit.*

Andante con moto

Sw. Vox Celeste, Salic. Vox Humana and Trem.

𝄋

p con espress.

Ch. Violin, Dia. 8′ and Great Flute 8′

poco rit. *a tempo* *poco rit.* *a tempo*

Ped. soft 16′

Più Mosso

Gt. Gamba coupled to Sw.

poco rit. *a tempo* *rit.* *Fine* *a tempo* Ch. *poco rit.* *a tempo*

cresc. *poco rit.* *a tempo* *dim.* *poco rit.* *D.S.* ✻

TRIO **Meno Mosso**

Gt. Doppel Flute and Gamba Sw. to Gt. off

legatissimo

Ped. coupled to Gt.

Gt. Gamba off

Ch. Vox Celeste or Unda Maris *D.S.* 𝄋

✻ From here go back to 𝄋 and play to *Fine;* then play *Trio.*

APRIL IN KILLARNEY

PERRIN H. LOWREY

AGNES CLUNE QUINLAN

Moderato

mf

Oh, it's A - pril in Kil - lar - ney, Ear - ly A - pril in Kil - lar - ney, Where the I - rish lanes are mer - ry And the

lyr - ic breezes blow; And the scent - ed snows of cher - ry Drift a - cross the fields of Ker ry, Oh, it's A - pril in Kil - lar - ney, And she

f

loves the A - pril so!

Più mosso

f

Oh, it's A - pril in Kil - lar - ney, Up and down in old Kil - lar - ney, And the

Fine

blue lakes gleam to - geth - er Where the wist - ful show - ers start, And the ten - der I - rish weath - er Sil - vers

on the hills of heath - er, Oh, it's A - pril in Kil - lar - ney, And it's A - pril in my heart!

D.C.

Copyright 1922 by Theo. Presser Co.

British Copyright secured

A GARDEN OF DREAM BIRDS

FRED. G. BOWLES

ROBERT COVERLEY

Valse. Brightly moderato

f

p

1. Sleep is a gar-den where dream birds are sing-ing Mel-o-dies gold-en in realms that are fair;
2. Some-times at eve, when the rose-leaves are fall-ing, Breez-es, soft sigh-ing, speak on-ly of rest;

p rit.

Come to this land where the dream bells are ring-ing, Hush-ing the heart from the day and its care.
Then in my dreams I can hear your voice call-ing In-to my gar-den, the dear-est and best.

mf a tempo

p

Come! come! come! For there's one lit-tle bird sing-ing low, Far, far a-way At the end of the day, Where the dream flow-ers gen-tly blow. Come! come! come For the joy-bells are ring-ing too, And the one lit-tle bird, If your heart on-ly heard, Sings of noth-ing but

f rit.

Copyright 1926 by Theo. Presser Co.

British Copyright secured

The Recent Delays in Delivering Issues

THE last several issues of the ETUDE MUSIC MAGAZINE have been some- later than usual in appearing and it is with no little gratification that now can give assurance that all future numbers will be delivered on dule.

We feel sure that many of our readers appreciated that the last three special issues of increased size and expanded interest, prepared under stress of unusual conditions. The indulgent manner with which late eries were accepted uncomplainingly substantiates this. The January azine being a special tribute issue to Theodore Presser was unavoidably and this also affected the schedule for February.

We are deeply appreciative of the many kind and sincere wishes for future of THE ETUDE MUSIC MAGAZINE that accompanied sympathetic essions upon the loss of our beloved founder, Theodore Presser, and feel that we would be untrue to the thousands who have appreciated life and works of Theodore Presser, as well as to the memory of our der, if greater than ever efforts were not put forth to develop and expand ideals and institutions he founded. Much is being done to make future s of THE ETUDE so intensely interesting that no subscriber will want to a single page.

Advice to a Young Composer

By Alexander Henneman

compositions show that you have g matter that you are trying to aper. Your weakness lies in the on that the motive and the har- ms to hold over you. Both force es so strongly into your con- s that they keep on coming back ot permit other ideas to well up. s a common experience with all

the following suggestions:
you have sketched a part, and a begins, change your mental and l state. If mystery has been the ng feeling in the preceding part clarity, openness and frankness e mood you put yourself in. If ights have been serious or melan- eer up. "Snap out of it!" As- ifferent attitude. If your mental has been down in the valleys is dark and misty, get up on the re the view is wide and large.

I find with students of composi- o much music, too much observ- ance of rules and not enough exercise of the imaginative faculties on planes that have nothing to do with music. We do not get ideas in music itself, we get musical ideas through the impressions that come to us through the senses as well as by the act of imagining these impressions and sensations.

Aristotle says, "There is nothing in the intellect that has not entered through the senses." So too, motives, phrases, rhythms and harmonies are gained by the imagination exercising itself on planes outside of music and not directly with the elements of music themselves. The emotional disturbance that is caused by the scenes the composer visualizes, or the feelings he experiences at the time, are transformed into music with little direction or thought on his part. Once having mastered the science of music, an humble submission to these inscrutable powers in the soul of man will produce better themes, more interesting rhythms and more novel harmonies than can ever be found by the attention centered on music itself.

The Teacher's Position

By R. I. C.

shall the teacher sit? With be- pupils it is necessary to sit by demonstrate and explain positions litions. The teacher usually sits ght in watching these things and n finger exercises are begun. In ning the child stands in the rear e cannot see the keys, while the ccupies the piano chair and gives ones and dictation work. Some- instructor finds it best to stand ano, and with a pencil or other nt, point to each note in first sight fforts.

he intermediate pupil the teacher the music which the child has d and sit back. If any mistakes ist, they should be *red-penciled.* and pieces that are undergoing ning touches, let the instructor chair back or stand, so that sounds reach the ear directly. It is fine experience for the pupil if the teacher "plays audience."

When an advanced student has a composition well in hand, it is well for the teacher to test the knowledge of it by creating disturbing elements. The writer has a vivid memory of her instructor walking about the room when she was playing a review piece. To test control the instructor dropped a book unexpectedly, shoved up a window in the rear and later slammed it down. In concert hall rehearsals she sometimes asked an associate teacher to come in and slam doors with great commotion and begin an excited conversation, so that the effect on the one playing might be observed, and so that she might determine whether the composition was ready for public performance.

Musical Thoughts

TUDE:
e is fast coming when people in gen- be educated in music similarly as in school studies.
at one time, the one who could play is made much of, to-day practically plays or sings; and the standards of amateur (or amusement) playing are raised to what were formerly those of the professional.

Is it not interesting to speculate as to the future and wonder if there will not be a time when all will be musicians of a high class and none "professionals?"

LEE W. DIXON.



Louis Quinze

PERIOD MODEL GRAND

The smallest (*five foot*) and daintiest Ivers & Pond grand Its *de luxe* casing faithfully follows the artistry of the greatest period in French design. In tone and touch it is equally refined and charming.

IVERS & POND PIANOS

Combine the best traditions of old time Boston piano building with the most advanced ideas of today. Built, as from the first, in *but one quality—the best*—by the same interests, with the same artistic ideals, they are used in over 500 conservatories and schools and 75,000 homes.

Our Catalog, showing latest style tendencies in Uprights, Grands and Players, mailed on request.

How to Buy

Wherever in the United States no dealer sells them we ship IVERS & POND pianos from the factory. The piano must please or it returns at our expense for railroad freights both ways. Liberal allowance for old pianos in exchange. Attractive easy payment plans.
For catalog and full information *write at once.*

Ivers & Pond Piano Company

141 Boylston Street

BOSTON, MASS.

Please mention THE ETUDE when addressing our advertisers.

The Singer's Etude

Edited for March by well-known Teacher and Critic

D. A. CLIPPINGER

It is the Ambition of THE ETUDE to Make This Voice Department "A Vocalist's Magazine Complete in Itself"

A TEACHER of mathematics in a college with which I am acquainted was accustomed to ask students three questions when they began the solution of a problem.

"Where are you going?"

"How are you going to get there?"

"What are you going for?"

These questions were to direct the student's thought, to help him to think logically about the problem, to help him to see what he was undertaking to do, how to do it, and what he hoped to obtain. By the time he had answered these questions the nature of the problem was clearly in mind and its solution only a matter of "carrying on."

The young singer might be asked three similar questions:

"What are you going to do?"

"How are you going to do it?"

"What are you doing it for?"

To question No. 1 he will answer, "I am going to make a singer of myself."

He could scarcely have a higher or nobler aim. A beautiful voice is the most appealing, compelling thing in all human experience; to have such a voice is a normal and legitimate ambition; but something more than ambition is necessary to such an achievement.

How to Do It

MANY are ambitious but cannot project their vision any distance into the future. They give little or no thought to the time and effort that will be required to realize anything worth while. They drift along in a more or less comfortable way, in a dreamy expectation until, after one, two, or more years have passed and the goal nowhere in sight, they lose courage, drop by the wayside and disappear.

There are others that have a consuming desire to sing well and for a time work feverishly at it. Then a reaction comes and they stop for awhile until the fever returns again. The result of this is that at the end of the year they are but little nearer the goal than they were at the beginning.

There are others who are always in a hurry. They repeatedly ask how long it will take, when the end will come, how soon they can get before the public, when they can give a recital, or, if they are first-year students, when they can have a song. Such questions always have been asked and will continue to be asked to the end of time. Nevertheless, they show a lack of vision.

There are others that are always on time, are interested in everything the teacher does. If they are discouraged they never show it. They never ask how long it will take, and they follow conscientiously the work laid out for them, and do more, rather than less, than is expected of them. Such a combination cannot fail and every year shows a marked advance. Such students the teacher counts among his chief blessings. There is no joy quite equal to helping one who is interested and appreciative. Such students always get the best there is in the teacher, for it is true that inspiration comes by way of the pupil no less than by way of the teacher.

The Elements of Success

THE teacher, no less than the pupil, learns by experience. He discovers before he has taught many years that there are certain elements in a pupil's mentality that invariably bring success. Without them nothing of importance is ever attained. These are honesty, industry, concentration, perseverence.

We are accustomed to think of honesty as relating to our conduct toward others, but we are far more likely to be honest with others than we are with ourselves. Whenever we slight our work, leave something undone, fail to live up to our ideals, we are cheating ourselves; and cheating is dishonesty.

The necessity of being industrious need scarcely be argued. The amount of work to be done, no matter how gifted one may be, is by no means small; and if one is lacking in industry or diligence he has little chance of reaching the goal. We have all known singers with fine natural gifts who have failed because of a distaste for work.

If one has perseverance he will be persistent, no matter how great the difficulties or the odds. He will never lose courage, never relax his efforts, and never listen to the suggestion that he cannot succeed or that he is wasting his time. Honesty, industry and perseverance are the things that build character, and these will make one successful in any undertaking.

The beginner needs to be alert to the fallacy that if one has talent everything is easy. Talent is only a mental trend in a certain direction, a liking for a certain thing, but it by no means relieves one of the responsibility and joy of hard work. The love of music is almost universal; and if one will work at it as diligently as he would at one of the other professions he in all probability will be equally successful.

The second question—"How are you going to do it?" could be answered briefly. Go to a teacher whose ability has been demonstrated and stay with him five or six years. This length of time will be necessary because there is much to do. Voice training, like all truth, is simple; but it usually takes the singer a considerable number of years to discover its simplicity. If he should read all that has been said about the voice in the last century he would be forced to conclude that a great deal has been learned that is not true, and much of the remainder is shrouded in mystery and sagging with uncertainty. The human mind loves to grapple with things that are involved, while the simple, eternal truth that two times two are four fails to arouse any enthusiasm whatsoever.

Beginners are advised to defer the study of vocal physiology until they have learned what good tone production is. A good teacher will appeal to the ear of the student from the beginning. He will be wise enough to leave the mechanics of voice production alone, except in an elementary way, and go quietly about the business of forming the student's taste in tone quality. He will understand that no beginner's concept of tone is perfect, or as good as it should be, and that he must establish in his mind a correct mental picture of the pure singing tone; for until the student has this he is helpless. To the teacher these mental pictures of tone are not vague, indefinite, and unreal. On the contrary, they are real and as definite as a mathematical formula. He knows that the student's problem is psychologic rather than physiologic, and that his work from the beginning of tone production to the end of interpretation is to develop a musical nature. He never loses sight of the fact that it is the mind that is musical, not the body. That part of the body which is involved in singing does what a musical mind makes it do. The mind that is truly musical has little trouble in controlling the vocal instrument. Such a mind learns early that the vocal organs respond instantly to his thought if they are free, and his ear is so sensitive that should he sing a tone in which tension or interference is noticeable, he will not repeat it often. But where the ear does not detect such things they will continue to be sung.

Physical Sensations

THE teacher having a sensitive ear is not likely to rely upon a certain physical sensation to tell him whether the tone is good or bad. He knows that the sensation accompanying a good tone is always pleasant and satisfactory; but in the last analysis a tone is something to hear, and when it satisfies his ear that is proof positive that it is rightly produced. He never feels the necessity of calling in a physical sensation to assist him in determining a matter which is entirely a question of how it sounds.

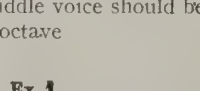
But it may be urged that a physical sensation is a guide to the student. No physical sensation ever did or ever can do anything to train the student's ear. What he needs most of all is to learn to listen and hear his own voice. The most important thing in voice culture is training the student's ear to demand absolute purity of tone. His ear is his taste and at all times indicates his stage of development. Beginners are continually doing things which they do not hear. All manner of vocal imperfections, even that of singing off pitch, get by them because they do not hear them.

The Middle Voice

MOST voices, but especially sopranos and tenors, like to sing high, and attempting to do this before they have learned how to produce the upper voice gets them into all manner of trouble. Sometimes years of careful work are required to overcome these early mistakes. In many instances they are never overcome. A vast amount of patience and love for the art is necessary to enable one to go back and do all of one's work over again. Many do not possess this.

Before attempting to extend the compass, the middle voice should be well developed. The octave

Ex. 1



while not the part of the voice in which stunning climaxes are made, is of great importance, because no singer can get along without it. For every tone he sings outside that octave he will sing several inside of it. Take the middle octave out of all voices, male and female, and the entire vocal literature would have to be rewritten. Therefore, the middle voice should be well built before attempting the head voice.

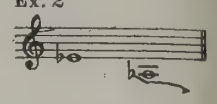
But voices are not all alike in this middle

Mainly for Beginners

octave; so the teacher must take finds and act accordingly.

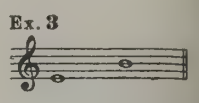
Some sopranos and altos will ha tones in this part of the compass

Ex. 2



and weak tones in this part.

Ex. 3

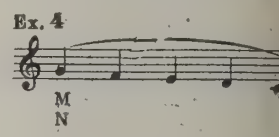


Other sopranos have no chest to when they sing down to C or B-flat the quality and mechanism of th voice. In such instances it wou mistake to attempt to develop what a chest register. If one succeeded be practically certain to create a some break at about E or E-flat. I better to carry the middle voic working into it sufficient resonanc it carrying quality.

But when there is a weak midd what is to be done? The reas tones do not carry is that the sou are not strong enough to create in the upper cavities. That is, cords are not offering enough to the breath to vocalize it perfectly times the vocalization is so imper the tone is breathy or husky; th no carrying quality whatever.

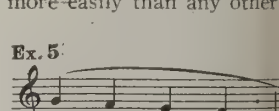
These tones may be resonated e quickly in the following way: lips and the teeth and sing this with the consonant M:

Ex. 4



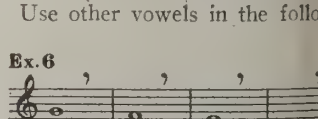
Try to produce a pure string ton tice with portamento. That is, tones together in order to keep per tinuity. Practice also with the cons The string quality is evidence of r Transpose upward by half steps t When the student can produce string tone with M and N, the is to carry this resonance into the vowels. Using the same exercis the consonant N with E, because ates more easily than any other v

Ex. 5



Use other vowels in the follow

Ex. 6



Transpose upward to C.

Such exercises practiced in the usually develop the necessary res the middle voice in a short time. remember this, however, that the of itself is nothing but a vehicle. depends entirely upon how it is

The Head Voice

THAT part of the voice lying third space, which is called register or head voice, must be han great care. It is the part of the which tension, rigidity, resistance, ence, are most likely to occur. Re are often built upon high tones. rate, they are an absolute necessi ther, it is in the upper part of that one is most likely to go wro principal thing to guard against The desire for a big tone is univ many are not willing to wait for it

Singers
Vocal Teachers

all recommend

THE NEW VOCAL ART

by

P. MARIO MARAFIOTI, M.D.

TO many, Dr. Marafioti's message will be revolutionary, but what he writes in this book is the result of a life time of scientific study of the principles of vocalization, and of unceasing efforts to solve the problems concerning the art of song.

Dr. Marafioti is not only a scientist; he is the rare combination of a laryngologist and artist. Caruso and Chaliapin among other great singers have paid tribute to his principles, and Henry T. Finck, the noted critic, has written of him: "Dr. Marafioti is one of the very few men from whom I, after forty-one years of critical career, can learn something about the art of singing."

In his advocacy of *true canto* as against *bel canto*, Dr. Marafioti points out the future. He is merely asking for a vocal expression suited to the evolution of singing. The book is rich in information and suggestions and expounds an original system for the correct determination of pitch worthy of investigation. It is the outstanding book on singing that has appeared in many years.

On Sale Everywhere
OCTAVO, $2.50

For a circular giving more information about the book write to:

BONI & LIVERIGHT
61 West 48th Street
NEW YORK, N. Y.

GOOD BOOKS

but try to produce it at once. The invariable result is that the upper tones are forced, and the longer they are sung in that way the worse they become.

At this point the young singer should have careful training. Whether the vocal organ is a string, a single or a double reed, or what not, is of no importance whatever. The absolute fact that the entire compass cannot be produced with the same length and thickness of vibrating tissue must be recognized. The voice can no more do it than can the piano. Ignoring this truth, which should be obvious to any one whose ear is worth anything, has ruined voices without number and is still doing it. Doubtless in the future as in the past the startling discovery will be made from time to time that there are no registers in the trained voice. This finding will be readily subscribed to, but if by registers we mean breaks, depressions, uneven spots, and a scale with a large variety of tone qualities, then I should say that many untrained voices are chock full of them. It is the business of the voice teacher to make an even scale out of one that is uneven. The terms he uses are of little importance.

High Tones Easy

HIGH tones are no more difficult than middle tones, when they are rightly produced. This is well worth remembering. It may save the young singer much time and money.

A common belief among young singers is that a big tone requires a big effort. To state it negatively, they believe it is not possible to produce a full tone with a light hold on it; that is, with a light mechanism. This is an error of judgment. It can be done. The full voice requires more breath pressure than the soft tone, but no great effort is required. In the rightly produced voice the singer is unconscious of his throat and neither feels nor hears his tone there.

In training the head voice the student should not use more voice than he can produce without effort; he should be patient and let it grow. Voices that have a mushroom growth are likely to have the longevity of mushrooms. This does not mean that the male voice should use the falsetto, although it could do him no possible harm if he did. Where a voice has been forced until it is either the thick voice or falsetto, practice with falsetto might be valuable in getting rid of a cramped throat. When this has been accomplished the real head voice will appear. Throughout the study of voice production the student will do well to feel that he is letting himself sing rather than making himself sing.

Vowels and Consonants

THE AIM of voice training is to gain an even scale of pure singing tone throughout the compass. This will be done with vowels; but when one begins to sing a new element appears. To form words, consonants are necessary. Emotions can be awakened with vowels, but definite ideas require words which are a combination of vowels and consonants.

The construction of speech is simple. The vocal cords produce pitch, nothing else. They do not form vowels, consonants, or tone colors. All of these are formed above the vocal cords. When the vocal cords are producing pitch and the channel to the outer air is open the result is a vowel. Throw any obstruction into the channel and the result is a consonant. Thus, with the various combinations of open and obstructed channel together with pitch, the whole of language is formed. These combinations of vowels and consonants which we call words have no meaning of themselves. They are symbols which by agreement stand for ideas. The idea is the real thing. The word is but the sign.

Students are often amazed at how much easier it is to vocalize than to sing words.

(*Continued on page 222*)



An amazingly small piano

Astonishingly low in price

NO wonder there is such a sweeping demand for this astonishing little Studio Piano! Its small size and remarkably low price have put pianos in thousands of homes that could not have them before. And, in addition, music lovers have found it the perfect instrument for practice and pleasure in studios or apartments of restricted space.

It stands but 3 feet 8 inches high—this beautiful little Studio Piano. And yet Wurlitzer has omitted nothing in its construction. It has the full 7⅓ octave scale. The famous Wurlitzer golden tone is there—rich and sonorous low notes, clear bell-like middle and upper tones. And the case is a masterpiece of the design and artistic woodworking.



See it at the dealer's and you will be fascinated by its compact, graceful beauty. Run your fingers over the keys and you will be delighted with its superb, mellow tone. Learn the price and you'll know that, at last, your dream of owning a piano can now be realized.

Prices, $295 and up. Studio Player, $445 and up. Prices F. O. B. Factory. Easy terms can always be arranged.

THE RUDOLPH WURLITZER MFG. CO., *North Tonawanda, N. Y.*

Principal Wurlitzer Stores

NEW YORK, *120 W. 42nd St.* • PHILADELPHIA, *1037 Chestnut St.* • BUFFALO, *674 Main St.*
CLEVELAND, *1017 Euclid Ave.* • CHICAGO *329 S. Wabash Ave.* • CINCINNATI, *121 E. Fourth St.*
ST. LOUIS, *1006 Olive St.* • SAN FRANCISCO, *250 Stockton St.* • LOS ANGELES, *814 S. Broadway*

Sold by Wurlitzer dealers everywhere

WURLITZER
REG. U.S. PAT. OFF.
Studio Piano

PIANOS • ORGANS • HARPS • MUSICAL INSTRUMENTS

SUMMER MASTER SCHOOL

June 28 to August 7, 1926 (40th Season)

MME. DELIA VALERI
World-famous instructor of the Voice, Repertory Teacher's and Auditor Classes.
Available for instruction from June 1 to July 20.

HENIOT LEVY
SILVIO SCIONTI
Brilliant pianists and eminent instructors. Repertory and Teacher's Classes.

KARLETON HACKETT
Distinguished vocal instructor and critic. Repertory and Teacher's Classes.

JACQUES GORDON
Famous violin virtuoso and Concert Master Chicago Symphony Orchestra.

HERBERT BUTLER
Eminent teacher of the violin.

WILHELM MIDDELSCHULTE
One of the world's greatest organists

JOHN KENDEL
Noted authority on Public School Music.

Faculty of over one hundred artist teachers

Special Summer Courses for Supervisors of Public School Music *O. E. Robinson, Director*

Special Summer Courses in Dramatic Art, Expression *Walton Pyre, Director*

School for Theatre Organ Playing
Frank VanDusen, Director

Special Summer Courses in Musical Theory
Arthur O. Anderson, John Palmer, Leo Sowerby

Lectures by eminent Educators, Recitals by distinguished artists

FREE SCHOLARSHIPS

Mme. Delia Valeri will award two free scholarships to the most talented and deserving students. Apply for application blank.

Superior dormitory accommodations.
Rates of tuition moderate.

CREDITS will be given for summer courses taken, toward Certificates, Diplomas, Degrees—granted by authority of the State of Illinois.

Summer Session prospectus, regular catalog and Public School Music circular mailed free on application. For detailed information address

AMERICAN CONSERVATORY OF MUSIC

571 KIMBALL HALL Chicago, Illinois
JOHN J. HATTSTAEDT, President

(Continued from page 221)

The consonants are entirely responsible for this. They are points of interference in the various combinations of lips, tongue, teeth, and soft palate. In forming consonants the tendency is to interrupt the flow of tone, and to put a considerable amount of rigidity into the lips, tongue, and throat.

It does not follow, however, that this should be so. It is quite possible to enunciate consonants with none of these bad effects. There are three things to be remembered in forming consonants.

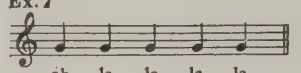
First—Consonants must be produced without tension. They should have the same freedom as vowels.

Second—Consonants must not be allowed to interrupt the continuity of the tone. If they do, legato singing is impossible.

Third—Consonants must in no way interfere with the freedom of the vocal organ. By this I mean that they must not make the larynx rigid. They must be distinct but short.

An excellent way to solve the problem of consonants according to the three rules given is to begin with a vowel and throw the consonant into the vocal stream without interrupting its flow, as in the following exercise.

Ex. 7

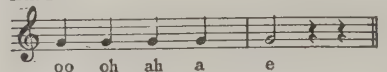


ah - la - la - la - la
ah - na - na - na - na
ah - ma - ma - ma - ma
ah - da - da - da - da - etc.

Practice with relaxed lips, tongue, and throat and see to it that the consonants do not interrupt the flow of tone.

They may be practiced with different vowels in the following exercise.

Ex. 8



oo	oh	ah	a	e
loo	lo	lah	lay	lee
moo	mo	mah	may	mee
noo	no	nah	nay	nee
doo	do	dah	day	dee
boo	bo	bah	bay	bee
goo	go	gah	gay	gee
koo	ko	kah	kay	kee
too	to	tah	tay	tee
poo	po	pah	pay	pee

Sing at an even power. This should be practiced until the change of vowel and the introduction of the various consonants do not interrupt the flow of tone. The consonants d, b, g are sub-vocal and k, t, p have no pitch. Their tendency is to break the tone, they require much careful practice.

Practice at different pitches.

Most students need some assistance in gaining breath control. The breath control of speaking is not adequate to singing. The spoken phrase is rarely more than four or five seconds in length, but in singing the phrase is often ten, fifteen, or twenty seconds in length. This demands a different and more perfect management of the breath. The diaphragm is the chief point of control. If the student is using that correctly he is not likely to experience any difficulty. The singer must be able to sustain long phrases without discomfort. Some can do this from the beginning. In such instances it will be well to leave breathing alone and not run the risk of unsettling the student by teaching him some particular method of breathing.

Breath Control Not All

VOCAL ills cannot all be charged to breath control. There are other things involved. It will be urged by some that good singing is impossible without perfect breath management. This is true, but it is equally true that, as at present constituted, man cannot sing without a larynx and a pair of vocal cords. The process of singing is synthetic not analytic. All things must be taught to work harmoniously together. If we are wise we shall not make one idea the basis of our system of teaching.

UNIQUE VOICE TRAINING
By W. P. Schilling

A NEW book just off the press, different from anything ever published. Unexcelled—Unequalled—In advance of all competitors. This new system will make reputation for Teacher and Singer. *Save Time—Save Money.* Secure a beautiful voice within a shorter time than ever attempted. Special exercises for acquiring high tones easily, without strain. "Unique Voice Training" has merited the hearty approval of teachers, singers and music lovers, everywhere. **Price, $5.00.** Other books by the same author, *"Ear Training," 15 cts.; "Sight Singing," 50 cts. etc.*

W. P. SCHILLING
Music Publisher
131 W. 23d Street - - New York
(Also private instruction, terms reasonable)

Musical Composition for Beginners
by
ANNA HEUERMANN HAMILTON

A Practical Course in Original Composition

THIS NEW AND IMPORTANT WORK IS THE MOST NOTEWORTHY OFFERING MADE IN RECENT YEARS TO THE PROGRESSIVE TEACHER.

From the simplest possible beginning this work introduces the pupil to the fascination of "really truly composing." Nothing is better calculated to further the musical intelligence of pupils. No knowledge of harmony on the part of the pupil is presupposed by this book and it can be used with children six years of age as well as by those of more mature years who have never been able to find "just how to go about it." Even the piano teacher who has never offered class work to pupils will find upon examining this work that nothing else would serve so successfully in keeping alive the pupil's interest in music lessons.

Price, $1.00

THEODORE PRESSER CO.
1710-1712-1714 Chestnut St.
PHILADELPHIA, PA.

MUSICAL LITERATURE
Ask for "Descriptive Catalog of Musical Literature Works."
THEODORE PRESSER CO. PHILA., PA.

NEW COURSE of SINGING by CORRESPONDENCE
Including Voice Culture, Sight Singing and Musical Knowledge. A thorough, practical course.
***Also* Harmony Correspondence Course**
Small monthly payments. Send for Prospectus.
State distinctly which course you desire.
ALFRED WOOLER, MUS. DOC.
SUITE A. 171 CLEVELAND AVENUE, BUFFALO, N. Y.

D. A. CLIPPINGER
"A Master of the Voice"
AUTHOR OF
Systematic Voice Training, $1.25
The Head Voice and Other Problems, $1.25
Collective Voice Training for Class Work, $1.00
These books are a valuable addition to any singer's library. Send for circular of SUMMER TERM.
Address **D. A. CLIPPINGER**
617 Kimball Hall - Chicago, Ill.

The Art of Singing

THE sole aim of voice culture is to give the singer the best possible instrument through which to express himself. But the voice is not the singer. It is the instrument upon which he plays. Good singing demands a background of culture. Nor is this all. The singer's emotional nature must be made sensitive to the slightest poetic suggestion. It must respond instantaneously to whatever demands are made upon it. It must not run riot, however, but at all times be under the control of musical judgment. As a foundation for this the student should have thorough musical and literary training. Experience must do the rest.

I have answered the second question at considerable length because of its importance. It covers the period of preparation; and all that follows will be the result. It is a tragedy to look back over one's life and see nothing but failure The way to avoid such an experience is to make good use of the preparatory period.

The last question, "What are you doing it for?" also offers ample material for discussion, but we have already exceeded our space though the half has not been told.

Every man should render some service to the world in return for what it gives him. On the other hand what it gives him will be governed by the character of the service rendered. Whatever the service is, it should contribute in a measure to the joy of living. This alone is constructive. The work of the singer is peculiarly adapted to this kind of service. Reputation, success; usefulness, and a reasonable amount of money are his legitimate reward.

To Improve the Voice

By Eutoka Hellier Nickelsen

I. It is not only important that the pianists be acquainted with the laws of Musical Form, but likewise the vocalists, in order that their interpretative powers may be broadened.

II. Some essentials for good singing:
(a) An "ear" for music.
(b) A pure tone.
(c) A flexible voice.
(d) Distinct enunciation.
(e) Breath control.

III. Daily breathing exercises:
(a) Breath should never be inhaled at any point wherein the act is an interruption of the musical idea.

IV. Disposition:
(a) Have a clean mind and restful conscience.
(b) To be a good singer one must live "life."
1. Sorrow puts pathos and understanding into the singing voice.
2. The cheerful and joyous things in life put gladness into the voice.

V. Read aloud the literary text, later singing it very slowly, without the aid of accompaniment, thus giving the singer "time" to think and to have a clearer understanding of the author's message.

How Soon Should Songs Be Given?

By Beatrice Wainwright

Many difficulties of articulation and enunciation are encountered in songs only; and it is necessary to put into actual practice quite early in the study of singing the various combinations of consonants and vowels as found in simple songs. This in preparation for the greater difficulties that come as the student progresses.

It is only by giving songs comparatively early that the teacher can discover what corrections are necessary to be made in the pronunciation and enunciation of each student. No two students require the same correction, even when they come from the same part of the country.

The question of enunciation in singing is vital, for several reasons. One is that the text may be understood by the listeners, and the other and very important reason is the great aid to good tone that comes from the correct use of the vowel-consonant combinations.

The interest of students is also kept by introducing songs. But the important reason is the actual development of the singer attainable only through song study.

The problems of phrasing, time, rhythm, breath control and many matters that must be conquered by the student, are best learned in songs, though vocalises also have their share in the musical development of the student and should have a prominent place in the program of studies. But the theory that the student should be kept on exercises alone for a great length of time has passed. The simple song has come to be recognized as of great value to the student when properly prepared to take up the new problems that come with the introduction of words with music.

Time to Breathe

By Helen Oliphant Bates

Do your head and neck ache? Are you nervous and fidgity? Is your brain all mixed up from practicing? Then you had better stop and breathe awhile. Here are some exercises that will refresh you and enable you to accomplish more in your next practice period.

1. Stand erect, with arms hanging at the sides. Raise arms to the side and up over the head. Rise on tiptoes and stretch up as though you were trying to touch the ceiling. In this position sway gently from side to side. Return to starting position.

2. Stand erect with arms extended at sides. Rotate arms in large backward circles inhaling a deep breath with each rotation. Let arms drop to sides and exhale.

3. Stand erect with hands on shoulders. Rotate elbows in backward circles inhaling a long, deep breath. Let arms drop to sides and exhale. The circles should always be made backward, because this forces more air into the lungs than forward circles.

4. Stand erect with hands on hips. Fill the lungs with a long, deep breath. Exhale by blowing as long and as hard as you can.

5. Let the head drop forward, perfectly relaxed. Inhale while you rotate the head in a circle to the right. Reverse and rotate in a circle to the left while exhaling.

6. Let the head drop backward as far as possible. Inhale. Exhale by blowing upward as long as you can.

"The autograph scores of the great masters of music are nothing more than their directions, saying to us, "This is how I made my music. Make it live again, as I made it live and speak."

—Rev. Dr. William P. Merrill.



The Home Beautiful Contains a Grand

An investment in happiness

THERE are few investments that yield better returns . . . in pleasure and happiness . . . than the purchase of a Brambach Baby Grand.

The Brambach is a compact, beautifully-proportioned instrument that requires no more floor space than an upright, yet provides all the delights of a grand.

In addition to its convenient size, the Brambach possesses deeply resonant tone, wonderful responsiveness, and glorious beauty of line and finish.

To appreciate its beauty, to realize the happiness it can bring, you must see it — hear it — play it — possess it.

Easy to own one

Because of the enormous Brambach production, this remarkable grand piano is priced surprisingly low, $650.00 and up, f. o. b. New York City. On convenient terms, if desired. Distributed by leading music houses everywhere.

Mail coupon below for further information and for a paper pattern showing the exact space requirements of this beautiful Baby Grand. The pattern will be mailed with our compliments.

BRAMBACH

BABY GRAND

$650 and up f.o.b. N.Y.

BRAMBACH PIANO COMPANY
Mark P. Campbell, Pres.
615 W. 51st St., New York City
YES, you may send me the descriptive paper pattern and full information regarding the Brambach Baby Grand.

Name _____

Address _____

BUSH CONSERVATORY

EDGAR NELSON, *President* **CHICAGO** EDGAR A. BRAZELTON, *Vice-President*

SUMMER SCHOOL

Six Weeks
June 30 to August 10
School Music Courses

June 30 to August 3

The brilliant Faculty of over one hundred and twenty-five artists and instructors includes—

Ten Weeks
May 26 to August 3
Special Courses

PIANO

Jan Chiapusso
Mme. Julie Rive-King
John J. Blackmore
Cecelia R. Berry
Jeanne Boyd
Elsie Alexander
Robert Yale Smith
Edgar A. Brazelton
Mme. Ella Spravka
Grace Walter
Eva J. Shapiro
Ethel L. Marley
Harry T. Carlson
Grace A. Shay

COACHING AND VOCAL REPERTOIRE

Edgar Nelson

HARMONY, COUNTERPOINT AND COMPOSITION

Edgar Brazelton
Jeanne Boyd
Grace Walter
Rowland Leach
Jessie Willie
Keith Holton

PUBLIC SCHOOL MUSIC

Lyravine Votaw
Mrs. Homer E. Cotton
Charles Espenshade
Elmo Roesler
Gertrude Byrne

VOICE

Poul Bai
Emerson Abernethy
Mae Graves Atkins
Frederica Gerhardt-Downing
Mme. Nelli Gardini
Louis Kreidler
William Phillips
Mme. Justine Wegener
Glen Drake
David Duggin
Mme. Emmy Ohl

ORATORIO

Edgar Nelson

OPERA

Mme. Nelli Gardini

VIOLIN

Richard Czerwonky
Rowland Leach
Lorentz Hansen
Bruno Esbjorn
Ebba Sundstrom
Paul Stoes
Robert Quick

CELLO

Walter Brauer
Carl Klamsteiner

ORGAN

Harry T. Carlson
Robert Y. Smith
Jessie Willy
Keith Holton

NORMAL TRAINING COURSES

Edgar Brazelton (Piano)
Emerson Abernethy (Voice)
Rowland Leach (Violin)
Eva J. Shapiro (Piano Demonstration Class)
Helen Curtis (Class Piano Methods)
Ebba Sundstrom (Children's Violin Methods)
Elias Day (Dramatic Art)
Oranne Truitt Day (Expression)
Cora Spicer Neal (Dancing)

CLASS INSTRUMENTAL INSTRUCTION

Helen Curtis—Piano
Charles Espenshade—Violin
Elmo Roesler—Woodwinds
George Schumacher—Brasses

DRAMATIC ART EXPRESSION AND STAGE CRAFT

Elias Day
Lawrence Johns
Oranne Truitt Day
Edwin Stanley
Francine Darke

DANCING

Cora Spicer Neal
Margaret Koch

LANGUAGES

Emile Leclercq, Director

Special announcement is also made of—

FREDERIC LAMOND (After May 20) World Famous Pianist now completing a season of over one hundred concerts in Europe.

ARTHUR MIDDLETON Great American Baritone, just returned from triumphal tour of Australia and New Zealand.

ARTHUR DUNHAM Well Known Concert Organist, who has been engaged as head of the Organ Department. A feature of the department will be a course in movie-organ playing by organists of leading Chicago theaters.

ACCREDITED COURSES LEADING TO CERTIFICATE, DIPLOMA AND DEGREES

PARTIAL SCHOLARSHIPS
Write for full particulars of this advantageous offer and application blank.

SUMMER ARTIST RECITALS
Recitals by distinguished artists of the faculty.

STUDENT DORMITORIES

Attractive, comfortable summer accommodations. Excellent meals, practice pianos in every room. Pleasant location, four blocks from Lake Michigan, near bathing beaches, parks, etc. Very reasonable total expense. Rooms only, without meals, also furnished if desired. Send for application blank.

MAKE YOUR RESERVATIONS NOW

For free summer catalog, with full information on all courses of study, list of artist recitals and free advantages, address

T. E. SCHWENKER, Secretary Bush Conservatory
839 North Dearborn Street, Chicago, Illinois

Question and Answer Department

Conducted by ARTHUR DE GUICHARD

Harp Strings.

ive a single action English harp, of d make, but find it very difficult to to pitch, as the gut strings always ry weather. There are no strings in this colony; they are very expen- from B. A. Would you recommend piano strings in place of the gut O. E., Gainu, Chubut (via B. A.,

ler the circumstances which you de- would seem that you can do only suggest. Aside from that, it would r you to write to the maker of the for his advice.

s' Names Pronounced.

dly pronounce the following names rs, your own name first: Guichard, iffes, Karganoff, Prothero, Rimsky- Lully, Yon, Eville (American or Rosbach. Will you answer by letter c?—H. A. R. K.

chard, Gee (G as in "gay")—shar h," the R to be lightly trilled (*Gee'-* *cel*, Gale; *Griffes*, Griff'-ez; *Karg-* gan'-of; *Prothero*, Proth'-ero; *Rim-* sov, Rim'-skey-kor'-sah-koff; *Lully*, h u, or German ü) -ly (Lu-ly); *Yon*, ille, Ay-veal—an English song-wri- ch, Rose'bahk. When the question of general interest it may receive a tter, if sufficiently important to you.

Finger Pieces.

ould like to know a few rules for e fingering in pieces, as I often have ble in finding out with what finger Is there some book that would help ., Santiago, Porto Rico.

ly the scales and arpeggios; learn ring thoroughly; do not place the he fourth finger on a black note, ex- rds and octaves. When beginning a the finger which would play that scale of the key in which you are aving due regard for the position wing notes, that they may be played nd without any sudden and awk- ges. The four fingers (2, 3, 4, 5) ept over four consecutive notes, the ng stretched away for extended ut, as soon as played, the thumb will five-finger position beside the four tudy *The Art of Finger Dexterity,*

on of Counting

n a piece in 4-4 (four-four) time -note to 104 MM., how is it to be tick of metronome? What would ivalent in quarter notes; that is, l the MM. have to be? Also, I find -notes; how should they be counted? ampion, Ark.

hould be counted: "One-two; one- vo"; that is, one beat for each half- equivalent in quarter-notes by MM. d be: M.=208—the most rapid the instrument. The dotted half- their complementary quarter-notes, ounted: "one-two-and, one-two-and" e-two and, one-two and."

s and Ballads; Northern and n War-Songs

Information is requested concern- r songs and ballads in vogue 100 (ii) *What songs were popular Civil War? (iii) What publishing furnish music for these old songs? music be secured from any source ung by college girls in Yellowstone tainments every summer (such as ny Tune)?*—N. B. H., Jackson, Ga.

sult: (i) Sonneck: Early Concert ; The History of American Music; Music—Vol. 4, Music in America; 100 Years of Music in America; old English Popular Music: Popular he Olden Times. (ii) "Our War- th and South." (iii) Almost any sic dealer. (iv) This question is If it is intended *to reprint* copyright new (or special) words, permission otained from owners of the copy-

ete Instrument: the Curtal; nochord

t is a Curtal; and what a Mono- B., Brookline, Mass.

The Curtal was an old English in- about 1688), now replaced by the Its predecessor was the French r *Courtaud* (about the fifteenth rom which the English name was nother form was used, belonging e family, called the Double Curtal d the Racket or Sausage-Bassoon) was an octave lower than the Cur- anuscript in the British Museum Handel's *Acis and Galatea* required Curtal for the accompaniment to . (ii) The Monochord was an in- sisting of a single string (mono- tched across a sound-box, used for in musical physics. It also he Middle Ages to determine the ingers. It must not be confused words *Manichorde* (French) and (Italian) which respectively desig- lavichord.

Several Very Interesting Questions—A Bouquet

Q. (i) Is there any real difference between the terms "rit.," etc., and "rall?" What must pupils be told when a dictionary says "Ritenuto—much used incorrectly for rallentando?" (ii) Just what does an 8 under a bass note signify? To play the full octave, or only the single note eight keys below the printed one? (iii) Is there any reason why broken chords are sometimes written with a wavy line to the left, and sometimes written out in small notes? (iv) Is the second note struck in

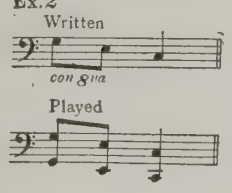
Ex.1



(v) How shall I teach "crescendo?" I usually instruct pupils to increase the force of the regularly accented beats. But what if the printed sign reaches its climax on an "unaccented beat," as in some Bach selections now before me, sent herewith? (vi) Where phrasing is not very definitely marked, how shall the young student decide when to break (e. g., from the aforementioned Bach example)? One is driven to be definite and concrete in teaching details to beginners, if one would be thorough—and I am anxious to be right.—V. A. P., Beloit, Kansas.

A. (i) *Rit.*, an abbreviation for *ritardando, ritardato* (Italian) signifies a *gradual slackening* of pace. *"Rall."* an abbreviation for *rallentando* (Italian) meaning just the same as *rit.* or *ritardando;* whereas *riten.* is the proper abbreviation for *ritenendo, ritenente* and *ritenuto* (Italian), meaning a sudden *holding back the pace*; when applied to one note or to one chord alone the abbreviation is *ten.* (ii) The figure 8 under a bass note signifies that the note is to be played as a single note one octave lower than it is written. When it is desired to play octaves for single notes, the sign must read: *con 8vi.*

Ex.2



in Haberbier, Op. 53, No. 8, we find:

Ex.3



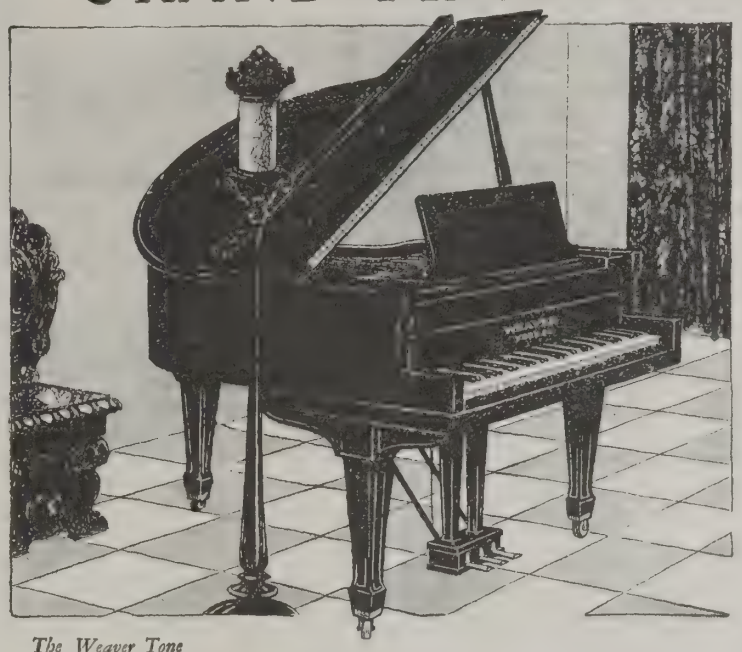
(iii) None whatever; they mean the same thing. However, it is occasionally necessary to write the single notes of an arpeggio, particularly where the choral notes are not to be sustained, as in Mendelssohn's so-called *Spring Song.* (iv) Yes, the second note is struck and held for three-fourths of its time value. (v) In this example, as is frequently the case, it is a printer's error of carrying the printed sign for *cresc.* a note too far. The climax should be carried to the accented note just before the weak beat, the latter being played softer than the climatic note. (vi) The construction of the melody must be studied and analyzed; sometimes, also, the harmony of the accompaniment. The example in question, Bach's well-known air, *My Heart Ever Faithful,* is beautifully regular, and therefore easy to analyze; but, unfortunately, the copy supplied is not well edited. It consists of a continuous series of phrases of eight quarter-note beats, beginning with the fourth beat of the measure. They persist to within sixteen measures from the end, when, for eight measures, the phrasing is broken up, indicative of a coming conclusion—the last eight measures resuming the steady eight-beat phrasing which has persistenly continued throughout. Permit me to congratulate you upon your earnest endeavor to make your teaching "thorough and right."

Staccato—Legato

Q. I have been studying several styles of staccato playing and I think I understand them fairly well. I am now told that there are just as many different styles of legato playing, which I do not understand at all; that is, from my conception of the word. Will you kindly put me right about it.—FRANCES BROWN, Boston, Mass.

A. Evidently you have the right idea. "Legato" means *ligatured* together, united, bound, connected. There may not be the most infinitesimal suspicion of a silence between any two legato notes. When playing a legato passage the sounds must flow from one to the other as smoothly and continuously as would the voice in singing the scale of an octave, to one single vowel sound, without hesitation, and without stopping for breath. Thus, there is only one legato—consisting of closely connected sounds.

WEAVER
GRAND PIANOS



The Weaver Tone . . . undimmed by age but steadfast through the years.

CREATED for those who have a desire for the finer things of life and the judgment to select wisely.

The unqualified approval of world-famous musicians and the thousands of Weaver owners is proof, beyond cavil, of its supremacy.

WEAVER PIANO CO., INC. - - York, Pa.

EASTER MUSIC
for Church Choirs

Easter Choir Cantatas (New 1926)

The King Eternal—*Wilson*—difficult—75c

Hosanna!—*Nolte*—easy—75c

A copy of each of the above will be sent on 10 days' approval upon request if "The Etude" is mentioned.

Easter Anthems

We publish over three hundred Easter anthems in separate octavo form. A copy of the ten most popular out of these three hundred will be sent on 10 days' approval upon request if "The Etude" is mentioned.

Easter Solos and Duets

Ask us for a free copy of "*The Church Soloist*" for February 1, 1926, a book of sacred poems with thematics of musical settings. Easter, Mothers' Day, and Children's Day included with new solos and duets for general occasions. Mention "The Etude."

Lorenz Publishing Company

Dayton, Ohio (216 W. 5th St.)
New York (70 E. 45th St.)
Chicago (218 S. Wabash Av.)

LEARN TO TUNE PIANOS AT HOME DURING SPARE TIME



Send for FREE copy of the 28th ANNIVERSARY EDITION of our book, "Winning Independence." Read how students master TUNING with our Tune-A-Phone, and WHY our graduates head the profession in all parts of the world. With Bryant's patented devices, tools, charts, and lessons, one learns quickly and easily. Low tuition, easy terms. Diploma granted. MONEY-BACK GUARANTY. $10 to $25 a day, exceptional opportunities, and an ideal profession await you.

BRYANT SCHOOL OF TUNING
72 Bryant Building Augusta, Michigan

WANT WORK AT HOME?
Earn $18 to $60 a week RETOUCHING photos. Men or women. No selling or canvassing. We teach you guarantee employment and furnish WORKING OUTFIT FREE. Limited offer. Write to-day. ARTCRAFT STUDIOS, Dept. D-3, 3900 Sheridan Road, CHICAGO

New Songs
of
Unusual Interest

Charles Wakefield Cadman
A Song of You, *high and low voice*..... .40

Geoffrey O'Hara
Where Heaven Is, *high and low voice*.. .40
Wing Tee Wee, *high, medium and low voice*..... .45

Sidney Dalton
Home, *medium voice*..... .40

Oscar J. Fox
The Hills of Home, *high, medium and low voice*..... .40

A. Buzzi-Peccia
La Sevillana, *low voice* ..... .60

George P. Hulten
When My Fancy's Running High, *high and low voice*..... .40

ORDER FROM YOUR LOCAL DEALER

CARL FISCHER, INC.
Cooper Square, New York

BOSTON BRANCH:
380-382 Boylston Street

CHICAGO BRANCH:
430-432 S. Wabash Ave.

The Organist's Etude

Edited for MARCH by WELL-KNOWN SPECIALISTS

It is the Aim of THE ETUDE to make this Organ Department "An Organist's Etude Complete in Itself"

A BOOK that should be in every organist's library is *A Primer of Organ Registration* by Nevin. Another valuable book is entitled *A Dictionary of Organ Stops* by Wedgewood. *Organ Registration* by Truette, is also to be highly recommended; and *Organ Stops and Their Artistic Registration* by Audsley, might be procured for much better reason than merely good measure. If the organist is in affluent circumstances (and most of us are!), he might invest in Audsley's other books: *The Art of Organ Building,* together with *The Organ of the Twentieth Century.* After he has read, marked, learned, and inwardly digested the contents of all these books, he will know a great many things.

Some American humorist said, "It is better not to know so much as to know so much that is not so." It is equally true that it is just as well not to know so much that is of little use, and not much that we read is of great use under all circumstances. It is said that the doctor's first case defies all his books and clinical experiences. It is somewhat the same with the young organist; and whatever may be said here is intended primarily for the young and inexperienced organist. After reading everything he can procure, he may possibly feel equal to any task. On taking up a new work, he may glance at the suggested registration, which, among other things, calls for a Gamba, Clarabella and Clarinette. The nearest Gamba is forty miles away. There is not a Clarabella in the state, and the only available Clarinette is an old yellow one in the barber-shop! If he has a real honest-to-goodness Oboe, it will be out of order most of the time. If it is a make-believe Oboe, then he has none at all. Then again, his Melodia may resemble the musical (?) instrument that brings up the rear of the circus parade, and many open diapasons are more fitted for factory whistles than anything else. The four foot registers are, often as not, far from musical, being unfit for individual use, and only serve to render the full organ harsh and screamy. These circumstances may be extreme, but they often exist; and where they do the organist is entitled to a heart-felt sympathy, and that is about all that he need look for. There is nothing to be done about it. But, in the case of the average small organ, even when it is equipped with a fairly musical set of registers, books on registration, like the books of the young doctor, may not be of much use; and the young organist, like the young doctor, must do what he can and see what happens.

In Composition

BEING an organist presupposes some amount of musical insight, a discriminating ear and a fair quota of artistic taste. These, together with patient concentration, and intelligent experiment, may reveal tonal possibilities that were never dreamed of by the composer when he suggested the registration. While *all* music may not have been composed *at* the organ, there is no doubt but that the writer is guided in his suggestions by the stops that he himself may happen to have at his disposal.

With two manuals, five or six great registers, seven or eight swell registers, the usual manual and sub- and super-octave couplers, it becomes an exceedingly pleasant and profitable occupation to try out the large number of combinations that are possible with even this limited equipment. Try every stop separately, in pairs, and in threes. Theoretically, a four-foot stop and one of sixteen-foot tone are not a fortunate combination. But there *are* organs on which this tonal disparity produces a fine solo effect. Again, very few amateur organists ever try the experiment of using a sixteen-foot stop and playing an octave higher than the notes indicated, or a four-foot stop and playing an octave lower.

Registration

By T. L. Rickaby

In the great majority of American organs, the sub- and super-octave couplers have taken the places of "mixtures" and other multiple-rank registers which are practically always found in English and European organs. These "mixtures" are used in obedience to certain acoustical laws. Whether the substitution has resulted beneficially or the reverse is a disputed question among organists; but one thing is certain, these couplers have furnished the means of providing some interesting musical effects—perhaps some very odd ones, too. But it must not be forgotten that an odd effect is often acceptable, if only for a few moments change. They are the tonal olives at our musical feasts! It may be remarked in passing that this work becomes still more useful and effective if the organist can hear the results, not at the organ only, but also with the help of an assistant, from a distance. Distance lends enchantment to a view, we are told. It may lend *disenchantment* to a tone. And many a favorite solo stop or combination might be given a much needed rest if its effects could be heard from a more or less remote pew.

Buy all these books by all means. For the young organist they contain indispensable musical knowledge. To know even the names of stops is worth while, even where the immediate opportunity to use them does not exist. The opportunity may come some time. To know their effects is still more worth while, that is, to know what they are supposed to sound like and what they *will* sound like if they are correctly made and artistically voiced. But on *your* organ the stops may not give out the sounds that the books say they should. Never mind a little thing like that. Make a special study of the resources at your command. The results may be pleasantly surprising.

Coda. Do not "kick," or "grouch" and cause the music committee to think and perhaps say things. If the organ is an old one, very quietly start a movement for a new one. It may be hard to start, but a long and varied experience in church work has proved that once such a movement *is* started, it soon gains momentum. On the other hand, if the organ is a new one, begin a campaign to raise funds for additions and improvements. The chief thing is to begin. Something will come of it. Complaining or finding fault never did any good.

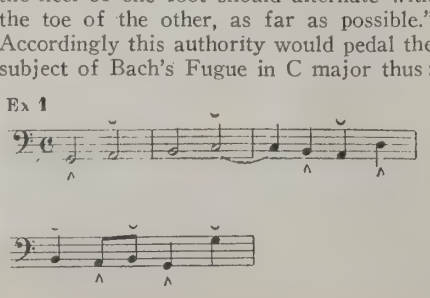
All Hail, Sir Heel!

By O. A. Mansfield

PERHAPS nothing illustrates the progress made in organ technic during the last half century so well as the freer use made of the heel in playing pedal passages to-day as compared with the rendering of the same progressions fifty years ago. For instance, Sir John Stainer, in his excellent *Primer of Organ Playing,* lays down the rule that, "The heel is used only immediately before or after the toe of the same foot. *Separate single notes are never played by the heel!"* The italics are ours. Let us see how this last statement of Sir John agrees with the practice of modern pedagogs.

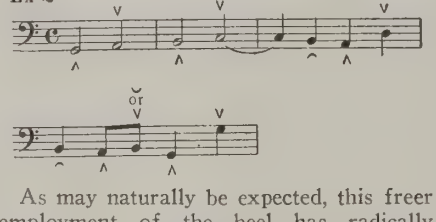
Dr. Eaglefield Hull, in his recent work on organ playing, asserts that "A system which is founded largely on the use of the toes for long notes (he means long pedal keys) is *false,* because it takes the key of C as the normal one, whereas the C scale is abnormal from a pedalling point of view. It is the only scale which does not use a short key." Amongst other things Dr. Hull goes on to recommend that in all passages "consisting entirely of long keys and requiring any turning under or over, the heel of one foot should alternate with the toe of the other, as far as possible." Accordingly this authority would pedal the subject of Bach's Fugue in C major thus:

Ex 1



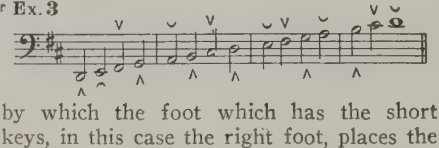
whereas the older practitioners would have "footed" it on this wise:

Ex 2



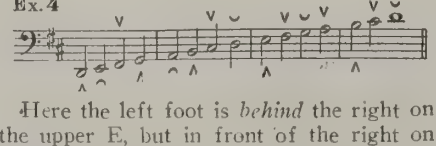
As may naturally be expected, this freer employment of the heel has radically changed the footing of scales and arpeggios. Taking, for example, the scale of D major, our method, a fairly modern one, would be,

Ex. 3



by which the foot which has the short keys, in this case the right foot, places the heel on all its long keys. But our friend, Mr. Ellingford, in his (the latest) book on *Pedal Scales and Arpeggios,* would pedal the scale in this manner:

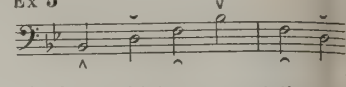
Ex. 4



Here the left foot is *behind* the right on the upper E, but in front of the right on the upper B.

These examples may also be compared with the oldest method of all in which the right toe was employed on A instead of the heel. Then, by way of exemplification of the heel and toe in both feet, following pedalling for the scale major, as suggested by Mr. Elling

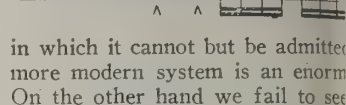
Ex 5



This would have scandalized o fathers who would have pedalled age with alternate toes, and of c arpeggio may be and still is by m ers still "footed" in this way.

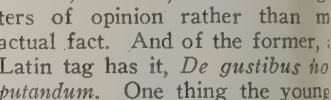
But the advantages of this emancipation of the heel are m obvious when we come to the pe broken intervals. Here is a fine —the fugue subject from the Mendelssohn's 4th Sonata. T players would have executed thi with the toes. We would sugges

Ex 6



in which it cannot but be admitte more modern system is an enorm On the other hand we fail to see modern system has any advantag over the old plan of plain toein a passage as this—from the Mendelssohn's Second Sonata—c similar passage employing the l keys only. We show a moder the older and superior one of alte we do not think it necessary to e

Ex 7



Here, however, we are drifting ters of opinion rather than m actual fact. And of the former, Latin tag has it, *De gustibus no putandum.* One thing the young will have to remember and that i heel has at last come into its kin he is wise in reading the signs of it will not be long before he disc that kingdom is likely to be and will exhibit a tendency t rather than to diminish. It woul therefore, to get acquainted with power in the quickest possible tim

General Principles Registration

By Helen Oliphant Bate

IN the accompaniment of voice tone should predominate because with and supports the voices an used for some time without fear ony. Diapason pipes, especially t ones, produce a tone that is lackin partials. For this reason they in combination with other stops to counteract this deficiency. their clear and fundamental q are valuable for hymns, which ally announced on the swell m then played on the great when t gation sings.

For passages of quiet charact flue stops of the swell and ch sufficient. When more volume are required the swell reeds are great reeds are used only for t fects and fortissimo parts. Re be used sparingly because they come tiresome.

The string tone stops brighter and are effective alone and in co They do not give as much suppor as diapason stops. It is advisab bine them with other stops, no cause this will make them blend the voices, but because it wi quicken their naturally slow spe should be used judiciously be soon become monotonous.

Compound and mutation stop the upper partials of foundation

ing brilliance to the tone. All fancy
)s should be used with great care, in
er to avoid a cheap style of playing.
tops of eight foot pitch should form
basis of all accompaniment. Four
t stops may be added to a suitable foun-
ion of eight foot stops, provided the
es are sufficiently brilliant. They will
g a dragging congregation back to tem-
r up to pitch when the tone is flat. When
bining four foot and eight foot stops it
ore interesting to select stops of differ-
color than it would be to choose the
e quality of tone. Four foot stops
ed an octave lower provide many con-
ts to the eight foot stops.
he sixteen foot stops on the manuals
ken the tone and add weight and dig-
. They are seldom used on the great.
the swell they can be added when full-
and body are desired, as in accom-
ying a large chorus. Sixteen foot flue
combined with eight foot flue tone
help to keep the pitch when the ten-
cy is to sing sharp. Sixteen foot stops played an octave higher are effective for variety.

Just as eight foot tone forms the basis of the manual registration, so sixteen foot tone forms the basis for the pedal. Eight foot stops on the pedal add firmness and distinctness to the sixteen foot tone and prevent that big gap between manuals and pedals which would result if only sixteen foot tone were used. The deep reed notes of the pedals assist in giving that effect of grandure characteristic of large organs.

Stops should be added or taken off at the beginning of phrases or sections. When for special effects they are added in the course of a phrase it should be upon an accented beat. Changes of registration should never be made when to do so would cause a break in the rhythmic flow of the piece. Such breaks make a piece sound fragmentary and disconnected. It is better to execute organ music smoothly with few chances than to disturb the movement for the sake of pushing buttons and pulling stops.

The Crescendo Pedal

By Helen Oliphant Bates

WHAT a wonderful piece of mechanism
he crescendo pedal! It will bring on
the speaking stops, with a few excep-
s, and some of the couplers, beginning
the softest stop not already on, and
ng one at a time in progressive order
the full resources of the instrument
in use. Close it, and they will be taken
in reverse order until everything that
added has been released. Instead of
ning the crescendo slowly, bringing on
stop at a time, it may be done quickly,
ng into action the full organ immedi-
; and instead of spreading the dim-
ndo over several pages, it may be
e in a fraction of a beat.
ne crescendo pedal also facilitates
ges to lighter combinations and dim-
ndos which are not preceded by cres-
os. For example, if the first section
. piece is forte, and the second piano,
are the organ for the soft or second
. and open the crescendo to forte for
louder part. When the second divi-
is reached, close the crescendo and
soft combination will be ready. If the
part is to be reduced gradually, all
is necessary is to close the crescendo
l slowly. This method of registra-
requires forethought, because, when
s are drawn, they cannot be removed
the crescendo pedal, and therefore
essential to know at the outset the
st quality that will be needed until
or pauses permit the hands to make
ges.
s the crescendo pedal brings on stops
set order, specific combinations can-
always be obtained. If, for example,
stopped diapason alone is drawn, the
cannot be added without all the soft
s which are brought on first. By com-
ng individual stops and composition
ls and pistons with the crescendo
l, the possibilities are greatly in-
sed.
nother use of the crescendo pedal,
h should, however, be employed spar-
, is to produce accents. Immediately
ding the accented note, partly open
rescendo pedal and close it the instant
note is struck. Satisfactory results
obtained only at the beginning of a
se or such other places where the
s can be removed from the keyboard
the crescendo is being opened.
some organs it is not practical to use the crescendo when playing on the swell manual, because the great to pedal coupler is brought on at the outset, and, if the pedals are in use, they become too prominent. When such organs do not contain a great to pedal reversible, a slight movement of the crescendo pedal will prove an acceptable substitute.

As the crescendo pedal does not affect the swell pedal, it is necessary to operate the latter in connection with the former. On first thought it would seem that the swell pedal should only be opened on the crescendo and closed on the diminuendo. But on further consideration it is evident that both opening and closing the swell pedal on the crescendo and both closing and opening it on the diminuendo produces the most satisfactory results. Whenever the addition of a single stop makes a noticeable difference in the volume of tone, the swell pedal should be opened just before the stop is brought on and closed as soon as the new color is gained. In the diminuendo, when the removal of one stop causes a gap, the swell pedal should be closed just before the stop is taken off, and opened immediately after.

But along with this momentary opening the closing of the swell pedal is the steady and gradual opening which will generally be completed by about the middle or last part of the crescendo, to remain until the diminuendo is begun. The same is true with regard to the closing of the swell pedal in the diminuendo. Care should be exercised not to get the swell pedal entirely closed too soon. In fact, if the final portion of the swell pedal is closed on the last note of the diminuendo, the dying-away effect will be most realistic.

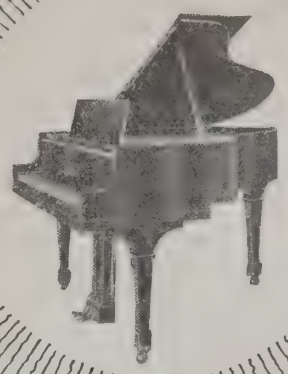
Concentration, an important element in practice, is particularly essential in the study of the crescendo pedal, because without it one cannot be cognizant of the stops which have been called into action and those which have not. As the crescendo pedal is easy to manipulate, as well as being effective, the danger of employing it too frequently is great. It cannot be denied that many good and legitimate results can be thus obtained; but, if you would have your playing interesting, you must study and take advantage of each and every resource of the organ, in order to gain that variety which is such an essential factor in all true art.

---

ach was absolutely healthy in all his tic manifestations; there was a time eep feeling, there was also a time when physical exuberance resulted in corruscating, rapid-fire music (like the Fugue à la Gigue), meaning nothing and expressing nothing beyond the mere joy of living."

—HAMILTON C. MACDOUGALL.

PROFESSIONAL APPROVAL



The Premier Aristocrat Model

5 feet, 3 inches long. Price, $725. f. o. b. New York

TEACHERS, students, studios, colleges and conservatories have selected this instrument the country over, because of its combination of inherent quality and attractive price.

Quantity production and specialization have made the Premier Baby Grand the dominant, popular priced Small Grand Nationally.

Be sure to *see* and *hear* the Premier before you determine upon your choice. Sold by leading dealers. If you are unable to examine it locally, kindly communicate with us.

Premier manually played Small Grands, Period Models and Reproducing Instruments are illustrated and described in "The Magic of Music." Send for your copy and paper pattern, showing floor space requirements.

PREMIER GRAND PIANO CORPORATION

America's Foremost Makers of Baby Grands Exclusively

514-574 WEST 23rd STREET NEW YORK

AUSTIN ORGANS

THE standing of Austin in the one great city of Philadelphia, is indicated by Austin organs in St. Mark's, St. Luke and Epiphany, St. Clement's, Church of the Saviour, Arch Street Presbyterian, Cathedral SS. Peter and Paul, Girard College, Temple New Jerusalem.
All are very large, comprehensive instruments; models of modern construction and beautiful churchly tone.

AUSTIN ORGAN CO.
165 Woodland St. Hartford, Conn.

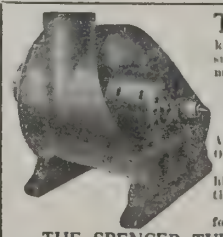
Dr. WILLIAM C. CARL

Instructor
of Many Prominent Organists

Director
of the Guilmant Organ School

WRITE FOR CATALOG

17 East 11th Street, New York City



TWENTY YEARS of development has won universal acknowledgment of "ORGOBLO" superiority. Recent improvements have made the
SUPER "ORGOBLO"
Sturdy—Efficient—Quiet
Most of the largest and finest American Organs are blown by ORGOBLOS.
The ORGOBLO has won the highest award in every exposition entered.
Special "ORGOBLO JUNIOR" for Reed and Student Organs.

THE SPENCER TURBINE COMPANY
Organ Power Department
HARTFORD CONNECTICUT

Look Inside the Piano for this Trade-Mark

WESSELL, NICKEL & GROSS NEW YORK TRADE MARK

The Sign of the World's Standard Piano Action

Behind the Panels Of Your Piano—

YOU strike a few chords . . . keys respond to your most delicate touch . . . a tone of organ-like fluidity . . . you have called into play one of the world's most wonderful mechanisms—the piano *action!*

From keyboard to string the piano *action* controls the voice of the instrument. Isn't it most essential that *your* piano or player be equipped with the finest of piano actions?

Behind the panels of leading American pianos is the Wessell, Nickel & Gross piano action. For 52 years it has been the choice of makers who build worthy pianos. It is the world's *highest-priced* piano action *and* it is an unfailing sign of a *quality* instrument.

WESSELL, NICKEL & GROSS
Established 1874 New York City

When you Buy an Upright, Grand, Player or Reproducing Piano— Insist on the Wessell, Nickel & Gross Piano Action.

THEATRE ORGANIST'S SECRETS

EVERY PROGRESSIVE ORGANIST should have this complete course in trick and imitation playing. Contains detailed instruction for producing Dog-bark, Snore, Aeroplane, R. R. Train, Bagpipes and over twenty other effects indispensable to the motion-picture organist.
Price, One Dollar, postage prepaid
C. ROY CARTER, Organist
Cabrillo Theatre, Los Angeles, Cal.

Kill The Hair Root

My method is the only way to prevent the hair from growing again. Easy, painless, harmless. No scars. Booklet free. Write today enclosing 3 stamps. We teach Beauty Culture. D. J. Mahler, 143-A Mahler P'k, Providence, R. I.

Please mention THE ETUDE when addressing our advertisers.

A Summer Session

Beginning June 21st

Length of course arranged to suit individual convenience

Study

~at an amazingly low cost, averaging $150 or less for a full course of study under master teachers

Master Classes

Master Classes in Piano, Voice and Violin, conducted by renowned artist teachers, at so low a cost as to be within reach of all.

Classes in Teaching Repertoire, Music Pedagogy (Normal), Public School Music, Harmony, Counterpoint, Composition, History and Appreciation of Music; Accompanying, Ensemble Playing, Sight Singing, Orchestra Conducting, Choral Conducting, Dramatic Art, Dancing and Languages; a special course in Community Music, and another in Motion Picture Organ.

Teachers' Certificates may be earned by completion of prescribed Courses.

Private instruction available from the entire Faculty of more than one hundred instructors, in any subject desired.

Dormitory accommodations provided at moderate rates.

Vacation

All the good times of a real vacation along with the advantages of summer study

Eight Vacation Excursions

All the good times of a real vacation can be enjoyed in a series of eight vacation excursions, conducted by the School. The schedule includes: 1. An automobile trip through the Chicago Parks, concluding with a visit to the studios of the famous sculptor, Lorado Taft. 2. A visit to the Art Institute. 3. Capitol Theater Party. 4. A visit to the Field Museum. 5. A boat ride on Lake Michigan. 6. A visit to Newberry Library and the Chicago Historical Society. 7. A visit to the Chicago Tribune, to see the printing plant, the great Radio Station WGN, and the Observatory Tower. 8. A journey in chartered car to Ravinia Park. Picnic supper in the Park. *Opera in the evening with Metropolitan and Chicago Opera Company artists.*

Free recitals will be given every week by artist teachers of the School.

Opportunity

~for professional advancement

Teaching Positions

The Sherwood Music School now has Thirty Neighborhood Branches in Chicago. These Branches give rise to positions for advanced students and teachers who wish to teach and at the same time continue their study under our artist teachers. There are also excellent positions available for our students, when qualified, in the thousand and more Branches of the School, located throughout the country. *Additional teachers for the 1926-27 teaching season in the Chicago Neighborhood Branches will be engaged from those in attendance at the Summer Session. The number of openings is so large that any talented, ambitious student or teacher, with reasonable preparation, may be sure of an opportunity in our organization.*

Address inquiry for Catalog and Teaching Position Application Blank to

Sherwood Music School

Founded 1895 by Wm. H. Sherwood

FINE ARTS BUILDING—410 So. MICHIGAN AVE.

CHICAGO ~ ILLINOIS

GIRVIN VIOLIN SCHOOL

RAMON B. GIRVIN, Director

A SPECIALIZING SCHOOL

for

Violin **Double Bass** **Counterpoint**
Violoncello **Harmony** **Composition**

Attractions of the School: Lectures, Concerts, Recitals, The Symphony Club Orchestra, The Intermediate Orchestra, Junior Orchestra, String Quartettes and Trios. Students may enter at any time.

Limited number of free scholarships awarded. Free examination upon application.

1430 Kimball Hall—Dept. E.
Corner Wabash Ave. and Jackson Boulevard
CHICAGO

COSMOPOLITAN SCHOOL OF MUSIC & DRAMATIC ART

DR. CARVER WILLIAMS—President

Located in Kimball Hall—Chicago's Music Center

Eminent faculty of 60 Artists. Normal training for Teachers. Students' Orchestra, Concerts, Lectures, Diplomas, Degrees and Teachers' Certificates.

Departments—Piano, Voice, Violin, Musical Theory. Composition, Violoncello, Orchestral Instruments, Public School Music, Dramatic Art, etc.

Many Free Advantages and Scholarships
Piano and Violin Prizes

For particulars address — Edwin L. Stephen, Mgr.

COSMOPOLITAN SCHOOL OF MUSIC

Box E, 16th Floor Kimball Hall Bldg., Chicago

LAWRENCE CONSERVATORY

A department of Lawrence College. Advanced courses in all branches of Music. Superior Public School Music Course. Excellent Normal Courses in Piano, Voice, Violin, Organ and Theory. Certificates, Diplomas and Degrees awarded. Dormitories. *Free Catalog.*

Address

CARL J. WATERMAN, Dean **Appleton, Wisconsin**

N.U. SCHOOL of MUSIC

Year 1926-1927
Begins Sept. 20, 1926

Free Bulletin-

describes courses and advantages. A distinctively higher professional school. Ideal location on the shore of Lake Michigan, immediately adjacent to Chicago. Private instruction in vocal and instrumental, class instruction in theoretical music. Liberal Art studies without extra expense.

Address-PETER LUTKIN Dean
102 Music Hall Evanston, Ill.

MILLIKIN CONSERVATORY OF MUSIC
DECATUR, ILLINOIS

Offers thoro training in music. Courses leading to Bachelor of Music Degree, Diploma, and Certificate in Piano, Voice, Violin, Organ, Public School Music Methods and Music Kindergarten Methods.

Bulletin sent free upon request

LOWELL L. TOWNSEND, Director.



PERCY FULLINWIDER
VIOLINIST

Head of Violin Department
LAWRENCE CONSERVATORY
APPLETON WIS.

A MASTER TEACHER

Unusual opportunity for the serious student of violin. Write for free catalog and information.

CARL J. WATERMAN, Dean.

Mr. and Mrs. Crosby Adams

TWENTY-THIRD

ANNUAL SUMMER CLASS FOR TEACHERS OF PIANO

July 22nd to August 6th, 1926

MONTREAT, NORTH CAROLINA

Atlanta Conservatory of Music

THE FOREMOST SCHOOL OF FINE ARTS IN THE SOUTH

Advantages Equal to Those Found Anywhere.
Students may enter at any time. Send for Catalog. GEO. F. LINDNER, Director

Peachtree and Broad Streets, Atlanta, Georgia

Public School Music

A SUMMER session course leading to a special Public School Music Teacher's Certificate.

See general Summer Session announcement elsewhere in this issue, and write for Catalog.

Sherwood Music School

Founded 1895 by Wm. H. Sherwood

FINE ARTS BUILDING
410 So. MICHIGAN AVE.

CHICAGO, ILLINOIS

DENVER COLLEGE of MUSIC, Inc

An Endowed Institution—Not for Profit
The Largest in the West—Diplomas and Degrees

SUMMER SCHOOL

June 15 to July 27

"There's inspiration in the mountain grandeur!"

Excellent Faculty and Educational Facilities
Courses in Voice, Instrument, Public School Music, Theory, Progressive Series, etc.

Fall Term Opens September 13th

Write for Catalogue E for full information

EDWIN JOHN STRINGHAM, Mus. B., P D., D
10th Ave. and Grant St., Denver, Colorad

Theater Organ

AN intensive Summer Session course, embodying the fundamentals essential to preparation for a position; given by Mildred Fitzpatrick, one of Chicago's highest paid and most popular theater organists.

See general Summer Session announcement elsewhere in this issue, and write for Catalog.

Sherwood Music School

Founded 1895 by Wm. H. Sherwood

FINE ARTS BUILDING
410 So. MICHIGAN AVE.

CHICAGO, ILLINOIS

WISE INVESTMENT OF SUMMER DA IN SPECIAL STUDY WILL BRING DIVIDENDS IN THE FUTURE.

Louisville CONSERVATORY OF MUSIC



Individual and class instruction in Piano, Organ, Harp, Voice, Violin, Dramatic Art, Orchestral Instruments and all Theoretical Subjects. Many student and faculty recitals and three large student orchestras in connection with work. Public School Music Course leading to Supervisor's certificate. Practice teaching in Public Schools. Graduates accepted by State Boards of Education. Individual attention to needs of each student.

Address:

Jno. L. Gruber, *Manager*
252 W. Broadway Louisville, Ky.

ESTABLISHED 1857

PEABODY CONSERVATOR

BALTIMORE, MD.

HAROLD RANDOLPH, Director

One of the oldest and most noted Music Schools in America.

Organ and Choir Questions Answered

By Henry S. Fry

President of the National Association of Organists, Dean of the Pennsylvania Chapter of the A. G. O.

STION. I have completed the th grade of Matthews' Course vhile continuing my piano stud- ould like to take up pipe organ. ossible to learn pipe organ with- teacher? If so, what different s would you suggest? I live out country, and it is practically sible for me to go to R—— for s, where I know there are some rgan teachers.

er—It is, of course, advisable to work the guidance of a good teacher; but is out of the question, you may, by attention to your work, gain a certain of proficiency on the organ without a . Perhaps it might be possible for go to a teacher in your nearest city ery month or two for coaching and as to whether you are working along per lines.

ditor would suggest that you secure a a modern edition of *The Organ*, by , and practice as follows:

he exercises for finding the pedals looking at the feet.

he pedal exercises for flexibility, and ming familiar with intervals.

he pedal exercises for passing one foot the other, scale passages and other

he pedal exercises for use of heel and

imultaneously with the pedal practice, exercises for two hands—on two man- ing stops of contrasting colors—such or string stops (8 feet) on one manual ute stop (8 feet) on the other manual.

actice exercises for substituting one r set of fingers for another finger or ingers while holding single notes or

ractice exercises for left hand and feet ight hand and feet—to gain independ- ween hands and feet.

ractice exercises in trio form for both d feet (for two manuals and pedals).

all these exercises have been mastered al work may be found in Carl's *Master for the Organ* and Nilsen's *Pedal*

While working along these lines you lso study *Eight Little Preludes and for the Organ*, by J. Sebastian Bach. sy pieces for the organ—such as ap- he THE ETUDE from time to time, and wing:

Pieces for the Organ, William Faulkes. *ie*, H. Alexander Matthews. *al*, H. Alexander Matthews. *the South*, James R. Gillette. *onlight* (Chimes), Ralph Kinder. *ng Chimes*, William Faulkes.

uiring a foundation for organ playing hat a good legato is secured, this to be by non-legato and other touches. Care taken in the playing of staccato on the organ, that the notes or chords ut so short as to make them have an nt effect. Detached full chords may l in such a way that dignity is lost ffect trivial. This may be avoided by the chords a trifle longer, with the of break between them of less dura- are must be taken also to avoid a effect caused by the use of a legato es one note to overlap another.

ooks that might be read with interest help are:

Playing, Its Technique and Expres- l.

ter of Organ Registration, Nevin.

Stops and Their Artistic Registra- sley.

rgan and Its Position in Musical Art,

Accompaniment, Richards.

ll you kindly give some information nce to suitable organ music for the of the Catholic Church? Please id some good book of opening volun- l music suitable at Holy Communion, opening voluntaries for Festival oc-

ere are many organ books that con- bers that may be used as opening es and at Holy Communion. Many collections, of course, contain num- may not be useful for your purpose, those found suitable need be used. voluntaries, except on Festival occa- uld be of a quiet meditative charac- he music at Holy Communion should of this type. For opening volun- Festival occasions a more brilliant mposition is suitable, and music of ade type may be used. The follow- of books will be found to contain seful for the purposes you name:

Offertoires, Rogers.

urch Organist, Parkhurst.

Transcriptions, Mansfield.

ts Offering for Church and Recital,

gan Player, Orem.

Repertoire, Orem.

Organ Pieces, Young.

t-named book is specified for use in Science Churches, but the character positions makes it available for use ic Churches.

tion to this list there are numerous many individual pieces by the well- tholic organists of France, that may uch as the Compositions of such men Guilmant, Vierne, Bonnet, Marcel, l others.

Q. Would you kindly tell me in "The Etude" if in singing hymns by choirs, should notice be taken of the commas, semi-colons, and other punctuations, at ends of lines, or when the music ends the line with three beats, leaving the next line to start with one odd beat, should strict time be kept? In some hymns it would appear to spoil the meaning of the context, if strict time is kept.—A. S.

A. Except in the singing of Chorales (where the last note of the line is frequently lengthened by a pause) hymns should be sung in strict time *but* the time necessary for a stop or "breath" should be taken from the last note of the phrase, by not holding it quite its designated length. If the note is held for its full time, the subsequent stop or breath will delay the entry of the new line, which should not occur. Usually a breath may be taken at the end of a line—but sometimes the sentence is improperly broken by doing so, in which case it is desirable, if possible, to take the breath at some more appropriate place and carry the phrase over without a stop. It is no doubt true that at times strict time may spoil the context, but set rhythms bring this about at times. It is for this reason that the freedom of plain song is sometimes preferred.

Q. I am a pianist—have played pictures for years. Studied organ one year with a in a sanatorium. Can I study the organ in good teacher, using "Stainer's"—practiced on a four-manual organ. I took sick and am now any way lying in bed, by reading books? Can you suggest anything that will help me when I do get back to the organ? Can you suggest a good harmony course that I could take by mail, and do you think it would help me on the organ?

A. Would suggest your reading works pertaining to the organ—from which you might gain much information that will be of use to you on your recovery and return to the instrument. The following might be of interest to you:

Organ Playing, Its Technique and Expression ..... Hull
Musical Accompaniment of Moving Pictures ..... Lang and West
Organ Stops and Their Artistic Registration ..... Audsley

A harmony course should be of much value to you. Such a course may be obtained from the following:

Alfred Wooler, Mus. Doc., 171 Cleveland Ave., Buffalo, N. Y.

University Extension Conservatory, Langley Ave. and 41st St., Chicago, Ill.

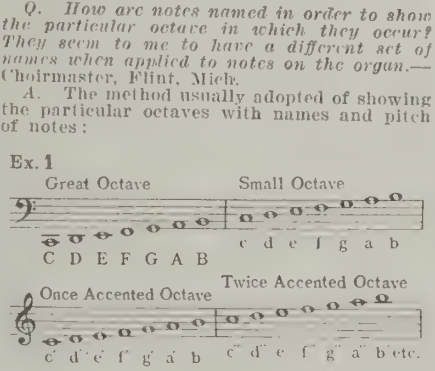
F. E. Keim, 2545 Cooper Ave., Brooklyn, N. Y.

Nomenclature of the Pitch of Respective Octaves

Q. How are notes named in order to show the particular octave in which they occur? They seem to me to have a different set of names when applied to notes on the organ.—Choirmaster, Flint, Mich.

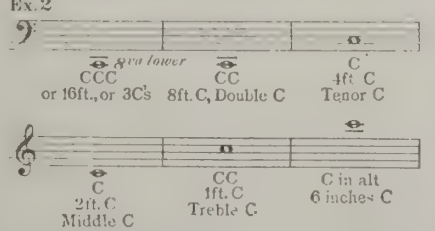
A. The method usually adopted of showing the particular octaves with names and pitch of notes:

Ex. 1



Notes in the octave next below the great octave are shown by the use of larger capitals C, D, and so forth. Those above the twice accented 8ve c''', d''', and so forth. But the pitch of organ pipes is still named after the old method:

Ex. 2



The 8ve below CCC is CCC; that above C *in alt*, C *in altissima*.

"To the Singers: Distinctness, the large notes come of themselves, the small notes and their text are the main thing. Never say anything to the public. In monologues always look up or down, never straight ahead. Last wish: preserve me your good will, my friends." Notice posted by Wagner behind the scenes at Bayreuth.

Pianos
With Individuality



People with years of experience back of them; people with that cultivated taste for the best; people who love good music, and insist on having none other, invariably turn to the Jesse French & Sons Piano when it is the ideal instrument they want.

We picture but one of our many artistic designs. You have your choice of a large number in all the fancy woods.

Liberal allowance on your old piano. Easy terms, if desired, anywhere in the U. S. Ask for our Illustrated Catalog.

JESSE FRENCH & SONS PIANO CO.
J and Twentieth Streets, New Castle, Ind.

Jesse French, a name well known since 1875

LENTEN AND EASTER MUSIC

Crowned On Calvary—*Daniel Protheroe*—2 keys High B♭, Low G ..... .40
Life Over Death Is King—*Clifford Bloom*—2 keys High A♭, Med. F ..... .40
Consider The Lilies—*Ralph Leo*—2 keys High E♭, Low G♭ ..... .40
The King of Glory—*Hubbard William Harris*—2 keys High F, Low D ..... .40

At the Cross—Lenten Cantata for Soli, Chorus and Organ by Daniel Protheroe ..... .35

"You'll like Gambleized music"
Selections of the best Solos, Choruses, Cantatas, etc., sent "on approval". For prompt service supply satisfactory reference with first order.

PUBLISHERS
GAMBLE HINGED MUSIC CO.
THE HOME OF HINGED MUSIC
67 E. VAN BUREN STREET CHICAGO, ILL.

ARE YOU SAVING FOR FUTURE STUDY AT SOME LEADING SCHOOL OR COLLEGE OF MUSIC? You can hasten the goal of your ambitions by seeking out all nearby homes where there are music lovers and interest them in a subscription to THE ETUDE. Write the circulation department as to how you can become an authorized ETUDE agent and earn money securing subscriptions in your spare time.

ZABEL BROTHERS CO. INC.
MUSIC PRINTERS, ENGRAVERS AND LITHOGRAPHERS
Send for
ITEMIZED PRICE LIST
Write to us about anything in this Line
The Music Supplement of this Magazine is Printed by Us
Fifth St. and Columbia Ave., PHILADELPHA, PA.

SUMMER MASTER SCHOOL

June 28 to August 7 (Six Weeks)

PROF. LEOPOLD AUER
MASTER VIOLIN INSTRUCTOR OF THE WORLD

ALEXANDER RAAB
EMINENT HUNGARIAN PIANIST

EDWARD COLLINS
RENOWNED AMERICAN PIANIST

HERBERT WITHERSPOON
DISTINGUISHED SINGER AND TEACHER

RICHARD HAGEMAN
NOTED COACH AND ACCOMPANIST

WILLIAM S. BRADY
CELEBRATED VOCAL INSTRUCTOR

SERGEI KLIBANSKY
INTERNATIONALLY FAMOUS VOCAL TEACHER

FLORENCE HINKLE
AMERICA'S FOREMOST SOPRANO

LEON SAMETINI
RENOWNED VIOLINIST

ARNOLD VOLPE
ILLUSTRIOUS THEORIST AND VIOLINIST

W. OTTO MIESSNER
NOTABLE AUTHORITY ON PUBLIC SCHOOL MUSIC

CLARENCE EDDY
DEAN OF AMERICAN ORGANISTS
AND REGULAR FACULTY OF MORE THAN 100 ARTIST TEACHERS

FREE FELLOWSHIPS

Prof. Auer, Mr. Raab, Mr. Collins, Mr. Witherspoon, Mr. Brady, Mr. Hageman, Mr. Klibansky, Mme. Hinkle, Mr. Sametini and Mr. Eddy have each consented to award Free Fellowships to the students who, after an open competitive examination, are found to *possess the greatest gift for playing or singing.* Free Fellowship application blank on request.

TEACHERS' CERTIFICATES and DEGREES

Teachers' Certificates and the Degrees of Bachelor of Music, Master of Music, Bachelor of Music Education Bachelor of Oratory and Master of Oratory are conferred at the end of each summer session upon professionals who have the required knowledge and pass satisfactory examinations. Full details in Summer Catalog.

STUDENT DORMITORIES

Artistic and sumptuous dormitory accommodations for men and women in college building. Piano furnished with each room Prices reasonable. Make reservations early.

COMPLETE SUMMER OR WINTER CATALOG ON REQUEST FALL SESSION OPENS SEPT. 13

CHICAGO MUSICAL COLLEGE

60 EAST VAN BUREN ST. (Chicago Musical College Building) **Chicago, Ill.**

A Conservatory Pledged to the Highest Artistic Standards. Established 1867

HERBERT WITHERSPOON President
CARL D. KINSEY, Manager

DUNNING SYSTEM of Improved Music for Beginners

The Demand for Dunning Teachers Cannot be Supplied—Why?

NORMAL CLASSES AS FOLLOWS:

MRS. CARRE LOUISE DUNNING, *Originator*, 8 West 40th St., New York City; Normal Class, July 15, 1926.
Mrs. Zella E. Andrews, Leonard Bldg., Spokane, Wash.
Katharine M. Arnold, 93 Madison St., Tiffin, Ohio, Arnold School of Music.
Allie E. Barcus, 1006 College Ave., Ft. Worth, Texas.
Elizette Reed Barlow, 817 Central Ave., Winter Haven, Florida, Normal Classes;—June 1st—Tampa, Fla.; Jul Asheville, N. Car.
Catherine Gertrude Bird, 658 Collingwood Avenue, Detroit, Mich.
Mrs. Jean Warren Carrick, 160 East 68th St., Portland, Oregon—Normal Classes.
Dora A. Chase, Carnegie Hall, New York City; Pouch Gallery, 345 Clinton Ave., Brooklyn, N. Y.
Beulah Crowell, 201 Wellston Bldg., 1506 Hodamont Ave., St. Louis, Mo. Normal Classes, June, July and For further information write.
Adda C. Eddy, 136 W. Sandusky Ave., Bellefontaine, Ohio, Miami, Fla., April 14th; St. Petersburg, Fla., June Cincinnati Cons., July 27th.
Beatrice S. Eikel, Kidd-Key College, Sherman, Texas.
Ida Gardner, 17 East 6th Street, Tulsa, Okla.
Gladys Marsalis Glenn, 1605 Tyler St., Amarillo, Tex.
Carrie Munger Long, 608 Fine Arts Bldg., Chicago, Ill. Normal Classes, 413 Bush Temple, Dallas Texas, Wint months. Chicago, June, July, August, September.
Harriet Bacon MacDonald—13434 Detroit Avenue, Cleveland, Ohio. Winter Season 1925-26, Dallas and F Texas. Dallas, Texas, June 1, 1926; Cleveland, Ohio, July.
Mrs. Kate Dell Marden, 61 N. 16th St., Portland, Oregon.
Mrs. Wesley Porter Mason, 6262 Oram Ave., Dallas, Texas. Normal Classes, Feb. 1, 1926, three months; Jun weeks.
Robin Ogden, Box 544, Waterbury, Conn.
Mrs. U. G. Phippen, 1536 Holly St., Dallas, Texas. Classes held Dallas and Ada, Okla.
Ellie I. Prince, 4106 Forest Hill Ave., Richmond, Va.
Virginia Ryan, 940 Park Ave., New York City.
Isabel M. Tone, 626 S. Catalina St., Los Angeles, Calif.;—June 8th, 1926.
Mrs. S. L. Van Nort, 1431 West Alabama Avenue, Houston, Texas.
Mrs. H. R. Watkins, 124 East 11th St., Oklahoma City, Okla.

INFORMATION AND BOOKLET UPON REQUEST

Cincinnati Conservatory of Mu

INCORPORATI

60TH YEAR

SUMMER SESSION OF THE DEPARTMENT OF PUBLIC SCHOOL MUSIC (Accredited)

Intensive six-weeks' courses giving credit toward certificates, diplomas and degrees
Instruction in Orchestral Instruments and in organization of School Orchestras
Affiliation with the University of Cincinnati provides a complete course for Public School Music Sup

MASTER CLASSES IN VOICE AND PIANO

All regular departments open Ideal Home Department on the Campus

Send for Summer Announcement

BERTHA BAUR, Director
Burnet C. Tuthill, General Manager

Highland and Burnet Aves. and C
Cincinnati, Ohio

DANA'S MUSICAL INSTITUT

WARREN, OHIO

The Only University of Music in the World

All branches taught on the daily lesson plan : : Special Music Supervisors (

Fall term opens Monday, September 7th, 1925. Summer School opens Monday, June 22nd, (

Catalogue on application to LYNN B. DANA, Pres. Desk E.

DETROIT CONSERVATORY of MUS

52nd Year

Francis L. York, M.A., Pres. Elizabeth Johnson, Vice-Pres.

Finest Conservatory in the West

Offers courses in **Piano, Voice, Violin, Organ, Theory, Public School Music and Drawing, Oral Interpretation, etc.** Work based on best modern and educational principles. Numerous Lectures, Concerts and Recitals throughout the year. Branch studios. Excellent boarding accommodations. Teachers' certificates, diplomas and degrees conferred. Many free advantages. We own our own building, located in the center of most cultural environment.

Students May Enter Now. *For detailed information address*
JAMES H. BELL, Secretary, Box 7, 5035 Woodward Avenue, Detroit, Mich.



Front View Conservat

The Cleveland Institute of Music

Summer School, June 21st - Aug. 1st

Complete courses under regular faculty for students of all grades.

Special courses for teachers and professionals. Exceptional living accommodations for out of town students.

Mrs. Franklyn B. Sanders, Acting Director
2827 Euclid Avenue Cleveland, Ohio

Heidelberg Conservatory of Music

A STANDARD CONSERVATORY
Confers B. Mus. Grants Teachers' Certificates
Piano, Voice, Violin, Organ, Theory
Thorough Teachers Rates Reasonable
For Free Catalogue, address
President CHARLES E. MILLER
Box 25 Tiffin, Ohio

A Violin Teaching Hel

LITTLE SUITE

For Two Violins in the First Position

Very helpful material for violin pi being in the form of teacher and pu duets. These little pieces illustrat Open Strings, String Crossings (w Finger Exercises, the Trill and Tre the Pizzicato, the Chromatic, and the "Teacher's Part," Double Stopping and the Arpeggio. This is exceedingly es esting material that the "wide-awa violin teacher will appreciate.

THEODORE PRESSER CO
1712 - 1714 Chestnut Street
Philadelphia, Pa.

Destroy Your
Superfluous Hair & ROOTS
Simple—Rapid—Harmless—GUARANTEED
Sold everywhere—write for FREE Book.
Mme. Berthé, 562 Fifth Ave., New York
Z'13
IT'S OFF because IT'S OUT

...n They Thought He'd Never Marry
...ny charming girls tried to attract him, people thought he'd remarry. Then he stole a girl. She had learned "Fascinating Womanhood," a remarkable new book which shows any woman can multiply her attractiveness by using the simple laws of man's psychology and human nature. She could just as easily have fascinated a rich man. You, too, can have this book; you, can enjoy the worship and admiration of men, and be a radiant bride of the man of your choice. Just send this ad, write your name and address on the margin and mail to us with 10 cents. The little book and all these revelations will then be sent to you, postpaid, in plain wrapper. Knowledge is power. Send for it one today. THE PSYCHOLOGY PRESS, 2894 4th St., St. Louis, Mo., Dept. 59-C

Ritemor PRINTED STATIONERY $1.00
200 SHEETS, 100 ENVELOPES
Printed with name and address (4 lines or less) in dark blue ink. Fine texture Hammermill Bond, sheet size 6x7, extra heavy envelope to match. Shipped in attractive box, postpaid. Denver West, add 10 per cent. Remit with order, money refunded if not fully satisfied.
RITEMOR STATIONERY CO.
208 N. Alabama St.
Indianapolis, Ind.

Maybelline
DARKENS and BEAUTIFIES EYELASHES and BROWS INSTANTLY, makes them appear naturally dark, long and luxuriant. Adds wonderful charm, beauty and expression to any face. Perfectly harmless. Used by millions of lovely women. BLACK or BROWN, obtainable in solid form or waterproof liquid. 75c at your dealer's or direct postpaid.
MAYBELLINE CO. CHICAGO
Liquid Form
Solid Form

Faust School of Tuning
STANDARD OF AMERICA
ALUMNI OF 2000
Piano Tuning, Pipe and Reed Organ and Player Piano. Year Book Free
27-29 Gainsboro Street
BOSTON, MASS.

BROWN'S BRONCHIAL TROCHES
Clear the Voice for Singing and Speaking
Contain nothing injurious.
JOHN I. BROWN & SON, Boston, Mass.
H. Ritchie & Co., Inc., Sales Agents, New York.

JAZZ
Axel Christensen's Instruction Books for Piano. Book 1—How to "Jazz-Up" Any Tune, Chord Work, etc. Book 2—Arpeggio-Rag, with Bass Melody, New Breaks, Fills, etc. Either book sent for ...ooth for $3. Five new "Syncophonies for advanced ...s," $1. Also new Jazz Instructors for Saxophone or ... at $1 each, postpaid. TEACHERS WANTED to ...en hools in cities where we are not already represented
CHRISTENSEN SCHOOL OF POPULAR MUSIC
...te 1, 29 E. Jackson Blvd. Chicago, Illinois

Letters From Etude Friends

Miss Blank's Method

To THE ETUDE:

My daughter and I were invited to the birthday party of Janet Morrison. The young people played games and danced and had a jolly time.

When this sort of amusement grew rather tiresome, a gentleman in the crowd said to Janet, "Please, Miss, will you play a few selections on the piano? All of us would love to hear you play."

Janet, pausing a moment, said, "Oh! I cannot play anything."

"Oh, yes," said the young gentleman, "I know you can."

The girls, too, began asking, and still Janet hesitated. Finally the crowd insisted and began coaxing until the situation became very embarrassing. Then someone in the crowd suggested that my daughter play.

Without being asked the second time she stepped to the piano and played three beautiful selections from memory, whilst listening ears enjoyed every moment. How nice it was not to be coaxed until people give up asking.

After these selections the jolly crowd gathered around the piano and sang a lot of high school songs, while Patricia played. My daughter's music teacher always taught her not to be coaxed and begged to play, either at home or any place where she might be asked; and this, I think, is an item of interest a teacher should take in his pupil.

I had another interesting experience with my daughter when she started to take music lessons at the age of ten. We were walking by the home of her teacher who was playing a difficult selection on the piano. She stopped and said, "Mother, I wish I could play like Miss Blank."

I replied, "You can, dear; as you are getting along so fine under Miss Blank's instructions, and it takes courage, time and practice." Just then the thought came to me: When a teacher sits down to play during her spare moments, if she would imagine that some of her pupils might be listening, in some way there would be an inspiration there that a pupil would grasp and some day use advantageously. I have heard some teachers play about one-third of a piece and then hurriedly turn to another. This seems very impracticable, and no one would care to stop and listen.

LUCILLE BATES.

Self-Study at Home

To THE ETUDE:

When I had reached about the fourth grade my teacher became ill, and gave up her work for over a year. It was during this time that I decided to study alone, and have kept at it persistently, never allowing a day to pass without a little practice, if only to go over my scales and arpeggios. I am sure my technic and ease in playing have improved one hundred per cent.

It has been during this time that THE ETUDE has become so indispensable to me. The various helpful articles and suggestions all serve to take the place of a teacher; and when I opened the number containing the wonderful lesson on "The Harmonious Blacksmith," by Mark Hambourg, I was simply over-joyed. It is all explained in such a simple and understandable way that the wayfaring "girl," though a fool, cannot err therein.

When passing through our town last winter Mr. Hambourg gave a concert. His wonderful playing has been an inspiration to me ever since; and I have read with keener interest some of his articles in back numbers of THE ETUDE. That same quality of clearness seems to pervade them all. I am now hoping that the other lessons you have promised during the year, by eminent pianists, may be within my grade and be explained as well as this one.

With best wishes for future success,

MYRTLE BERNICE FOSTER.

The Piano-Accordion

To THE ETUDE:

I am a subscriber to your magazine, THE ETUDE, and will be nineteen years of age in July. I play, and am studying the piano-accordion. Please do not let that name, "piano-accordion," suggest a toy or a mere jazz instrument. The best of music can be played on it. Also one can play in any key.

The right side, or treble, is the piano keyboard. It has a range from the first F below middle C to the A (inclusive) in the third octave above middle C; a little over three octaves, or about the same as a violin. The modern accordion has a double set of reeds with a switch, which is the same as a keyboard twice as large. The reeds are metal. There are no strings to get out of tune.

The left side, or bass, has one hundred and twenty keys, or buttons. Some have less, but that is really insufficient. Some have one hundred and forty, but that is not at all necessary. A base of one hundred and twenty keys has forty single notes, and eighty chords; major, minor and others. I mean that a chord of four notes is had by pressing one key. The bass side is at all times out of sight of the player. A lot of complicated stuff, not worth while, you think? Not at all. Compare it to a typewriter. A good typist never has to watch his or her keys. (The accordion bass keyboard consists of many buttons, looking similar to a typewriter.) Of course, there is a system to it.

Now, for expression. All of the expression is controlled by the bellows. It can be played as softly as a violin; and, although I have never tested them side by side, I venture to say it can be played louder than a strong man at the piano. Certainly there is more volume. One can swell a note—I mean "p < ff > p"—without breaking it or rolling, as it is necessary to do on the piano; this by varying the pressure on the bellows. Then there are many tremolo effects besides the natural reed tremolo. They can be produced by vibrating the right hand (fingers on the keys), which in turn vibrates the bellows, to produce the effects.

The modern "piano" accordion is very different from the old kind that the name "accordion" suggests. As you can easily find, the majority of the public who have ever heard it, like it. It *is* a high-class instrument. All the fine overtures and other classics can be played on it. Some musicians say it is not high-class. Either they have not heard it, or have only heard a few simple jazz pieces from it, and do not understand it; or possibly they are jealous because so much music can be produced from it. Those who feel that way talk against the accordion and help retard the progress of the popularity of it. It is not merely a toy or a plain jazz instrument. The possibilities of it are unlimited. It is mainly a solo instrument, and produces the effect of an orchestra.

If you think it worth while, listen to some phonograph records of Pietro Deiro, who is known as the world's greatest piano-accordionist. If you have a representative in New York, or can get in touch with Pietro in some way, to get first-hand information, it would be appreciated by thousands of accordionists throughout the United States to be able to get help and information concerning the instrument from THE ETUDE.

The reason the instrument is not well known is that there are very few good players, and that is because there are *very* few capable teachers.

DAVE ALBERT,
(California.)

Musical Smiles

The Worm Turns

A GERMAN scientist has discovered that earthworms can produce musical sounds.

Among the variety entertainments of the future, we may expect, will be the worm doing his celebrated turn.

* * *

AN IRISHMAN, watching a parade, said to his friend, and pointing to the bass drum, "That's the instrument I can play."

"Like fun you can," responded his friend.

"Sure I can," said the first one. "How could I miss it?"—*Blue Notes.*

* * *

The Scotch of It

"THE verra best music I ever heard whateffer," remarked one of the pipers at a Bobby Burns night, "was doon at Jamie MacLaughlan's. There was 15 o' us in Jamie's wee back parlor, all playin' in different chunes. I thocht I was floatin' about in heaven."—*Everybody's Magazine.*

A MAN determined to begin in business as a touring theatrical manager. He knew nothing about the stage, but bought a musical comedy, engaged a company and started rehearsals. At the end of the first performance the conductor turned to him and said, "Well, what do you think of it, guv'nor?"

"It's all too loud," he replied.

The conductor pointed to the score and told him it was marked "Forte."

Whereupon the "guv'nor" replied, "Forty, is it? Well, make it thirty-five."

* * *

A PROFESSOR of music was asked to decide on the relative powers of two vocalists whose talents existed entirely in their own imagination.

After hearing them he said to one, "You are the worst singer I ever heard in my life!"

"Then," exclaimed the other, "I win!"

"No," answered the professor, "you can't sing at all!"



"Mum" is the word!
Every woman needs "Mum"

The use of "Mum", the dainty deodorant cream, is not a matter of mere fastidiousness. It is common sense and good breeding. "Mum" neutralizes the odor of perspiration and all body odors.

"Mum" cannot injure the finest fabric. Its general use with the sanitary napkin proclaims its entire safety.

25c and 50c at stores. Or sent postpaid.
Mum Mfg. Co., 1119 Chestnut St., Phila.

OPERETTAS AND CANTATAS
Suggestions for any requirements in cantatas, operettas or musical plays made gladly.
Our examination privileges are liberal.
THEO. PRESSER CO., 1712 Chestnut St., Phila., Pa.

The Favorite

In America the Saxophone is undoubtedly the most popular of all musical instruments. This is due principally to its beautiful tonal quality, its adaptability to all kinds of music and the fact that it is comparatively easy to master. Anybody can soon learn to play popular airs on a saxophone.

CARL FISCHER American and BUFFET Paris SAXOPHONES



The Buffet Saxophone is the world's best, and the Carl Fischer the equal of any American make. We shall be glad to send you either for a week's trial. You can return it at our expense if you do not wish to buy it.

Sold on Easy Payments

CARL FISCHER, Inc.
Cooper Square, New York

CARL FISCHER, INC., E 3-26
Cooper Square, New York.
Without obligation on my part, please send me your Reed Instrument Catalog.
I am interested in . . .
Name
Street
State

The Violinist's Etude

Edited by ROBERT BRAINE

It is the Ambition of THE ETUDE to make this Department "A Violinist's Magazine Complete in Itself"

Is It Genuine?

BY FAR the greatest number of requests for information which come to the Violinist's ETUDE have to do with old violins which the owners consider very valuable on the strength of labels bearing the names of great violin makers, which they find pasted inside the violin, or branded on the outside. Many people who have heard that millions of these violins are only imitations, and usually of no great value, want to know how they can tell the imitation from the genuine. Not a few write that they have heard that the great makers each had a private secret mark which they put on their violins; and they wish to know what this mark is and where it is to be found on the violin. They never reflect that the imitator of a valuable violin would duplicate this private mark on the imitation violin. As a matter of fact there are very few instances of such marks having been used.

Imitations?

As with everything else in this world, there are imitations, and *imitations*, some good, some bad, and some indifferent. It requires a real expert, one who has had years of experience, to distinguish an imitation Cremona from the real article, in cases where the imitation has been made by a master workman who knew all the tricks of the trade and who could duplicate all the characteristics of the great maker whose work he was copying. Many of these imitation violins were made many years ago and consequently show signs of genuine age and genuine wear, thus making the detection of the fact that they are imitations all the more difficult.

To qualify as such an expert requires years of study and the opportunity of seeing and studying thousands of violins, new and old, genuine and imitation, and of all schools of violin making. Some of the people who want to know how to distinguish genuine violins by the old masters of violin making have never even seen a genuine Stradivarius violin, or violins made by the other great makers. How then can they hope to distinguish the true from the false? As well expect a jeweler who had never seen a real diamond to set up as a judge of diamonds.

While it is one thing to learn to distinguish imitations of violins where the workmanship is of the highest artistic excellence, it is not so difficult to distinguish comparatively crude imitations and workmanship of the "factory fiddle" order, even although the violins contain labels of the great makers. Makers of fiddles of this type in Germany, Austria and France, who turn out violins by the thousand, put labels of the great makers in their violins, less from any intention to deceive the purchasers than because it has become an established custom of the trade, and used by way of trade mark.

Easy Identification Marks

A few of the things, by which the most palpable imitations can be recognized by the ordinary violin student, will no doubt interest our readers. For instance many violin owners send copies of Strad labels which they find in their violins.

The staining and varnishing can be made to help very much in giving an old look to the violin. The stain is left lighter in color on portions of the violin subject to wear, giving the impression that the varnish is worn in such places. The varnish is often slightly chipped in places, to give the idea of the violin having met with hard knocks; or the varnish will be rubbed in places to give the semblance of wear. It is really astonishing how a violin can be doctored up to make it look old.

As every violinist is expected to be a good judge of violins, student should make a habit of examining every violin he comes across. It will not be long before he can learn to detect the imitation marks of age which are met with in many factory violins. He should also let no opportunity go by of examining genuine old violins by the masters of Cremona, and those of France, Germany, and other countries. In the larger cities, such as New York, Chicago, Boston and Philadelphia, the leading dealers have collections of genuine violins by the great makers, which occasionally may be inspected. Concert violinists will, as a rule, show their violins to students who go back to the artist's room, after the concert. Violin students who live in the smaller cities often find it difficult to get to see real Cremonas. Their only chance is to see the violins of traveling artists.

Factory Made or Genuine

There is as much difference in the appearance of a genuine Cremona and a common factory fiddle as between an oil painting by a master, and an ordinary chromo, or a cheap daub by a sign painter.

The main thing in learning to distinguish the true from the false is to see a great many violins of all kinds. Real experts have usually worked all their lives in repair shops of famous violin dealers, where great artists bring their violins to be repaired. Such an expert acquires an instinct in judging violins, just as a bank teller who handles money all day long acquires a skill which instantly detects a counterfeit.

People who have only a slight knowledge of the violin are usually impressed by violins which are inlaid with mother of pearl or, with designs in wood; also violins which, instead of the conventional scroll, have heads of human beings, lions, griffins, angels, and so on. They get an idea that such violins are very rare and of great value. The very opposite is true. Occasionally great makers have indulged in "fancy work" of this description, but very rarely. Violins with this fancy inlaid work can often be bought for a few dollars wholesale. Work of this kind is rarely met with in either new or old violins of the better class. Good violinists and concert artists usually frown on ornamented violins and violins with carved heads instead of the conventional scroll. They prefer a violin like those which left the hand of Stradivarius at his best period.

The student will find much information on the great masters of violin making in the following works; "Old Violins and Their Makers," by Fleming; "Old Violins," by Haweis; and "The Violin, Its Famous Makers and Their Imitators," G. Hart. The latter is a work of great value, but rather expensive.

"Jazz is crude and superficial. It may have technical elements which are of interest to the musical craftsman. That is open to discussion. But it is far from a finished, cultivated art, which appeals to what is deepest in the hearts and minds of humanity."

—CESAR THOMPSON.

A Great Conductor with Great Violins



Leopold Stokowski (above), famous conductor of the Philadelphia Orchestra, is shown inspecting the collection of rare Italian instruments owned by Rodman Wanamaker. He is holding in his hand the "Swan", the last violin made by the master Stradivarius in 1737, the year of his death. This instrument cost Mr. Wanamaker $55,000; and the collection in the photo is valued at $250,000. Besides the "Swan" there are three other Stradivarii, a Montaguana, a Goftiller and a Guadagnini viola. There are also two cellos, a Ruger and a Teochler. Members of Mr. Stokowski's orchestra demonstrated the tones of these rare instruments for the conductor.

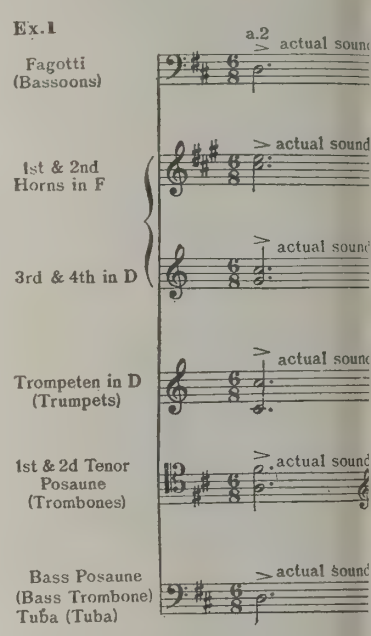
Score-Reading

By A. S. Garbett

ANY student of music interested in word puzzles ought to find an equal of interest in reading orchestra sc he has not done so already. Every cian sooner or later wants to know thing about the orchestra and its and the most thorough way of doi is to read a book on instrumentatio as the excellent one by Frederick and then to follow it up by studyi orchestral works of the masters in " ture Scores," such as are so readily able nowadays.

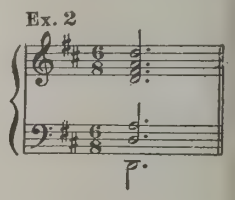
But, alas! At the very outset t dent finds himself up against the p of reading in at least four differen and at the same time mentally trans the horns, trumpets and clarinets i right key. Here, for instance, is the ing chord for wind instruments fr overture to the "Barber of Bagda Cornelius, as it appears in print:

Ex. 1



In the above chord the clarinets playing; but if they were they wo scored in "A" and would need tran down a minor third. Also the stri omitted, to save space, though the offer the additional problem of t clef. Yet, even so, there are diffi enough for the beginner. The actua involved in the above musical cr puzzle are simply these:

Ex. 2



The best way to study a score i the orchestra is playing; and now have a machine that reproduces th sounds, this is easy. The advant the talking machine is that passa be played over repeatedly until the mental effects are thoroughly m Doubtless in the near future ever conservatory will conduct score- classes with the aid of these instr and miniature scores.

"I do not attach so much import the age of a violin, but rather look ability of the maker as exhibited instrument. If age were a great merit, then the violins made by the Magginis and others would be bett those made by Stradivarius and G ius."—*Eduard Remenyi.*

Management of the Orchestra

By Dr. Perry Dickie

(Continued from Last Month)

illing and coaching—in groups or —at times other than at the rehearsal absolute necessity to any amateur or- ra in which the members have any itions above mediocrity.

st and foremost in all cases where are several first violins—no matter well they may be able to play as ts—they must undergo a certain nt of drilling so that they will play ner as we hear in our first class sym- orchestras. In order to accomplish uniform bowing should be exacted, should be marked on the music. The fingering should be strictly required ne fingering done by a good violinist. result of a neglect of uniformity in ngering could be easily imagined, in ase of passages playable in several if each one followed his own ideas, necessarily there would be a lack animity that would be perceptible at and possibly mar the rendition of passages.

Drilling in Groups

s drilling of the violins in groups, in tral technic as well as their parts in eces they are learning, should be done frequently if good results are desired. line of work laid out we advise the ing: Attack, sustained notes, slurred staccato, accents, phrasing, nuances, ndo, diminundo, piano and double all must be gone over until they can yed with fluency and, above all with d tone and perfectly true intonation. second violins are already employed organization, unless it is an exception general rule, they will be poor and conductor, if a musician, they will veritable thorn in the flesh. If for ason they must be retained—usually ncial matter—some efforts must be to improve them if it is possible to . Second violinists will need the drilling and coaching that we have y specified for the violins in general, hat they will need an extra amount ention in double stops which pre- ate largely in their orchestral parts. will be found to be invariably their ully weak point and which is so fre- y heard as a discord in the playing orchestra.

ninteresting Second Violin Parts

course the reason of all this trouble hard to understand when we but that in all but classical and modern of a high class the second violin are most uninteresting and decidedly onous to say the least. Hence, good ir violinists do not care to play them. ally we cannot blame them for ng" at them. In the case of a pro- al who is paid for playing second it is an entirely different matter; r one who does this in the expecta- f getting any pleasure out of it, we see where it is coming from.

e conductor possesses—as we would a bowing acquaintance at least with instruments of the orchestra—and is more likely to be the case if he anist or organist—he can personally to all the drilling and coaching that ired, and which he can expect to be from the very beginning and hout the whole life of the orchestra. s if he desires correct renditions of nd the proper interpretation of the of the composers, which latter is en entirely ignored and the rendi- vors rather of the character of the rgan than anything else.

e seems to be a lack of the proper ion that perceptible orchestral effects are not only intended to be heard but are most effective when given prominence as they are intended for this purpose. Especially do we find this to be the case with the 'cello, even in its solos and obbligatos, where in many cases the players on these instruments are seen going through all the motions of playing on them but not a sound is heard from them. An exemplification of the old adage of children being seen but not heard. The same trouble we find to be the case although to not quite as great extent with the clarinet.

It is, however, a fact that in these same orchestras where the monotony of tone prevails as far as hearing these parts, one has no fault to find in the double bass or drum which are at all times in evidence.

However we would say regarding this that while a happy medium is at all times the best, as the parts for the 'cello and clarinet are usually melodious and interesting, we would prefer rather to hear them too prominent than not at all or even too weak.

When brass instruments are already in the orchestra—which however we do not advise—their chief fault will be usually a poor intonation, playing out of tune with the orchestra and often with each other, and especially so with those playing the middle parts. If these faults cannot be corrected the players should cease to be members of the organization. However, we have found that a great help in preventing the instruments from changing their pitch, when not in use during rests, is an occasional breathing through them to keep them at an even temperature.

Special Attention to Wood Wind

The wood wind—flutes and clarinets—should receive attention; and, as the clarinet is the most important of these and absolutely necessary for the rendition of orchestral music, it should be the especial aim of the conductor that it be at its best.

A clarinetist who has not had the opportunity to hear his instrument played as it is in our symphony orchestras cannot realize what delightful tones can be obtained from it in the hands of virtuosos as these players are. In lieu of this, however, a very satisfactory idea can be obtained as to what to aim for by the use of phonographic records of clarinet solos, of which several excellent ones have been made and which, if used as studies and followed closely, would prove valuable educational factors for the musician who is trying to get the best from his instrument.

Those of us who have had any experience, even in listening to this instrument, know that the clarinet when well played is one of the most beautiful of instruments; but, in the hands of one who cannot play, it is capable of producing the most fiendish of noises.

In a large number of amateur orchestras are to be found saxophones; however, as there are no parts written for them, in orchestral music of the better class, they are used as substitutes for other instruments the tone qualities of which they in no way resemble as they are very essentially themselves and nothing else. They are also employed for doubling with other parts; but in this case it is very like the case in the Scriptures of the "lion lying down with the lamb" only here the lion (saxaphone) arises and the lamb (the other parts) is entirely swallowed up and unheard.

"I use a steel E string and one of my bows has black hair. My pupils develop quickness of finger action in various ways."

—Anton Witek.

The Child's Approach to Music Study

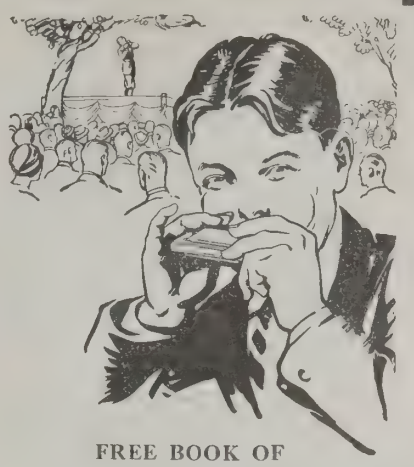
To win the enthusiastic interest of the boy or girl at the very outset has always been one of the biggest problems in music teaching. Leading educators agree, today, that this can be best accomplished by enabling the youngsters to *make music in their own way* with the aid of that universal musical instrument—the Harmonica. After they have become proficient on this instrument they will take naturally and enthusiastically to the study of the piano, violin and other musical instruments.

A Hohner Harmonica for the boy or girl will help solve the problem. With the newly perfected Chromatic Harmonica they can play the complete chromatic scale. It is not a toy, but a real musical instrument which will promote self-expression, rhythm, and accuracy, and lay the foundation for serious musicianship.

Hohner Harmonicas are endorsed by such prominent group educators as—

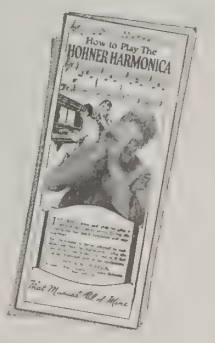
Peter W. Dykema, Prof. School Music, Columbia University, New York.
Dorothy Enderis, Ass't Supt., Milwaukee Schools.
W. A. Gore, Supt. Schools, Webster Grove, Mo.
Nellie C. Hudd, Principal Mozart School, Chicago.
Harry Keeler, Principal, Lindblom High School, Chicago, Illinois.
Edward Randall Maguire, Principal Junior High School 61, N. Y. C.
W. H. Wheeler, Principal. Alton Community High School, Alton, Illinois.

—AND MANY OTHERS—



FREE BOOK OF INSTRUCTION

This interesting and helpful booklet comprises 16 pages of simple instruction illustrated with charts and pictures, and includes six popular musical selections arranged for harmonica and piano. Copies in any quantity will be supplied upon request.



HOHNER HARMONICAS

"That Musical Pal of Mine"

M. Hohner, Inc. Dept. 204
114 East 16th St., New York

Watch for the announcement soon to be made of the new

LEMEIR SHOULDER PAD
FOR VIOLIN

"The greatest *little* invention" for comfort in violin playing ever put out

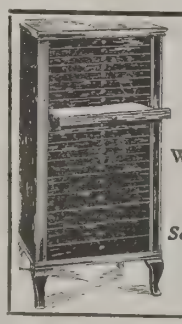
WM. LEWIS & SON
207 South Wabash Avenue, Chicago

VIOLINIST'S HANDY
KIT

1 doz. Wire E with silk knot protector	.50
3 Italian Red A	.90
2 Italian Red D	.70
1 Polished Silver G	.75
String Notch Spacer	.15
String Nippers	.20
Powdered Rosin	.25
Peg Lubricator	.25
	3.70

Sent postpaid with Waterproof Five Pocket Pouch on receipt of $2.00

MUSICIANS SUPPLY CO.
83 Newbury Street, Boston, Mass.



TINDALE
Music Filing Cabinet

Needed by every Musician, Music Student, Library, School and Convent.

Will keep your music orderly, protected from damage, and where you can instantly find it.

Send for list of most popular styles

TINDALE CABINET CO.
Flushing, New York City, N. Y.





You can play this wonderful instrument

TOM DERING
Saxophone Soloist and Teacher
Los Angeles, Cal.

If you can whistle a tune, you can master the Saxophone. 3 free lessons give you a quick easy start. Play scales in an hour, tunes in a week. Send coupon today for literature on any instrument. Get our free trial, easy payment plan. No obligation. Nothing else could give you greater pleasure than a

BUESCHER True Tone Saxophone

301D

BUESCHER BAND INSTRUMENT CO.
Everything in Band and Orchestra Instruments
1312 Buescher Block Elkhart, Indiana

Clip the Coupon NOW!

Mail BUESCHER BAND INSTRUMENT CO.
1312 Buescher Block, Elkhart, Indiana.
Gentlemen: I am interested in instrument checked below:
Saxophone☐ Cornet☐ Trombone☐ Trumpet☐
Mention any other ----------
Name ----------
Street Address ----------
Town ---------- State ----------

New York **GRAINGER** Boston

Recitals

"GRAINGER IN PIANO RECITAL"

By W. J. Henderson

"Percy Grainger has long been regarded as one of the interesting personalities in the world of music. The B-flat partita of Bach with which he began the program was all reticence, repose, suavity and vocal beauty. It was the perfection of contrapuntal clarity and the very pith and point of rhythm. It abounded in subtlety of detail and in suggestiveness of melodic treatment. In short it was a reading in which charm and skill were admirably combined."—*Eve. Sun,* New York, November 17, 1925.

"Percy Grainger grows in artistic stature and popularity every season. His recital in Carnegie Hall filled the huge auditorium with enthusiastic listeners, hundreds of whom remained after the conclusion of the regular program for a generous assortment of encores.

"The Brahms sonata gives a pianist the opportunity for a thorough test of his powers, from the majestic first movement to the delicately whispered intermezzo, and Grainger passed every test with flying colors. There was never a pause in his clarity and brilliance of tone. The audience was steadily and tumultuously enthusiastic, the boxes were all full and it was altogether an enormously successful recital. Grainger is accumulating a following to equal Hoffman's and deservedly so."—*Eve. Post,* New York City, November 17, 1925.

"THRONG HEARS GRAINGER"

"Pianist's Interpretations of the Masters Meet with Appreciation"

"Grainger is one of the few pianists who succeed in filling a large concert hall. . . . Four shorter pieces, among them a song by Fauré arranged for piano by Grainger, were greatly applauded, leading to several recalls and a double encore . . . three works by Chopin all of which won fervent recognition."—*Times,* New York, November 17, 1925.



Photo by Morse, N. Y.

"PERCY GRAINGER IN FINE RECITAL"

"Pianist Delights Large and Enthusiastic Audience"

By Philip Hale

"This recital was one of the most delightful we have heard fo many seasons. Grainger did well in playing Bach's Partita t omit the Courante. What beautiful music is in this Partita. Th sonata of Brahms chosen by Grainger contains undisputabl lofty and fine thoughts. If Mr. Grainger played in a poetic ma ner the music of Bach, with exquisite tonal quality and the requ site intimacy, without any attempt at giving the movements undu swollen significance, he bestowed an epic character on the sterne pages of the sonata without sentimentalizing the relieving an lyrical episodes.

"Here was a program that called for a performance to prov that Grainger is not that fearsome creature, a musical specialis Bach and Debussy, Brahms and Albeniz in turn appealed to hi and he was their faithful, illuminating, glorifying interpreter."— *Herald,* Boston, Mass., December 16, 1925.

"BRIMMING PLEASURES"

"For an evening of pure enjoyment what can equal a piar recital by Percy Grainger? Once again Jordan Hall was fille And an enthusiastic company of listeners it was that filled i Bach began and Chopin ended the program; between stood Brahm Ravel, Fauré, Debussy, Albeniz.

"But the greatest revelation of the evening came in the lar broad playing of three pieces of Chopin. For once a closi piece furnished a true climax in all possible ways: musically, brilliance and power, in performance. The A-flat major polonai was the piece. All the best of the Percy Grainger of the eveni was in this piece, the gripping sense of rhythmic compulsion, t power to proceed to unheard-of climaxes, beauty of tone, in melod divisions, directness and simplicity of interpretation throughou No pianist hereabouts in recent years has so magnified it. Seldo has bigness in all its phases so thoroughly entered into eve corner and every crevice of a piece of music, all without sac ficing delicacy or finesse or on occasion songful melodic playin Here was an example of 'the greater Chopin' with greatne raised to the *n*th power."—*Eve. Transcript,* by A. H. M., Bosto Mass., December 16, 1925.

Management: **ANTONIA SAWYER, Inc., White Plains, N. Y.**

DUO-ART ROLLS *STEINWAY PIANO* *COLUMBIA RECORI*

EASTMAN SCHOOL OF MUSIC

of

The University of Rochester

HOWARD HANSON, Director

SUMMER SESSION

Opens June 23, 1926
Closes July 28, 1926

All regular departments in session with complete faculties

Special Courses for

TEACHERS OF VOCAL MUSIC and PUBLIC SCHOOL TEACHERS OF INSTRUMENTAL MUSIC; CLASSES FOR PIANO TEACHERS, METHODS, REPERTORY, ORGAN ACCOMPANIMENT OF MOTION PICTURES

Academic Work in University in Conjunction with Music Study

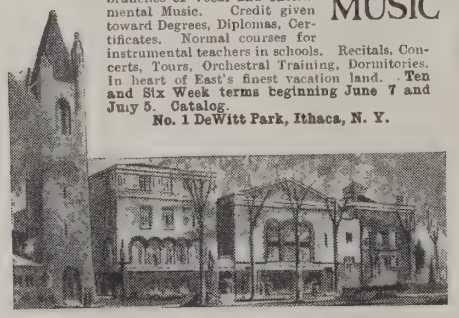
For Information Address Arthur See, Director of the Summer Session

EASTMAN SCHOOL OF MUSIC, Rochester, New York

ITHACA CONSERVATORY of MUSIC

SUMMER SESSIONS. All branches of Vocal and Instrumental Music. Credit given toward Degrees, Diplomas, Certificates. Normal courses for instrumental teachers in schools. Recitals, Concerts, Tours, Orchestral Training, Dormitories. In heart of East's finest vacation land. **Ten and Six Week terms beginning June 7 and July 5. Catalog.**

No. 1 DeWitt Park, Ithaca, N. Y.



College of Fine Arts

Syracuse University

Harold L. Butler, Dean

Syracuse, N. Y.

MUSIC, ART, ARCHITECTURE

900 STUDENTS **42 INSTRUCTORS**

Four-year Courses in

Piano, Voice, Organ, Violin, Composition, Public School Music

leading to the Bachelor's degree

Unexcelled advantages for the study of music. Special students may enter at any time. Dormitory with 42 practice pianos reserved for women music students. Five pipe organs.

6 Weeks Summer Session Begins June 28

Select your Summer Study Course with the help of the announcements in "The Etude," and in writing please mention "The Etude"

MUSIC SUPERVISO

Make Summer School Co

A happy, profitable comb nation. A Summer of spec study at outstanding School f Music Supervisors, plus attracti recreational activities, soc affairs, etc. Credit toward gra uation given for Summer Schd work. Dormitories. Gy Theatre. Chorus. Orchest In heart of famous Finger Lak Region. Write for new Ill Booklet. 6 weeks' course, fr June 28 to August 7.

ITHACA INSTITUTION

Public School Musi

301 DeWitt Park ALBERT EDMUND BROW

American Institu of Applied Musi

Metropolitan College of M

KATE S. CHITTENDE
Dean

Private Instruction by specialists in all branches of music

AMERICAN INSTITUTE OF APPLIED MUSIC

Fortieth Season

For Circulars, Address

D. THOMPSON

212 West 59th Street New Yor

CONWAY MILITARY BAND SCHOOL

Prepares for Leadership in Community, School and Professional Bands. Private and Class Instruction; Teachers of national renown; Conducting and Band Arrangements; **Daily Band Rehearsals** under Dean Conway; Large Symphony Orchestra. Large Band, Library. Degrees. Dormitories. Gymnasium. **Under personal direction** of the famous band leader, **Patrick Conway.** Catalog.

601 De Witt Park, Ithaca, New York

INTERNATIONAL MUSICAL AND EDUCATIONAL AGENCY

MRS. BABCOCK

OFFERS Teaching Positions, Colleges, Conservatories, Schools. Also Church and Concert Engagements

CARNEGIE HALL, NEW YORK

30th YEAR Alviene SCHOOL OF THE Theatre UNIVERSITY

Summer and Fall

Courses for Acting, Teaching, Directing
DRAMA, OPERA, MUSIC
STAGE DANCING

DIRECTORS
Alan Dale
Wm. A. Brady
Henry Miller
Sir John Martin-Harvey
J. J. Shubert
Marguerite Clark
Rose Coghlan

Singing, Fine Arts and Photoplay. Developing personality and poise essential for any vocation in life. Alviene Art Theatre and Student Stock Co. afford appearances while learning. N. Y. debuts and careers stressed. Pupils — Laurette Taylor, Mary Pickford, Eleanor Painter, Annette Kellermann, J. Arnold Daly, Fred and Adele Astaire, Dolly Sisters, Evelyn Law, Mary Nash, Nora Bayes, Taylor Holmes, Lady Ribblesdale, Vivian M. Astor, Gloria Gould-Bishop, and others. Write Study wanted to Secretary, 43 West 72nd St. N. Y., ask for catalog 3M

GUST GEMÜNDER & SONS
5-127 West 42nd St., New York
A WONDERFUL COLLECTION OF
D AND NEW VIOLINS
to suit every individual
sh or on deferred
payments.
THE BEST and
BEST FOR ALL
at $15.00 up for the
students
"GEMUNDER
T" VIOLINS
minently the superior of all.
been making and selling vio-
over 50 years. Just think of
rience. *Catalogues free on*
E VIOLIN WORLD
38rd year, $1.75
separate solos with piano.
premium list.

anologues
ver pianologue merits a place on every enter-
program. For either stage or home use, we
recommend the following as *musical readings*
l solos.
IN' IN DE TWILIGHT . . (Negro)
ALF O' ME KINGDOM . (Irish Dialect)
. . . . . (Humorous)
A SMILIN' . . . . . (Inspirational)
ADIES' AID . . . . . (Humorous)
ADY WHO LIVES NEXT DOOR (Humorous)
ISSIONARY BARREL . . (Humorous)
FECT LITTLE LADY (Humorous Juvenile)
FOR YOURSELF, JOHN . (Swede Dialect)
. . . . . (Humorous)
ON DA PHONE . . . (Italian Dialect)
OUNGEST IN THE FAMILY
(Humorous Juvenile)
heet music form—price, postpaid, each **35c.**
"ETUDE 1926 COLLECTION," **$3.50.**
logue of entertainment material on request.
T. S. DENISON & CO.
Dramatic Publishers
ABASH AVE., DEPT. 73 CHICAGO

VIOLINS
Deep, Mellow, Soulful
We are makers of high-grade violins instruments of the finest tonal quality appreciated by the greatest artists. Easy terms, if desired. Get details today.
GUSTAV V. HENNING
2424 Gaylord St., Denver, Colo.

Is Better
r You *to* Buy
lin Outfit complete, in preference
electing each article separately.
s you are well informed on the
ct, you may pay too much for the
not enough for the bow, etc. In
bling our Violin Outfits we have
very careful to maintain the
r sense of proportion.
impossible to list all our Violin
s here; therefore, we will confine
ves to the description of an out-
signed especially for the student.
sists of a Stradivarius model vio-
th ebony trimmings, red shaded
olished, good full mounted bow,
ned shaped case, chin rest, rosin,
extra set of strings and a Maia
Method.
MAIA PIANO
Student Outfit $15.00
will ship this outfit to you for a week's
You can return it at our expense if you
t entirely satisfied. Other outfits are
in our String Instrument Catalog.
ARL FISCHER, Inc.
ooper Square, New York
FISCHER, Inc. *E-326*
Square, New York
hout obligation on my part, please send me
tring Instrument Catalog.
terested in.....
.....
.....
.....
State .....

Violin Questions Answered

By MR. BRAINE

Genuineness of Violins.

M. J. It is quite impossible to say whether your violins are genuine without seeing them, since there are millions of violins containing labels exactly like those you send. All but a very small fraction of these violins are imitations. You will have to show your violins to an expert.

Professional Courtesy.

O. B. H.—Where a pupil is under instruction I make it a rule not to try to mix in and interfere with the work of the teacher, by trying to map out a course. Besides, I cannot possibly tell you what is best for the pupil without hearing him play. No good teacher uses the same beaten track with all pupils, because every pupil differs.

Value of Maggini.

F. E. H.—A genuine Maggini, in good condition, would be worth several thousand dollars, but there is hardly more than one chance in a hundred thousand that your violin is genuine. As there are no experts in the town where you live, your only course would be to ship your violin for examination to a leading dealer in old violins in one of the large cities. This would involve trouble and expense, but you would have to take the risk of being disappointed. No one can tell you if your violin is genuine without seeing it.

Callused Fingers.

A. E. J.—Your letter does not state the exact nature of your callus trouble. However, if the callused places on your fingers are too thick, and interfere with proper fingering, you might try the advice of a leading New York City physician in treating calluses. Soak the callused parts in very warm water for ten or fifteen minutes in the evening, and then apply warm linseed oil. Leave the oil on all night and in the morning scrape the calluses with a knife.

A Buchstetter.

W. H. T.—The translation of the label in your violin would be as follows: "Gabriel David Buchstetter, Stadtamhof, near Ratisbon, String instrument, and violin maker. Year 1752. No. 26." Buchstetter was a German maker; and, while he can hardly be classed among the famous violin makers, he made some good instruments. Stadtamhof is a town near Ratisbon, a city in Germany.

Playing Harmonics.

M. F.—The chances are that if you cannot execute difficult compositions and harmonics on your violin, which you say cost $100, you could not execute them on a more expensive violin. It is quite true that harmonics come out better on a very fine instrument, but, at the same time, they can be made reasonably well on a lower priced instrument. Without hearing you play and examining your violin, it is only guess-work for me to try to locate the trouble. Possibly your violin is out of adjustment, or in need of repairs. Would advise you to ship it to some good violin maker to be put in order. It may be, also, that you have not had a sufficiently thorough course of instruction in violin technic to fit you for playing compositions by Paganini and Sarasate, which you say you are working on. These works require a very advanced technic. It also takes much study and great talent to play harmonics well, especially in the case of artificial harmonics.

Gabrielli.

R. C. H.—Gabrielli was a Florentine violin maker of some note, and his violins would be easily worth the sum you name. However, the label states that the violin is only a copy of the Italian maker and made by a German violin maker of no special note. It is impossible to give you any idea of the value of the violin without seeing it. It may be a cheap German factory fiddle, or it may be a well-made copy worth the sum you name. No one can tell you without seeing it.

Another Imitation.

W. W.—Your violin is evidently an imitation Stradivarius, as the label bears the word "Germany." Original Strads. were made in Italy. The chances are that the violin is a factory fiddle, made for export by German manufacturers, and of no great value; but I could not say without seeing the violin.

Selling Violin.

J. B.—I would suggest that the first thing to do, as a help to selling your violin, would be to obtain a certificate from some well-known violin expert that the violin is genuine. Otherwise it would be very difficult to sell it. There is a great demand for genuine Strads., and almost any firm of dealers in old violins would buy it, or find a customer for it, if it is genuine.

Velocity Study.

W. F. Van O.—To learn to play velocity passages like those in sixteenth notes which you send, I know of nothing so effective as practicing them with the metronome. In this manner you are sure to get them with absolute equality, that is, if you follow the beats of the metronome faithfully. Set the metronome at a very moderate tempo at first, so that it is easy for you to play the notes at the indicated speed. As you gradually gain facility from day to day, you can set the tempo faster, until you are able to play the passages at the required speed. 2—If you are ready for them, I know of no studies better than the Kreutzer Etudes, which you say you are studying.

Strad. Labels.

T. C.—There are millions of violins containing Strad. labels like you send. You would have to send your violin to an expert in order to tell whether it is a real Strad. or not. But as the chances are so overwhelmingly in favor of the violin being only a copy, you would no doubt go to useless trouble and expense in so doing.

Light or Heavy Bow.

A. E.—You have probably misunderstood the violin teachers you write about, some of whom you say advise always bowing lightly, and some heavily. In playing very softly you naturally have to bow very lightly, while in playing loud tones more pressure is applied. Beginners invariably bow too heavily, letting the whole weight of the arm press down on the string. At the beginning the bowing should be very light until the student learns to apply pressure without stiffening the wrist and elbow joints, which produces a rough, scratchy tone. 2—I naturally cannot estimate the talent of an individual I do not know and have never heard play. However, according to your history of your friend's musical studies and success in professional work, I should think she would make no mistake in keeping on with her musical activity.

A Stainer.

E. M. J.—According to the label in your violin, it was made by Jacob Stainer, at Absam, near Innsbruck, in 1710; but there is not one chance in many thousands that this is true. There are great numbers of imitation Stainers about. It is impossible to tell you anything of the value of your violin without seeing it.

Stringing the Violin.

L. G.—In stringing your violin it would be best to use only the E of steel, with the little patent tuner which is in such universal use. All orchestra violinists, and most of the concert violinists, now use the steel E string. Its use will not harm your violin, especially if you use the string which has the little sliding pad of silk which fits over the notch in the bridge. Concert violinists, many of them, use the steel E on their Cremona violins worth many thousands of dollars.

G Out of Tune.

H. W. S.—If your G string has become thoroughly stretched, and still will not stay in tune to a reasonable extent, three things might be the cause of the trouble: your peg may not fit exactly; the string may not be put on properly; or in playing you allow your chin or jaw to press on the tail-piece, which alters the tone of the string. 2—To remedy the trouble you have with your fingers slipping up the stick of the bow towards the middle, you might slip a piece of thin rubber hose two or three inches long, on the stick where the hand holds the bow in playing. You can get rubber grips to put on the stick at the music store.

Helps for Beginners.

H. G.—There is a series of five miniatures for violin and piano (Theo. Presser Co.), by Frederic A. Franklin, the violin parts of which are entirely on the open strings. These can be used to advantage in the very first few weeks of violin study. The melodies are carried by the piano; the compositions as a whole make a very pleasing effect and are a wonderful incentive to the young player.

Buying a Violin.

J. P. W.—It would be of no use for me to send you lists of makers, and prices, as you can get these from violin dealers. Besides, I could not recommend any violin, no matter who the maker was, without seeing it, as the quality of violins by the same maker differ so much. Get catalogs and price lists from various dealers in old violins; and have them send you a selection of violins at about your price, to choose from. It would hardly pay you to bother with European dealers, unless you could go to Europe and pick the violin out. It would be endless bother (owing to the customs regulations) to have a violin sent from Europe on approval; and if you should buy without seeing the violin, you would have to arrange to import it, and pay the duty, and then it might not suit you after all. Better stick to the American violin dealers.

Shall I Study Violin?

G. H.—I should want to know your son personally and have him for a pupil for a few months before I could feel justified in advising him to take up violin playing for a profession. A really competent violinist is usually sure of a fair income; but the chances of making large sums do not begin to compare with business or with the professions of law and medicine. No one should become a professional violinist unless his love for the work is so great that he feels he could not be satisfied in any other profession. The only way is for you to send your son to a conservatory in one of the large cities for a few months. He can tell at the end of that time whether he likes the musical life; and his teachers and the friends he makes can tell him if he has sufficient talent to make it worth while to go on.

Widhalm.

C. A. B.—Leopold Widhalm, Nuremburg, 1765-1788, made some excellent violins, some of which are of considerable value. He imitated the violins of Stainer with great success. It is impossible to value a violin without seeing it.

There's a big place in music *for* *You*

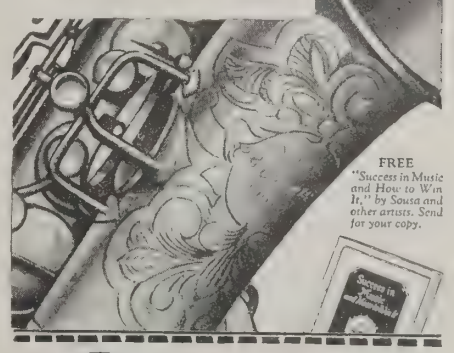


Popularity, pleasure, a big income, all may be yours if you start now to cultivate your musical "bump" with a Conn saxophone!

You're sure of quick success because of Conn's exclusive features: simplified key system, patented tuning device, foil vacuum pads, perfect scale, beautiful tone, *easy blowing.* If you can whistle you can learn to play. The big stars, Isham Jones, Ted Lewis, and hundreds more, choose the Conn.

As a doubling instrument for those who now play or sing, the Conn saxophone opens great opportunities. Used now in all combinations, including even the symphony orchestra, the saxophone ranks as one of the most important modern instruments.

Send coupon now for details of **Free Trial; Easy Payments,** on any Conn. We are the only makers of every instrument for the band. The Conn C-Melody Saxophone is the beginner's "best bet." Ask us about it, now.



FREE
"Success in Music and How to Win It," by Sousa and other artists. Send for your copy.

CONN
BAND INSTRUMENTS
WORLD'S LARGEST MANUFACTURERS

C. G. CONN, LTD.,
313 Conn Bldg., Elkhart, Ind.

Please send "Success in Music" and details of trial offer on

.....
(Instrument)

Name.....
St. or R.F.D.....
City.....
State.....
County.....
(Write with pencil, please)

Musical Traditions

By Robert Price

THE need of musical traditions in our small communities is becoming each year more apparent. Frontier life and mushroom-like growth, which are comparatively recent history in many sections, have not been favorable to the establishment of perennial musical interests. Consequently this lack is one of the chief faults which distinguish American music life from that of the Old World.

Everywhere in Europe one finds musical traditions. Often they date back into the twilight of the Middle Ages. In England and Wales practically every town has a choral society or two which meet every week to rehearse and prepare for several public concerts a year. Often the repertoire of these local organizations is nothing short of staggering. Only last year the author's native community in south England celebrated its 204th Choir Festival, with a program consisting of Mendelssohn's "Elijah," Handel's "Messiah," Elgar's "Dream of Gerontius," Rossini's "Stabat Mater," Brahm's "Requiem" and Bach's "B Minor Mass," along with several minor works. Such a program is astonishing to the average American, particularly when it is noted that most of the singers were local persons who had never had any training outside of the three church choirs participating in the festival.

We are making some progress along this line, however. College towns and the larger cities are paving the way to a new era. A small town in central Ohio gave its 16th annual performance of Handel's "Messiah" last year, and there are other encouraging developments here and there. But everywhere there are limitless possibilities going constantly unnoticed.

Music teachers and choir leaders have great opportunities ahead of them in this field. What achievement can be more worthy than the placing of a festival or oratorio or concert on the community calendar as a looked-forward-to annual event, or the founding of an instrumental or choral club that will last down through the years? Small town musicians will accomplish their noblest work in the establishment of musical traditions.

Kisses and Cash

By Merritt G. Watson

MUSICIANS and music teachers are reported to live on "praise." Praise is a fine thing, but it will not pay board bills. The music worker should be substantially and richly rewarded for what he has to give to the world.

Papa Mozart said, when he was touring with his marvelous son, "If the kisses bestowed upon Wolfgang could be transformed into good Louis d'Or we should have nothing to grumble at. The misfortune is that the hotel keepers have no desire to be paid in kisses." Later, he said, "We have swords, laces, mantillas, snuff boxes, gold cases, sufficient to furnish a shop; but as for money it is a scarce article, and I am positively poor."

Honor your teacher and your organist, but see to it that they are abundantly and richly rewarded, that their splendid work for the happiness of man and the betterment of the world may continue without the hampering pinch of small means.

Who Created the Sonata?

HISTORIANS have not agreed as to just who should have the credit of creating the sonata. Dr. Burney gave this honor to Turini, the organist of the Cathedral of Brescia, about 1634. However, in 1611, Banchieri, of Venice, had already published two sonatas. Giovanni Gabrieli, organist of St. Mark's, of Venice, designated some of his compositions as Sonate da Chiesa, or Church Sonatas. These first sonatas were for several instruments in concert, as two viols and a bass, or a violin, violone and organ.

It is certain, however, that the first harpsichord sonata was written by Johann Kuhnau, who preceded Bach at the St. Thomas Church of Leipsig. In an appendix to a collection of his compositions he placed this First Sonata, to which he referred in the preface: "I have added at the end a Sonata in B Flat which will please music lovers, for why should not such things be attempted on the clavier?"

"I give forth what is in me. When I think of the Divine Being, my heart is so full of joy that the notes fly off as from a spindle, and as I have a cheerful heart He will pardon me if I serve Him cheerfully."—Haydn.

Lesson Day

By Russell Gilbert

1. Be sure of the day and the hour. Know just how long it will take you to get there. See that all your music is in your case the night before. Be sure to take the case along with you. You will need the music.

2. Strive to arrive ahead of time. This will give you a few moments to collect your thoughts and your breath before the lesson begins.

3. If something has delayed you, rather arrive late than rush and push to get there and arrive on time in a disturbed condition.

4. On the way to the lesson think of what you have done with your music since the last lesson. If there was anything that you did not understand, remember to ask about it.

5. A heavy meal eaten just before the lesson may give you indigestion. It will surely make your mind work slowly as digestion takes the blood from your

6. Do not meet the teacher with chain of your troubles upon your Meet him with a smile and he wil back.

7. Do not make a question mark o self. Ask only questions essential understanding of your work.

8. When you meet other pupils reception room be polite but reser first. Do not treat them like lo brothers at the first meeting.

9. Never brag about your work o compositions you are studying. Th whom you do so may hear you them and smile at your conceit.

10. Refrain from telling the other about their mistakes. If you hear about another pupil, say that you believe it; and never repeat it for ge it is not true.

COLUMBIA SCHOOL OF MUSIC

Clare Osborne R
Director

TWENTY-FIFTH YEAR

Professional Summer Schoo

Five Weeks June 28 to July 31

Many Special Features for the Teachers of Music

INTERPRETATION FOR ARTIST STUDENTS
INTENSIVE COURSE FOR SUPERVISORS
PIANO, THEORY, VOICE, VIOLIN
NORMAL TRAINING
PUBLIC SCHOOL MUSIC

Send for Summer School Booklet

Columbia School of Musi

Box E 509 South Wabash Avenue
CHICAGO



Pride of Possession

Ask the artist who is a proud owner of a Vega instrument. He will tell you the merits which have made Vega, for nearly a half century, the leading manufacturer and importer of the highest quality instruments.

Vega Violins, made by the foremost present day craftsmen of Europe, are reproductions of famous models in every detail of design, selected wood and superior workmanship. Possessing unblemished purity of tone, and powerful resonant qualities.

Vega Violins $50.00 to $500.00
Other complete outfits $25.00 up.

The VEGA Co.
155-59 Columbus Ave. Boston, Mass.

Write for free catalog

ETUDE RADIO HOUR

SECOND THURSDAY OF EACH MONTH
AT EIGHT-FIFTEEN P. M., Eastern Standard Time

STATION WIP — Gimbel Brothers, Philadelph

Instructive, Inspirational and Entertaining to all Music Lover

Music in the current issue is presented with helpful comment. Members of the Editorial Staff, Contributing Writers and Composers Participate in Making THE ETUDE RADIO HOUR an Enjoyable Period for Those Who "Listen In." Be Sure to Hear It This Month.

LLIE DUNHAM'S
PPLING WAVES
Waltz
ry Ford said:
e played one waltz as good,
t is, to my liking at least, as
I ever heard anywhere in the
ld, one of his own creations,
e Rippling Waves.' "
Piano Solo .40
Violin and Piano .50
ou "call" Square Dances?
PROMPTING
How To Do It
by
John M. Schell
.75
is a complete guide and contains the
s of all square dances commonly used.
NJO PLAYER'S PASTIME
OLIN PLAYER'S PASTIME
Each $1.00
tions of well-known airs, operatic
ies, jigs, reels, waltzes, etc.
Your local dealer has copies
FISCHER, Inc. Cooper Square NEW YORK
STON Boylston St.
CHICAGO 430-432 So. Wabash Ave.
e Self-Instructive Books on
The Art of
ODERN JAZZ
PIANO PLAYING
BY ART SHEFTE
u can learn to play Popular Music with all
in Tricks, Breaks, Blues, Fill-in Embellishments, etc.
RADIO ARTISTS
BOOK teaches 150 Jazz Breaks, 50 Snappy
Endings, Blues, Fill-in Embellishments, etc.
hundreds of dollars to any pianist, amateur
sional. Price, $1.50
ND BOOK—Jazz Bass. The backbone of
no Playing. This book teaches the various
Jazz Bass necessary in professional work, in
and chords. Price, $1.00
) BOOK—Keyboard Harmony Simplified.
plest and most condensed method ever pub-
this subject. So simple that a child can
nd it. Price, $1.50
rom your dealer, or delivered C. O. D.
by mail if desired
TE PUBLISHING CO. (Not Inc.)
pt. G 825 Lyon & Healy Bldg.
Jackson Blvd. Chicago, Ill.
ANO JAZZ
r Ear. With or without music. Short Course
ners taught by mail. No teacher required. Self-
Course for Advanced Pianists. Learn 259 styles of
ncopated Effects, Blue Harmony, Oriental, Chime,
Cafe Jazz, Trick Endings, Clever Breaks, Space
Slurs, Triple Bass, Wicked Harmony, Blue Obli-
7 other subjects, including Ear Playing. 133 pages
Jazz, 25,000 words. A postal brings our FREE
Piano School, 1836 W. Adams St., Los Angeles, Cal
SIC PRINTERS
RAVERS AND LITHOGRAPHERS
NYTHING IN MUSIC—BY ANY PROCESS
INT FOR INDIVIDUALS
D1876 REFERENCE ANY PUBLISHER
ZIMMERMAN & SON CO. INC.
OHIO

The Conductor's Baton

By E. H. Pierce

IN EARLIER days it was the custom, even in the case of symphony orchestras and the large aggregations of voices and instruments taking part in operas and oratories, for the leader to sit at the piano (or the harpsichord, its predecessor), and set the tempos by his own playing, aided to some extent by occasional motions of the head or hands. In some cases, however, the chief first-violinist served as conductor. This arrangement is still in constant use with the smaller theater orchestras, but for adequate guidance of large bodies of singers or players, nothing takes the place of an efficient conductor who directs with the baton.

One of the earliest musical directors to adopt this now almost universal custom was Lully, the great French composer, but the baton he used was a large heavy staff or cane. The motions he made with it must necessarily have been quite different from those customary with a small light stick, but doubtless they served the same purpose. Unfortunately, he became a martyr to his use of the baton: in the year 1697, while conducting a large choral work, he brought it down on his own foot so heavily as to cause a wound which developed into an abscess from which he ultimately died.

It is impossible to say at just what date the use of the baton became general in European orchestras, but in 1820 Spohr as "guest conductor" introduced the custom into England. By the time of Mendelssohn it had become so well-recognized and general that Berlioz published an instructive essay on the art of conducting with the baton, which is still one of the standard works on the subject. When Berlioz and Mendelssohn met at Leipsic in 1841, they exchanged batons as a gesture of mutual respect and friendship, Berlioz accompanying his with a clever little note couched in the vein of our own James Fenimore Cooper, whose "Leatherstocking Tales" were at that time having a tremendous vogue in Europe as well as in America: "To Chief Mendelssohn. Great Chief! We promised to exchange our tomahawks; here is mine. It is bigger, yours is plain; only the squaws and palefaces love ornamental weapons. Be my brother! And when the Great Spirit shall send us to the Happy Hunting-ground, may we hang up our tomahawks together at the gate of the council-house!"

American Musical Criticism of Other Days

By Adrian Anderson

A YOUNG gentleman, attached to an American paper, went to hear Emma Abbott sing, and this is the way it affected him:

"Miss Abbott is beautiful as an angel, and was dressed in green. Her voice is sweet as the tender accents of a mother crooning her only babe to sleep, and strong as a tempest when it roars in the forest and smashes the monarchs of the woody vales. Listening to her, the soul is lifted on the wings of infinite joy, and soars into the realms of eternal glory. When she ceased singing we fell back again to earth, and were stunned by the concussion as though we had fallen from the top of a four-story house or been hit in the stomach by a mule."—*from a very old newspaper clipping.*

New Music Books Reviewed

Self Help for the Violinist ("The Strad." Library, No. XXV 11). By Sid. G. Hedges; 168 pages, several illustrations, and musical examples; bound in cloth. Published by the Strad, Office, 2 Duncan Terrace, N. 1, London, Eng.; Chas. Scribners Sons, 597-599 Fifth Ave., New York City.

This work, by Sid. G. Hedges, the well-known English writer on musical topics, should be in the hands of every young violinist, for it is full of helpful ideas, and contains many hints not ordinarily found in books of this character. Mr. Hedges has the happy faculty of making everything interesting which he writes about, and the present work is no exception. This book will be of especial interest to the student who is trying to learn violin playing without a teacher, or with a limited amount of instruction. Among the chapters of unusual interest are those on: "The Teacherless Student," "Teaching as a Profession," "Why Play Scales?" and on "Making Lessons Interesting." It would take a great amount of a violin teacher's time to tell his pupil the information contained in this valuable volume, which the pupil can learn for himself by getting and reading it.

Voice Training. By W. S. Drew. Bound in boards; seventy-five pages; illustrated. Published by the Oxford University Press at $1.20 per copy.

This small volume does not attempt to deal with those subjective sensations which accompany the production of a well-produced tone—that part of voice culture which can be successfully pursued only under the personal direction of a skilled teacher. It does point out to the student the relation of the theoretical to the practical side of the art; and at the same time gives warning of some of the things which cannot be done safely with the voice. Taken in all it is a most practical little book whose councils may be taken as a quite reliable guide for the young singer.

Bach's B Minor Mass. By C. Sanford Terry. Flexible paper cover; forty-seven pages illustrated. Published by Oxford University Press at 50 cents per copy.

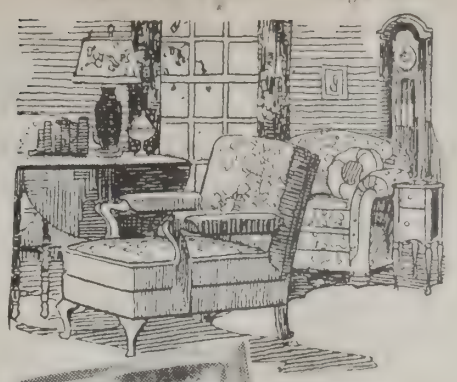
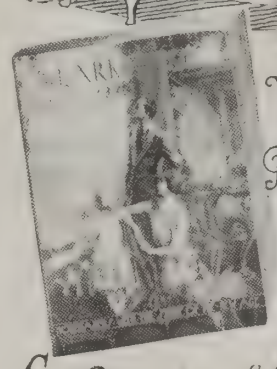
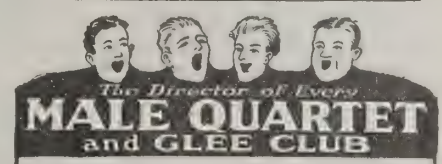
The object of the series which includes this book is to provide students and concert-goers with reliable guidance to the classics, more solid than that afforded by annotated programs. And this one serves its purpose more than well. The history and structure of the work are carefully noted. Each movement is carefully analyzed and the leading themes quoted for the guidance of the student of the composition. The perusal of this little book would be a most valuable preparation for anyone contemplating a hearing of this great masterpiece of choral music.

The Margin of Music. By Edwin Evans. Bound in boards; seventy-one pages. Published by Oxford University Press at $1.20 per copy.

The contents of this interesting little book are taken from articles contributed to *Musical News and Herald* while the author was editor of that journal. In the various chapters he has discussed fearlessly certain themes of interest to the professional musician as well as the attendant at concerts and opera. Evidently the writer has delved deeply into musical annals as well as into the fundamentals of the art; so his affirmations may well be given careful consideration by the profession and student.

Fugitive Notes on Some Cantatas and the Motets of J. S. Bach. By W. G. Whittaker. Oxford University Press (American Branch); 298 pages; numerous notation examples. Bound in cloth. Price, $4.20.

Twenty-one of the cantatas and motets are carefully analyzed as to their harmonic structure, their form and their spiritual contents in this interesting book. Many examples are given of Bach's marvelous skill in the use of the orchestra and his unerring choice of the instrumental tone color best suited to produce the effects he desired. Some suggestions upon the interpretation are given, and how to obtain the proper balance of tone between chorus and orchestra and solo voices and orchestra. The dangerous subjects of the replacement of obsolete instruments by those in use to-day is touched upon with discretion. Three appendices will be of great use to the conductor and the student. The first contains an alphabetical list of all the cantatas and a summary of the instruments required in the performance of each of them. The second contains a list of the cantatas translated into English with the names of the publishers, while the third gives a list of the secular cantatas. Altogether it is a remarkable work, admirable alike for its erudition and its practicality.



Make Your Home New
free Book
HOW a handsome rug, a prettily shaded lamp, a big comfy chair makes home *new*. As you survey the rooms of your own home, picture what a delightful transformation a new piece of furniture here or a suite there will bring!
The New Larkin Book Offers the Ideal Way
There's a cheerful, helpful plan whereby you may place these desired furnishings in your home NOW and pay for them on the most convenient liberal terms—The Larkin Better Homes Plan. The new Larkin Catalog pictures suites, tables, lamps, rockers, rugs, curtains, silverware, china, etc. and tells of this plan which delights thousands of home makers. There's a copy of this book for you.
Mail Coupon To-day
Larkin Co Inc. 12
Buffalo, N. Y. Chicago, Ill. Peoria, Ill.
Send me my copy of the new Larkin Catalog No. 241 picturing fine furniture for every room of the home, and telling of the popular Larkin Better Homes Plan.
Name.....
Street and No.....
City..... State.....

The Director of Every
MALE QUARTET and GLEE CLUB
will hail with delight
THE WITMARK CHORUSES No. 1
FOUR PART SONGS
for MALE VOICES
A BIG FEATURE
LYRIC TENORS and DEEP BASSES are SCARCE
Owing to this we have paid particular attention to out arrangements, the Tenors rarely going above F, Basses only touching an Ab or G occasionally.
GREAT for BOYS' GLEE CLUBS
SONGS for all OCCASIONS
Favorite Ballads, Spirituals, Sacred, Humorous, Novelty, Patriotic, March, Dialect, Parting and Friendship songs.
CONTENTS: Asleep in the Deep—Bake Dat Chicken Pie—Deep River—Grateful, O Lord, Am I!—Here's Love and Success to You—Honey, If Yo' Only Knew—In the Candlelight—Lamplit Hour—Lazy Bill—Let the Rest of the World Go By—Life of a Hunter for Me—Lord's Prayer—O Land of Hope and Freedom—Outdoor Life—Story of Old Glory, the Flag We Love—Strumming—Swing Low, Sweet Chariot—Tale of a Bucket, Till We Meet Again, Songs My Mother U'sed to Sing, River Shannon—Just the Thing.
for SCHOOLS and COLLEGES
Price $1.00 Postpaid
FREE 48 Page Catalogs, MINSTREL MATERIAL, Songs, Jokes, Monologs, Make-Up, Wigs, Musical Plays, 2-, 3-, 4-Part songs for AMATEUR SHOWS, in Schools, Colleges, Churches, Lodges, Homes, etc.
M. WITMARK & SONS
Dept E 1650 Broadway, New York

NEW YORK SCHOOL OF MUSIC AND ART

824 West End Avenue, Corner 100th St. 24th YEAR Ralfe Leech Sterner, Dire

SIX WEEKS SUMMER COURSES for Teachers and Professionals, also Beginners and Advanced Stu

Starting May 15 pupils may enter any day Rates: $250 and $300 (according to teacher for private lessons) which include board and room, lectures, classes, concerts, teachers' certificates, etc.

CELEBRATED FACULTY INCLUDING

Arthur Friedheim
One of the world's greatest pianists.
The great Liszt interpreter who during this course will play works of all the great masters.

Ralfe Leech Sterner
The well-known voice teacher of the heads of voice departments in colleges and schools.

Aloys Kremer
Teacher and Pianist.

Leila Yale
Teacher of Public School Music in o York City Schools.

Frederick Riesberg
Distinguished pianist who studied with Franz Liszt, Xaver Scharwenka and Carl Reinecke.

Helen Carmichael Roberts
Drawing, Painting and Interior Decora

Paul Stoeving
The eminent violin artist, teacher, scholar and author.

Frank Howard Warner
Pianist, Composer and Lecturer.

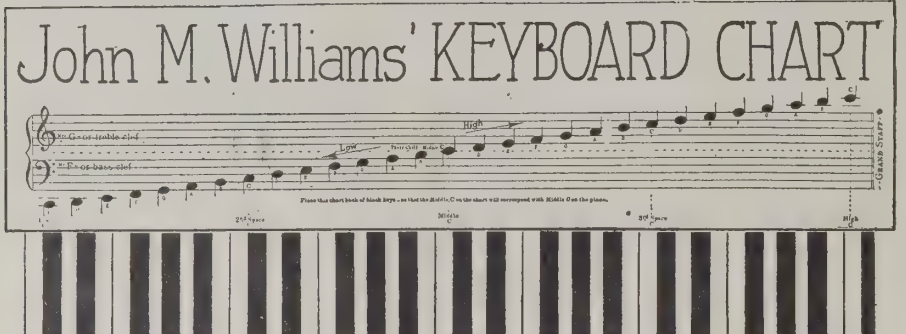
Alexander Pero
Harmony and Counterpoint.

AND MANY OTHERS

Free and Partial Free Scholarships Open for Competition in these Courses

Our Entire Faculty will Remain in New York City and Teach all Su

John M. Williams' KEYBOARD CHART



FREE—Send name and address for keyboard chart—for correlating the keys of the pianoforte with the notes on the grand staff—sent absolutely free on request

JOHN M. WILLIAMS
of New York City

author of "Child's First Music Book" (Schirmer); "First Year at the Piano" (Presser); "John M. Williams' Very First Piano Book" (Boston Music Co.); "Nothing Easier, or Adventures of Ten Little Fingers in Mother Goose Land" (Schirmer); "Tunes for Tiny Tots" (Presser).

Will conduct NORMAL CLASSES FOR TEACHERS OF PIANOFORTE *in the cities given here*

FORT WORTH	DALLAS	HOUSTON
(March)	(March)	(April)
CHICAGO	NEW YORK CITY	PHILADELPHIA
(July)	(August)	(August)

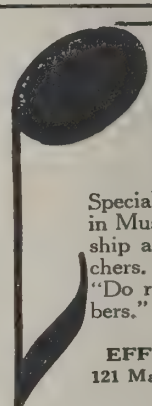
Places where classes will be held in different cities and booklet describing the course in detail sent upon request.

JOHN M. WILLIAMS, P. O. Box 216, Trinity Station, New York City

Crane Normal Institute of Music
Training School for Supervisors of Music
BOTH SEXES

Voice culture, sight-singing, ear-training, harmony form, music-history, chorus-conducting, methods, practice-teaching. Graduates hold important positions in colleges, city and normal schools.

53 MAIN ST. POTSDAM, NEW YORK



SUMMER MUSIC S

FEEL MU
KNOW MU
PLAY MU

Special Student Classes. in Musical Pedagogy. M ship and Piano Playing f chers. Sight Singing "Do re mi," "Intervals," bers."

Address
EFFA ELLIS PERFI
121 Madison Avenue (30th S New York City

The Courtright System of Musical Kindergarten

Oldest and most practical system
A great opportunity for teachers to specialize in this unlimited field. **Write for particulars** in correspondence course.

Mrs. Lillian Courtright Card, 116 Edna Ave., Bridgeport, Conn.

VIRGIL PIANO CONSERVATO

The Place to Acquire

A THOROUGH FOUNDATION A WONDERFUL TECH
AND
THE ABILITY TO PLAY FOR OTHERS

A. M. VIRGIL, Director 120 W. 72nd Street, New

VIRGIL PORTABLE KEYBOARD
For Pianists and Piano Students

Invaluable to Traveling Pianists and Indispensable to Pianists and Students Living in Apartments, Hotels or Small Rooms.

Excellent for Perfecting All Phases of Technic and for Strengthening the Fingers. Weight of touch can be varied from 2 to 12 ounces.

Catalog on Request

VIRGIL PIANO SCHOOL CO.
126 West 72nd St. NEW YORK



GRANBERRY PIANO SCHOOL
Carnegie Hall, New York

For PIANISTS, ACCOMPANISTS and
TEACHERS
The SIGHT, TOUCH and HEARING System of Teaching. ***Write for Booklet.***

NEW YORK PIANO CONSERVA
and School of Affiliated
A. VERNE WESTLAKE, Mus. D., Di
A Faculty of Thirty-Five Teachers
SPRING TERM OPENS MARCH
Regular courses in all branches of musi toward diplomas and degrees.
200 West 57th Street New

TWO NEW COURSES

INSTITUTE OF MUSICAL ART
FRANK DAMROSCH, Director
120 Claremont Avenue New York, N. Y.

CRITICAL AND PEDAGOGIC COURSE
for Teachers and Advanced Pianists under CARL FRIEDBERG

NORMAL COURSE FOR TEACHERS
Methods of interrelating all theoretic subjects and correlating them with the study of piano, violin, voice, etc.

TUITION FEES VERY MODERATE. CATALOGUE UPON REQUEST, ADDRESS DEPT. U

COMBS CONSERVATOR
PHILADELPHIA
FORTY-FIRST YEAR

A School of Individual Instruction **A School of Public Perfo**

Four Pupils' Recitals a week give you opportunity for Public Performanc

All branches taught from elementary to the highest artistic standard. Pedagogy and Normal Training Courses for Teachers. Degrees conferred. Daily reports keep the Director personally informed of your progress—Daily Supervision show to work. Two complete Pupils' Sympho tras offer exceptional privilege of orches and accompaniment.

Courses for Public School Music Supervisors

Approved and Accredited Three-Year Courses in Public School Music Supervision. Standard St cates issued upon completion of Course, without further examination. Four-year course leads to B. M School Music.

Dormitories for Women
(The Only Conservatory in the State with Dormitories for Women)

In addition to delightful, homelike surroundings in a musical and inspirational atmosphere in th musical city in America, dormitory pupils have advantages not offered in any other school of musi Daily Supervised Practice and Daily Classes in Technic.

Six Spacious Buildings, Faculty of 95
Accommodations for 2500 Students

A School of Inspiration, Enthusiasm, Loyalty and Success
Illustrated Year Book Free

GILBERT RAYNOLDS COMBS, Director Offices, Dormitories an Broad and Reed St



VIRGIL PRACTICE CLAVIER
(Invented by the late A. K. Virgil)

Manufactured and sold only by The A. K. Virgil Clavier Co.

Full length keyboard. All latest improvements.

FOUR OCTAVE PORTABLE CLAVIER for use in travelling

VIRGIL SCHOOL OF MUSIC
Summer Session June 14th to July 14th

For catalogue, etc., address The A. K. Virgil Clavier Co., or Mrs. A. K. Virgil, 510 West End Ave., New York.
No Other Address

P.M.I.

Summer Term
Six weeks from June 21
Daily theory and normal classes for music teachers.

Pittsburgh Musical Institute, Inc.
131-133 Bellefield Avenue Pittsburgh, Pa.

ZECKWER-HAHN
Philadelphia Musical A
and Branches

Highest standards of musical instruction cludes **Professor Leopold Auer, Guest Tea stein, Composer Pianist,** and other distin cians. 56th season. Registration Sept. 2n begin Sept. 8th. Catalog. **Charlton** Managing Director. 1617 Spruce Street, Ph

CLASS PINS AND RINGS
Special designs for Conservatories of Music and for Musical Clubs. New catalog (600 designs) SENT FREE. Buy Class Pins and Rings direct from maker. SAVE MONEY!
C. K. GROUSE CO.
91 Bruce Ave., North Attleboro, Mass

YNER-DALHEIM & CO.
SIC PRINTERS
ENGRAVERS
PUBLISHER OUR REFERENCE
WRITE FOR PRICES
W. LAKE ST. CHICAGO, ILL

ECIAL NOTICES AND NOUNCEMENTS

PERSONAL FOR SALE or WANTED
Rate 10c per word

SALE—Hand-made German violin, her case and good bow. Excellent solo or concert work. Free trial. ments. Miss Bertie Mardiss, Shaw-as.

ED—Position Dean Conservatory or Choral Department. Twenty years' e, mostly New York. Concert Bass, education. Address "Bass," care

SALE—CELLO. German instrument good selected curly maple; very re-tone and in perfect condition. W. 15 South 21st St., Phila., Pa.

ANNOUNCEMENTS
Rate 20c per word

ESPONDENCE HARMONY AND ITION—Simple, practical, thorough, sonal instruction of Dr. Wooler; no teachers. Small monthly payments. manuscripts corrected. Music com-nd poem, price reasonable. Write ectus. Alfred Wooler, Mus. Doc., land Avenue, Buffalo, N. Y.

COMPOSED; manuscripts revised. Orchestra arranging. Complete and d instruction in Harmony by mail. Jacobsen, 2638 Milwaukee Ave., Ill.

ERFUL ADVANCE IN VIOLIN —Not a makeshift or novelty, but eed scientific aging process, giving re-e. Accorded highest praise by great-ians, scientists and wood experts in t prices even students can afford. vhere on approval! Literature free. Manufacturers' Corporation, Balti-ryland.

STULTS, COMPOSER AND AR-t, Ridley Park, Pa. Manuscripts ar-r publication. Melodies harmonized. ots revised. Correspondence soli-

G PICTURE PLAYING—"The ipe Organ Playing to Motion Pic-complete guide and reference work. lls, 5 Oikema Apts., Lincoln, Nebr.

ONY CORRESPONDENCE IN-ION. 50 cents a lesson. Keim, 2545 ve., Brooklyn, N. Y.

COMPOSED AND ARRANGED, cal, orchestra. Send words or H. O. Sontag, 1802 Chestnut St., e, Wisc.

TUDE VIOLIN STRINGS
DE Strings are nearly as perfect as the high-nported string, but are much less expensive.
gth E Strings ..... 15c net
th A's or D's, each ..... 15c net
, each ..... 15c net
s (1 Bundle), Asst. ..... $4.00 net
DORE PRESSER CO., Phila., Pa.

MANCH SCHOOL OF MUSIC, Inc.
Staunton, Virginia, in the heart of the beautiful Shenandoah Valley. Desires to hear from teachers of ce of the following subjects and instruments. Those preferred that can handle two or more subjects ments. VIOLIN, VOICE, PIPE ORGAN, PIANO, ART, BIBLE, SPANISH, FRENCH, GERMAN TALIAN, HARMONY, THEORY, HISTORY OF MUSIC, MATHEMATICS, ENGLISH AND ATURE, CLASSICAL DANCING, ELOCUTION, AND PHYSICAL TRAINING. References so state same in your first letter. Send photo, State age and experience, salary expected, and degrees If you wish photo returned send postage.
New $150,000 building and dormitories will be completed by September 8, 1926
MANCH SCHOOL OF MUSIC, Inc. (and special academics) Staunton, Virginia

The Choir Master

Each Month Under This Heading We Shall Give a List of Anthems, Solos and Voluntaries Appropriate for Morning and Evening Services Throughout the Year.

Opposite "a" are anthems of moderate difficulty, opposite "b" those of a simple type.

Any of the works named may be had for examination. Our retail prices are always reasonable and the discounts the best obtainable.

SUNDAY MORNING, MAY 2nd
ORGAN
Pastorale .....*Rogers*
ANTHEM
(*a*) O, for the Wings...*Mendelssohn*
(*b*) The Lord Reigneth.....*Stults*
OFFERTORY
O! Lord Most Mighty (Solo, A.) .....*Wooler*
ORGAN
Toccatina .....*Rogers*

SUNDAY EVENING, MAY 2nd
ORGAN
Night Song .....*Schuler*
ANTHEM
(*a*) How Excellent is Thy Lovingkindness .....*Barnes*
(*b*) Light of the World.....*Brackett*
OFFERTORY
At Eve, It Shall be Light (Duet, S. and T.).....*Pontius*
ORGAN
Grand Chorus .....*Becker*

SUNDAY MORNING, MAY 9th
ORGAN
Morning Prelude .....*Cummings*
ANTHEM
(*a*) I Will Extol Thee.....*Coerne*
(*b*) Before Jehovah's Awful Throne .....*Cranmer*
OFFERTORY
Walking with Thee (Solo, B.) .....*Wooler*
ORGAN
Finale a la Minuet .....*Harris*

SUNDAY EVENING, MAY 9th
ORGAN
Love's Greeting .....*Hastings*
ANTHEM
(*a*) Still, Still with Thee..*Federlein*
(*b*) An Evensong .....*Hanna*
OFFERTORY
Be with Us Still (Solo, S)...*Jordan*
ORGAN
Dedication Festival March....*Stults*

SUNDAY MORNING, MAY 16th
ORGAN
Song of the Angels.....*Williams*
ANTHEM
(*a*) Rejoice, the Lord is King, *Berwald*
(*b*) Crown Him with Many Crowns .....*Roberts*
OFFERTORY
King all Glorious (Solo, B).*Shackley*
ORGAN
Coronation March .....*Meyerbeer*

SUNDAY EVENING, MAY 16th
ORGAN
Romance .....*Hayes*
ANTHEM
(*a*) King of Kings.....*Shelley*
(*b*) Hail! Thou Once Despised Jesus .....*Brackett*
OFFERTORY
Cling to the Cross (Solo, A.) .....*Protheroe*
ORGAN
Triumphal March .....*Costa*

SUNDAY MORNING, MAY 23rd
ORGAN
Shepherd's Idylle .....*Geibel*
ANTHEM
(*a*) Send Out Thy Light.....*Gounod*
(*b*) God is a Spirit.....*Bennett*
OFFERTORY
Spirit Divine (Duet, S and T.) .....*Beach*
ORGAN
Thanksgiving March .....*Lemare*

SUNDAY EVENING, MAY 23rd
ORGAN
Andantino in D Flat.....*Lemare*
ANTHEM
(*a*) O, for a Closer Walk with God .....*Foster*
(*b*) Come, Holy Spirit.....*Rockwell*
OFFERTORY
Then They that Feared the Lord (Solo, T).....*Hosmer*
ORGAN
March of the Priests....*Mendelssohn*

SUNDAY MORNING, MAY 30th
ORGAN
Barcarolle .....*Offenbach*
ANTHEM
(*a*) I am Alpha and Omega..*Stainer*
(*b*) Stand Up and Bless the Lord .....*Pike*
OFFERTORY
The Lord of Life (Solo, A.)..*Grunn*
ORGAN
Festival March .....*Nessler*

SUNDAY EVENING, MAY 30th
ORGAN
Song of India.....*Rimsky-Korsakow*
ANTHEM
(*a*) Hail! Gladdening Light..*Nichol*
(*b*) The Sun Shall be no More Thy Light .....*Woodward*
OFFERTORY
Fairest Lord Jesus (Solo, S.)..*Marzo*
ORGAN
March .....*Gounod-Roberts*



Vernon Room
MARCH MUSICALES
EVERY SATURDAY EVENING
February 27th to March 27th
FOURTH YEAR

Mischa Levitzki — Ernest Davis
Leonora Sparkes — Dusolina Giannini
Royal Dadmun — Ivan Steschenko
Ralph Errolle — Sascha Jacobsen
Julia Claussen — Lawrence Tibbett
Carlos Salzedo — Elizabeth Lennox
May Peterson — Ellen Ballon
Hans Kindler

CHALFONTE-HADDON HALL
ATLANTIC CITY
Details of these Musicales together with hotel folder and rates on request
LEEDS AND LIPPINCOTT COMPANY

Harmony Book for Beginners
AN IMMEDIATE SUCCESS
By PRESTON WARE OREM
Price $1.25
ADMIRABLE FOR SELF-HELP

Brief, Simple, Vital, Practical, New and Distinctive

Lays a strong foundation for future musicianship by giving the main essentials of the subject in such simple, understandable and interesting manner that it will prove invaluable in the class or for self-help work.

Read this letter from JOHN PHILIP SOUSA, Famous Composer and Conductor:
The system adopted in your Harmony Book is admirably adapted for the student who requires an instruction book that is "as plain as a pike." The text is so lucid that he "who runs may read"—a decided virtue in any text book. I congratulate you on your work and commend it to the student of harmony.

THEO. PRESSER CO. SHEET MUSIC MUSIC BOOKS PHILADELPHIA, PA.

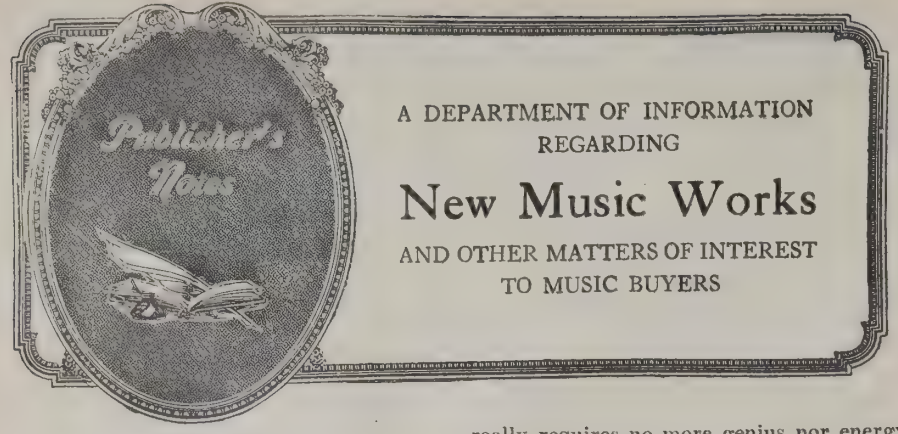
SUMMY'S CORNER
WORKS SPECIALIZING IN CERTAIN IMPORTANT FEATURES OF MUSIC DEVELOPMENT

THE LITTLE HANON by Robert J. Ring - - - Price, $1.00
(S. E. No. 100)
Elementary Technic for Beginners. A series of simple exercises designed to cover step-by-step the various elementary finger movements.
The usual drudgery attending technical drill is eliminated in this work by the diatonic progression of the technical figure through an entire octave. A plan that stimulates practice, thereby promoting satisfactory progress.
Patterned after and preparatory to the "Hanon Virtuoso Pianist".

SYNTHETIC SERIES OF PIANO PIECES by Florence A. Goodrich
Part 1 (S. E. No. 11) - - - $ .75 Part 2 (S. E. No. 12) - - - $1.00
Part 3 (S. E. No. 13) - - - $1.00
An intelligent plan of memorizing that avoids all mechanical and rote processes.
It calls for a complete understanding of a composition through the observation and analysis of its sequence figures; to memorize through a correct idea of the melodic and harmonic features of a composition; to apprehend the musical pattern and design.
Each book contains five musically attractive pieces to be analyzed and, aside from their use in this training, they provide excellent practice in phrasing, tone production, pedalling, arm freedom, finger facility, etc.

WORK AND PLAY BOOK by Mrs. Crosby Adams Price, $ .75
A Help to Musicianship
Covering elementary principles of Transposition. A familiar Folk Song melody is given and space is provided for its transposition into all the major keys. There is peliminary work in the writing of all musical signs, scale construction and triad building in all the keys. In this way each new key is familiarized from all angles before the actual work of transposing is begun. A second piano part is provided for the teacher.
The results of this work are permanent and far-reaching. A direct benefit to accurate sight-reading and a decided help in the future study of Harmony, Theory and Composition.

CLAYTON F. SUMMY CO., Publishers
429 South Wabash Avenue Chicago, Ill.



A DEPARTMENT OF INFORMATION REGARDING

New Music Works

AND OTHER MATTERS OF INTEREST TO MUSIC BUYERS

NEW WORKS
Advance of Publication Offers

March, 1926	Special Offer Price
Album of French Composers—Piano	.35
Album of Octave Playing	.30
Bach Album for Piano—Heinze	.30
Beginning With the Pedals of the Piano —Cramm	.30
Dozen Melodies for Saxophones—Clay Smith—Saxophone Parts	.30
The Same. Piano Accompaniment	.45
Easy Studies in Early Grade—Bilbro	.40
Etudes for the Violin—Op. 32, Book 1—Sitt	.30
First Garland of Flowers—Violin and Piano—Weiss	.35
From the Dalles to Minnetonka—Piano—Lieurance	.40
New Collection of Favorite Songs and Choruses for All Occasions	.10
Older Beginners' Book—Williams	.40
Rhythmical A-B-C's for the Violin Beginner—Scarmolin	.35
Romeo and Juliet—Operetta for Men—John W. Brigham	.40
Six Picturesque Studies for the Pianoforte—Du Val	.30
Standard Second Grade Recreations	.35
Technic for Beginners—Risher	.35
Two and Twenty Little Studies for the Pianoforte—Cramm	.30

The World's Largest Stock of Music at Your Service

Did you ever stop to think of the intelligent industry, of the care and responsibility and the large investment represented in such a wonderfully complete stock as that of this Company?

It would take years of patient and well directed toil to duplicate this stock even partially; its complete duplication would be literally impossible. It contains the published music of all periods and of all styles, compositions that pleased the ears of bygone days, the music of the centuries, that of yesterday and that of to-day. As between the old and the new, it is no secret that age in itself has no depreciating effect on real music. There is vitality, even immortality, in the works of the masters of all time. While some of the older works survive only for the delight of the few, many of the newer works may not achieve even that distinction. A process of elimination is always going on but the builder of a real stock of music knows that someone somewhere will sooner or later want just that particular vocal or instrumental composition that may lie for years undisturbed in its alphabetically placed shelf wrapper.

We surprise and delight music lovers every day by supplying many of those "I-wonder-if-I-can-get" things that most dealers regard as valueless and which are consequently lost or destroyed.

The service we offer to music buyers is exceptional as regards promptness and completeness. It is also notably economical.

Plan a Special Summer Course With Our Help

Teachers who may wish to continue their work along special lines during the vacation period should consider the possibilities suggested by forming classes in Musical History, Theory or Harmony.

There are in all communities many students of music whose regular work does not include any of these important branches of music study. These subjects do not require intense application, they are interesting and each contributes so much to the student's general knowledge and they are so useful that none may be neglected, except at a distinct loss to the individual.

Organizing a class in summer is not nearly as difficult as might be supposed. It really requires no more genius nor energy than may suffice to build up a class in the fall or winter. It is only a matter of presenting the idea attractively and of making it interesting to the prospective students. Take the subject of Musical History alone. What earnest student of the piano does not want to know something about the origin and development of music, particularly piano music? What musical student cannot derive greater satisfaction from study if a knowledge of harmony is there to help the understanding? Or of theory?

There are many excellent text books on these subjects and we could easily submit the names of several pertaining to each, but just now we shall concentrate upon a few that have won special places for themselves in their respective lines, so we direct special attention to the popular "Standard History of Music for Students of All Ages," by James Francis Cooke ($1.50), "Harmony Book for Beginners," by Preston Ware Orem ($1.25) and "Theory and Composition of Music" also by Preston Ware Orem ($1.25).

These works or others of the same general character among our successful publications may be had on request for examination and they cost so little that no active music teacher's library should be without them.

Beginning With the Pedals of the Piano
By Helen L. Cramm

Young pupils are always anxious to use the so called loud pedal. The resonance produced by raising the dampers is appealing, but the study of the pedal must be systematic. It may start in the latter part of Grade One, or in Grade Two. Helen L. Cramm's new book, which we are now announcing for the first time, is admirable for the purpose. It gives very easy studies at the beginning and develops the taste and the experience of students, so that gradually they come to know insinctively when to use and not to use the pedal.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

Rhythmical A-B-C's for the Violin Beginner
By A. Louis Scarmolin

Every progressive teacher will be keenly interested in this novel work for young violin students, the object of this little book being to develop a sense of rhythm even before taking up fingering. Little tunes in the piano part with the accompanying rhythmical figures for the violin develop, through the ear, this all important requisite to the student.

Special price in advance of publication is 35 cents per copy postpaid.

Standard Second-Grade Recreations for the Pianoforte

This book is very nearly ready for the press. It contains one of the best assortments of genuine second grade pieces, that it is possible to assemble in one volume. This book, it is well to remember, is printed from special large plates, consequently, there will be a far greater number of pieces than may be found in volumes of the ordinary size.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

Music for Commencement

Musical material available for commencement exercises is plentiful and so varied that every need of this kind may be met without difficulty. Every teacher, supervisor or musical director has a fairly definite idea as to what to use in each particular case and where to get the best need not be the least bit of a problem.

For many years we have studied and supplied the wants of those annually concerned in the musical part of this important event in the school year. Each season sees the return of the usual host of interested ones encouraged by past experiences with our service in suggesting and in supplying music for special occasions. We offer the facilities of our "Selection Department" and its able staff to all who wish to take advantage of this service. We have everything in the line of choruses, unison, two-part, three-part or four-part, piano duets, trios, duos and quartettes. Of these classifications liberal assortments will be sent for examination on request. We urge early ordering so as to have ample time for preparation.

Two and Twenty Little Studies On Essential Points in First Grade Piano Teaching
By Helen L. Cramm, Op. 38

Who does not know this writer's *New Rhymes and Tunes for Little Pianists?* Those who know this work will have no hesitation in ordering this, the latest addition to her successful series of works for young students. *Two and Twenty Little Studies* is a genuine first grade book beginning from the five-finger position and developing gradually various important points in elementary technic. All of this is accomplished in the most tuneful and interesting manner and it is very much aided by the accompanying verses attached to each of the little exercises.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

Easy Studies in Early Grades For the Pianoforte
By Mathilde Bilbro

This is a very good book to take up after the first instructor has been completed or even before. The studies are short but melodic in character and each one has a distinct technical value. The use of this book will tend to develop both technic and musicianship. This volume is now on press and it will be ready very soon.

The special introductory price in advance of publication is 40 cents per copy, postpaid.

Older Beginner's Book For the Pianoforte
By John M. Williams

This book is intended for older girls and boys, as well as for those who begin the study of the piano later in life. The older beginner usually has little trouble with the notation but sometimes there is trouble with the technical side. Older beginners want to play "songs" or else favorite melodies. In consequence of all these conditions, this book differs from the average instruction book and in doing so, it fulfills its purpose most admirably.

The special introductory price in advance of publication is 40 cents per copy, postpaid.

Six Picturesque Studies For the Pianoforte
By Paul du Val

Paul du Val is the pen name of a well known English composer and educator, who uses this appellation upon certain works of popular or brilliant type. These are genuine fourth grade studies and it so happens that there is a scarcity of such studies in this grade. These studies are so interesting that they might well be used as pieces, but at the same time each has the special advantage of being based upon some important technical passage.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

A Dozen Melodies for Saxophones
By Clay Smith

The many Saxophonists perfor entertainments and concerts and Lyceum, Chautauqua and Vaudevil forms, will welcome these offeri their repertoires.

Clay Smith beside being a comp numerous well known and b songs is a Saxophone soloist of repute. Twelve of his most su songs, melodious songs of the s type that never go out of date, ha arranged as Saxophone numbers collection.

The collection is made up so tha be used for solo work for the vari ophones or as duets for any two of the Saxophone family, in eit with piano accompaniments if There will be a volume for Solo a ond E Flat Saxophones, a volu Solo and Second C Melody Sax a volume for Solo and Second Baritone Saxophones.

These Saxophone volumes ordered at the advance of pub price of 30 cents per copy, postpa piano accompaniment volume ordered in advance of publicatio special low price of 45 cents.

Romeo and Juliet Opera Burlesque for Men
By J. W. Brigham

A new musical burlesque on play and one that will rival the of Mr. Brigham's popular "Cle Scored for men's voices only this w a capital offering for high school lege students. Nothing elaborat way of costumes is needed and ruses written mostly in four parts at all difficult.

Those interested in productions kind may obtain a sample copy special advance of publication, ca 40 cents, postpaid.

From the Dalles to Minnetonka—Five Impres For the Pianoforte
By Thurlow Lieurance

This new book of original pia by Thurlow Lieurance is now on t The number of pieces has been i to five; the additional number is *From My Cabin Window.* The o plete song transcription among pieces is a new concert arrang *By the Waters of Minnetonka.* four numbers are straight pian based more or less upon Indian or having an Indian atmosph pieces are in the fourth and fifth

The special introductory pric vance of publication is 40 cents postpaid.

Album of Octave Playing

The new album of study pie upon octave technic is now w way. Students who are begi cultivate octave playing will find ume a very pleasing medium for therance of their efforts. Althou the pieces have decided technic nevertheless, all of them have als merit. Some of them might ever separately as pieces. The book the early third grade and adv little beyond it.

The special introductory pric vance of publication is 30 cents postpaid.

Bach Album
By Sara Heinze

The well-known collection, k the *Bach Album* and originally by Sara Heinze, contains twenty- bers selected from the various *S Partitas.* Our new edition of pilation has been prepared utmost care. It serves as the bes introduction to Bach's *Invention* polyphonic playing in general. will be ready very soon.

The special introductory pric vance of publication is 30 cents postpaid.

n of French Composers e Pianoforte

n piano music hinges very largely e work of the French composers. olies not only to pieces of what termed the drawing-room type to works in more serious form. a grace and elegance about the composers that is well worth . In our new volume we have ated some of the best examples o music by French composers. e endeavored to include pieces ve already proven themselves in at there might not be an unsuc- umber in the book. At the same have not included pieces which difficult for the average good

pecial introductory price in ad- publication is 35 cents per copy,

Collection of te Songs and Choruses l Occasions

ew Collection is being prepared nse to a very general demand for ehensive collection of home songs munity songs that will contain numbers as possible, well diver- d including all the old popular as well as many new ones. umbers will be either in *short* d hence adapted either for part- r unison singing, or in *vocal score* for unison singing with a piano niment. We aim to make this the s of the kind ever published. pecial introductory price in ad- publication is 10 cents per copy,

Garland of Flowers— te Melodies in the osition for the Violin ius Weiss, Op. 38

melodies are encouraging to vio- ners, and as many teachers know, in with any elementary course playing. The little melodies are in progressive order for violin the beginning they are so easy pupil can master them in the months of study.

ll printings for the Presser Col- his new edition of First Garland rs has been edited by an author- every effort has been made in aration to make it the best edition tandard work. These etudes have accompaniment with them.

unity is given in advance of on to secure a copy of the new t 35 cents, postpaid.

c for Beginners atory to or Pischna na Priscilla Risher

lition to the work of the first on book and the early studies, one ve at hand something for daily This daily practice should con- r a considerable period while one vith the usual pieces and studies. her's new book of technic is in- be the first of such works to be . It may be used almost from nning and the continued daily of these little technical exercises lt in great benefit and pave the the more difficult daily exercises e later on.

pecial introductory price in ad- publication is 35 cents per copy,

Lost in the Mails

liday rush is over but copies of ne are sometimes lost in the mails os names and addresses have not arly written so that they may rrectly registered on our list. If ers of Etude have gone astray, vise us at once and we will gladly The January and February re a little late in coming off the The March number, however, ach you on time and regularly hereafter. There should be no elay in delivery.

Etudes for the Violin By H. Sitt, Op. 32, Book 1

Years of effort have resulted in the Presser Collection being built up to a fine representative library of the standard study works and classical collections. The standard violin works are well represented and one by one we are having other works that are favorites with violin pedagogues carefully edited by experts, adding these latest up-to-date editions to the Presser Collection.

Hans Sitt's Etudes Op. 32, Book 1, is one of the violin works now in preparation and teachers may become acquainted with this new edition of these very helpful and melodious studies at the low advance of publication price of 30 cents, postpaid.

A Special Spring Etude Bargain Price Offer

Until April 15th, 1926, we shall accept two year subscriptions to Etude Music Magazine for only $3.00. The regular price of the magazine being $2.00 per year, this makes the very substantial saving of $1.00 cash and insures Etude reaching you regularly for the next two years without further worry. Those whose names are at present on our subscription list can make this very substantial saving by remitting before April 15th, with the understanding that the two year subscription will not begin until the present paid for subscription has expired. Remember the date—April 15, 1926. No two year subscriptions at the special cut price of $3.00 will be accepted after that date.

Advance of Publication Offers Withdrawn

The withdrawals from advance of publication this month include two Easter numbers, the new Easter cantata, *King of Ages, by R. M. Stults,* and the Easter service, *Raised in Glory.* The regular price of the Easter cantata is 60 cents, which of course is subject to discount for quantities. Choir Masters may secure a copy of this cantata for examination. The Easter service now sells for 7 cents a single copy, 80 cents a dozen, $3.25 in lots of 50 or $6.00 in lots of 100.

Suite—Two Pianos, Four Hands, by Arensky; New Overture Album for Piano Solo and New Overture Album for Piano Duet also are withdrawn from advance of publication. The *Arensky Suite* is issued in the *Presser Collection* and teachers or pianists desiring this Suite will do well to specify the new edition in the *Presser Collection.* The price of it is $2.00.

The *New Overture Album for Piano Solo* is $1.00 and the *New Overture Album for Piano Duet* is $1.50. Many have looked upon piano Overtures as being only within the domain of the accomplished pianist. These excellent volumes give delightful Overtures of the lighter type and the average pianist who loves good music will enjoy these numbers. Both these Albums should be in the pianist's library and the piano teacher will do well to examine them for their possibilities, not only in piano teaching but also for what they suggest for pupils' recitals.

Splendid Magazines Clubbed With Etude At Special Spring Prices

You may have neglected to supply yourself with a year's reading matter, or perhaps your friends may have overlooked you during the holiday gift season. Nevertheless this is your opportunity to obtain the best periodicals clubbed with Etude at decidedly low prices and substantially to your financial benefit. We have selected only those magazines in combination with Etude which are bound to please.

ETUDE MUSIC MAGAZINE	$2.00	All
Pictorial Review	1.50	$4.70
Youth's Companion	2.00	
Regular price	$5.50	Save 80c
ETUDE MUSIC MAGAZINE	$2.00	All
McCall's	1.00	$4.05
Modern Priscilla	2.00	
Regular price	$5.00	Save 95c
ETUDE MUSIC MAGAZINE	$2.00	All
McCall's	1.00	$4.25
Youth's Companion	2.00	
Regular price	$5.00	Save 75c
ETUDE MUSIC MAGAZINE	$2.00	All
Modern Priscilla	2.00	$4.75
Christian Herald	2.00	
Regular price	$6.00	Save $1.25
ETUDE MUSIC MAGAZINE	$2.00	Both
Delineator	2.00	$3.50
Regular price	$4.00	Save 50c
ETUDE MUSIC MAGAZINE	$2.00	Both
American Boy	2.00	$3.75
Regular price	$4.00	Save 25c
ETUDE MUSIC MAGAZINE	$2.00	Both
Designer	1.50	$3.00
Regular price	$3.50	Save 50c
ETUDE MUSIC MAGAZINE	$2.00	Both
Physical Culture	2.50	$4.00
Regular price	$4.50	Save 50c
ETUDE MUSIC MAGAZINE	$2.00	Both
Youth's Companion, 52 issues	2.00	$3.50
Regular price	$4.00	Save 50c
ETUDE MUSIC MAGAZINE	$2.00	Both
Today's Housewife	.50	$2.10
Regular price	$2.50	Save 40c
ETUDE MUSIC MAGAZINE	$2.00	Both
McCall's	1.00	$2.35
Regular price	$3.00	Save 65c
ETUDE MUSIC MAGAZINE	$2.00	Both
Fashionable Dress	3.00	$4.25
Regular price	$5.00	Save 75c
ETUDE MUSIC MAGAZINE	$2.00	Both
Collier's National Weekly	2.00	$3.50
Regular price	$4.00	Save 50c
ETUDE MUSIC MAGAZINE	$2.00	Both
Cosmopolitan	3.00	$4.50
Regular price	$5.00	Save 50c
ETUDE MUSIC MAGAZINE	$2.00	Both
World's Work	4.00	$5.25
Regular price	$6.00	Save 75c
ETUDE MUSIC MAGAZINE	$2.00	Both
Golden Book	3.00	$4.75
Regular price	$5.00	Save 25c
ETUDE MUSIC MAGAZINE	$2.00	All
Woman's Home Companion	1.50	$4.35
Pictorial Review	1.50	
Regular price	$5.00	Save 65c
ETUDE MUSIC MAGAZINE	$2.00	All
Woman's Home Companion	1.50	$3.40
Farm & Fireside	.25	
Regular price	$3.75	Save 35c
ETUDE MUSIC MAGAZINE	$2.00	Both
American	2.50	$4.25
Regular price	$4.50	Save 25c
ETUDE MUSIC MAGAZINE	$2.00	Both
Review of Reviews	4.00	$4.75
Regular price	$6.00	Save $1.25
ETUDE MUSIC MAGAZINE	$2.00	Both
Pictorial Review	1.50	$2.85
Regular price	$3.50	Save 65c
ETUDE MUSIC MAGAZINE	$2.00	Both
Modern Priscilla	2.00	$3.40
Regular price	$4.00	Save 60c
ETUDE MUSIC MAGAZINE	$2.00	Both
Pathfinder, 52 issues	1.00	$2.50
Regular price	$3.00	Save 50c
ETUDE MUSIC MAGAZINE	$2.00	Both
Christian Herald, 52 issues	2.00	$3.25
Regular price	$4.00	Save 75c
ETUDE MUSIC MAGAZINE	$2.00	Both
Woman's Home Companion	1.50	$2. 85
Regular price	$3.50	Save 65c
ETUDE MUSIC MAGAZINE	$2.00	Both
Radio News	2.50	$3.85
Regular price	$4.50	Save 65c
ETUDE MUSIC MAGAZINE	$2.00	Both
Boys' Life (Boy Scout Magazine)	2.00	$3.50
Regular price	$4.00	Save 50c
ETUDE MUSIC MAGAZINE	$2.00	All
Christian Herald	2.00	$4.70
Pictorial Review	1.50	
Regular price	$5.50	Save 80c
ETUDE MUSIC MAGAZINE	$2.00	Both
St. Nicholas	4.00	$5.25
Regular price	$6.00	Save 75c

The above prices do not include Canadian nor foreign postage. If in doubt add 25c to each magazine to cover extra postage. If the amount is not sufficient, we will advise you. If too much, we will promptly refund.

Send a post card for magazine catalog showing other splendid magazine bargains.

Advertisement

World of Music

(*Continued from page 167*)

The American Grand Opera Company, of Portland, Oregon, has been incorporated for purpose of presenting only unpublished Grand Operas composed by American musicians. Composers and others desiring detailed information may secure the same by writing to the American Grand Opera Company, 408 Fine Arts Building, Portland, Oregon.

Eurydice Chorus Award of One Hundred Dollars, offered through The Art Alliance of Philadelphia, for a chorus for women's voices, has been voted to Franz C. Bornschein, of Baltimore, for his composition "Arethusa." Honorable mention was given to Adolf Weidig, of Chicago.

The Matinee Musical Club of Philadelphia, on December 19, presented "Hansel and Gretel" in English, at the Metropolitan Opera House. All the cast were from the Opera Class of the club; the chorus was chosen from the Matinee Musical Club Chorus; and the orchestra consisted of members of the Philadelphia Orchestra. Alexander Smallens conducted the performance which was of excellent quality throughout; while Marie Stone Langston as *The Witch* made her rôle the most distinctive, vocally and histrionically. The opera was followed by a pantomime-ballet, "A Night of Enchantment," under the direction of Caroline Littlefield, which was a real triumph of terpsichorean and theatrical art.

Berlioz' House in the Montmartre district of Paris, where he composed "The Damnation of Faust" and others of his works, is to be demolished. A protest has been raised by the admirers of the composer who passed in procession before the house as a token of farewell.

A Mozart and Wagner Festival of opera is to be held at Munich, beginning the first of August and continuing till the middle of September.

Eugene Gigout, noted Parisian organist, died December 30, at the age of eight-two. Gigout was especially noted for his improvisations, in which he was somewhat of a pioneer. He had toured largely in England and on the continent.

The 102nd Performance of Handel's "Messiah," by the Oratorio Society of New York, was given in Carnegie Hall on December 26, with Ethyl Hayden, Nevada Van der Veer, Judson House and William Gustafson as soloists, and the bâton in the hand of Albert Stoessel.

A National Opera Trust, with the Earl of Clarendon as chairman, is in formation in England. An appeal is being made for subscriptions to a two-and-a-half-million-dollar fund, the income from which is to be used to promote opera throughout the Empire. Many of the most prominent British musicians are in the movement.

Franco Alfano's "Resurrection," a four-act opera based on the thrilling novel of Count Leo Tolstoi, had its American premiere at the Chicago Auditorium, by the Chicago Civic Opera Company, on December 31, 1925, with repeated ovations for all concerned in the performance. Mary Garden, in the principal rôle, accentuated the brilliance and success of the interpretation.

Eugene Goossens, on January 7, conducted the first of a series of six performances of the New York Symphony Orchestra, at Carnegie Hall, to be given under his bâton. For three seasons Mr. Goossens has been conductor of the Rochester Symphony Orchestra. He has led concerts of the Royal Philharmonic and London Symphony Orchestras at Queen's Hall and performances of the British National Opera Company at Covent Garden.

Covent Garden Theatre, among the most famous of opera houses of the world, is reported to have been declared unsafe, and pressure is being brought to bear on the London County Council to have it razed.

The Fiftieth Anniversary of the M. P. Moller Organ Company at Hagerstown, Maryland, was celebrated on December 8 by a "Jubilee Banquet," at which the three hundred and fifty employees of the firm and two hundred and fifty invited guests entered heartily into the festivities.

"Liana," a One-Act Opera by Dorothea Beloch, who is partly American, has had a successful production during a brief season of opera at the Teatro Nazionale of Rome.

Fraud Agents

Although we have warned music lovers for years against paying money to strangers, the annual crop of complaints is now coming in. Pay no cash to anyone casually calling on you unless you are convinced of his reliability. Our especially appointed representatives carry official receipt books. We employ no traveling agents. It is sad but it is true that unscrupulous men and also women repeatedly victimize our subscribers and ourselves. Look out for the fake ex-service man, the man who is working his way through college and similar stories. We cannot be responsible for cash paid to swindlers.

THE PRESSER PERSONNEL



Introducing our patrons to the highly trained and experienced Members of our Staff who serve them daily.

Mr. Frederick Phillips

THE Theodore Presser Co. is an institution that endeavors to render every possible service to the profession, and accordingly invites inquiries upon everything pertaining to music or music publications. Many inquiries require such expert attention that authorities well known throughout the music world answer them. Queries upon music publications, details of our service, prices, etc., necessitate the maintenance of quite a correspondence department, and this month we introduce its manager, Mr. Frederick Phillips.

Mr. Phillips was engaged by the Theodore Presser Co. in 1906 and virtually has grown with the organization, since then there were around 100 employees, whereas now there are over 350.

Like many others who for years came in close daily contact with Mr. Presser, he is imbued with the idea of giving patrons of the Presser Co. unexcelled, accurate and prompt service.

In addition to having gained a wide knowledge of music publications in the years he has been with this company, Mr. Phillips has obtained much that makes him well equipped to direct so important a department, in his extensive study of music and professional activities as an organist and choir director for 25 years.

Mr. Phillips can boast of an excellent *esprit de corps* in his department, and has attained his splendid record of efficiency with the aid of the whole-hearted support he has secured from the members of his department.

Beautify Your Garden with Etude Subscriptions

See full page advertisement on inside back cover. It offers splendid high class seeds and roots guaranteed to grow by the nursery man. For new ETUDE MUSIC MAGAZINE subscriptions you can have a lovely flower garden this year without one penny cash outlay to say nothing of the pleasure and health derived in watching seeds and roots grow as the weeks roll on.

Changes of Address

It is of the utmost importance when subscribers change addresses that we be immediately advised, giving both old and new addresses. Notifying the postmaster of a change of address is not sufficient in the case of second class mail.

FOR SEVENTY-FIVE CENTS YOU CAN ADD TO YOUR MUSIC LIBRARY ANY ONE OF THESE ALBUMS

YOUNG PLAYER'S ALBUM
70 melodious second and third grade piano pieces.

POPULAR HOME COLLECTION
46 excellent numbers for the average pianist.

POPULAR RECITAL PLAYER
31 pieces that will delight the family good player.

STANDARD BRILLIANT ALBUM
27 showy piano pieces, yet none very difficult.

EXHIBITION PIECES
22 brilliant solos for accomplished pianists.

OPERATIC FOUR-HAND ALBUM
22 excellent piano duets or operatic airs.

THE STANDARD ORGANIST
43 good pipe organ compositions.

VIOLINIST'S POPULAR REPERTOIRE
29 melodious violin and piano numbers.

STANDARD SONG TREASURY
48 recital, concert, classic and sacred songs.

Ask for our little catalog that lists the contents of the above and other albums that sell for 75c.

THEO. PRESSER CO. PHILA., PA.
1712-1714 CHESTNUT STREET

THE PRESSER PERSONNEL



Introducing our patrons to the highly trained and experienced Members of our Staff who serve them daily.

Mr. Howard A. Harner

ONE might call the Presser Co. stock the most complete library of music publications in the world, but everything ordered by patrons is not always found in stock; sometimes because someone else has just bought the last copy; sometimes because it is no longer procurable; and very frequently because the order is incorrect.

This requires a Back Order Department that must secure the out-of-stock items from the proper publishers or supply correct "translations" of incorrect or phonetically spelled titles.

Mr. Howard A. Harner, who is in charge of this vitally important division of the Sales and Order department, has been connected with various phases of the music business for 35 years. Earlier years in the business were with J. W. Jost and the J. E. Ditson Co. of Philadelphia.

Joining the Presser organization in October, 1901, Mr. Harner soon established himself as a capable and dependable music clerk, and moved right up to more responsible positions as each opportunity was presented.

Mr. Harner not only directs the Back Order Department, but also is relied upon for his excellent knowledge of the vocal works of all publishers. When one remembers that in the Presser catalog alone there are around 25,000 publications, one can appreciate the years of experience necessary to become acquainted with the majority of all American and Foreign publications.

A NEEDED WORK IN A NEGLECTED FIELD

POLYPHONIC PIANO PLAYIN(

PART PLAYING—COUNTERPOIN

BY

THEODORE PRESSER

EVERY pupil should be given s(
instruction in polyphonic play
Students confined to exercises te
ing to develop only mechanical d
terity are apt to acquire involunt
ily defects that leave no charm
their playing. These defects n
be remedied by timely and frequ
use of studies that are polypho
in character. In this import
branch of piano playing the p
receives a training differing fr
the usual technical routine and
prepared for the study of the wo
of Bach and Handel and the cl
ical composers. Polyphonic me
many parts; that is, there are
eral parts or voices produced s
ultaneously; in other words, co
terpoint.

This volume can be introduced ea
in the career of the piano stude
between the second and third y
is not too early. The material u
is especially pleasing and, altho
it has been selected from m
sources, it all has been especi
adapted and arranged for this w

What Educators Through
the Country Think of this W

"Without exception, the best
of its kind I have ever seen. We
use it in Hood College Conservato
Music. I am glad to join a large
mighty host of the profession in
gratulating you on account of
merits of this timely work."
DR. JOHANN M. BLOSE,
Director, Hood Colleg
Conservatory of Mu

"The very excellent Polyphonic
ies that Mr. Presser has written
stand in the future as a memori
Mr. Presser's Musicianship."
KATE S. CHITTENDEN,
Dean, The American Institute o
Applied Music, New Yo

"Two of our piano teachers
using this book and it is very
factory."
FRANK A. BEACH,
Dean, Kansas State Norma
School of Mu

"I am convinced that it will
the very greatest aid in piano tea
. . . . This book will, if car
followed, undoubtedly lead a stud
a place where he can take up the
Inventions and the larger polyp
works with ease."
FREDERIC B. STIVEN,
Director, University of Illinoi
School of Mu

"I was surprised to see how full
appreciate the needs of the Studer
the Teacher in your work on
phonic Piano Playing.' Your P
is worthy of a place in any Lect
Music. . . . May I thank you
half of the Students and Teache
this School for your rich contri
to our studies?"
PROF. W. A. SMITH,
City School of Music
Charleston, West

"A very useful work, well g
with happy selections. For
students this volume is priceless."
CHAS. FR. MUTTE
Baltimore,

PRICE, 75 cents

THEODORE PRESSER C(
1710-12-14 Chestnut St., Philadelphi

Professional Directory

EASTERN

ALBERT — CARL. VIOLIN INSTRUCTION. 139 West 97th Street, New York City. Telephone 1620 Riverside

COMBS — Broad St. Conservatory of Music. Gilbert Reynolds Combs, Director. 1327-31 S. Broad St. Philadelphia, Pa.

DUNNING — SYSTEM. Improved Music Study for beginners. Normal Training Classes. Carre Louise Dunning, 8 W. 40th, N.Y.

MAESTRO FABRIZI — Teacher of Singing. Italian Method (bel canto) correctly taught. 1172 So. Broad Street., Phila., Pa. Summer Studio. Naples, Piazza Dante, 32-33. Maestro G. Fabrizi is in a position to make excellent arrangements for the concert and operatic debut of his pupils in the various musical centres of Italy.

GUICHARD — ARTHUR de—SINGING, [from Rudiments to Professional Excellence] MUSICOLOGIST, LECTURER, 176 Huntington Ave., Boston, Mass.

HAWTHORNE — Piano School. Leschetizky Method. Potsdam, N. Y.

MOULTON — Mrs. M. B. Piano Instruction. Studio—Sternberg School. 30 S. 21st St. Philadelphia

NEW YORK — School of Music and Arts. Ralfe Leech Sterner, Director. 150 Riverside Drive, cor. 87th St.

RIESBERG PIANO — F. W. Piano Instruction based on personal instruction by Reinecke, Scharwenka & Liszt. N. Y. School of Music and Arts, Tel. Cal. 10091 River. 824 West End Ave., cor. 100th St., New York, N. Y.

TRENTON — CONSERVATORY OF MUSIC. A modern institution with a strong faculty. 540 E. State Street, Trenton, N. J.

VEON — CHARLES. *Correspondence Instruction, Musical Theory, Harmony, Melody Writing, Counterpoint and Musical Form.* Tuition for each course is Twenty Dollars, payable one-half in advance—STATE NORMAL SCHOOL, California, Penna.

VIRGIL — MRS. A. M. Piano School and Conservatory. 120 West 72nd St., New York

VIRGIL — Mrs. A. K. SCHOOL OF MUSIC. 510 West End Ave. New York

WESTERN

AMERICAN CONSERVATORY — 70 Instructors. Piano, Voice, Organ, Violin, etc. Kimball Hall, Chicago

CHICAGO — Musical College. 60th year. Leading School in America. Piano, Vocal, Violin, Organ, Theory, P. S. M. 60 E. Van Buren St., Chicago.

CINCINNATI — Conservatory of Music. ESTABLISHED 1867. Highland Ave. and Oak St. Cincinnati, Ohio

DETROIT — CONSERVATORY OF MUSIC. 1000 Students. 50 Teachers. 1013 Woodward Ave., Detroit, Mich.

EDDY — ADDA C. Normal Teacher, Teacher's Training Classes in Dunning System of Improved Music Study. Leschetizky Technic. Catalog free. 136 W. Sandusky Ave., Bellefontaine, Ohio.

KNOX — Conservatory of Music. Galesburg, Illinois. Catalog free. Wm. F. Bentley, Director

TOMLINSON — THE ANNA, SCHOOL OF MUSIC. Piano and Teachers' Normal Training. Special material for children's classes. 700 Lyon and Healy Building. 6937-34th St., Berwyn, Ill.

ROBERT WALL — Artistic Vocal and Piano Instruction. Denver, Colo. Studios at 1859 Vine Street.

SOUTHERN

CONVERSE COLLEGE — School of Music, W. C. Mayfarth, Dean. Spartanburg, S. C.

A Unique Concert Number

Sioux Indian Fantasie

FLUTE SOLO

With Piano Accompaniment

Also Arranged for Violin and Piano

BY THURLOW LIEURANCE Price, 60 cents

SIOUX INDIAN FANTASIE

+No. 17694 THURLOW LIEURANCE



Flutists will find it worth while to be acquainted with Lieurance's excellent songs with Flute Obbligato. Ask for complete list of Lieurance compositions.

THEODORE PRESSER CO.
1710-1712-1714 CHESTNUT ST.
PHILADELPHIA, PA.

EUROPEAN MUSIC TOUR

Travel With an Interest

HEAR — Concerts, Operas, Great Teachers. Matthay, Cortot et al., Paris Normal.

S E E — England, Germany, Austria, France, Italy, Switzerland

Send for Booklet—LEROY B. CAMPBELL, WARREN, PA.

Summer Courses Are Being Announced by Leading Schools, Colleges, and Teachers of Music. Consider These Remarkable Music Study Opportunities—See Pages 222, 224, 228, 230, 234, 236 and 238 of This Issue



JUNIOR ETUDE



CONDUCTED BY ELIZABETH A. GEST

The Mocking-Bird

By Edna M. Schroeer

ter, Peter, come here! Come here!"
the mocking-bird.
looked up from her practicing. The
ew away. But soon he came back
g out his little heart in joyous mel-

me here! Come here! Cheer!
!"
vonder," thought Elsa, "if my prac-
sounds as beautiful as that. That's
king-bird, and I heard Daddy say
ock other birds. This one is mock-
playing. I know he is."
eet, sweet."
thinks its sweet," thought Elsa,
softer and sweeter than ever.
ter, better. Pretty, pretty, pretty."
says I'm doing better. Mother, did
ar him say so?"
me here! Come hear! Hear! Hear!"
likes it. He's calling the other
I'll try to help him. I'll play my
est so they'll want to come."

Once there was a person,
Who could not play a tune,
But with some daily practice
He learned one very soon.

The Piper

of the JUNIOR ETUDE readers from
a sends his picture. A touch of
nd Scottish blood is in him and he
playing the wild, weird, pre-historic
instrument of Scotland—the bag-
on which he is very proficient, al-
only fourteen years old. How
Junior readers have heard, or have
ied to play a bag-pipe?



Marjorie's Secret

By Evelyn Nutter

LITTLE MARJORIE was so excited that her cheeks burned redder and redder when the train stopped. She kept very close to her father as they walked through the huge depot. Marjorie thought she had never seen so many people in her life, and she wondered why they were all hurrying so fast. Then she saw grandmother coming toward them hurrying as fast as the others. Before long they were in grandmother's car, being whisked through the streets.

Marjorie was to stay with grandmother all winter. She had lived on a ranch far out in the hills, and now everything in the city looked strange and wonderful to her. She thought everything in grandmother's house was very beautiful, especially the piano. She stood looking at it before she would even take off her coat and hat, because on the ranch they had no piano.

"Grandmother," she begged, "will you teach me to play on the piano this winter?"

Grandmother laughed. "Why, dearie," she said, "one winter is not very long; but I'll try and, if you really practice, perhaps you will learn to play a little."

Marjorie smiled happily, for she had a secret. Her father knew it, but he did not tell, of course. This was her secret: Out on the ranch her father had marked out a keyboard on a table, and had shown her where all the notes were. And he had made up finger exercises for her to practice. None of the notes made any noise at all, but the practice had made her fingers limber and strong and obedient.

"Will you give me a music lesson tonight, grandmother?" asked Marjorie.

She could hardly wait to begin.

So after supper grandmother played the most beautiful music for Marjorie. Her fingers marched up and down like soldiers; they danced here and there like fairies. It made Marjorie think of the brook running over stones, and the birds trilling, and horses galloping—galloping.

Then Marjorie had her first piano lesson. When it was over grandmother looked at Marjorie's father, and her eyes twinkled.

"Now," she said to him, "tell me the joke. If Marjorie never tried to play a piano before, why does she know so much about it?"



Then Marjorie and her father laughed.

"Shall we tell her, Marjorie?"

"Yes," replied Marjorie. "We might tell her now. I thought she would be surprised."

So they told grandmother about the funny table and everything.

"Well, Marjorie," said grandmother, "any little girl who has enough perseverance to practice on a table like that, ought to have a reward."

"I thought it was fun," said Marjorie; "and if you teach me to play now, that's a pretty good prize."

"If Marjorie learns to play some this winter," said her father, "there will be a prize for her."

Marjorie clapped her hands.

"What will the prize be?" asked grandmother.

"The prize will be a piano of her own, out on the old ranch!" said her father.

"Then," said Marjorie, throwing her arms around his neck, "I will never have to practice on that flat old table again."

"Never again!" said her father.

"Never again!" said grandmother.

And she never did.

A Little Lesson.

E xercise daily your fingers, don't stru M
T ime and patience work wonders for yo U
U se your head as well as your hand S
D etermination profits you, and I
E ncourage all young students of musi C

Pricilla A. Holdom.

Forming the Scale

By A. B. Phillips

Listen, children, and I'll tell
A rhyme you all should know;
Of sharps and flats, and what they mean,
And just where they should go.

In ev'ry diatonic scale
Two half-steps you will find;
Twixt three and four, and seven and eight,
Now keep this fact in your mind.

For signatures—some sharps or flats—
You'll find in ev'ry key;
Except the one we build upon—
Which is the key of C.

To form a sharp scale, start on G,
A fifth above the old,
Then sharp the seventh as you go;
This rule will always hold.

The last sharp is the seventh tone
Of every scale, you know;
The line or space above this one
You may be sure is "do."

But if you wish a scale in flats,
Count four from middle C,
Then flat the fourth—the scale is formed—
'Tis plain as plain can be.

The last flat shows the place of "fa,"
The fourth note of the scale;
Now children dear, observe these rules.
They'll never, never fail.

Question Box

DEAR JUNIOR ETUDE:

In case you did not receive my first letter, I am writing another. Will you please tell me the interpretation of *Souvenir*, by Drdla and *Prelude in C♯*, by Rachmaninoff. I have tried to find this information myself.

L. McL., *California.*

Answer—There are no real "stories" connected with either of these pieces. Some say the Prelude represents the Bells of Moscow, but this is not correct. Play the *Souvenir* in a happy, graceful way, and the *Prelude* in a more sombre, tragic manner.

DEAR JUNIOR ETUDE:

I have never written to you before, though I have taken the ETUDE for almost two years. There are several junior music clubs in town; almost every teacher forms her pupils into a club and gives recitals. I do not take lessons from any of the teachers in town, but my mother knows a lot about music and so does my father. He took a course in the university and they teach me. The piano in our home is going most of the time. I do not need to be urged to practice. I always try to keep the pieces I've learned a long time ago fresh in my memory. Some of my friends make fun of me for this. I have been wondering if it is not better to remember the old pieces and keep them in one's mind than to learn them and then forget them. I wish you would tell me, and I would like some opinions of the other Junior readers, too.

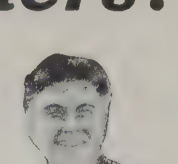
From your friend,
ELSIE BENDER (Age 13).
Nebraska.

Answer—It is ever so much better to keep the old pieces fresh in your memory, and that is what all good musicians do. Some day your friends will be sorry that they did not try to do likewise. Some of the great concert pianists play pieces in public which they learned many years ago.

Mothers! Teachers!



With children hearing so much hilarious popular music how can a keen sense of beauty in sound be developed unless the true forms of music are heard frequently in schools and homes ?



BLANCHE FOX STEENMAN

has made a valuable offering to all interested in developing the musical appreciation of young folk in the volume

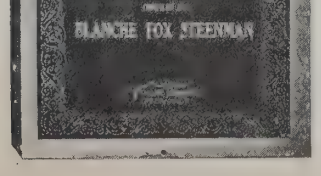
Gems of Melody and Rhythm

For the Pianoforte

AN idea of this volume may be had in a glance at the contents given below. These excellent numbers are accompanied by interpretative hints for suggesting to the juvenile mind how one number has the rhythm of *Skipping,* another of a *See-Saw,* and still others that suggest a *Stately Procession, Rocking, Hammering, Flying Waves, On Tiptoe, Peace at Even, Surprise, Dreaming,* etc. In adopting rhythmic music of the old masters and other good writers to some physical activities of the young and to the moments of rest and quietness, music that is uplifting in character, we have the ideal way for developing in children the love of the best in music. Altogether close to seventy numbers are in this compilation, some in their original form, while others are arranged or simplified. This keeps the rhythms clear, and also keeps them within the range of the average performer.

CONTENTS

Composer	Title
BACH	Gavotte, from "6th 'Cello Suite."
BRAHMS	Valse, Op. 39, No. 15.
BEETHOVEN	Andante, from "Sonata, Op. 26."
	Andante Celebre from Op. 14, No. 2.
	Menuet in G, No. 2.
BIZET	Carmen March (Toreador).
BROUNOFF	Indian War Dance.
CADMAN	In the Pavilion.
CHOPIN	Funeral March.
	Prelude, Op. 28, No. 7 (in A).
	Prelude, Op. 28, No. 20 (C Minor).
	Valse, Op. 34, No. 1.
DURAND	First Waltz, from "Spinning."
DUTTON	Juggler.
DVORAK	Humoresque.
FONTAINE	Swing Song.
GLUCK	Dance of the Spirits, from "Orpheus."
GOUNOD	Flower Song from "Faust."
	March Romaine.
	Waltz, from "Faust."
GRIEG	Anitra's Dance, Op. 46, No. 3.
	Watcher's Night Song, Op. 12.
HANDEL	Harmonious Blacksmith, The.
	Largo, from "Xerxes."
	Lascia Ch'io Pianga.
HAYDN	Andante, from "Surprise Symphony."
	Gipsy Rondo, from "Finale Trio in G."
	Oxen Minuet.
	Theme, from "Symphony No. 20."
ITALIAN FOLK SONG	Santa Lucia.
MASCAGNI	Intermezzo, from "Cavalleria Rusticana."
MENDELSSOHN	Consolation, Op. 30, No. 3.
	Kinderstuck, Op. 72, No. 1.
	Priests' March, from "Athalia."
	Spring Song.
	Tarantella, Op. 102, No. 4.
	Wedding March.
MEYERBEER	Coronation March.
MOZART	Allegretto, from "Quartet in F."
	Don Juan Minuet.
	Minuet, from "Symphony in E Flat."
	Theme, from "Sonata in A."
OFFENBACH	Barcarolle, from "Les Contes d'Hoffmann."
REISSIGER	Weber's Last Waltz.
RHODE	Boys on Parade.
ROSSINI	Fanfare, from "William Tell."
RUBINSTEIN	Melody in F.
SCHUBERT	Marche Militaire, Op. 51A.
	Serenade.
SCHUMANN	Album Leaf, Op. 68, No. 30.
	Cradle Song, Op. 124, No. 6.
	Hunting Song, Op. 68, No. 7.
	Joyous Peasant, Op. 68, No. 10.
	Marseillaise, from "Two Grenadiers."
	Nocturne in F, Op. 23, No. 4.
	Slumber Song.
	Soldiers' March, Op. 68, No. 2.
	Traumerei, Op. 28, No. 19.
	Wild Horsemen, Op. 68, No. 8.
STRAUSS	Beautiful Blue Danube, The.
THOMAS	Gavotte, from "Mignon."
VERDI	Anvil Chorus, from "Il Trovatore."
	March, from "Aida."
WAGNER	Lohengrin Bridal Chorus.
	Song to the Evening Star.
WEBER	Invitation to the Dance.
WILSON	Shepherd Boy, The, Op. 4.



PRICE, $1.00

This volume is ideal in the material it furnishes for playing to the young and also will prove attractive to others who want good music to *just play* but at the same time are limited in their pianistic proficiency.

THEO. PRESSER CO.

Everything in Music Publications

1712-1714 CHESTNUT ST., PHILADELPHIA, PA.

JUNIOR ETUDE—Continued

Junior Etude Competition

THE JUNIOR ETUDE will award three pretty prizes each month for the best and neatest original stories or essays and answers to puzzles.

Subject for story or essay this month—"Music for Boys." Must contain not over one hundred and fifty words. Any boy or girl under fifteen years of age may compete, whether a subscriber or not.

All contributions must bear name, age and address of sender written plainly, and must be received at the JUNIOR ETUDE Office, 1712 Chestnut St., Philadelphia, Pa., before the twentieth of March. Names of prize winners and their contributions will be published in the issue for June.

Put your name and age on upper left hand corner of paper, and address on upper right hand corner of paper. If your contribution takes more than one piece of paper do this on each piece.

Do not use typewriters.

Competitors who do not comply with ALL of the above conditions will not be considered.

WHAT MUSIC IS DOING FOR ME
(Prize Winner)

As music is one of the best arts known to man, it is doing much for me. It is strengthening my mind, which enables it to function more rapidly. It helps me to appreciate classical music. As I play in different concerts it raises me to the best of society and also enables me to perform before the public. Music affords me great pleasure during my leisure time. Music inspires me to greater service of the art. It is teaching me to practice the motto, "Whatever is worth doing is worth doing well."

DONALD RUCH (Age 14),
Ohio.

WHAT MUSIC IS DOING FOR ME
(Prize Winner)

If I have the talent of music, either vocal or instrumental, which I have, it is my duty not only to myself but also to my friends and society in general, to improve these talents. These talents are not given to everybody; neither can they be successfully acquired. For those reasons, then, I should make good use of them. While I may never use them in gaining money, I can use them in giving back to society some of the things I have received from it. Music makes me feel that I have something I can share with others, which I am surely going to try to do. Music helps to interpret some of the finer things of life. It also helps me to determine my future.

BERNICE HUFFMAN (Age 12),
Iowa.

WHAT MUSIC IS DOING FOR ME
(Prize Winner)

Music is the language of the angels. What could be more sweet, beautiful or strengthening than the voice of an angel urging one onward and upward? Music is doing great things for me. It makes life happier and pleasanter for me. In my spare hours it is a useful pastime. Music assists me in entertaining my friends. It is the life of a party. When I hear a piece of good music I can understand the author's emotions. Music helps me to appreciate God's great gifts and strengthens me to do His will. At church the hymns seem to lift me higher and nearer to God. MARGARET SCHWIND (Age 12),
Texas.

Honorable Mention for January Essays

Dorothy Miles, Gwendolyn Lodge, Eleanor Fisher, Frances Lawson Scott, Dorothy Schulman, Elizabeth Wright, Grace Lewenhaupt, Crystal Stevens, Virginia Magruder, Phyllis Wallace, Donna Kendall, Ruth Goodale, Katherine Kamper, Genevieve Reising, Genevieve Johnson, Sarah Bess Renfroe, Madeline Coffman, Mary Jane Pearce, Dorothy Klump, Catherine Hennessy, Mary Phalen, Gertrude Helm.

Letter Box

DEAR JUNIOR ETUDE:

In as many of your letters as I have read I have not seen any from this State, so I shall try to present Montana to the musical circle, although it offers really no opportunities for the musical student. In the larger towns and cities musical entertainments are more frequent. They have music in the town in which I live, but it is not what the musician would call real music. There is no music club here of any kind, and there seems to be no desire to start one, so from what little I have written you may see that America has not spread and tried to advance music to the best of its abilities as yet, even within its own borders.

From your friend,
MURIEL MCDONALD (Age 14),
Montana.

Puzzle Corner

Hidden Musicians

By Ernestine Buck

IN each of the following you will musician's name, spelled in the order:

1. Halt! ho, master, see the ahead?
2. Eraf, fan your little brother.
3. The mother put Flo to work.
4. It was a model garage.
5. The teacher found Ross in idl
6. With what a muscle men till th
7. We berried in the woods all da
8. The father tenderly kissed the hand Elsa held up to him.
9. Political anger and strife are ments to civilization.
10. The cook rang the bell in inv to dinner.

Answer to Composer Square Puzzle December

Bach, Debussy, Haydn, Elgar, Liszt, Gluck, Chopin, Wagner, Gounod senet.

Prize Winners for December Puzz

Mary Lindgren (age 13), New Jersey guerite Simonton (age 10), Alabama; Mize (age 12), Alaska.

Honorable Mention for December P

Anna Rater, Grace Lewenhaupt, Oliver, Louise Taylor, Edmund Luckas Vivian Bronard, Helen G. Luthy, Ro Claire Hull, Mildred Oudinot, Evelyn Lorene Shisler, Robert Shisler, Leonar neau, Loretta Roder, Antoinette Savory Scanlan, P. H. Chabot, H. Larauche, Helen Webster, Phyllis Morgan, Ma Chase, Cecelia Eagar, Helena Eagar, Ja cott, Maurice Jonas, Elizabeth Galliga Bell, Harold DeBlanc, Shirley DeBlanc.

Letter Box

DEAR JUNIOR ETUDE:

For the first time I am writing to received three copies of THE ETUDE from my teacher, and liked them so have subscribed.

I have been taking lessons for nine now, once a week, and am in grade 2 you think I should be further advanc had to walk a mile and a half for m tice, but now I have a piano.

From your friend,
DIANA CHRISTIEN (Age 1
Lumby, British Colu

N. B.—Several times the JUNIOR ET received letters from readers who ha about having to go a distance for mu sons; but this is the first time anyo told about walking a mile and a half tice! That certainly shows a fine spi any boy or girl who is earnest enoug that deserves to become a fine musici day, and the JUNIOR ETUDE hopes tha will become one.

DEAR JUNIOR ETUDE:

My music teacher has made a lar with each pupil's name on it. Each w gives us five questions on music to We find some of our answers in THE The pupils who have practiced an ho day and have a good lesson with questions right get an excellent ma gold star. If they have a good lesson star is given. If a fair lesson, a blue s if a poor lesson, a red star. When t is finished, the one with the most g will receive a prize. I have all gold far.

I read the JUNIOR ETUDE every mo enjoy it very much, especially the

I like to write short stories and sa Last week I wrote one called "Where a Will There's a Way."

I practice the piano at least one ho day and enjoy playing very much. taken THE ETUDE two years and lea of the pretty pieces in it.

I saw in the August ETUDE a pi Ethelbert Nevin. We sang a piece wr him when I graduated from gramma this year.

I wonder how many of the JUNIOR can swim before they leave gramma I go swimming nearly every day, bea have a lake right in front of our sc we live next door to the school. S in warm weather not only makes yo but also keeps you nice and cool.

From your friend,
GRACE CARR (Age
New

MARCH! SPRING! PLANTING TIME!

LOVELY FLOWERS—BEAUTIFUL SHRUBS—NOURISHING VEGETABLES ALL GIVEN FREE FOR ETUDE MUSIC MAGAZINE SUBSCRIPTIONS!



SIX IRISES

Blue Purple Lavender
White Yellow Pink

The improved variety of iris with their varied hues and bright colors are the most beautiful you ever saw. Their stately habits, gorgeous effect, wonderful coloring and freeness to bloom have well entitled them to the name of "The Orchid of the Hardy Garden."

Your choice of any two colors One Subscription

All Six for Two Subscriptions

THREE GORGEOUS PEONIES

Red Pink White

The peony is truly a noble flower, rivaling the rose in brilliancy of color and perfection of bloom, while greatly surpassing it in size and stately grandeur. They are of the easiest culture—most vigorous habit and free from disease and insects. The foliage is rich, glossy and ornamental even when plants are not in bloom.

Your choice of one large healthy root—One Subscription

All Three for Two Subscriptions





DAHLIAS

Large fancy show dahlias, peony-flowered pompon and cactus in the following colors: white, fire red, wine red, maroon, crimson, scarlet, salmon, orange, cream, buff, canary yellow, shell-pink, apricot, purple, lavender, all vigorous field-grown bulbs.

Your choice of any three for One New Etude Subscription or 7 roots for Two Subscriptions

GLADIOLUS

New improved type. They will grow and bloom in any soil and climate. Gladiolus is the queen of all flowers. This is an exceptionally fine collection of assorted, gorgeous and beautiful colors.

Twelve bulbs given for One New Subscription. Thirty-six bulbs for Three Subscriptions



MAGNIFICENT CANNA

Three magnificent prize-winning Cannas bearing enormous flowers: King Humbert (scarlet), Mrs. A. Conard (pink), Yellow King Humbert.

All three for One New Subscription

PLANT A FEW SHRUBS THIS SEASON

They beautify the home and add dollars to the sale price. The following five shrubs have been carefully selected by us. They are field-grown, healthy, thrifty and are sure to satisfy.

SPIREA VAN HOUTTEI (Bridal Wreath)
covered with white flowers in early summer, it makes a round and graceful bush.

ALTHEA (Rose of Sharon)
Nearly everyone is familiar with this beautiful shrub, blooms late in Summer when few other shrubs are in flower.

BUSH HONEYSUCKLE
makes a handsome bush with pink and white flowers in the early spring followed by beautiful and showy red berries during the fall.

FORSYTHIA (Golden Bell)
The first shrub to bloom in the early spring. Branches cut off in the winter and put in a vase of water will bloom in the house.



SYRINGA (Mock Orange)
A fine tall shrub, white flowers and very fragrant.

All five of the above ground shrubs, suitable for any climate, for One Subscription



SIXTEEN PACKETS
High Class Flower Seeds

1 Pkt. ASTER, Extra Select Mixture.
1 Pkt. SWEET PEAS, Choice Mixture.
1 Pkt. CANDYTUFT, All Colors Mixed.
1 Pkt. CALENDULA, Double Mixed.
1 Pkt. CALLIOPSIS, Finest Mixed.
1 Pkt. COSMOS, Fine Mixture.
1 Pkt. LARKSPUR, Mixed.
1 Pkt. MARIGOLD, Giant African.
1 Pkt. MIGNONETTE, Sweet.
1 Pkt. MORNING GLORY, Choice Mixture.
1 Pkt. NASTURTIUM, Tall Sorts, Choice.
1 Pkt. POPPY, Double and Single, all colors.
1 Pkt. SCABIOSA, Extra Select.
1 Pkt. SWEET ALYSSUM.
1 Pkt. ZINNIA, Giant Double.
1 Pkt. ORIENTAL FLOWER GARDEN.

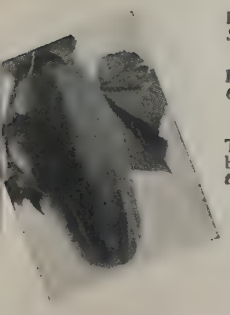
All 16 For One Subscription

SIXTEEN PACKETS
Sure to Grow Vegetable Seeds

1 Pkt. BEET, Early Eclipse.
1 Pkt. BEAN, Choice Early.
1 Pkt. CABBAGE, All Season.
1 Pkt. CARROT, Oxheart.
1 Pkt. CUCUMBER, Everbearing.
1 Pkt. LETTUCE, Black Seeded Simpson.
1 Pkt. MUSKMELON, Rocky Ford.
1 Pkt. WATERMELON, Kleckley's Select.
1 Pkt. ONION, Yellow Globe Danvers.
1 Pkt. PARSLEY, Champion Moss Curled.
1 Pkt. PARSNIP, Improved Hollow Crown.
1 Pkt. RADISH, Prize Mixture.
1 Pkt. SWEET CORN, Choice Early.
1 Pkt. SQUASH, Genuine Hubbard.
1 Pkt. TURNIP, Early Purple Top.
1 Pkt. TOMATO, Stone.

All 16 For One Subscription

FRUIT FOR YOUR GARDEN



ELDORADO BLACKBERRY
Recommended by leading fruit growers. ***6 Vigorous Plants—One Subscription.***

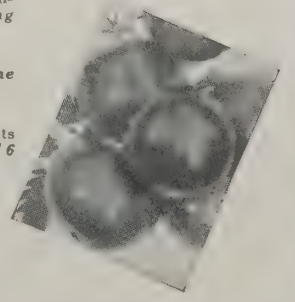
LUCRETIA DEWBERRY
Larger than any blackberry, sweeter, of better quality and fewer seeds. ***6 Thriving Plants—One Subscription.***

CONCORD GRAPE
The most popular of all grapes. Will not Winter-kill. A large blue-black variety of excellent quality. ***Three Vines for One Subscription.***

IMPROVED PROGRESSIVE EVERBEARING STRAWBERRY
The hardiest of all berries. It blooms early in the spring and commences fruiting from then on all summer. ***12 Improved Everbearing Strawberry Plants for One Subscription.***

CUMBERLAND BLACK RASPBERRY
The largest and best black cap grown. ***6 Healthy Plants for One Subscription.***

CUTHBERT RED RASPBERRY
The largest in size of any red raspberry. Six properly trimmed plants will keep an ordinary-sized family well supplied with fresh fruit. ***All 6 for One Subscription.***



ETUDE MUSIC MAGAZINE

Theodore Presser Co., Publishers

1712-1714 Chestnut Street, Philadelphia, Pa. ***Send Postcard for 1926 Premium Catalog***



© 1924 by The Jell-O Company, Inc.

R.R.

MUSIC STUDY EXALTS LIFE

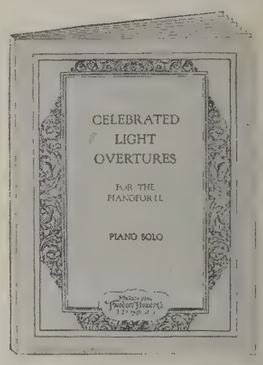
The ETUDE MUSICAL MAGAZINE

Price 25 Cents APRIL 1926 $2



ecial Hungarian Issue with Contributions from Hungary's Most Eminent Mu
von Dohnanyi, Yolanda Mëro, Mme. Matzenauer, Carl Flesch. Master Le
on Liszt's Famous "Liebestraum" by Mark Hambourg

NEW BOOK
PUBLICATIONS
of Music and *about* Music



ALBUMS OF PIANO MUSIC

...riptions

...

...liar songs? ...odies, often ...album will ...favorites, ...anistic set- ...appeal to ...of them go ...lty (many ...played by

Twelve Mother Goose Melodies

By W. Berwald **Price, 60 cents**

The Mother Goose rhymes always interest young children and the clever musical settings given them in this little album add to their charm. The text is given, although they are not intended for singing. Early Grade 2.

Musical Moments

By Mrs. H. B. Hudson **Price, 75 cents**

Twenty-five little piano solos, a duet and a novelty for one piano—eight hands comprise this collection of attractive recreation material suitable for use with the instruction book. Grades 1 and 2.

Celebrated Light Overtures

Piano Solo Album—Price, $1.00 Piano Duet Album—Price, $1.50

Piano arrangements of the standard overtures are always in demand and performers who supply the musical background for motion pictures, teachers who have pupils somewhat advanced and all good piano players will find much that is attractive in these volumes. These arrangements, if desired, may be played together as pieces for two pianos, six hands. Probably the best description of these albums is the list of contents: *Bohemian Girl,* Balfe; *Festival Overture,* Leutner; *Hungarian Lustspiel,* Keler-Bela; *If I Were King,* Adam; *Jubilee,* Weber; *Light Cavalry,* Suppe; *Marriage of Figaro,* Mozart; *Mignon,* Thomas; *Orpheus,* Offenbach, and *Pique Dame,* Suppe.

...ION

...s Above ...w

..., 75 cents

...ial for very ...begins with ...time, going ...xercises are ...ieces. The

MUSICAL READINGS

Popular Pianologues from the Repertoire of Coyla May Spring

By Clay Smith **Price, $1.00**

The outstanding successes of these well-known Chautauqua performers have been included in this volume. The variety is excellent, one being patriotic, another optimistic, some with a touch of pathos, others sentimental, then there is a comedy, a juvenile number and last, but not least, a sacred selection.

SONG ALBUM

Each in His Own Tongue

THREE ART SONGS

By Thurlow Lieurance **Price, $1.00**

Real American "art songs" these. The verses by William Herbert Carruth are superb in thought and Thurlow Lieurance has made eloquent musical settings which are strongly emotional in content and require a rather declamatory style of rendition. The book is most artistically printed and bound.

MUSICAL LITERATURE

...usicians

...

...Price, $2.25

...eminent personal world ...iews as pre- ...interesting, ... Among the ... Charles M. ...ahler, Rupert ...d Bok, Dr. ...ell known.

Elementary Piano Pedagogy

By Chas. B. Macklin **Price, $1.50**

Those first pupils are a problem; and the teacher who arrives at a solution of holding their interest while trying to get into their consciousness a working knowledge of the fundamentals of music, has made a real achievement, and this is just the thing that the author of this book has made many times easier. Every teacher and prospective teacher should read this book.

How to Succeed in Singing

By A. Buzzi-Peccia **Price, $1.50**

When a man has achieved a notable success in any field of endeavor, his opinions on that subject bear the stamp of authenticity. Senor Buzzi-Peccia, who has had as pupils some of the most prominent artists of the operatic and concert stage, gives advice in this book that should prove of almost incalculable benefit to any singer desiring to enter the profession.

...

...Book

...ackie

...cents

...65 cents

...ool and Col- ...tion includes ..., saxophones, ...ncludes violin

PIPE ORGAN

Organ Transcriptions

By Orlando A. Mansfield

Price, $1.25

Taking some of the best piano and violin compositions in our catalog, Mr. Mansfield has made playable, interesting pipe organ transcriptions of them for this album. None of these pieces are difficult; most of them are in Grade 3.

CHOIR MUSIC

Anthem Glory

Price, 35 cents

The success of our anthem books is due to the fact that they supply, at a very reasonable cost, a generous collection of good anthems for a variety of occasions. "Anthem Glory" should equal, if not exceed, the success of its predecessors.

...rivileges

Catalogs Cheerfully Furnished

...RE PRESSER CO.

...12-14 Chestnut Street

Music Publishers and Dealers

PHILADELPHIA, PA.

Excellent Sacred Cantatas

RECENTLY PUBLISHED WORKS

Suitable for Presentation "Between Seasons"

Many church choirs, encouraged by the success of the Easter program, will welcome the opportunity of presenting an attractive cantata before the summer holidays. Choirmasters will find ample time in the intervening period to rehearse one of these short, effective cantatas.

Any of These Cantatas May Be Had for Examination

BELSHAZZAR

Choral Cantata for Mixed Voices

Time, 35 Minutes

By R. M. STULTS **Price, 60c**

The thrilling narrative in the *Book of Daniel* of the great feast given by Belshazzar with the mysterious hand-writing on the wall has been used as the subject of this cantata. Mr. Stults, in his inimitable style, has composed a score that utilizes the dramatic possibilities of the story but which is not too difficult for the average choir with a few good solo voices.

THE VISION OF DEBORAH

For Soli, Quartet and Mixed Chorus

Time, 35 Minutes

By RICHARD KIESERLING **Price, 75c**

The story is taken from the well-known episode as told in the *Book of Judges*, the text being slightly versified by Mildred Correll for the musical setting. The music is excellent, with an exotic flavor, and the solo possibilities will appeal to artists of ability. Every good choir will enjoy the preparation and presentation of this work.

THE WOMAN OF ENDOR

For Soli, Chorus and Organ

Time, 35 Minutes

By R. M. STULTS **Price, 60c**

The highly dramatic adventure of King Saul with the Woman of Endor has been selected as the text of this cantata. It is a story that will hold the interest of the audience throughout and, with the effective musical setting as given in this score, should prove very attractive. The solos are not lengthy and the chorus work is not too difficult for the average volunteer choir.

RUTH

For Soli and Women's Chorus

Time, 30 Minutes

By PAUL BLISS **Price, 60c**

Choirs composed entirely of women's or girls' voices will welcome this excellent cantata. Founded on the beautiful Biblical story of Ruth and Naomi the text is charming in its poetic simplicity. The choruses are scored for four part singing, but the second alto part may be omitted, if necessary. The solos are short, pleasing and effective.

THEODORE PRESSER CO.
Music Publishers and Dealers

1710-12-14 CHESTNUT ST.
PHILADELPHIA, PA.

From Grandmother's Garden

FIVE NEW COMPOSITIONS
FOR THE
PIANOFORTE
BY

MRS. H. H. A. BEACH

(OPUS 97)

The complete set is being played by the composer in her recitals with great success.

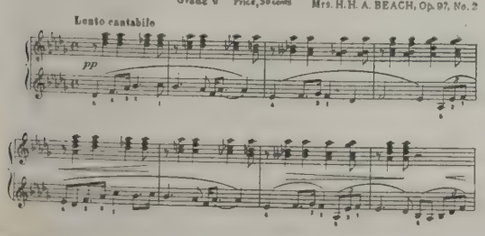


Catalog No.		Price
18436	MORNING GLORIES	.50
	Morning Glories is a harp-like improvisation.	
18437	HEARTSEASE	.30
	Heartsease is a tender lyric in modern style.	
18438	MIGNONETTE	.50
	Mignonette is a classic minuet.	
18439	ROSEMARY and RUE	.60
	Rosemary and Rue is a slow movement, full of sentiment.	
18445	HONEYSUCKLE	.60
	Honeysuckle is a light waltz movement in "running" style.	

All These Pieces are Worthy of a Place on Any Concert Program
A Portion of One of These Artistic Piano Offerings Is Given Below.
All are in Grades 5 and 6.

No. 18437 HEARTSEASE

Grade V Price, 30 cents Mrs. H. H. A. BEACH, Op. 97, No. 2



Published by

THEODORE PRESSER CO.

1710-1712-1714 Chestnut St.

PHILADELPHIA PA.

SPLENDID MUSIC FOR COMMENCEMENT

Operas, Operettas and Cantatas

Note: The operas and operettas are easy to sing, easy to costume and easy to stage. There is ample time yet—before Commencement—to rehearse and produce any one of them.

THE MARRIAGE OF NANNETTE

A Comic Opera in Three Acts

Book and Lyrics by Agnes Emelie Peterson — **Music by Louis Woodson Curtis**

There is a romantic charm in the lyrics and melodies of this opera, closely associated with the atmosphere of France and Spain of the eighteenth century. Its tuneful measures are direct and forceful. There is opportunity for group and solo dancing.

One costuming suffices for all acts. Stage settings and effects may be "home made." The opera is so constructed that it may be curtailed.

Vocal Score, $1.50 **Libretto and Guide, $1.50**

CAPT. KIDD or THE DAUGHTERS OF ROBINSON CRUSOE

Libretto by Frederick H. Martens — ***A Comic Operetta in Two Acts*** — **Music by William Beazley**

How Robinson Crusoe's daughters came to be on their father's famous island, and how they passed the time before Captain Kidd made his appearance in those parts, and the various adventures which then befell them until in the end Captain Kidd turns out to be Dr. Kidder, and a rousing fox-trot carries all concerned into matrimony is all told in a sparkling musical score with delightfully humorous lyrics.

Vocal Score, $1.00 **Stage Manager's Guide and Libretto, $0.75**

THE QUEST OF THE GIPSY FOR A COOK

A Musical Comedy in One Act **By H. Loren Clements**

A charming little musical comedy. Male character parts can readily be taken by women satisfactorily. The tale of how seven pretty Boston cooking-school graduates and the chief of a band of "bachelor gipsies" are happily and humorously scrambled in Cupid's chafing-dish. Gay dance rhythms and bright colorful gipsy music. Costumes can be readily improvised. **Vocal Score, $0.75**

THE MAGIC WHEEL

Book by Alice C. D. Riley — ***An Opera in Two Acts*** — **Music by Jessie L. Gaynor**

This opera, by one of the most gifted of American women composers, tells a delightful love story in a half-humorous, half-sentimental fashion that is bound to please. Book and lyrics are clever. Mrs. Gaynor's music is in her best vein—essentially melodious, taking and effective. There is much attractive incidental music; as well as the dances now demanded in the best amateur operettas.

Vocal Score, $1.50

THE NATIONAL FLOWER

An Operetta **By Carrie B. Adams**

This operetta has simplicity of construction and refinement of thought to commend itself to both teachers and pupils. Its study will develop good taste and a capacity to enjoy music. For pupils in sixth, seventh and eighth grades.

Price, 60 cents

FANS AND LANTERNS

By Eduardo Marzo

An operetta for girls. Clever and witty text. Attractive music. Easy to sing; easy to costume; easy to stage. Entirely different from the usual Japanese type.

Characters: The King of the Lanterns; Queen of the Fans; Royal Keeper of the Parasols; Village maidens and the fascinating "villain" who seeks to rule the kingdom, Mr. Electric Light. For young people; not children.

Price, $1.00

CHIMES OF YESTERDAY

By Carrie B. Adams

An entertainment for both children and adults; together or separate. Distinctively American—exploiting a period in American history dating from 1845 to 1865. Colonial costumes. Easy to sing; easy to stage. Lovely old songs that will delight the heart of all good Americans. **Price, 75 cents**

A MID-SUMMER NIGHT

Cantata for three-part chorus of women's voices with soprano, mezzo-soprano and alto solos. Piano accompaniment. Text and music by Paul Bliss.

The solo parts are: Spirit of Silence of the Night, Spirit of Storm, mezzo; Spirit of Danger, alto.

The chorus: Stars and Fireflies, Shadows, Stormfiends, Raindrops, Birds and Sunbeams. For either adult or young treble voices or both. Orchestra parts obtainable.

Vocal Score, 60 cents

RETURN OF PROSERPINA

Music by Jessie L. Gaynor

A cantata depicting the beauties of Springtime. Text from Nathaniel Hawthorne's "Wonder Book."

Soloists: Mother Ceres and Proserpina. Choruses for older girls; choruses for children. Songs and dances alternate. Can be given with special costumes—if desired. Special costumes and stage effects unnecessary, however. A fine out-of-doors musical play.

Price, 60 cents

NATURE'S IDYL

A school cantata for three-part singing, by John Charles Donovan. For school grades—six and seven. Captivating verse and charming music.

The melodic beauty of the composition has been applauded at many a school concert—notably by the singing of three hundred children in the open at one of the parks in Cincinnati. **Vocal Score, 40 cents**

THE LAND OF HEART'S DESIRE

Cantata for baritone solo and three-part chorus of female voices. The text by Randolph Hartley. The music by Ethelbert Nevin, arranged by Deems Taylor.

Ethelbert Nevin wrote but one choral work, "The Quest." This is for mixed voices. Had he lived he would undoubtedly have arranged the work for female voices. But this was not to be—so Deems Taylor—none could do it better—has arranged it under the title "The Land of Heart's Desire." He has made Nevin's "The Quest" a new, glowing, supremely singable and taking contribution to the repertory of American choral music.

Vocal Score, 75 cents

NEAR TO NATURE'S HEART

Cantata for two-part chorus of female voices, solos and duets, with piano accompaniment. The verse and music selected from many sources by W. F. See.

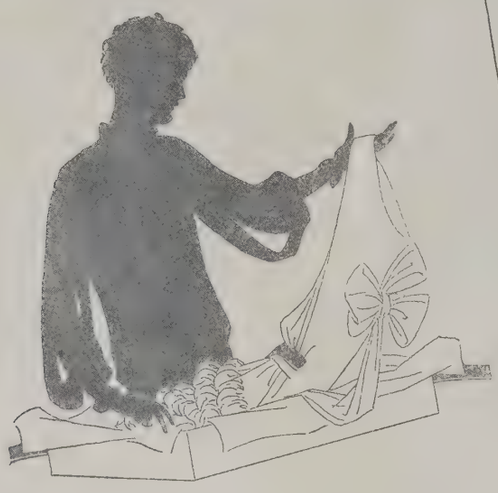
Contents: Morning Invitation, chorus. Invocation, solo. Seed Time, duet. Blossom Time, chorus. The Murmuring Stream, chorus. Two Episodes in the Life of a Tulip, (*a*) The Sunbeam, solo; (*b*) The Naughty Tulip, solo. The Wind and the Sunbeam, duet. The Primrose, chorus. Ringing the Flower Bells, solo. Invitation to the Dance, duet. Maypole Dance, chorus. May Longings, duet. Eventide, chorus. Night and the Fairies, chorus. **Vocal Score, 60 cents**

Order from your local dealer. If he cannot supply, order from

THE JOHN CHURCH COMPANY

CINCINNATI **NEW YORK** **LONDON**
318-320 W. 46th Street

The House Devoted to the Progress of American Music



Your New Frock will STAY *New—*
if you protect it with

Kleinert's Dress Shields

ONE of the fastidious woman's real problems is underarm moisture. She prefers not to check it and she knows from sad experience what havoc it can work in a short time. She *must* protect her frocks and she has discovered there is just one way that is *always sure*—the suitable Kleinert's Dress Shields.



CRESCENT

Yet of all the women who rely on dress shields, only a very few really make the best use of them. There are—literally—shields specially designed for *all* dresses and *all* occasions. Consider the Kleinert's Dress Shield Garments—dainty affairs of net, lace, and satin, with shields attached. They answered a demand for shields ready for instant wear with a number of different garments and as easily laundered as fine lingerie. They are made in styles to suit every sleeve line and every sort of material.



REGULAR



NUERA
With a sewing edge under the curve



ONYX
An inexpensive shield for black dresses



ON-AND-OFF
Very useful indeed for wash blouses



GUIMPE
Takes the place of a dress lining



SHIRLASTIC
Cut low enough for decollete



BRASSIERETTE
Very convenient and easily laundered

For the dresses in which a sewed-in shield seems desirable, Kleinert's make four different shapes in several sizes.

In choosing shields, it is well to explain to the saleswoman for just what sort of dress you wish them, and also to consider the special purposes for which they were designed.

For maximum protection, ask for the double covered *Gem;* if you can use a lighterweight shield, there is *Featherweight.* Both of these are made in four shapes: *Regular,* for heavy cloth or silk dresses; *Crescent,* for lighter fabrics; *Opera,* with a short sleeve flap for evening wear; *High Point,* for excessive perspiration.

The *Nuera* has a unique feature, an edging under the curve through which the shield may be sewed fast to the armhole—the *only* shield which can be sewed anywhere except around the edges—especially good for kimona sleeves.

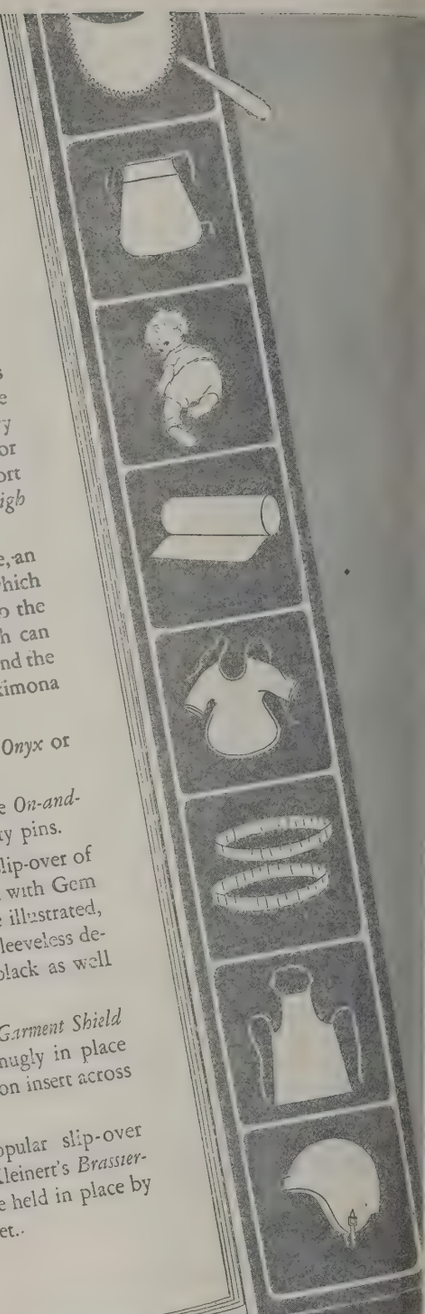
For black shields, ask for *Onyx* or *Panne.*

A handy time-saver is the *On-and-off* equipped with tiny safety pins.

Kleinert's *Guimpe* is a slip-over of dainty white net equipped with Gem shields. Besides the style illustrated, the Guimpe is made in sleeveless design, and in flesh and black as well as white.

Kleinert's *Shirlastic Garment Shield* is cut low and held snugly in place by the Shirlastic Ribbon insert across the back.

Another very popular slip-over garment shield is Kleinert's *Brassierette*—the shields are held in place by bands of shirred net.



THE OTHER PAGES ARE INTERESTING, TOO

OUR book "What's New in Notions" is interesting reading for every woman, a practical guide to protective rubber articles which will save you money and untold annoyance.

Copies are free upon request—as long as this edition lasts.

Kleinert's

REG. U. S. PAT. OFF.

'Kleinert's — standar in rubber goods fo nearly half a centur

Send Today

COUPON

I. B. KLEINERT RUBBER COMPANY, Dept. G, 485 Fifth Avenue, New York City

Please send, without obligation, "What's New in Notions" to

NAME_____

STREET_____ TOWN_____

UBSCRIPTION PRICE, $2.00 per year in the ed States and Possessions, Argentine, Bolivia, il, Columbia, Costa Rica, Cuba, Dominican Re- ic, Ecuador, El Salvador, Guatemala, Mexico, ragua, Paraguay, Republic of Honduras, Spain ding Balearic Islands, Canary Islands and Pos- ons in North Africa (Ceuta, Melilla and Tan- Peru and Uruguay. In Canada, $2.25 per year. ther countries, $2.72 per year.

ingle copy, Price 25 cents.

EMITTANCES should be made by post-office or ex- money orders, bank check or draft, or registered letter d States postage stamps are always received for cash. y sent in letters is dangerous, and we are not responsible safe arrival.

ISCONTINUANCES.—Owing to the educational acter of THE ETUDE a majority of its readers ot wish to miss an issue. Therefore, the pub- rs are pleased to extend credit covering a Twelve ths' subscription beyond expiration of the paid- eriod. Those of our subscribers not wishing to themselves of this convenience of remitting will please send a notice for discontinuance.

PRESSER'S MUSICAL MAGAZINE

The Etude

A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT, AND ALL MUSIC LOVERS.

Edited by JAMES FRANCIS COOKE

Assistant Editor, EDWARD ELLSWORTH HIPSHER

Vol. XLIV. No. 4 **APRIL, 1926**

Entered as second-class matter Jan. 16, 1884, at the P. O. at Philadelphia, Pa., under the Act of March 3, 1879.

Copyright, 1926, by Theodore Presser Co., for U. S. A. and Great Britain

Printed in the United States of America

RENEWAL.—No receipt is sent for renewals. On the wrapper of the next issue sent you will be printed the date on which your subscription is paid up, which serves as a receipt for your subscription.

Liberal Premiums and cash deductions are allowed for obtaining subscriptions.

MANUSCRIPTS.—Manuscripts should be addressed to THE ETUDE. Write on one side of the sheet only. Contributions on music-teaching and music-study are solicited. Although every possible care is taken the publishers are not responsible for manuscripts or photographs either while in their possession or in transit. Unavailable manuscripts will be returned.

ADVERTISING RATES will be sent on application. Advertisements must reach this office not later than the 1st of the month preceding date of issue to insure insertion in the following issue.

THEODORE PRESSER CO., Publishers,
1712 Chestnut Street, Philadelphia, Pa.

The World of Music

on Talley, who at- much notice in City as a miss of . made her début at tropolitan Opera on February 17, as n "Rigoletto." Her created something of ion, bringing her ten calls at the close of including the *Caro* Rarely has a young ome before the pub- er such auspicious ns, and the critics were almost unani- foretelling her brilliant future.



MARION TALLEY

Old Rocking Chair of Rev. Sam- ncis Smith used while he was writ- national hymn, "America," has been by Philips Andover Academy where vas a student in 1832, the year of n's composition.

w Opera House in New York, accommodation of the Metropolitan ompany, and to be dedicated in 1928, proved by the board of directors at ng on January 21st. Though not y decided, it probably will be located -seventh Street and Eighth Avenue. ed skyscraper, with many offices and is being considered. The manage- the Chicago Civic Opera Company, s a similar move under consideration.

's Aggregating Three Thousand s are offered to American composers. National Federation of Music Clubs. formation may be had from Mrs. Cooper, Peabody Institute, Baltimore, d.

illiam Jennings Bryan Memo- rillon of forty-eight bells, one for ate in the Union, is to be erected in cton, D. C. A committee to carry out pose has been formed with Josephus Secretary of the Navy in the Wil- inet, at its head.

Philharmonic Society of Mel- e, Australia, gave on the 22d of Jan- one-hundredth performance of Han- Messiah." Dame Clara Butt and ley Rumford took part; and there horus of two hundred.

omo Setaccioli, prominent com- nd one of the best known teachers , died recently in Sienna, in his fifty- year. His compositions include many ic writings, choral works and piano His Requiem in honor of the Queen Margherita, won the prize of the hilharmonic Academy of Rome.

0,000 Per Annum is now being y the municipalities of the United s for the encouragement of musical s, according to latest reports.



John Alden Carpen- ter achieved almost the im- possible when, on February 19, his ballet, "Skyscrapers", introduced saxophones, banjo and tom-tom into the orches- tra of the staid Metropolitan Opera House of New York, for its première. The plot is unique in theatrical miming, as it portrays through chore- ography the activities of the erection of a modern cloud- reaching building. The ap- estowed indicated the approval of the as to the success of the composer in orial music.

Handel Festival at the Crystal London, has been fixed for June 5th, h and 12th. Florence Austral, Ben Robert Radford and Marcel Dupre are nong the leading soloists; while Sir . Wood will be the conductor.

British National Opera Com- fter four years of successful work, is ed with having to abandon its spring because of lack of funds. The Na- pera Trust has found itself unable f assistance.

The State Symphony Orchestra of New York is reported to have abandoned the latter part of its season of concerts, because of lack of funds. Alfredo Casella, the eminent Italian composer and conductor, had been engaged to conduct these last performances of the series.

"El Retablo," a puppet opera based on the adventures of Don Quixote, and composed by Manuel De Falla, was presented at the Town Hall of New York, on December 29, by the League of Composers. It is a miniature lyric drama of less than thirty minutes, and the music received warm commendation at this American premiére.

Fortune Gallo, impresario of the San Carlo Grand Opera Company, has been decorated by King Victor Emmanuel of Italy, with the third order of knighthood in the Order of the Crown of Italy, as a recognition of his services in the spreading and advancing of the cause of Italian musical art. This is his third decoration since the war.

Dame Nellie Melba is now singing a farewell tour of Great Britain. Her formal farewell to London will be at a concert in the Royal Albert Hall on May 13. Dazzling the musical world in the early 1890's as the "Second Patti," with a voice about as near as humanly possible perfect in scale and technic, hers has been a long career, and full of honors.

Boys in Opera has become a living question in England, as a consequence of a season of three weeks at Todmorden, where Mr. Ronald Cunliffe produced a repertoire of "The Magic Flute," "The Golden Cockerel," "Pagliacci" and "The Secret of Susannah," the entire stage personnel of soloists and chorus being composed of boys with unchanged voices. According to the *Musical News and Herald*, "the standard was high, and much of the singing was so beautiful that it will never be forgotten."

A Statue of Cesar Franck has been unveiled in Liege, where he was born in 1842. A special night at the Opera, with the Queen of the Belgians in attendance, was given in honor of the event.

The Waldorf College Choir, under the direction of Oscar Lyders, is making a name for itself in the middle west as an interpreter of *a capella* music.

The National Federation of Music Clubs began 1926 with three thousand and thirty-six affiliated clubs with an aggregate membership of more than two hundred thousand. Forty-nine states and territories, including Alaska and the Philippines, are organized; Texas and Missouri leading with more than two hundred clubs each.

Roland Hayes, the Negro tenor, is nearing a unique position in the concert field. Three times within two months he has filled Carnegie Hall and at the last program the audience overflowed onto the stage.

Seventy-three Years as Organist of the same church would seem to be a unique record. Mrs. Kemp, an English lady, at the age of eighty-six has lately finished such a service to the Biggleswade Parish Church.

Miss Agnes Zimmer- mann, internationally known to the last generation as a remarkable pianist, died recently in London. Born at Cologne, July 5, 1847, she was taken as a child to London, where she attracted much notice as a student at the Royal Academy of Music and then made her dèbut at the Crystal Palace, in 1863. She edited many of the classics and translated many of the standard opera repertoire. Her fortune of about one hundred and eighty-five thousand dollars was left mostly to the Royal Academy of Music and to the Royal Society of Musicians.



AGNES ZIMMERMANN

A National Music Memory Contest is being planned by the National Federation of Women's Clubs in association with the National Music Week Committee. The better development of a general appreciation of music is the main object back of the movement.

An "Infantry Song" Prize of three-hundred-and-fifty dollars is offered for the best song—words and music—expressing the spirit and achievements of the Infantry of the United States Army. The contest closes June 1, 1926; and full particulars may be had from the Infantry Journal, 1115 17th Street, N. W., Washington, D. C.

Descant Singing, a custom of the Elizabethan days, has been revived at St. Paul's Chapel, Columbia University. This old-time method of harmony consists of a group of sopranos singing a counter melody above the others and has been recently revived with much success in England. A group of selected sopranos soaring above the melody of the hymn as sung by the worshippers, produces a beautiful effect, and is to be given a thorough trial at Columbia.

The Music Supervisors National Conference will be held in Detroit on April 12-16. All phases of musical instruction and activity in the public schools are programmed for presentation and discussion by leaders of wide reputation in the work. This will be the nineteenth annual meeting of the organization, and a real thrill of inspiration awaits all who attend. Further particulars may be had from Thomas Chilvers, Book-Cadillac Hotel, Detroit, Michigan.

Maurits Leefson, one of the most eminent piano instructors of Philadelphia, and widely known throughout America, died February 16, after a long illness. Born in Amsterdam, Holland, on January 26, 1861, he was educated in the school there, and at the Cologne Conservatory. For thirty-eight years he had been a teacher in Germany, Holland and America, numbering many successful pianists and teachers among his pupils.

American Negro Jazz was heard for the first time in Russia, during the week of February 15. An organization of six colored musicians, who had been enlivening Paris, went to Russia under official invitation with the Soviet Government for a tour of four months.

The Haslemere Festival of Chamber Music of the 16th, 17th and 18th Centuries will be held this year from August 24 to 31. The festival is under the direction of Mr. Arnold Dolmetsch, a recognized authority on the music of that period, for flutes, viols, harpsichord and clavichord. Full information regarding accommodations to be had from Mrs. Arnold Dolmetsch, Haslemere, England.

American Composers of serious work for the orchestra are to be encouraged by further commissions to furnish compositions to be interpreted by the New York Symphony Orchestra, according to the lately reported statements of Walter Damrosch, conductor of that superior organization.

The Heugel Prize of 100,000 Francs, for an opera by a French composer, has been awarded to M. J. Canteloube, for his "Le Mas (The Manor House)." Jacques Rouché, director of the Opéra, has accepted the work for production there.



J. C. BREIL

Joseph Carl Breil, widely known American composer, died on January 24, at his home in Los Angeles. He was particularly known as a writer of musical scores for screen dramas, his music to "Queen Elizabeth," with Sarah Bernhardt in the title role, having been the first score composed especially for a film production. His opera, "The Legend," was produced successfully at the Metropolitan Opera House, March 12, 1919.

"Mozart," the musical play by Sascha Guitry, with the score by Reynaldo Hahn, has been such a success that the author and composer have been asked to collaborate on an opera with the Salzburg master as the central figure. The work is announced to be presented at the Opéra Comique of Paris in March, 1927.

The Swedish Naval Band, under the direction of Erik Hosberg, will tour the eastern States this spring. It comes with the official cachet of its home government and recognition of the United States Government, as it will participate in the ceremonies at Washington in honor of John Ericsson, the Swedish-American inventor of the Civil War Monitor, at which the Crown Prince will represent Sweden.

(Continued on page 321)

CONTENTS FOR APRIL, 1926

	PAGE
World of Music	247
Editorial	251
Hungary's Love for Music — *E von Dohnanyi*	254
Waiting for Inspiration — *F. Hitchinson*	254
Slow Down — *D. Little*	254
Don't Play Hardest Piece — *B. Venuto*	254
Regular Practice Counts — *F. B. Soulé*	254
Reading at Sight — *R. H. Stetson*	255
Dead Notes — *C. Knetzger*	256
Life Stories of Masters — *M. M. Schmitz*	256
Strength of Silence — *B. Venuto*	256
Hungarian Rhythm and Melody — *Y. Mëro*	257
Reveling in Music — *B. P. Spencer*	258
Chord Playing — *I. D. Jolly*	258
Imitation in Composition — *S. M. C.*	258
Aids to Slow Reader — *M. A. Erb*	258
Lure of Gypsy Music — *T. B. Galloway*	259
Teaching Treble and Bass — *M. M. Pleasants*	260
Nervousness — *T. Berger*	260
Musical Education First — *M. Matzenauer*	261
Musical Esperanto — *A. V. Frankenstein*	262
Temper in Teaching — *C. A. Harris*	262
Get Acquainted with Piano — *T. A. Hendricks*	262
Teacher's Round Table — *C. G. Hamilton*	263
Scrap Book — *A. S. Garbett*	264
Recollections of Liszt — *C. Johns*	265
The Page Turner — *E. Pirani*	266
Violinist's Opportunities — *C. Flesch*	267
Etudes of S. Heller — *E. R. Kroeger*	268
Liszt's "Liebestraum" — *M. Hambourg*	269
Tuning the Piano — *A. Halling*	270
Finger Forms — *O. L. Fischer*	270
Charting the Beginner — *E. A. Williamson*	270
Ideas from Swiss Teacher — *E. K. Seager*	270
Singer's Etude	300
Master Opera "Jenufa"	303
Questions and Answers — *A. de Guichard*	305
Organist's Etude	306
Organ Questions and Answers — *H. S. Fry*	309
Letter Box	311
Book Reviews	311
Violinist's Etude — *R. Braine*	312
Art of Listening — *H. Stoddard*	317
Hints on Technic — *V. Harrison*	317
Egg-Timer for Practice — *E. A. Bertl*	317
Comparing Pictures and Music — *M. M. Pleasants*	319
How Much Talking — *S. E. Jennings*	319
Learning a New Piece — *N. Lee*	319

MUSIC

Love Dreams, No. 3 — *F. Liszt*	271
Menuetto in A Minor — *F. Schubert*	274
Smiles and Tears — *J. E. Roberts*	275
Poem — *Z. Fibich*	275
Rakoczy March (Four Hands) — *F. Liszt*	276
Poetic Fragment from "Les Preludes" (Four Hands) — *F. Liszt*	278
Boat Ride — *J. J. McGrath*	280
Perfume of Roses — *L. Renk*	280
An Indian Fancy — *F. Dallam*	281
Orientale — *C. Cui*	282
Hungary — *C. Koelling*	287
Floretta — *R. Kountz*	290
Elves' Midnight Parade — *M. L. Preston*	291
Mazurka (Violin and Piano) — *A. Noelck*	291
Easter Joy (Organ) — *E. S. Hosmer*	292
Elegy (Vocal) — *J. Massenet*	294
The Roses in the Garden (Vocal) — *F. H. Gray*	295
Every Morning Early (Vocal) — *V. Eville*	296
Heyday — *A. K. Bixby*	298
Lullaby — *A. Naumann*	298

A Selected List of

Commencement and Baccalaureate Music

It is almost time to select music for Graduation Exercises. Music Supervisors will find excellent material in these lists of selections, any of which may be secured for examination. They include many excellent publications, in addition to established favorites of previous years.

COMMENCEMENT CHORUSES

UNISON

Catalog No.	Title	School Grades	Price
20226	Anchored.....*M. Watson*	5-8	$0.10
20198	Bugler.....*G. Pinsuti*	5-8	.10
20276	Fealty Song.....*D. Spooner*	5-H	.10
20310	Hunting Song.....*R. S. Morrison*	5-8	.06
20231	Spring Song.....*I. B. Wilson*	3-8	.06
20197	Toreador Song.....*Bizet-Scott*	5-H	.08

TWO PARTS—TREBLE VOICES

20489	Brooklet's Song.....*R. M. Stults*	8-H	$0.06
20518	Butterfly-Bumble Bee.....*R. Kieserling*	8-H	.12
20347	Come Where the Lilies Bloom..*W. L. Thompson*	5-8	.08
20510	Days of Long Ago, The.....*J. Brandl*	5-H	.06
20353	Dutch Lullaby.....*I. B. Wilson*	5-8	.08
20607	Egyptian Song.....*E. Gest*	5-H	.12
20099	Forget-Me-Not.....*E. Marzo*	5-8	.10
20361	I Know a Bank.....*C. E. Horn*	5-8	.08
20317	In Arcady.....*E. Gest*	5-8	.06
20365	In Forest Shade.....*N. Dale*	5-8	.08
20062	I've Been Roaming.....*Horn-Pitcher*	8-H	.12
20320	My Bright Sun (O Sole Mio).....*D. Capua*	5-8	.06
20374	Mystic River.....*N. Dale*	5-8	.08
10865	Night Winds (Lullaby from Jocelyn) *Godard-Forman*	8-H	.12
20366	On the Sea.....*R. S. Morrison*	5-8	.06
20327	Serenade.....*F. Schubert*	5-8	.06
10774	Spring Song.....*Pinsuti-Challinor*	8-H	.10
20488	Springtime Fantasy.....*R. M. Stults*	8-H	.10
20318	Star Flowers.....*E. Gest*	5-8	.06
20190	The Dance of the Leaves.....*I. B. Wilson*	5-8	.12
20156	The Seasons.....*R. J. Pitcher*	5-8	.12
10836	Time of Youth.....*Donizetti-Forman*	8-H	.10
20208	'Tis of Summer We Sing.....*I. B. Wilson*	5-8	.08
155	Voices of the Woods.....*Rubinstein-Forman*	5-H	.10
20229	Welcome Pretty Primrose Flower..*Pinsuti-Bliss*	8-H	.08
108	When Life is Brightest.....*C. Pinsuti*	8-H	.10

THREE PARTS—TREBLE VOICES

20330	Bright May Morning.....*R. M. Stults*	8-H	$0.12
20016	By the Waters of Minnetonka.....*T. Lieurance*	8-H	.12
20342	Chick-a-dee-dee.....*E. Gest*	8-H	.12
20188	Come, Let Us Go A-Maying.....*I. B. Wilson*	8-H	.10
10674	Evening Shadows.....*C. R. Ricci*	H	.15
6196	Franklyn's Dogge.....*J. B. Grant*	8-H	.15
10350	Gipsies.....*J. Brahms*	H	.15
10276	Humoreske (Swanee River).....*Dvorak-Wilson*	H	.10
20029	In Measured Tread.....*arranged from A. Costa*	7-H	.08
20133	Leafy June is Here.....*E. S. Hosmer*	H	.12
20380	Little Boy and a Dream.....*F. Foster*	H	.12
20386	Little Telltale.....*T. F. H. Candlyn*	8-H	.12
20175	Medley of Scotch Songs.....*R. M. Stults*	8-H	.12
6169	Old Time Favorites (Medley).....*H. H. Pike*	8-H	.15
20601	Roads.....*A. P. Risher*	8-H	.10
20275	Song of Joy.....*I. J. Paderewski*	7-H	.12
20096	Spring.....*Beethoven-Gest*	7-H	.12
20220	Summer Song.....*R. M. Stults*	8-H	.12
20610	St. Swithin's Chimes.....*W. Baines*	8-H	.12
20363	Won't You Set Us Free?.....*A. Dvorak*	8-H	.12

FOUR PARTS—TREBLE VOICES

144	Annie Laurie.....*arranged by D. J. Peake*	H	$0.05
120	Cupid Made Love to the Moon.....*D. L. Smith*	H	.15
15658	One, Two, Three, Four.....*J. Alau*	H	.10

MIXED VOICES—FOUR PARTS

10834	Alma Mater.....*J. W. Bischoff*	8-H	$0.05
20433	Bells of Spring.....*F. R. von Flotow*	8-H	.06

MIXED VOICES—FOUR PARTS Continued

Catalog No.	Title	School Grades	Price
20468	Brave and True.....*G. Verdi*	H	$0.08
20160	Come, Gentle Spring.....*Haydn*	H	.10
138	Come to the Gay Feast of Song....*R. E. de Reef*	H	.20
10392	Come Where the Lilies Bloom..*W. L. Thompson*	H	.10
15608	From the Old Homestead (Medley)..*T. Lieurance*	H	.20
15715	Glad May Morning.....*E. L. Ashford*	8-H	.12
265	Hail! Orpheus! Hail!.....*R. E. de Reef*	H	.15
20377	Hunting Song.....*R. Kieserling*	H	.15
20123	In the Pride of May.....*G. Ferrata*	8-H	.08
10509	Last Good-bye.....*H. T. Burleigh*	8-H	.10
20344	Oh, Hail Us Ye Free.....*Verdi*	H	.10
20243	Old King Cole.....*R. M. Stults*	H	.12
20484	Sleepy Hollow Tune.....*R. Kountz*	H	.12
20308	Song of Home.....*R. S. Morrison*	8-H	.06
10725	Song of Spring.....*R. M. Stults*	8-H	.15
15550	Songs Beloved.....*T. Lieurance*	8-H	.12
20341	Song of Long Ago.....*R. M. Stults*	H	.12
20339	Spring Greeting (Blue Danube Waltzes) *J. Strauss*	H	.15
20482	Summer Travesty.....*R. M. Stults*	H	.12
20470	The March of Time.....*D. Wood*	H	.20
20055	Where Roses Used to Grow.....*I. B. Wilson*	8-H	.12

BACCALAUREATE ANTHEMS

TWO-PART TREBLE VOICES

20287	By Babylon's Waters.....*H. Smart*		$0.08
10155	Come, Let Us All Rejoicing.....*J. C. Warhurst*		.10
20273	Hark, Hark My Soul.....*Wm. Baines*		.12
20301	Praise the Lord.....*Wm. Baines*		.12
20225	Praise Ye the Father.....*Ch. Gounod*		.08
10128	The Lord Is My Shepherd.....*J. C. Warhurst*		.10

THREE-PART TREBLE VOICES

20289	Heaven.....*H. Smart*		.12
6266	My Faith Looks Up to Thee.....*F. Lachner*		.15
20292	Promised Land.....*M. B. Foster*		.08
20285	Unfold Ye Portals.....*Ch. Gounod*		.10
20269	Song of Praise.....*G. Goublier*		.08

MALE VOICES

10920	Jerusalem the Golden.....*R. M. Stults*		.10
10452	Praise the Lord.....*F. C. Maker*		.08
20199	Praise Ye the Father.....*Ch. Gounod*		.08

MIXED VOICES

20030	Blessed Art Thou, O Lord.....*T. D. Williams*		.12
20168	Come, Let Our Hearts and Voices Join.....*H. H. Pike*		.12
20352	Great and Marvelous Are Thy Works.....*H. B. Gaul*		.12
20222	Hallelujah Chorus.....*G. F. Handel*		.15
10761	Holy Art Thou.....*G. F. Handel*		.08
10740	How Excellent is Thy Loving Kindness....*E. S. Barnes*		.15
10414	I Will Praise Thee, O Lord.....*J. W. Lerman*		.15
20593	I Will Praise the Lord.....*W. Baines*		.12
20042	Jehovah Is Our Lord and God.....*O. M. Schoebel*		.12
15659	Let the Earth Rejoice.....*T. D. Williams*		.12
10214	Praise the Lord.....*A. Randegger*		.10
44	Praise Ye the Father.....*Ch. Gounod*		.05
20179	Rejoice and Be Glad.....*O. M. Schoebel*		.10
20463	The Spacious Firmanent on High.....*R. M. Stults*		.12
10271	The New Jerusalem.....*E. E. Hibsher*		.10
20394	Worship the Lord.....*M. Watson*		.10

MIXED VOICES — SOPRANO, ALTO, BASS

20264	Echo Song.....*E. Gest*	8-H	$0.08
20356	Gardens of the Japannee, The.....*I. B. Wilson*	8-H	.08
20074	Out O'er the Deep.....*I. B. Wilson*	8-H	.15
20263	Owl, The.....*E. Gest*	8-H	.08
20319	River Nile, The.....*E. Gest*	8-H	.08
20069	Vesper Bell, The.....*I. B. Wilson*	8-H	.08

Those desiring Piano or Vocal Solos, Cantatas, etc., are invited to tell their needs and let us make up a special package for examination. Catalogs sent on request

THEODORE PRESSER CO.
Music Publishers and Dealers

1710-1712-1714 Chestnut St.
PHILADELPHIA, PA.

ENSEMBLE NUMBERS
for the
PIANOFORTE
(Order by Number)

ONE PIANO, SIX HANDS

4393	Gipsy Rondo...*Haydn-Kramer*	$1.
4773	A May Day.....*Rathbun*	
5125	From Norway.....*Koelling*	
6717	Grand Galop Brillante, *Wollenhaupt*	1.
7261	Promenade Polka—March, *Ringuet*	
16199	Snowbells.....*P. Bohr*	
16268	School-day Joys.....*Kramer*	1.
7673	Marche Lyrique.....*Koelling*	
8530	Polka de la Reine.....*Raff*	
9974	The Trumpet Call—March, *Loeb-Evans*	
9977	In the Arena—March, *Engelmann*	
16269	March and Trio.....*Hofmann*	
16919	Taps.....*Engelmann*	
11008	Two Flowers.....*Koelling*	
11145	Polonaise Militaire....*Chopin*	
11146	Barcarolle ('Tales of Hoffman").....*Offenbach*	
11013	Homeward March....*Lindsay*	
11023	Iris—Intermezzo.....*Renard*	
13373	Marche Heroique....*Spaulding*	
13562	Le Carillon—Polka Brillante, *Leon Ringuet*	
14043	Pageant—Marche Brilliante, *Geo. L. Spaulding*	
14215	Festival Procession March, *Rathbun-Parlow*	
14425	Dixie Doodle....*Eduard Holst*	
14426	Camp of Glory..*Eduard Holst*	
14427	Tripping Through the Heather, *Eduard Holst*	
14435	Dixie Land.....*D. Emmet*	
14436	Cavalry Advance.*E. Schneider*	
14437	Southern Beauty.*E. Schneider*	

TWO PIANOS, FOUR HANDS

7274	The Mill, Op. 75, No. 2, *Albert Landry*	
2008	Homage A'Mozart, *Wm. D. Armstrong*	1.
8566	Festival March, Op. 45, *Geza Horvath*	
16953	Grand Valse Caprice, *Engelmann*	1.
11856	Melody in F....*A. Rubinstein*	
13738	Manitou.....*C. S. Morrison*	
14453	Camp of Glory..*Eduard Holst*	
14480	The Flatterer...*C. Chaminade*	
14482	Dixie Doodle....*Eduard Holst*	
14496	Shooting Stars Galop, *Eduard Holst*	1.
14840	Valse Arabesque.....*Lack*	1.
15347	Maytime..*Mary Helen Brown*	
15348	Gavotte Miniature, *Mary Helen Brown*	

ONE PIANO, EIGHT HANDS

11271	In the Procession, *H. D. Hewitt*	
11552	Galop—Marche ...*A. Lavignac*	1
8321	Valse Lorraine.....*E. Missa*	

TWO PIANOS, EIGHT HANDS

18012	Minuet in G.*Beethoven-Parlow*	
18013	Chant Sans Paroles, *Tschaikowsky-Parlow*	
6781	Carmen.....*Bizet-Parlow*	1
7674	Marche Lyrique....*C. Koelling*	
16343	March from Lenore Symphony, *Raff*	1
1830	Persian March..*A. de Kontski*	1
6478	Impromptu a la' Hongroise, *P. Lacome*	1
16954	Grand Valse Caprice, *Engelmann*	1
4781	Russian Hymn.....*A. Lvoff*	
4400	Festival Procession—March, *F. G. Rathbun*	
6822	Marche Triumphale...*Rathbun*	
7565	Modern Chivalry March, Op. 108.....*F. R. Webb*	
14570	Stand by the Flag—Patriotic March.....*Stults*	
14438	Tripping Through the Heather, *Eduard Holst*	1
14439	Shooting Stars Galop, *Eduard Holst*	1
14445	Calvary Advance.*E. Schneider*	1
14446	Dixie Land.....*D. Emmet*	
14448	Awakening of the Birds, *O. Lange*	
14449	Fast Mail Galop..*L. Streabbog*	
13053	No Surrender—March, *Morrison*	
13136	Commencement March, *C. Koelling*	
13070	Dance of the Winds, *A. Jackson Peabody, Jr.*	1
13602	Installation March, *G. N. Rockwell*	
8827	Tarantella from "Masaniello," *D. F. E. Auber*	1
7996	Concert Polonaise..*Engelmann*	1
3222	Grand Festival March, *H. Engelmann*	1
3175	Parade Review..*H. Engelmann*	
6882	Comrades in Arms—Two-Step, *F. C. Hayes*	
7046	Hungary, Op. 410, Rapsodie Mignonne.....*C. Koelling*	
14509	Flying Squadron Galop, *A. Parlow*	
14450	Love by Moonlight..*C. Durand*	

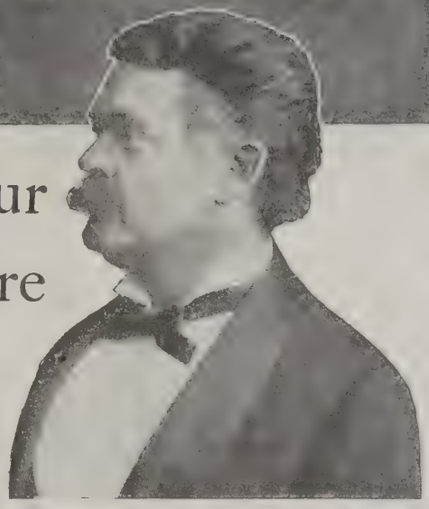
TWO PIANOS, TWELVE HAND

8536	Bella Bocca.....*Waldteufel*	

PADEREWSKI Endorses Sherwood's Normal Piano Lessons For Teachers



Use Sherwood's ideas in your own teaching. Make it more valuable and thus increase your earning capacity



Many teachers possess talent and ambition sufficient to place them at the top where they could command higher tuition rates and larger classes, but they lack the necessary expert knowledge. Thus, the difference between their present standing and leadership—between large and small classes—between high and low tuition rates—is only a difference of a little broader knowledge. Every person who has risen to the top in the profession either as singer, player or teacher had the instruction of some great teacher. Recall who taught any of the noted musicians and artists and you will find that every great musical career is based on the instruction of some MASTER TEACHER.

Sherwood, who gained early and world-wide recognition as one of America's greatest pianists and most successful teachers, was a pupil of Deppe, Kullak and the great Liszt, all pupils of Czerny, who received his instruction at first hand from the master Beethoven himself. And the sum of this knowledge and the result of his own life-time study and experience Sherwood put into the

Normal Piano Course and University-Extension Lectures on the Art of Teaching Music

This course was especially prepared for teachers. It solves the difficult problems met with in your teaching, practice, and study. It will enable you to improve your teaching ability, to enlarge your class, to demand higher tuition rates, to improve your skill in playing, and to give your pupils better, sounder, more correct and scientific instruction. It will enable you to develop your talent, to acquire a more flexible and sure technique, to make your tone bigger, richer and more sympathetic; and to become a broader and more cultured musician in every way; in fact, a leading music teacher—without the expense of leaving home.

State Departments of Education recognize schools with high scholastic standing
Our Diplomas, Degrees and Teachers' Certificates granted by the authority of the State of Illinois

You are invited to send for a catalog and sample lessons. They will be mailed without any obligation

Many teachers do not give instruction in Harmony. If you have not studied the subject thoroughly, don't delay any longer.

Learn to analyze compositions—to identify the chords used and thereby get an intimate knowledge of the intention of the composer. You get at a real understanding of the basis of phrasing and accent, which is interpretation, through a knowledge of the chords used. A knowledge of Harmony helps to satisfy the natural curiosity of every player, which is, "How did the composer write it?"

By the study of Harmony you learn to correct errors in notation, which occur even in the best editions of music; also to know when apparent discords are correct.

Our course includes Counterpoint, Composition, and Orchestration. Every piano teacher should give instruction in Harmony. It is easy to teach this subject with our carefully graded lessons. You can get them to use in your class work.

Send the coupon for sample lessons. Improve your own work at the same time you are teaching. BE AN EXPERT!

University Extension Conservatory

LANGLEY AVENUE and 41st STREET

DEPT. D-26 **CHICAGO, ILL.**

UNIVERSITY EXTENSION CONSERVATORY, Dept. D-26
Langley Avenue and 41st Street, Chicago, Illinois.

Please send me catalog, sample lessons and full information regarding course I have marked with an X below.

☐ Piano, Normal Course for Teachers	☐ Cornet, Amateur	☐ Violin
☐ Piano, Course for Students	☐ Cornet, Professional	☐ Guitar
☐ Public School Music	☐ Organ (Reed)	☐ Ear Training and Sight Singing
☐ Harmony	☐ Voice	☐ Mandolin
	☐ History of Music	☐ Adv. Composition

Name ..... Age.....

Street No. .....

City .....

State .....

How long have you taught Piano? ..... How many pupils have you now? ..... Do you hold a Teacher's Certificate? ..... Have you studied Harmony? ..... Would you like to earn the Degree of Bachelor of Music? .....

STANDARD

GRAND AND UPRIGHT

Piano actions

MADE AT CAMBRIDGE, MASS.
SINCE 1888

The Highest Quality Piano Action in the World

Because quality is built into every part, from the most minute screw to the resilient maple hammer stems, the Standard Piano Action enjoys an enviable position as "the highest quality Piano Action in the world." The action is often the "make" or "break" of piano technique. If the piano action is Standard, that is made at Cambridge, Mass., you may rest assured of perfect transmission of touch from key to string. When you select your new piano be sure that it is Standard equipped.

SEND TODAY for our booklet describing what is essential in a good piano.

STANDARD ACTION CO.

C. L. McHUGH, PRESIDENT

Cambridge, Mass.

Have your piano tuned at least twice a year by a competent tuner

The Child's Approach to Music Study



To win the enthusiastic interest of the boy or girl at the very outset has always been one of the biggest problems in music teaching. Leading educators agree, today, that this can be best accomplished by enabling the youngsters to *make music in their own way* with the aid of that universal musical instrument—the Harmonica. After they have become proficient on this instrument they will take naturally and enthusiastically to the study of the piano, violin and other musical instruments.

A Hohner Harmonica for the boy or girl will help solve the problem. With the newly perfected Chromatic Harmonica they can play the complete chromatic scale. It is not a toy, but a real musical instrument which will promote self-expression, rhythm, and accuracy, and lay the foundation for serious musicianship.

Hohner Harmonicas are endorsed by such prominent group educators as—

Peter W. Dykema, Prof. School Music, Columbia University, New York.
Dorothy Enderis, Ass't Supt., Milwaukee Schools.
W. A. Gore, Supt. Schools, Webster Grove, Mo.
Nellie C. Hudd, Principal Mozart School, Chicago.
Harry Keeler, Principal, Lindblom High School, Chicago, Illinois.
Edward Randall Maguire, Principal Junior High School 61, N. Y. C.
W. H. Wheeler, Principal, Alton Community High School, Alton, Illinois.

—AND MANY OTHERS—

FREE BOOK OF INSTRUCTION



This interesting and helpful booklet comprises 16 pages of simple instruction illustrated with charts and pictures, and includes six popular musical selections arranged for harmonica and piano. Copies in any quantity will be supplied upon request.

HOHNER HARMONICAS

"That Musical Pal of Mine"

M. Hohner, Inc. Dept. 204
114 East 16th St., New York

A book to interest lovers of fine piano music

Standard Modern Piano Pieces



It is perfectly safe to say that no such wonderful array of modern piano compositions has ever before been assembled under one cover, and that no one of these pieces has appeared in other collections. Contains 34 pieces all of unusual beauty by contemporaneous composers which have a peculiar interest at the present time. Read this complete index.

COMPOSERS' INDEX

Albeniz, I. ..... Cadiz
Arensky, A. ..... Ne m'oubliez pas
Barmotine, S. ..... Norwegian Scene
Blumenfeld, F. ..... Prelude, Op. 12
Brahms, Joh ..... Intermezzo, Op. 117
Catoire, G. ..... Prelude, Op. 17
Chaminade, C. ..... Pièce Romantique
Debussy, C. ..... Ballade
Devereaux, A. ..... Londonderry Air
Dvorák, A. ..... Largo
Fibich, Z. ..... Poème, Op. 41
Floersheim, O. ..... Elevation
Franck, C. ..... Danse Lente
Granados, E. ..... Spanish Dance
Gretchaninow, A. ..... Caresses
Grieg, Ed. ..... Puck, Op. 71
Kopylow, A. ..... Rêve d'Enfant
Liadow, A. ..... Music Bo
MacDowell, Ed. ..... Poéme, Op. 3
Massenet, J. ..... Entr'acte-Berceus
Merowitsch, A. ..... Spring, Op.
Moussorgsky, M. ..... Un Larm
Palmgren, S. ..... Les Adieu
Posca, G. ..... (Am Strande
Rachmaninoff, S. ..... Mélodi
Rimsky-Korsakow ..... Chanson Arab
Schütt, Ed. ..... Dreaming Pierro
Sibelius, J. ..... Impromptu, Op.
Skabo, S. L. ..... Prelude, Op. 1
Skabo, S. L. ..... Legende, Op. 1
Stojowski, S. ..... Mélodie, Op.
Strauss, R. ..... By the Spring, Op.
Szalit, P. ..... Intermezzo, Op.
Tschaikowsky, P. ..... Trepa

Price 75c. For sale at all music stores

Not Sold in Canada

Send for free catalogue of music collections

MUMIL PUBLISHING CO

1140 Broadway New York

THE ETUDE

APRIL, 1926 | Single Copies 25 Cents | VOL. XLIV, No. 4

An Inspiring Eulogy

It is always pleasant to hear nice things about ourselves. Criticism may be more valuable but at the same time such an article as we reprint herewith from the Sackbut (London) should serve the double purpose of bringing Americans to realize our great opportunities and to work humbly and persistently to attain those ideals which the whole world must expect from a nation blessed with the facilities and development which the noted English composer, Mr. Arthur Bliss, very generously expresses in the following article which we feel deserves reproduction upon our editorial pages.

"America gives at this moment the impression of unexampled musical activity—as if some hundred-headed hydra were, after many years of fruitful voice-training, to lift each of its young voices in lusty song: the fact that some of the throats emit a distinctly foreign intonation does not affect the general exuberance, wherefore it is no small wonder that the ensuing chorus bids fair to drown the husky and aging voice of Europe, gradually enfeebled, as it is, by the economic pressure on its windpipe.

"It is hard on one's sense of patriotism, but in America lies the future of music. On the West side of the Atlantic are found more and finer orchestras, larger audiences, countless more clubs for the study of music, infinitely more schools, and withal every sign of still further development. Hardly a year passes without its crop of new orchestras and musical institutions, into which European artists are being continually absorbed—a process which in time will inflict the Old World with pernicious anæmia.

"One feature of this growth struck me forcibly—it is almost exclusively the professional element that sustains the interest; of amateur choral societies similar to the English ones, of amateur chamber music organizations, so prevalent on the continent, there are few signs. Almost always the clubs rely for their entertainment on their own or visiting professional artists, to which attitude I ascribe the fact that the American audience is most swayed by the heart, and little by the head. They have not yet learned to make music in the true amateur spirit—for the love of it—and the constant dependence on others has kept their critical instinct in a somewhat primitive state. Hence, in America, personality and the glamor of an anecdotal private life have a dangerous advantage over mere musicianship. As soon as for every paid symphony orchestra there spring up two purely amateur orchestras, and for every paid choir three amateur choral societies, I prophesy a great change for the better in the critical attitude of audiences.

"As it is, they possess a vitality for the absorption of music far exceeding ours. It is almost awe-inspiring to scan the list of concerts advertised at the beginning of each season in New York alone, and to gauge thereby the appetite of the average concert-goer. It is well-nigh impossible to get a seat at any orchestral concert in Boston or Philadelphia, and although symphony concerts in New York are as numerous as divorces, they are invariably as well attended. In Chicago and farther west, one finds the same demand for orchestral music, and if bulk alone counted in audiences as in other essential commodities, the scales would undoubtedly tip in favor of the Stadium in New York and the Hollywood Bowl.

"There is one distinctive feature about American audiences. They have not yet had time to acquire deep prejudices, judging rather by a simple criterion as to whether a work interests or moves them, irrespective of whether it is what their fathers and grandfathers would have termed 'music.' If it be a new and unfamiliar piece of music, the audience, as well as the composer, will have the undoubted advantage of knowing that the presentation will take place under the best possible conditions. I have heard composers say that they never realized what a performance of a new work could be until they heard the Philadelphia Orchestra play it, for with that as with other fine orchestras there, they could rely on a plethora of rehearsals and a conductor who would direct with the conviction that a new work was more worthy of a fine rendition than a familiar one. It would seem that with these many advantages, some truly American school of composition would arise, either a group having some technical and imaginative points in common, and in contrast to European methods, or individuals representing strongly the districts in which they lived and worked—why not, for example, the New England school, the Middle West and Pacific Coast composers! With all wish to illustrate this attractive prospectus, one must admit the truth that, so far, there is no American school of composers as such.

"The majority working in America so obviously bring the traits of their original country with them that for many years no distinctive school can grow up—until indeed, the country has absorbed its foreign blood and welded a characteristic style out of the fusion. At present the country is in danger of becoming Europeanized. In addition to the swarms of artists who conduct, play, and lecture, some distinguished composer is sure to arrive who sets his stamp on the students of the country. One year it will be Casella, last year Stravinsky, next year Bartók, later Honegger or Schönberg, and each time some trick or mannerism from Europe is absorbed.

"Most of the really living music in America draws its inspiration from outside the country, viz.: Eichheim from the Orient, Loeffler from the inspiration of the Schola Cantorum, Bloch from the traditions of his own race, Carpenter from Paris.

"I heard an American composer trace the musical stream of his country to the two-fold sources of 'jazz' and 'negro spiritual.' Personally, I think he was unjust to his music.

"Jazz has been grossly overpraised, and when the experiment was tried of supplanting this hot-house flower from the dance hall to the rarefied regions of the concert platform, it withered to boredom as would the slapstick suddenly introduced into a sparkling Sheridan comedy.

"As for the beautiful negro spirituals, in any other form they appear to me but barely disguised interpolations for effect, like the conscious dressing up of folk-song in symphonic guise, of which we have seen so much, with the difference that the former tunes belong to an entirely different race from that of the composers who make use of them.

"At present there is nothing in American music comparable to the architecture of the country, which has all the impulse of a new creative effort. Only Varèse shows something that may prove the American uncut diamond meet to be polished by others who come later. But even he lives in and reflects New York—and is that not now the most cosmopolitan city in the world?"

The Sacred Fire

This editorial is an answer to some 5273 questions (more or less), and to many thousand more that will surely come to the editorial desk, asking, "How can I make music interesting to my pupils?"

There is only one answer. By giving interesting music. But there is always a problem. The boy who is interested in analyzing a clock with his broken jackknife, and who will spend

hours in trying to synthesize it, will perhaps be content with the somewhat prosaic studies of Loeschhorn. On the other hand, the little big-eyed dreamer will want nothing short of the Schumann *Jugend Album* or Heller's tuneful studies.

The interest in piano playing often consists quite as much in the interpretation as in the composition itself. When you play for your pupils, let them know that it is possible for them to make their music interesting, if they will illuminate it with the light of their little souls, the sacred fires that cannot begin to glow too young.

Professor Edward Dickinson, in his new and excellent book, *The Spirit of Music* (Scribner's), ably says:

"In my long experience of piano recitals, one of the most interesting observations which I retain is that in case of certain famous players I remember little in regard to what is commonly called technic, while I hold vivid impressions of certain personal, inexplicable emanations which, imparted to old familiar compositions, brought new revelations of beauty and significance. It was impossible to escape the conviction that the composer's conceptions were receiving new heat from the fire of the performer's imagination."

The Village Band

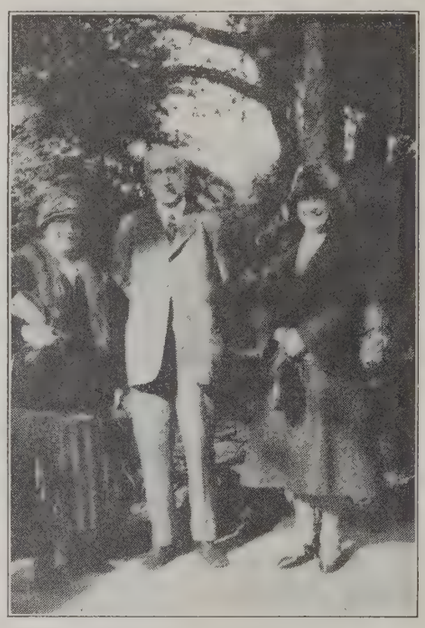
The *Democrat-Chronicle*, of Rochester, New York, has been conducting a local survey of band conditions. Some reports indicate that bands are a great success in some communities. In others they "died out;" while in still others the success of the local Jazz Band units has obliterated the town band. In some villages the band is such a success that traffic is tied up whenever a concert is given.

There has never been a time when the interest in bands and band music has been higher. More music is sold and more band instruments are sold. This is due partly to the enormous increase in interest in school bands. That the ability to play will lead to the creation of other bands in the future is certain.

More than this, there is likely to be a competitive interest through the transmission of band concerts by means of the radio. Bands at different points can learn how the other bands play without traveling miles to hear them.

With the oncoming of younger bands the old organizations should thrive, particularly if they solicit new members, get fresh music, purchase new uniforms and buy the latest and finest instruments.

We look for a great future for band music in America. That the interest exists there can be no doubt. The receipts for one of the recent tours of the Sousa Band were over one million dollars.



THE LAST PORTRAIT OF THEODORE PRESSER

This kodak snap-shop was taken at Mr. Presser's residence a short time before his passing on October 28th, 1925. With him are his niece, Mrs. Casper, and his cousin, Mrs. Wolf. The photograph preserves the genial smiling expression so familiar to all who knew him.

Singing Towers

Fashion affects all things. The Rockefeller Carillon installed in the Park Avenue Baptist Church of New York, has created a new demand for bell music. What used to be the belfry with a few more or less strident chimes cast in poorly equipped foundries has now become, after the centuries-old fashion of France, Holland and Belgium, the "carillon."

The size of the modern carillon is often quite astounding. Of the forty-six bells in the Rockefeller Carillon in New York, the largest is over eight feet in diameter. The clapper alone of this huge bell weighs as much as two large men (four hundred pounds). Amid these resounding instruments the carillonneur sits in an especially constructed cabin with shuttered windows so that he is protected from the terrific mingling of vibrations. In former days the carillonneur played the bells from keyboards with handles for each key not unlike those of the oar of a rowboat. The performers had to possess the strength of a locomotive engineer to manipulate these levers. Now the touch required to play a huge carillon with the modern installation is little more than that of the piano.

The physical effect of a huge bell heard at a short distance is difficult to describe to anyone who has not heard one. The vibrations are so powerful that the body is shaken as though by some mechanical force. Many years ago in Paris, when they were building the imposing Cathedral of the Sacred Heart, on top of the butte Montmartre, the monster bell known as *La Savoyarde* stood at the entrance preparatory to being permanently installed. For a small fee we induced the attendant to ring it for us. The terrific sound apparently struck straight for one's solar plexus and we immediately parted with a very excellent French luncheon. In no more delicate fashion could we relate how great is the purely physical force of these vibrations.

America apparently stands very well in its number of carillons. William Gorham Rice, author of the excellent "Carillon Music and Singing Towers," ranks us fourth, thus: Netherlands 63, Belgium 44, France 25, United States 15, Germany 10, England 7.

The interest taken in the art may be indicated by the fact that there was a sizable Congress of Carillonneurs in Mechlin in 1922. Carillon recitals are frequent in Europe.

Deep Appreciation

Thousands of letters have been received at the office of The Etude *from our good friends who have taken this method of paying their last respects to our beloved founder, Theodore Presser. Though he is no longer with us in bodily form, he still lives with us in spirit. His ideals, traditions and principles are now even more active than ever in the present great expansion of our institution.*

We desire to thank our friends deeply and sincerely for their kind words of sympathy. It has brought us more and more to the realization of the altogether unusual bond which exists between The Etude *and its hosts of readers, a bond which we are proud to feel is far closer now than ever before.*

Hungarian Music in America

We often have a feeling that contributions of Hungary to the American "musical melting pot" have not been properly appreciated. To the uninitiated, Hungarian music often means "Gypsy Music." While everyone is entranced with the intoxicating rhythms of the Tziganer, musicians know that this does not by any means compass Hungarian music.

In the pedagogical field Hungarian educators have contributed enormously to American musical progress. Franz Liszt trained at least a half dozen of the best American pianists of past years, including William Mason and William H. Sherwood. In this issue of The Etude we have been fortunate in being able to present the opinions of many of the Hungarian artists who have done so much to contribute to the advance of musical art in America, by bringing to us the best from the music of Hungary. Mme. Yolande Mero, through her great charm and mature pianism, has an epochal position for herself. Mme. Matzenauer is probably the finest mezzo-soprano actress who has appeared at the Metropolitan. Erno Dohnanyi is regarded as the greatest of present-day Hungarian composers, conductors and pianists. Carl Flesch, virtuoso of eminence, is also one of the greatest pedagogs of the violin. All in all we take great pride in presenting to our readers this Hungarian issue which, in part, has been in preparation for many years.



Hungary's Undying Love for Music

An Interview Secured Expressly for THE ETUDE with

ERNO VON DOHNANYI

Foremost Living Composer of Hungary, President and Conductor of the Philharmonic Society in Budapest, and Former Director of the Hungarian Government High School for Music at Budapest

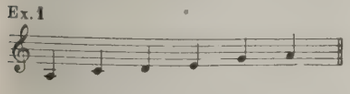
Erno von Dohnanyi (pronounced doh-nahn-ye) was born at Pozsony (Pressburg), Hungary, July 27th, 1877. He received his first lessons from his father, a professor of mathematics and an amateur 'cellist. Among his other teachers were Carl Forstner, Stefan Thoman and Hans Koessler. In 1897 he studied for one year with d'Albert, after his graduation from the "Landesmusikakademie." Since then he has devoted practically all of his time to musical composition and to his numerous highly successful world tours as a pianist. He has toured America six times, his first tour being in 1900-1901. For ten years (1905-1915) he was professor in pianoforte playing at the Royal High School for Music of Berlin. His compositions include numerous masterly pianoforte pieces, symphonies, concertos, and chamber music.

HE NATIVE Hungarian love for music is so strong that it is impossible to any of the phases of on's life without music form. There has been spread belief in other f the world that our essentially Gypsy music in. This is radically and it is in some ways a to state just what Hun- es to the Gypies in the bringing its music to the the world.

Gypsies are a strange, people of Asiatic origin. and, they were credited ng Egyptians; and from irce the English name traced, since at one time ere called in England . They appeared in Europe about the four- ntury. Ethnologists have es declared them to be endants of some obscure ribe. The way in which ve spread over the face globe as well as their s race persistence are a to many. Their lithe tawny skins, large eyes black hair are evidences lvantages of outdoor life. gary they found a coun- ch geographically pro- hem with the variety such a race naturally Together with this was more of a spirit of toler- l liberty than they found e other countries; and e the race flourished as it ily a few other countries. ough the influence of is impressed upon some to some degree, they re- vpsies, a race apart and and nearer by far to the Gypsies and the English han to the Hungarians.

n the Gypsies came to the country had already commenced to develop folk music—its folk tunes as they have been y Bela Bartok and Kodaly (pronounced Koh- ndeed they found that the people had developed which was none other than a pentatonic (five- cale which may be written thus:

Ex. 1



irst observation might be that this is none other Chinese pentatonic scale; but this is not the he Hungarian scale is distinctly a minor scale e Chinese is major and should be written thus:

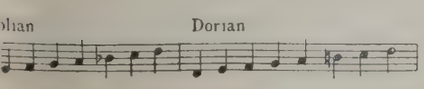
Ex. 2



of the old Hungarian folk themes were lost ough the efforts of Bartok and Kodaly, large have been preserved through taking phonograph of songs sung by peasants. These now have efully stowed away in the National Museum at

tunes represent the first source of Hungarian music. The second source is to be found in at may be traced to the old Church modes, the n tones of the middle ages, particularly what vn as the Dorian and Æolian. But very likely of these tunes were originally also based on the scale, extended to seven tones in the course of

olian Dorian



"The third class is music which has been deliberately influenced by the Gypsies. Just as it is possible for the American Negro so to syncopate an ordinary tune that it takes on a new character, so have hundreds of Hungarian tunes been gypsyized. The Gypsies did the same thing to some of the native melodies of Spain; and thus it comes to pass that Hungarian music and Spanish music often seem to bear a resemblance.

"From all of this there was evolved what is known as the Hungarian scale:

Ex. 4

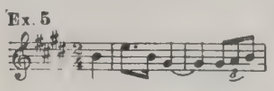


"This scale has an unquestioned flavor which distinguishes music written in it from other music; but it is by no means the only scale that is native to Hungary. Add to this the languorous, sometimes frenzied music of the gypsy temperament and there is something which many identify as Hungarian, but which is really only a small part of Hungarian music. The Hungarians are a proud race; and, although they are always glad to recognize all of the good efforts of Gypsies, it must be realized that even the peasants in Hungary look down upon the Gypsies as a class. The Gypsy loves liberty and freedom, above all things. I have never known of a case of a Gypsy who has risen to any great height in life through effort. For this reason, Hungary has never looked to the Gypsies for great achievements in the art. It is not in them to work persistently and steadily. I have known of instances of domestic servants employed in excellent homes. The time comes when their Gypsy instincts arise and nothing can persuade them to stay in fine employment where they are really happy. It is in their blood to take to the road and they are miserable until they begin to wander.

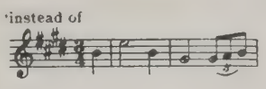
"In the coffee houses in Budapest there are many excellent Gypsy orchestras. Some of the players have a truly wonderful technic, equal at times to virtuosos of the highest rank. Formerly they did not read music, but now they do. With many it seems impossible for them to read music accurately in rhythm.

"When I was studying in Budapest, under Koessler, there was a young Gypsy in the class who played the Czimbal (or dulciner). He used to play the *Pilgrim's Chorus* from the "Tannhauser" of Wagner. He invariably played the opening measures thus:

Ex. 5



instead of



"Many times I tried to show him what it was, but it was useless. In fact it is difficult to teach them to play a single melody as written. Thus it comes that one of the most musical races of the entire world has never produced a really great musician. The reason is their unsuppressible love for freedom and a hatred for convention. When the Gypsy steals he rarely steals money, because money means convention. He merely takes those things which enable him to live his wild, free, wandering life. His thefts are therefore confined to poultry, horses and food.

"Hungary, nevertheless, owes a great deal to the Gypsies, because their wandering nature has taken them all over the globe and with them has gone the Hungarian music. Liszt was fascinated by their music and was unquestionably influenced by it. Not only Liszt, but also Haydn, Schubert, Brahms, and other composers unquestionably felt the impress of Hungarian and Gypsy influences. The peculiar arabesques which the Czimbal player employs to embellish the tune, and which are imitated by the other instruments, are to be traced in the arabesques employed by many great masters.

"It is sometimes thought that the Brahms 'Hungarian Dances' are by old unknown writers of folk tunes. This is not the case. They were written by known composers shortly before the time of Brahms. It is reported that Remenyi gave them to Brahms and that Brahms made the arrangements therefrom. Brahms' publisher, Simrock, was sued by the real composers of the melodies. They are, of course, exceedingly beautiful and unquestionably were immortalized by the masterly Brahms arrangements.

"The government Music Akademie at Budapest was founded with Franz Liszt as president in 1875. From that time may be dated the constructive period in Hungarian music. Apart from Liszt, the most notable figure in Hungarian music in his day was Franz Erkel, who was conductor of the National Theater in 1837, and who later became the first professor of pianoforte and instrumentation at the National Academy. Erkel is best known in Hungary for his operas, which are nine in number, and include 'Hunyady László,' 'Erzsébet,' 'Kunok,' 'Bank Bán,' 'Dozsa György,' and 'King Stefan.' Like the Russian composer Glinka, Erkel employed native themes, but treated them in the style of the Italian opera.

"As for Liszt, he would have been a towering master entirely apart from his connection with the essentially Hungarian in music. A great deal of his music is more the evolution of classical models than Hungarian. He was much more the musical ancestor of Richard Strauss than was Wagner, for instance.

"The Wagner of Hungary was Edmund von Milhalovich, little known in America, but greatly admired in his native land. He was born in Fericsancze (now Slavonia) and was a pupil of Mosonyi, Hauptmann and von Bülow. He succeeded Liszt as director of the Landes-Musickacademie. His operas include 'Toldi' and

'Hagbarth and Signe.' His music is a mixture of German and Hungarian. He was a very fine musician with not any too great originality.

"The works of Jeno Hubay, for violin, are well known throughout the world. He was a pupil of his father, Karl, and of Joachim. He was a very successful violin virtuoso. For a time he was principal violin professor at the Brussels Conservatory. He has written several operas and a great many works for violin. Now he is director of the Music Akademie. (Jeno Hubay died July 13, 1925, after the writing of this interview.)

"Hungary has produced a very great number of virtuosi, only a few of whom are known in the United States. Rafael Joseffy was born at Hunfalu in 1852. He first came to America in 1879 and remained in this country until his death, in 1915. Among other splendid virtuosi should be counted Joachim, Remenyi, Auer; also Flesch, Vecsey and Telmányi.

"Hungary has produced many remarkable conductors, including the unsurpassed Artur Nikisch and Hans Richter. Fritz Reiner, conductor of the Cincinnati Symphony, is also Hungarian.

"Leo Weiner, one of the younger Hungarian composers, has shown very great ability. It will be recollected that he won the Coolidge prize last year.

"Among the moderns are Béla Bartók and Kodály, both of whom are distinguished for their brilliant work in the futuristic school.

"Among the lighter composers are to be remembered Franz Lehár and others of the men who have added greatly to the gaiety of life.

"Unfortunately the world knows but little of various phases of Hungarian art and literature. Franz Molnár is known because of the success of his plays. The world, however, hears little of the works of Alexander Petoefy, our foremost poet; Karl Mikszáth, our foremost novelist; M. Jókai, our leading romancer; J. Arany, our leading classic poet; or of E. Medách, the author of 'The Tragedy of Mankind.' Our painters, however, have suffered a better fate. The foremost works of our greatest painter, Munkacsy, 'Christ Before Pilate' and 'The Crucifixion,' are in America in the private collection of the late John Wanamaker and are rarely seen by the public."

Self-Test Questions on Mr. Dohnanyi's Article

1. *What is the origin and character of the Gypsies?*
2. *What is the Hungarian Scale?*
3. *How does the Hungarian differ from the Chinese Scale?*
4. *What is the source of the national Hungarian music?*
5. *Make a list of ten Hungarian musicians who have won world fame.*

Waiting for Inspiration

By Frederic Hitchinson

Inspiration comes from within. Whether it be the inspiration to write a great composition or merely that to practice profitably, the great accomplishments of the world have come through the spirit moving in us. We are affected by outside circumstances, by outside forces, by friends, by pictures, by scenery, by books; but, after all, unless we have it within ourselves to bring forth fine works, we shall never get the inspiration from other sources.

The trouble is that many students are "waiting for inspiration." They long for some expensive trip, an elaborate studio, fine clothes. Usually these are the students who never arrive at success.

The greatest inspiration of many of the greatest men has come in a garret. Listen to the words of the poet Mayrhofer describing the room he occupied with his friend Franz Schubert. "It was in a gloomy street. House and room had suffered from the tooth of time; the roof somewhat sunken, the light cut off by a great building opposite; a played-out piano, a small bookcase—such was the room which, with the hours we spent there, can never pass from my memory."

Compare this picture with your present surroundings. Are you producing anything that even remotely resembles the works of the half-starved Schubert? Wait for inspiration, and ten to one you will never meet it.

"Better commercialization of music for the American musician can come about only through a national music and the preponderant use of our own language."

—Music News.

Slow Down!

By D. Little

Two little girls were talking and one said, "My teacher can play awfully fast, when a piece is supposed to go quickly. I like to listen to her playing my pieces, but"—a wistful note entered—"I know I can never play like her."

"Oh, Miss Brown plays my pieces through for me sometimes, but somehow the next lesson I can play just as fast as she did; then the next week, we go a little faster. If I stumble she says, 'We had better go a little slower or we will have a smash-up soon.' Then I wait a whole week before I play it any faster."

I wonder which pupil is getting the most out of her lessons and giving the most in? Why does everyone have the speed mania? Even in small towns, one is in danger of a "speed-fiend" coming along unexpectedly. It is a common habit for every one to hurry. And in doing so we lose half the beautiful in life. Play a group of chords fast, and then slowly. Are they not grand and beautiful when slow and a mere jumble when fast?

When you are showing a pupil how to play a certain part, play it over slowly and the pupil will be able to understand more easily. It is the easier way to ex as the young beginner can grasp the full meaning passage and will hear the beauties of the composit

Ask a pupil to play a trill on the piano, with the hand, then with the left hand. Which is clearer? sometimes they are equally clear, but nine times o ten, the honors would go to the right hand. And Because the right hand has had more practice an perience.

I have found that much better results may b tained from the method of drilling the left hand u has gained the same confidence as the right. In thi the young pianists feel surer of their playing and duce better music. And when a trill or run does in the left hand of a particular study or piece, th no need of spending the time *then* to work up th hand in order to play the passage clearly, as is u the need (although harder parts should be pra more), because it will have been already prepare the work in store. So why not try developing th hand first?

Don't Play Your Hardest Pieces in Public

By Ben Venuto

At the time I was a student in the Leipsic Conservatory, they had one rule, which, though I never was strongly tempted to break it, seemed to my inexperienced mind somewhat arbitary: A student who ventured to play in public without the knowledge and advice of his teacher was liable to immediate expulsion. After years of experience as a teacher I have come to realize that this rule was most wise and proper; for there is nothing in which a young musician stands in more need than wise and kindly advice on this very subject.

Ambitious pupils, of high ideals, need it even more badly than the common run, for it is just they who are most apt to attempt something beyond their powers. For example, I once started a young man on Weber's well-known *Concertstück*, judging inwardly that with intensive practice and the aid of certain special technical exercises, he might be able to play it in about a year, though during that time he might master also a few easier pieces. About two weeks later he told me of taking part in a concert gotten up by some church society.

"What did you play?" I asked.

"Weber's *Concertstück*," he replied.

He had played it without accompaniment, and from the notes, not even having memorized it at the time. It is scarcely necessary to add that the performance did nothing to add to his teacher's reputation or his own. Had he taken me into his confidence, I would have named any one of several smaller pieces which he might have played excellently well, even at short notice.

One is seldom if ever criticized for playing pieces that are too easy, if one does them *really well;* but even an uninformed listener can tell when one is bungling. The best pieces to play in public are those which have been mastered so thoroughly that you are no longer conscious of the least technical difficulty, and which you understand so entirely that no part anywhere seems obscure or doubtful in effect. Memorizing is not absolutely necessary; but it will usually happen (unless you are one of those to whom memorizing is much difficult than sight-reading) that by the time you studied a piece enough to have really mastered it will find you have almost memorized it automatic

One difficulty with playing a new piece too ea public is that (unless it is a slow piece) you wi play it fast enough. To secure a good clean ren the first practice *must* be slow, the fast practice begun at a later date. On the other hand, if you h correct feeling for the tempo, and force yours play it at proper speed before you have master technic, you will be sure to strike many wrong Then, too, there are many little matters of phr position of climaxes, and other details, which c arrived at only after the piece gets to be, as it an old story.

Even for pupil's recitals it is much better poli choose some piece which has been mastered month and laid aside, giving it of course such review a seem necessary, than to be too anxious to mak pupil's appearance bear witness to his most recent of advancement. A really good performance is of more importance than a high-sounding composer on the program.

But, if one must not play the hardest pieces in p I hear some one ask, how do professional concer ists manage with some of the masterpieces of t passed technical difficulty? As an answer to this tion, I will narrate a little conversation that my f teacher told me he had with the great Spanish vio Sarasate. Sarasate said that the most difficult in his repertoire was the *Othello Fantasie,* by H that he had taken a great fancy to the piece w young man, but never, until shortly before the of this conversation, felt that he had mastered it ficiently for concert performance. He had, ho at last ventured to play it in public, *after twenty of practice.*

Regular Practice Counts

By Florence Belle Soulé

Few people seem to realize the necessity for regular practice. Some pupils practice only when they feel like it. Others say they can get their lessons without work. Another class shirks all week and works very hard on the day preceding the lesson.

It is so easy for someone to say, "How I do wish I could play as well as Miss S——!" The wish is the only easy thing about the matter. When the long years of preparation, hard work and self-denial are considered the entire subject is usually dropped in a hurry.

One may read well, finger nicely and possess a good touch, but these things are not enough. After the notes, time values and proper accents of the piece have been learned, the real work begins. The scales may be played more brilliantly, the touch improved, and hours spe expression. But the art of finishing up a piece do appeal very strongly to the average pupil.

The pupil who says, "Oh, I practiced four hour terday," is apt to be very disappointing when "How much did you practice the day before?" answer usually is, "I did not touch the piano." The that idles away nearly the entire week, and tries to it up on the day before his lesson, is always flustere plays poorly.

The daily practice of even an hour, carefully pl and faithfully followed, will bring more assuranc better results in every way than many hours of miss work.

The Psychology of Reading Music at Sight

A Notable Article of Keen Interest to All Who Read Music and Want to Know How to Improve Their Reading Ability

From an Address by

PROFESSOR RAYMOND H. STETSON

Of the Department of Psychology of Oberlin University

is notable address was delivered by Pro- r Stetson, at the Forty-ninth Annual ention of the Music Teachers' National As- tion, at Dayton, Ohio, last December. The subject was one which aroused great interest upon the part of the noted teachers assembled, because Professor Stetson treated his theme from many new and practical aspects. The Science of Psychology is continually throwing new lights upon the fascinating art of music teaching. The researches of James Seashore and others are of great importance to music teachers.

TRAINED musicians differ widely in their skill in reading at sight; some read very little and some are able to read far more than they can play. It is recognized that the experience of ayer has something to do with the ability to read; ists, accompanists, and ensemble players usually well, and it is possible that a musician be able to fluently in one style and yet find even simple things lt in an entirely different style.

find that people differ also in skill in reading d words at sight; some stumble badly in reading ple thing aloud, while some read far more rapidly they can pronounce the words before them.

se differences in reading music and in reading words d in some degree on native ability, but native abil- ays only a small part in such differences in reading If musicians were properly trained to read, they differ about as much in the speed and accuracy ir reading as they do in the speed and accuracy ir playing. The great differences in skill in reading ie to practice and experience, and not to differences ive ability.

The Reading of Printed Words

CE the problem of printed words is of vital im- ortance in the schools, the process of reading has carefully studied of late and some interesting results ed. The reading of printed words aloud is com- le to the reading of music at sight, although the ss of reading words is much simpler.

reading words aloud the material to be read must epared in advance of the voice; the eyes and the organs do not move together. But there is no such as "reading a sentence at a glance;" we do not the eye across a line of print and so take in the . Careful experiment shows that the eye moves tle jerks, stopping from four to five times in the e of an ordinary newspaper line. We are not aware is series of stops along the printed line, but it is to note the jerking of the eyes of a reader as he s from stop to stop along the line. These move- occur at the rate of four to eight per second . 120, two to the beat, to 120, four to the beat). e eye movements are, of course, always well in ad- of the voice, and they are not always forward nents. The eye frequently retraces; there may peated backward movements. The process of izing the words for pronunciation goes on in ad- of the actual process of speaking. Although the an read but a few syllables at each stop, the words hrases are like musical figures and must be shaped ntelligent reading. The eye scouts ahead, picks up ial bit by bit in these frequent stops, and arranges ords to be fed through the reading machine. The ng machine of the voice travels steadily along while e goes back and forth, stopping here and there to ie words in order and flashing back now and then e very word that is going through the reading ne.

s reading process is amusingly illustrated in the nt method of teaching children to read. When the is not yet able to feed the reading machine so that y run at ordinary speed, he stops the reading until s picked up and organized the words to the next a. Then the reading runs at full speed, only to abruptly at the next comma, until the eyes work up material for the next run.

The Reading of Music

IE reading of music is a process similar to the reading of words, but much more complicated. The al material must be organized in advance of the rmance; it must be read bit by bit and put together ne fingers or voice.

the reading of music, also, the eye moves by little and can take in at each stop no more than five to eight notes, horizontally in a figure, or vertically in a chord. The notes read at each stop can easily be covered by a dime on the ordinary page of music.

As one is not conscious of these jerks and stops, one is apt to feel that the eye grasps much more than that "at once." But it is easy to prove this scope experimentally. It is apparent, then, that there is a physical limitation on the speed of actual reading. Probably fifty notes per second is a maximum for actual reading. But it is to be noted that this would provide for one part with a speed of sixteen per second (M.M. 160, six to the beat), which is maximum speed for a run, two parts each with a speed of eight per second (M.M. 160, three to two beats). Such musical material is well beyond the possibilities of solo performance. A type of reading in which context and inference figure, is possible beyond this reading of the actual notes, and probably plays a part in the reading of some orchestral scores.

Since the eye takes in so little at each jerk, there must be some definite order for the movements of the eye in this advance reading process, if more than one staff is involved or if the material on one staff is elaborate. The reading must be vertical or horizontal. Either the eye must jerk back and forth, up and down, from staff to staff in vertical reading, or the eye must travel horizontally along one staff or part and then flick back to read the second staff.

It is obvious that the horizontal order of reading is by far the better; it involves less eye movement from the one staff to the different material of the other staff; and of course the organization of a melody is horizontal, not vertical, and the chord progressions of an accompaniment are phrased together horizontally. If the material to be read is in any sense contrapuntal, vertical reading becomes difficult or impossible and can never be intelligent.

The Units to be Read in Each Part

THE reader must decide which part is to be read first. The skilled reader chooses the more significant part; this is usually the more elaborated part which probably contains the essential musical idea. He reads enough of this to make sense for the moment; in the ordinary eight-measure strain this means perhaps two measures. Then the eye returns and takes up the most important of the other parts. In a four-part choral written for the keyboard, the soprano and alto are usually read forward first as a single series, and then the eye returns and takes up the bass staff; if there is difficulty the tenor is dropped to make the bass series simpler.

In reading a part it is important to shape it into the proper figures; if it consists of a series of chords of four notes or more there must be a stop for each chord, but in a passage of single notes or of thirds, fourths, or sixths, the eye is able to take in a rhythmic figure at each stop. The figures must be clearly grasped and the accent in the figure noted which indicates the measure-beat.

How the Parts are Brought Together

IF the staves are read separately in any case, and if the parts must be organized in advance of the playing process, how are the separate parts adjusted to each other? In organizing the music and formulating the playing movements in advance of the actual performance, the measure-beats are the essential thing. Unless the reader has sensed his rhythms and noted his grammatical accents he cannot hope to organize the material in advance of performance.

A common type of bad reading proceeds one beat at a time; the eye movements are mainly vertical and the reader depends on the immediate measure beat for the accent of the figure.

Another common form of bad reading involves reading the upper parts forward in a vague fashion, getting the notes, but not the exact rhythm, and then returning to read the bass notes or chords, note by note, or chord by chord, just as each one is played, depending on the playing of the bass to furnish the measure-beat for the treble. This type of bad reading often compels frequent vertical eye movements during the reading of the bass to adjust the treble figures to the bass, and the reader is often absurdly dependent on the spacing of the notes on the page for the placing of the measure-beats.

In good reading the material is completely organized in advance of the playing for one, two, or more measures. This is possible only when the reader is capable of grasping clearly not only the notes, but also the rhythms, and therefore of setting the parts together without difficulty.

Suggestions for Practice in Sight Reading

IT is obvious that the reader must be able to grasp the notes instantly; he must recognize the chord or note at once, without counting ledger lines, or referring to signature. For teaching, flash cards may be used. Although this instant recognition of the musical signs requires much practice, it is not the fundamental difficulty of most readers.

Practice in reading different rhythmic figures is a requisite. Most pupils need to be taught the doublet, the triplet, the quadruplet, the dotted-eighth-sixteenth, and the few other fundamental figures, so that they can recognize them in all their various forms, and beat them clearly and accurately, without the assistance of the actual tones. If one has occasion to give rhythm tests to music pupils, one becomes aware how few advanced pupils can read or execute ordinary rhythms without the help of the melody and harmony.

If the rhythms are clearly read, it is easy to organize the parts to the measure-beats. The great advantage of ensemble work in learning to read lies in the fact that one *must* observe the measure-beats, and read everything in terms of figures with a definite grammatical accent. Other advantages of ensemble reading are, that the process goes right on, and that one learns to read the most important thing and, where necessary, to omit without spoiling the effect.

We may take a leaf out of the method of teaching children to read printed words. If a simple hymn is chosen, with obvious pauses at the ends of the sections, any elementary pupil will be able to play a section, two measures, of the treble, and to keep it in mind while he reads the bass chord by chord, just before performance. It is then an easy step to organize the complete section before any note is played, and to play it with the eyes off the page, like the child reading from comma to comma. The final step involves organizing the coming section, during the performance of the present section.

Whatever capacity for musical inference the pupil has developed, by familiarity with the type of composition, or with the composer, should help him in his reading. Anything that the pupil has actually assimilated from the study of harmony and counterpoint, and any practical musical analysis he can make, will help him to know what to expect next.

When the pupil has some facility in organizing the material in advance of the actual playing process, it is possible for him to study his composition, away from the instrument. He can organize the music, and work out the playing movements and thus eliminate tedious blundering in actual practice. This should be especially important for organists who find the time of practice at the organ limited for various reasons.

The Silent Reading of Music

THE method of working out a composition away from the instrument, is a form of silent reading. But it may be that the pupil is able to work out the detail of the playing movements without sensing the actual effect. It is possible to teach a type of silent reading, which will enable the pupil to grasp the music as well as to master the playing movements.

The basis of all silent reading is memory. One remembers the effects of similar chords, of similar progressions, of similar intervals and turns of melody, previously heard and made familiar; it is thus that one gets a sense of the effect of the music read. The silent reading of music is a matter of the imagination; and all imagination is merely modified memory.

We may turn to familiar compositions. Students of very ordinary attainment can go over a familiar composition and get the effect in some detail; they can remember it. This memory of the familiar composition is a starting point for silent reading. If a second composition be made of the material of a familiar composition, the pupil should still be able to follow it. The rhythm may be changed, passages may be in new keys, chords may be developed into figurated forms, or passage work condensed into chords; and still the pupil should be able to follow with occasional assistance from the piano. A good piano transcription of a song with which the pupil is thoroughly familiar should make an excellent exercise in silent reading. The more literal parts of Liszt's transcriptions might be suggested.

It would be possible to construct exercises containing all the new items of melody and harmony in a given composition. After the pupil has played these exercises repeatedly and made himself familiar with the effects, he should be able to work out the composition for himself. In case he cannot image certain passages, let him revert to the exercises rather than resort to playing from the composition itself. The time should come when a work from a familiar composer presents only a few passages beyond the imagination of the pupil.

Silent reading can never be entirely substituted for actual hearing, but it should help to abate the scandal of having pupils write harmony and counterpoint, which they do not sense at all, and of having pupils make musical analyses which yield them nothing musical.

In estimating the value of reading at sight and of silent reading it is worth remembering that our most talented pupils are not being prepared for concert playing. Public solo performance will be the primary activity of not one in a thousand. For the actual life work of our professional music pupils, the ability to handle music intelligently in a practical way is at least as important as the ability to play with finish a limited repertoire. For such practical, intelligent handling, sight reading and silent reading are essential; and they ought not to be left to chance. The teaching problem involved should receive attention.

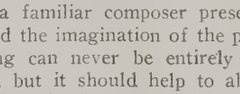
Dead Notes

By Charles Knetzger

THE other day as I went to play the organ I found a slip left by the tuner, containing an itemized list of repairs made by him. One of the items was: "Dead notes in Great." This called to my mind a beautiful flute melody spoiled by several pipes failing to speak. Thereupon my thoughts recurred to some of my little piano pupils whose playing shows many gaps—dead notes—and this through no fault of the instrument.

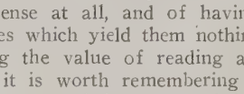
Here, for example, is Evelyn intending to play

Ex. 1



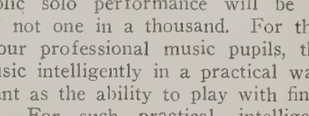
but this is all that is heard:

Ex. 2



When playing a bass like this

Ex. 3



she often fails to strike the low D—the hand merely making a motion towards the key without really depressing it. When playing octaves, often only one of the two notes is heard. To correct this fault we play the game of dead notes, counting all those that were missed and performing the obsequies by playing a funeral march. The impression is not easily obliterated.

"In this country they have looked quite condescendingly upon these small forms, taking the silly notion that these forms arise incidentally in music. Yet the song-form is really one of the chief foundations of our art."—ROBERT FRANZ.

Little Life Stories of the Great Masters

By Mary M. Schmitz

Carl Maria von Weber

(1786-1826)

1. Q. Where and when was Carl Maria von Weber born?

A. At Eutin, Holstein, Germany, December 18, 1786.

2. Q. What great German composers were living when von Weber was born?

A. Haydn, who was fifty-four years old; Mozart, who was thirty years, and Beethoven; who was sixteen years old.

3. Q. Was Weber's ancestry a musical one?

A. Yes; there were several generations of musical Webers. The first known was Johann Baptist Weber, who was made a Knight or Freiherr in 1622. This gave the prefix "von" of which Carl Maria was so proud.

4. Q. How was Carl Maria von Weber related to Mozart?

A. Weber's Uncle Fridolin had four daughters, one of whom, Constance, became the wife of Mozart, thus making Mozart a cousin by marriage.

5. Q. Tell something about Carl Maria's early life.

A. Carl Maria's father, Franz Anton von Weber, was a violinist, a viola player, double-bass player and traveling theatrical manager. His mother was a singer. The family's traveling from city to city interfered greatly with Carl Maria's musical education, but he gained a knowledge of the theater that was of great value to him later when he wrote his great operas.

6. Q. Who besides his father were Carl Maria's teachers?

A. When the boy was ten years old the family stopped in Hildburghausen where Weber had lessons from Heuschkel, a fine oboist, pianist and organist. The next year he studied with Michael Haydn (brother of Joseph) in Salzburg. After that he had lessons in composition from Johann Kalcher, and in singing from Valesi.

7. Q. How old was Weber when he wrote his first opera?

A. He was thirteen years old when he wrote his first opera, "Die Nacht die Liebe und des Weins" (The Night of Wine and Song). It was destroyed by fire before completed.

8. Q. Name some other early works.

A. "Silvana," which was given at Frankfort in 1810, in which Karolina Brandt, who was later to become his wife, took the leading part. "Abou Hassan," a one-act operetta, written in 1811.

9. Q. Upon which of von Weber's works does his fame chiefly rest?

A. Upon the opera "Der Freischütz, written in Dresden, in 1817.

10. Q. Is the opera "Der Freischütz" in the style of Italian opera?

A. No; this opera shows a decided change from Italian type. It is often called the first German o

11. Q. What great German composer was influe by "Der Freischütz" and by what means?

A. Richard Wagner. By von Weber's use of is called "leading motives" or "Leit Motives."

12. Q. What is meant by "leading motives"?

A. "Leading motives" are short characteristic ph associated with a special meaning. In "Der Freisc there is a "Zamiel Motive" and an "Agathe Motiv

13. Q. What other operas did von Weber write?

A. "Euryanthe," in 1823 and "Oberon," in 1826.

14. Q. Tell the circumstances connected with the c "Oberon."

A. While Weber was ill from tuberculosis, Ch Kemble, the great English actor who was head of Co Garden, London, asked him to write an opera in Eng Von Weber was to be paid the handsome sum of thousand dollars; but he must assist at the first perfo ance. Von Weber, although ill almost unto death, ag as he was anxious to leave provision for his family." physicians advised him against it and told him of probable dangerous consequences. But he disrega their advice and reached London March 5, 1826.

15. Q. When was the first performance of "Obe given?

A. April 12, 1826, and with great success. The ex ment was too great for von Weber and he die June 4, 1826.

16. Q. Was von Weber buried in London?

A. Only temporarily. The body was taken bac Dresden in 1844, when Richard Wagner gave the fu oration.

17. Q. What instrument did von Weber play? he write much music for it?

A. Weber was considered a very fine pianist. He w much music for the piano, which is played with pleasure and profit by pianists of the present day.

18. Q. Name some piano music von Weber wrote.

A. "Sonata in C. Op. 24," of which the Rondo kn as "Perpetual Motion" is the finale. The "Concerts in F Minor," which is rated as one of the classics the piano. The lovely "Invitation to the Dance," w is a piece of idealized dance form.

19. Q. What movement in the musical art did Weber originate?

A. The Romantic Movement.

20. Q. How does Romanticism in music differ Classicism?

A. In the Classic spirit pure beauty is sought th expressed, largely through perfection of form. In mantic music this perfection of form gives way to expression of the "story" of the work.

The Strength of Silence

By Ben Venuto

THE best teacher is not he who talks the most. There is such a thing as telling a pupil more than he can remember at one time. There is also such a thing as giving admonitions and reproofs so constantly that the pupil grows callous to them and they pass over his head merely as unpleasant noise, thus defeating their own end.

The late S. E. Jacobson, a noted violin teacher of Chicago, who trained probably a greater number of successful symphony orchestra violinists than any other one teacher that could be named, was a good illustration of the contrary trait. Listening with undivided attention to a pupil's playing, he scarcely would say a dozen words during the lesson hour, but the few words he did say were exactly what were necessary to the case in hand, and were uttered with an air of good nature and with a serene confidence that they would be both understood and remembered, as indeed they were.

In the writer's earlier years he served for a time as accompanist in the studio of a very successful vocal teacher, who had much the same habit. To be sure, in the first lessons, when this teacher was endeavoring to "place" the voice properly, he was by no means sparing of advice, illustration and admonition; but later on, in the study of vocalizes and repertoire, he was almost as economical of words as the violin teacher alluded to above. In my youthful inexperience I had an uneasy feeling that perhaps his pupils were not getting taught at all—that they were receiving next to nothing in return for the somewhat high price they paid, but the results showed I was mistaken. Practically all of his pu turned out good, well-taught singers, the few excep being those whom he refused to teach further, as as he saw that they were absolutely deficient in v talent or application to practice.

Perhaps a little comparison drawn from the stee of a ship or boat may help to illustrate the matter i true light. Once started on the right course, the he man may keep the rudder nearly stationary for m and miles, making merely the slightest possible cha as they may be necessary to follow the route. A su nearness to rocks or shoals might make necessary s quick and violent work with the rudder; but the m skillful and experienced the pilot, the better he un stands how to keep out of such emergencies altoge Of course, in a narrow and crowded harbor, moven of the rudder might need to be more frequent and i cate; but only a greenhorn could imagine that the st man who kept the rudder turning back and forth a better earning his wages than the one who held it ste

Now that is what a teacher really is—a skilled p The motive power is furnished by the pupil's own p tice. *If there is not motive power, the best steerin the world will not advance a ship an inch.* And, on other hand, mere motive power without skilled stee will be extremely dangerous. If we happen to be the right course already, for the time being, it is w just as much to have the skilled assurance of that as it is to have the direction properly changed when proper time arrives.

HUNGARY for centuries has been known as the Land of Rhythm and Melody. In modern times, thanks to Bartok and others, it has, the rest of Europe, become a land of revo- nary harmonies. The last time I was in gary I was amazed at the modern tenden- In some cases it seemed as though the posers were trying to vie with each other ee which could be the most iconoclastic. is very different from the music that the d identifies as Hungarian, marked as it lilting melodies and inebriating rhythms. he true music of the Hungarian is the of moods. Some of the modern music y native land might make one think that perpetual mood of the Hungarian is in- y. This, however, is ridicuously far from ase. The Hungarian spirit remains the . It is direct, often naive, natural, un- ted and sometimes terribly intense. There old proverb that the Hungarian enjoys lf when he cries. Most Hungarian love s, for instance, are very sad. Love is a us matter with the Hungarian peasant. e is rarely an element of frivolity about He loves deeply and passionately; and his must fit the mood.

he Spirit of the *Lassu*—such as those slow ments in the Liszt Rhapsodies, which have ned so many, is a spirit of melancholy. e movements must be played as though ging from a heart overburdened with sor- The Hungarian, however, revels in his w. It is something very deep and inti- to him and by no means an objectionable rience.

very good way, for one who is not famil- vith Hungary, to remember the compara- tempos of Hungarian movements, is the wing:

llgato—The very slowest of Hungarian ments, comparing to the Italian *Grave* or in tempo.

ssu—A melancholy movement of lyric cter, something akin to *Largo*.

ss—A happy, lively movement (pro- ced frisch).

rdas—A very quick inspiring dance.

Not All Gold

NOT ALL is gold that glitters and not all that is current as Hungarian music ally Hungarian. The famous *Second sody* of Liszt is far more Slavic in type Hungarian. The *Sixth Rhapsody*, how- is typically Hungarian. The fast movement in es is a brilliant *Czardas* and should be played with dash and color, and with all the enthusiasm and stic characteristic of the Hungarian spirit. Of all 's works, the Rhapsodies interest me the least; and nk that this opinion would be endorsed by most garian musicians. We feel that Liszt rose to far er heights in such works as his glorious *B Minor ta*, one of the greatest masterpieces of music, and ch pieces as *Annees de pelerinage*.

he Liszt tradition in Hungary is immense. He with the greatest of Hungarian national heroes. a pedagogical standpoint, his disciples virtually with my teacher, Prof. Rennebaum. Of course, are still Liszt disciples; but there are as many in rica and in other countries as remain in Hungary.

lthough Hungary has produced many great violin- of the highest rank, such as Joachim, Auer and s, the instrument of Hungary is unquestionably the . It is very much more adopted in cultured circles in almost any other land. Almost everyone who any pretention to culture plays a little, at least. people of high social standing play unusually well. act, I have often been astonished at the virtuosity en and women who make no claim whatever to be ssionals. It is all taken as a matter of course.

ne of the most striking men of this type was Geza (pronounced Zitt-chee), otherwise Count Vasony (He is an uncle of Count Czchenyi, American Am- dor from Hungary). Zichy was born of a noble y, in 1849. When he was fourteen he lost his right as the result of an accident while on a hunting lition. Notwithstanding this, his great love for decided him to become a pianist. He practiced his left hand so persistently and with such extreme rness that he became one of the wonders of the cal world. It is doubtful whether his like will appear again. Among his teachers were Mayr- berger, Volkmann, and notably Liszt, who took a great interest in the young Count. In addition to his musical studies, he became a lawyer and received many high positions. Notwithstanding a very busy life in the law, he found time to give a great many concerts on tour, bestowing the receipts upon various charities in which he was interested.



MME. YOLANDA MËRO

Hungary, the Land of Rhythm and Melody

An Interview with the Noted Hungarian Piano Virtuoso

MME. YOLANDA MËRO

Biographical

Mme. Yolanda Mëro, one of the most brilliant and accomplished of the present-day pianists, was born in Budapest. Her father was a musician who recognized his daughter's pronounced musical inclinations and started her musical studies at the piano at the age of five. In one year the little girl was admitted to the Hungarian National Conservatory, although she was then far below the age limit. There she became the pupil of Auguste Rennebaum, who had herself been a pupil of Liszt and was known for the excellence with which she transmitted the Liszt traditions to her pupils. Mme. Mëro made her debut with the Dresden Philharmonic Orchestra, playing the "E Flat Concerto" of Franz Liszt. She then made tours of Europe, playing with pronounced success, and her American debut was made in 1909 with the Russian Symphony Orchestra, in New York, when she played the Chopin "Concerto in F Minor" and the Liszt "Concerto in A Major." Her subsequent tours of the United States have made her name known from coast to coast as one of the most feted pianists of the times. In 1909 she married Herman Irion, in New York, and has since made the American metropolis her home.

"When one heard this remarkable man there was no sense of pity at his misfortune, but rather one of astonishment and envy. With one arm and one hand he managed, by extreme dexterity and rapid use of the pedal, to produce effects that many pianists with both hands could not equal. To hear him play the *Second Rhapsody*, of Liszt, was so amazing that with one's eyes closed one could hardly credit that he had ever been injured. His programs looked like those of the ordinary virtuoso pianist's recital. Of course, his great wealth and aristocracy and his 'affliction' may have drawn some to his recitals, but musicians went to hear extremely beautiful performances by a born musician. Count Zichy became director of the Hungarian National Academy of Music. He was also intendent of the National Theatre and Opera and President of the National Conservatory. He composed numerous works for orchestras, stage and piano. Hungarians are proud of the wonderful achievements of this man who, by reason of his birth, wealth and affliction, might easily have resigned himself to a life of worthlessness, but who by reason of enormous energy and an indomitable will made himself one of the great figures of Hungarian history.

Dilettantism

"DILETTANTISM is one of the obstacles of art. Dilettantes are needed in all countries. The professional artist must depend upon them as does the teacher; but in piano playing even the dilettante should aspire for solid and thoroughly artistic results. Possibly one of the reasons why there are so many unusual pianists in Hungary is that they may regard music more seriously, and more earnestly than in America. They love music for music's sake, and are willing to make great sacrifices in order to attain the skill that will entitle them to be considered worthy musicians.

"Personally, I believe that the students in America should depend more upon the teachers. The students are like the mob; they should be led, not permitted to run wild. Respect and obedience are traits which in youthful democratic America should be cultivated. The teacher should be respected and obeyed implicitly. If he does not deserve this, he does not deserve to be a teacher. The American student should listen to the teacher's directions with the greatest possible concentration. They are the result of years of experience and thought.

"Remember that one cannot become a Carreno in two years, nor in four years, even with great native talent. You cannot blow up a career like an omelet souffle. I know that this is not the popular doctrine in America; but I think that the student at a certain stage of his career should not attempt to do too much individual thinking. Trust in the wisdom of the teacher a little more. I am amazed at the audacious opinions ventured by young students afflicted by the "superiority complex," or what used to be termed the "swell head." They give criticisms of methods of practice which sound ridiculous, coming from young lips. Nothing can take the place of work and hard cruel drilling under a really experienced teacher. The students who try to dodge the gymnasium of scales and arpeggios are likely some day to find themselves technical weaklings.

Original Thinking

"OF COURSE, the day comes when the artist must do a great deal of original thinking, when he must be free to let his emotions sway, but that time should not come until he has had a most thorough training. It does not seem to me that pianists are playing with anything like the emotional feeling they used to exhibit. Possibly people in this highly mechanical age are ashamed to show their emotions. Perhaps there is too much intellectuality, too much artificial reserve, too much analysis. The modern player does not "let go" enough. There seems to be a fear that one's poetic imagination will run away. That is one of the reasons why people in this day still hark back to the playing of Liszt and Rubinstein.

"There is an enormous amount of pianistic talent in America; but, with it, there is an altogether insufficient amount of persistence. One is worthless without the other. American students are too willing to consider themselves artists, when they are often only amateurs. In Hungary the case is quite different. I have heard

many, many amateurs, who have played so astonishingly well, that if they were American, they would be thinking of giving recitals at Steinway, Carnegie or Aeolian Hall. Better reserve your recitals until you feel that you can give something that is far superior to that of fine contemporary artists. Meantime, work unceasingly. This should not be construed to mean that there are not Americans who have done just this and have done it splendidly; but that does not excuse those who give exhibitions of their shortcomings under the guise of public recitals. More teaching, fewer recitals, more hard work, fewer failures."

Self-Help Questions on Mme. Mëro's Conference

1. *What is the true music of Hungary?*
2. *What may be said of the sorrow of Hungarians?*
3. *Tell something of comparative Hungarian tempos.*
4. *Is the "Second Rhapsody" of Liszt strictly Hungarian?*
5. *Tell something of Count Zichy.*

Reveling in Music

By B. P. Spenser

When all is said and done, in order to get the most out of music we must enjoy it. Fortunately, the art may be enjoyed in a dozen different ways.

The Analytical mind enjoys music as does the entomologist dissecting a beetle (Prototype, Carl Reinecke).

The Pensive mind enjoys music as the dreamer is carried away by visions joyful or sorrowful (Prototype, Frederic Chopin).

The Active, decisive mind enjoys music in proportion to the accuracy of time, accent, rhythm (Hans von Bülow).

The Rhapsodic mind enjoys music as we would enjoy airplaning over a volcano or shooting through a rapids (Prototype, Franz Liszt).

The Dynamic mind enjoys music as a mighty cosmic force, well-nigh impossible to control by tonal bonds (Prototypes, Richard Wagner and Ludwig van Beethoven).

The Vigorous, well-balanced mind enjoys music as a healthy, human expression of life (Prototype, John Philip Sousa).

The Aesthetic mind enjoys music for the beautiful and delectable sound combinations (Prototypes, Debussy, Cycil Scott, even Mendelssohn).

These are just a few of many types. The average music lover in America is perhaps too reserved, too restricted to enjoy music at its best. We hold on to our feelings. We do not give in enough. We are habitually undemonstrative. We have an idea that to be proper we must be frigid. Not until we learn to revel in music as a healthy child revels in the June clover fields will we get our real reward from the art.

After all, it is the music we make rather than the music we hear which gives us the utmost joy. The person who hears music has one of the great blessings of life; but the person who has the musical ideas go in through his eyes, pass through his ego and out again in some form of expression, has music in his very soul.

Little Mary, fingering out her first piece at the piano—mastering every little note and count—has a hundred times more joy than has the multi-millionaire who, ignorant of the practical side of the art, may hire a great symphony orchestra for his private enjoyment.

Chord Playing

By Iva Dorsey-Jolly

Raise hands over the keyboard and let them fall without any resistance on the chord, and *then sink with the wrist.* Now take up the hand exactly over the notes, keeping the hand extended. There is quite a little knack in letting the hand fall so; but when after careful practice it is once achieved, the chord sounds much richer and fuller.

Deppe said, "The principle of scale playing and of the chord are exactly opposite. In playing the scale one must gather his hand into a nut-shell, as it were, and play on the finger tips. In taking the chord, on the contrary, the hands must be spread as if going to ask a blessing." This is particularly the case with a wide interval. Deppe further said, "There is nothing cramped about Rubenstein's playing. He spreads his hands as if he were going to take in the universe, and takes them up with the greatest freedom and *abandon!*"

Imitation in Musical Compositions

By S. M. C.

"Isabel Gary, who is learning Bach's *Inventions,* says that they are full of imitations. What does she mean? I always thought that Bach was such a grand composer that he had no need of imitating anybody else."

"Your opinion of the great master is correct. His *Inventions* and fugues, which are full of imitations, as you say, are original creations of the highest order and have never been surpassed. But imitation in music does not mean that one composer copies or imitates another (though there are many such as these); it merely means that a melody or phrase which has been used by one voice is repeated by another. When the imitation is carried through an entire movement, or through a passage of some length, it is called a canon. If you examine Bach's *Invention No. 4,* for example, you will find two melodies, a bass and a soprano, running through the whole piece, so that it could be performed by two singers."

"This seems to be different from the music we ordinarily hear."

"So it is. It is called polyphonic music, from the Greek, *poly,* meaning many, and *phonos,* meaning sound. In other words, it is music having several melodies running along at the same time. This distinguishes it from homophonic music, in which the melody is the principal factor, all other parts being subsidiary; that is, simply accompaniment. To return to Bach's *Invention No. 4,* the first eight notes are the subject for imitation. Throughout the entire first period the treble leads, and the bass afterwards imitates. In the seventh measure the second period begins and the bass leads. Now listen carefully while I play, and count how many times the bass imitates the treble throughout the piece."

"Seven times; in measures 1, 2, 15, 16, 17, 18 and 20."

"Correct. Now listen again, and see how many times the treble imitates the bass."

"Four times."

"Correct again. Now can you tell me one respect in which you think this music differs from the merely 'pretty music' you are accustomed to hear?"

"Let me see. . . . It makes you think, for on

"To be sure it does, and for this reason it is son times called intellectual music, for it appeals rath to the mind than to the heart."

"I never thought of that before. How many thin there are to learn in music!"

"We also mentioned the fugue, which is a form composition in which one voice announces a subject theme which is taken up in turn by the other voic each one entering after the previous one has complet the subject. But in the fugue the imitating voice do not enter upon the same degree as the antecedent, n on the octave, but answers in a different key, in accor ance with certain rules which govern this intricate fo of composition. If you ever study counterpoint you w learn how these forms are constructed."

"What is counterpoint?"

"It is the art of writing two or more melodies that they may be satisfactorily performed at the sa time. Ages ago it was defined *'nota contra notam punctum contra punctum,'* note against note, or po against point. Notes were formerly called points, hen when another set of points was added above or bel the points of the theme, they were called counterpoin We distinguish between strict and free counterpoi In the former we build one or more melodies on a giv melody, called the *cantus firmus."*

"Is the study of counterpoint of much importance

"To be sure it is, for free counterpoint enters in the construction of all modern compositions which worth while. Strict counterpoint was, broadly speakin the only kind of composition known and practiced un about the year 1600. From that time on until the pr ent, the art of composition has steadily developed, a harmony has grown in importance, so as to produce complete change from the old polyphonic style to t modern or homophonic."

"Music that makes one think so much must be ve interesting. I am anxious to try those *Inventions,* ev though Isabel does think they are dry and dull."

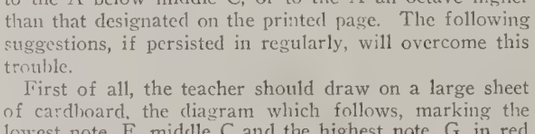
Aids for the Slow Reader

By Mae-Aileen Erb

Occasionally, in the class of the most conscientious of teachers, there will be found a pupil whose mental processes work slowly, and who, despite careful drilling, will continue to confuse the location of notes when finding them on the keyboard. Such a child when the music calls for, say, A, second space, treble staff, will possibly point to the A below middle C, or to the A an octave higher than that designated on the printed page. The following suggestions, if persisted in regularly, will overcome this trouble.

First of all, the teacher should draw on a large sheet of cardboard, the diagram which follows, marking the lowest note, F, middle C and the highest note, G, in red ink or crayon.

Ex. 1

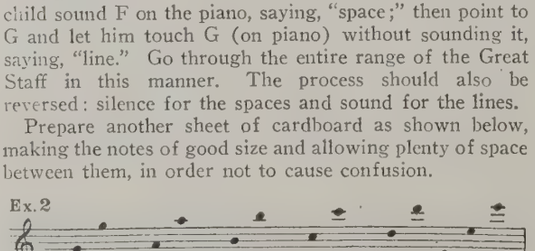


On the keyboard, with red crayon, mark the three corresponding keys with an X.

Point to the first note on the diagram (F) and have the child sound F on the piano, saying, "space;" then point to G and let him touch G (on piano) without sounding it, saying, "line." Go through the entire range of the Great Staff in this manner. The process should also be reversed: silence for the spaces and sound for the lines.

Prepare another sheet of cardboard as shown below, making the notes of good size and allowing plenty of space between them, in order not to cause confusion.

Ex. 2



At first point to the notes in the order given and h the pupil point to them or sound them on the piano. W it is deemed advisable, skip around. As facility is gain set the metronome at 40 and gradually increase the spe

Next is a written drill which will require concentrat and will stimulate action in the child's mind. Our fi diagram showed us the twenty-three notes which co prise the Great Staff. Again call the pupil's attention these same keys on the piano. Now point to any of th keys at random and direct him to write the notes in th proper places on the staffs drawn in his music tablet.

For the pupil who is more advanced but who re slowly, a thorough drill in the recognition of famil chords in the various keys will prove a decided help his reading. Prepare diagrams for each key showing tonic and dominant seventh chords and their inversio as:

Ex. 3



Train the child to recognize each chord as a unit so t no matter which chord you point to, he can play it i mediately without resorting to the painful habit of pick out each note of the chord.

Effort along these lines will bring most gratify results, and whether given to the dull or to the alert pu will prove to be an important aid to rapid sight playing.

"The pianoforte is the ideal instrument for musical joyment of the highest type, when the mastery of its k board is combined with thorough musical proficienc —Carl Faelten.

he Irresistible Lure of Gypsy Music

By JUDGE TOD B. GALLOWAY

Composer of "The Gypsy Trail" and many famous songs

"Tis a Romany tale
That up in the moon
Each midnight a gypsy
Is playing a tune."

O SAYS an old French legend. But the gypsy is not confined either to midnight or the moon in his making of music. He is ready with it at any and all times.

race of people lives in history through the things have contributed to the world's happiness and better—in other words, by what they have added to civil-on. In all the hundreds of years since the gypsy first me known in his wanderings over the earth, he has 1 but one thing of real value to man, and that, his c.

e may remember him for his romantic life and sur-dings, his folk tales and his wanderings; but if these all forgotten we would ever be his debtors for his less harmonies.

e have known Romanies, as fortune tellers, horse ers, horse doctors, tinkers, metal makers and workers, ers of rugs and baskets, child stealers, rogues, cheats, ockets, thieves, swindlers—but the term which we gratefully apply to them is—musicians. For each every gypsy is a musician at heart who can not only but also compose.

ay back in the far off days when the gypsies set on their endless wanderings, they brought with them only their Oriental love of music but also the very uments with which to make it. When we listen to rchestra today we do not realize that many of the uments we hear were introduced to the world by wandering outcasts. A Romany is a natural fiddler. gypsy legend in regard to the origin of that instru- is, that once a maiden was deeply in love and her was not returned. In despair she appealed to the for aid. He promised that he would help her if would give him her parents and her four brothers. ted as she was to them, she loved her sweetheart ; so she gave them to the Evil One. He made of father a box, of the mother, a bow, and of the ers four strings. He then taught the maiden to play iddle; and with it she won her lover. But the devil and seized them both, and the fiddle was left in forest. A poor gypsy came by, saw it, and began ay on it. Wherever he went, into town, village or tryside, he made everyone laugh and weep as he ; and so Romanies have done ever since.

The Tinkling Cymbal

HEN the Apostle Paul said, "I am become as sounding brass or a tinkling cymbal," he did not refer to the cymbals we see in the orchestras to-for surely they could not be called tinkling. He ed to the instrument which we now call the cembalo mbal which is descended from the psaltery of the and is the great-great-grandfather of the piano. ou have ever seen a gypsy orchestra, you will re-ber the box-like instrument which resembles a l piano with the strings exposed.

ese strings are struck by the player with hammers red at one end with soft felt and at the other with leather. The cembalo player, with marvelous dexter-ills the place of several instruments in the orchestra. an make it loud and strong and in the next moment the tinkling cymbal to which the Apostle alluded. Cembalo," says one, "builds a mass of harmony like blossoms and leafage that completely envelop the al trunk and branches of certain tropical trees.

hile we associate pipes or flutes with Greece, be- Pan the god of shepherds is said by mythology to invented them; as a matter of fact, they were played in India long before Greece was known. The gyp- brought with them what they call the mishal, a le, a vertical flute which today we call Pan's pipes. onsists of anywhere from seven to twenty flutes ned in a row or curve and closed at the lower end. unless you happen to hear Roumanian gypsies play, re not likely to see them, as the Hungarian gypsies se we hear the oftenest—do not use it. It came the East and was used there long before Pan sat id on damp, moss-covered stones and piped to shep

e bag-pipe is called the national instrument of Scot- To tell a native of that land that it did not originate there would be almost an insult. There is no instrument of which a people are fonder or prouder than the Scots of "the pipes." Wherever they live they have the bagpipe and its shrill music. We remember it was the quick ear of a Scotchwoman who caught the far off skirl of the pipes when the exhausted British garrison at the siege of Lucknow was about to surrender, and she cried: "Dinna ye hear the slogan?" She knew that relief was coming; and she was right.

We must, however, give the wandering gypsy the credit for bringing the bagpipe from the ancient to the modern world. We read in the Bible that King Nebuchadnezzar set up a golden image on the plains of Babylon, which he commanded every one to worship. "That at what time ye hear the sound of the cornet, flute, harp, sackbut, psaltery, dulcimer and all kinds of musick, ye fall down and worship the golden image that Nebuchadnezzar had set up." The sackbut is the bagpipe, and the dulcimar is the cembalo. The oboe is also said to have been first known to the gypsy.

Music for Tribal Use

GYPSY songs composed of their own verse and music are not often heard by outsiders. These they keep to themselves, for themselves, for the expression of joy or sorrow on various occasions. As a rule their vocal music is not very good. Few Romany women have good voices. Too much open air life, too much wild dancing and their cries in executing them, too much fatigue in caring for many children, rob their voices of freshness and charm.

But the instrumental music of the gypsies has an indescribable power and appeal which, once heard, cannot be forgotten. They have woven their secret life story into their harmonies. Their music, in its making and in its style, is as mysterious as their lives. In the first place there are few Romanies who can read notes. They play almost wholly by improvising. The leader with his violin will take a strain or air and follow it out in any manner that his mood may fancy; and all the rest of the players, with marvelous intuition, will build up an elaborate and difficult accompaniment around it. If a Romany once hears an air, he never forgets it and can reproduce it entirely. The story is told that on one occasion Strauss, the waltz king, was rehearsing with his orchestra, a new unpublished piece. A gypsy was lingering around listening, but no one paid any attention to him. The same evening Strauss went to hear the gypsy orchestra play and was dumbfounded to hear it reproduce his new waltz perfectly. The gypsy leader had caught the theme and from that his orchestra was able to improvise the entire score.

The verbs "to command" and "to obey" do not exist in the gypsy language; and as this race admits no laws, rules or discipline, so is their music. It follows no musical laws or precedents. Liszt, the great scholar, composer and pianist, made a life study of it; and he tells us he could not unravel the mystery of their compositions. He says they are "like great birds shyly moving among thorny bushes in full bloom." All the great musicians—Beethoven, Bach, Schubert, Schumann, Liszt, Von Weber, Brahms and Berlioz—owe a deep debt to gypsy music; and it has influenced all modern composers. It is always passionate and sings the sorrows and joys of all mankind. From heart-breaking sadness it suddenly turns to a whirlwind of gladness and joy, just as the Romany does himself.

Schubert was once invited to visit a Hungarian nobleman; but on the way he met a band of gypsies and was so captivated by their music that he forgot all about his invitation and remained with them all summer.

Playing by Ear

ONE REMARKABLE thing in connection with gypsy music is what they call "playing in the ear" of a listener. A leader picks out from his audience one person to whom he and his band will devote their attention until the listener is fairly hypnotized by their



GYPSY DANCE

music. The gypsy, in a way which seems uncanny, reads from the expressions on his hearer's face, his emotions and feelings; and these the Romany translates into the most beautiful and appealing strains. Many writers have described this marvelous power which belongs to the Romany alone. There is a story of an Austrian nobleman, a fine looking war veteran, familiar with the variations of gypsy music, who was seated one evening in a café where one of their orchestras was playing. After gazing thoughtfully about, he drew from his pocket a 1000 crown note and, tearing it in half, he gave one half to the gypsy leader and pasted the other half on his own forehead to indicate that if the music was satisfactory, the leader would receive that also. Fixing his eyes on the old soldier, the gypsy began playing on his violin, slowly advancing down the aisle, his body swaying like a panther, his eyes aflame.

One by one the other players joined him until the whole group was gathered around the nobleman's table, swaying like a corn field under a wind, as they played. With every nerve atingle they poured forth melodies of love, pain and rapture. Now gay, now intoxicating, living and dying like a great plaintive sigh. Tears began to fall from the old man's eyes. The music had conquered and he handed the leader the other half of the 1000 crown note.

Elizabeth Robbins Pennell describes a similar experience of her own in which she says: "There was a scent of dry rose leaves in their music, the windings of the river in the moonlight, the voice of love."

The Story Teller

IF YOU were to go into the Orient today, in every city, at every camp-fire in the desert, wherever men gather together, you will find the professional story teller, the man whose only occupation in life is to recount marvelous tales like those we read in the Arabian Nights—of fairies, demons, dragons, fairy carpets, genii and adventurers. So the gypsy, true to his Oriental inheritance, has been our greatest story teller.

From him we have the large majority of the folk-tales, legends and fairy stories which have delighted us from early childhood and which no one is too old to enjoy. Hans Christian Andersen and the Grimm Brothers, whose names are household words, owe, as we do, an everlasting debt to the gypsies. Liszt calls them "human birds nestling where they would in the forest or upon the bosom of the mountains—human birds granted a musical soul." Yes, a soul for music and for romance.

Self-Test Questions on Judge Galloway's Article

(1) What did the gypsies bring with them on their early wanderings?

(2) What is the nature of the Cembalo?

(3) To what origin is the Bagpipe traced?

(4) Do the Romanies ever record their music?

(5) What gift have the gypsies for "playing by ear?"

A Practical Method of Teaching Treble and Bass Notes

By Mary M. Pleasants

No saying is truer than "The proof of the pudding is in the eating."

My plan of securing ability to locate quickly any note of either staff—*above or below*—has been tested with hundreds of students, even with a child of eight years, who learned them perfectly in *two* lessons. Perhaps the system may help others; so here it is.

After a student is *perfectly* acquainted with the extent and names of the keys, and is thus impressed with the recurrence necessary of the same A, B, C, D, E, F, G in different degrees of sound, teach that it was necessary also to *invent* some *signs* for these keys.

What is a way to identify *certain* keys with *certain* notes? This way is suggested as *thorough* and *not hard.* Notes are written on two staves called treble and bass, and each staff might be likened to a long ladder of five lines and four spaces with a short ladder above and a short ladder below, making it easy to *see its number,* in case of *each note.* Now, begin with the long ladder of the treble clef or staff and its first line is middle E of the *piano* and go up from it. Of course, as we utilize spaces—G, B, D, F, up the piano are other lines, and F, A, C, E are in the four spaces.

For the short ladder above, begin with G, in *first short space,* and add B, D, F, A for other five spaces. Then next to G is A on the first line and C, E, G, B, on the other lines. This brings you to the last high octave C—C which is written 8 va, and not necessary to learn.

Then going down the piano take D, first space below the treble staff, and other spaces will be B, G, E, C; and, starting back four lines, take middle C for the first line and others down, A, F, D, B. Thus you have provided with notes—not hard to memorize or read—keys ranging from the fifth short ladder line above down to the fifth below and each of them is a B and four octaves apart—another help to memory and playing.

For a good reason—not important to our purpose—notes must be written differently on the bass staff, but teach that every treble note known must be made a third higher for the bass note in corresponding long or short ladders of it. Then, it is easy for the student to change E, G, B, D, F of the treble long lines to G, B, D, F, A of the bass; and F, A, C, E, of the treble long spaces to A, C, E, G. But in the short ladders, for practical purposes, you need only to learn short spaces above B, D, F, A, and lines C, E, G, B, but down, short spaces below F, D, B, G, E and short lines E, C, A, F, D, B thus keeping B as the extreme of each staff and four octaves each and means of quickly recognizing every key by its note. It remains to call attention to the fact that the two lowest octaves of treble staff and the two highest octaves of bass staff mean identical keys to be recognized by their treble or bass notes, as the case may be.

Five Reasons Why You Should Study The Piano

By Harold Mynning

Because it teaches you how to concentrate. "Music," says president-emeritus Eliot of Harvard, is the greatest mind trainer in the world.

Because it cultivates a sense of the beautiful. And a thing of beauty is a joy forever.

Because the whole progress of the human race since the stone age is wrapped up in the development of the hand. It therefore becomes plain that anything that tends to enhance the skillful use of the hand makes for progress.

Because music brings you in contact with the fruits of the most inspired minds of the ages. Like nothing else, perhaps, it teaches you the universality of man.

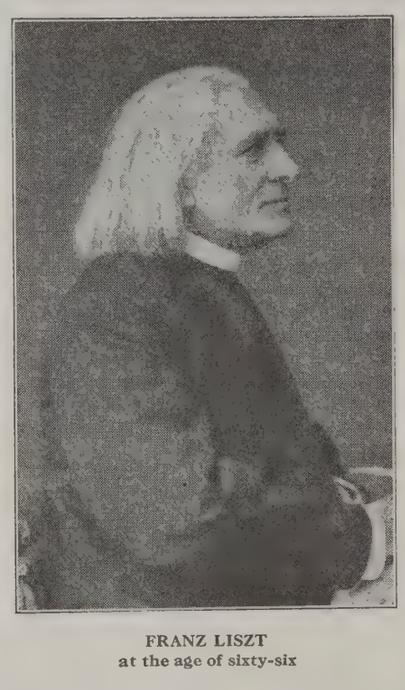
Because it teaches decision. Lack of decision is one of the bugaboos that keeps many back. If one practices correctly on the piano, the decision habit is cultivated. The brain gives an order and the finger immediately carries out this order. In time this is done with great rapidity. Indeed the study of any musical instrument is an object lesson in the importance of cultivating good habits and of not acquiring bad ones.

Nervousness

By Francesco Berger

WHEN A PUPIL, who can play a piece quite correctly, has, on a particular occasion played it very badly, bungled its passages and made a hash of it generally, she is prone to excuse herself by declaring that she felt so overcome by nervousness as to lose all power of command of her fingers. When this has happened, I have mostly endeavored to console her with the assurance that, after all, nervousness is the index of an artistic temperament; though even while administering this consolation, I have wished that if Mr. Artistic Temperament *must* have an "index" at all, he would select some other method of announcing his presence.

Nervousness betrays itself differently in different persons. A man who ordinarily is a quiet, almost serious one, has been known, when under its influence, to behave in quite opposite fashion. He will make jokes, laugh at his own witticisms, move parts of his anatomy into contortions, and play the fool generally. While another, though normally talkative and even funny, will, when nervous, become tongue-tied, absent-minded, or even forgetful of elementary etiquette.



FRANZ LISZT
at the age of sixty-six

Some of our greatest artists, on stage or platform, whose public performances have always been highly successful, have never been able to shake it off completely. Though free from it on one occasion, it will return on the next. If a singer, the voice will tremble; if a violinist, it will mar intonation; if a pianist, it will all but paralyze the fingers; and in all these cases lapse of memory is a super-added trouble.

What is known as "stage fright" does not affect novices only. A celebrated actor, when playing a new part, often succumbs to this overwhelming impediment; and a scandal-loving public is generally ready to attribute his hesitation to intoxication, which is as ungenerous as it is unfounded.

If we analyze what causes nervousness in an adult performer, we shall discover its most tyranical ingredient to be his acute sense of responsibility, which, of course, is absent in a child. The adult is never without latent fear that his performance may fall short of his best, or may not happen to be to the taste of that particular audience. If he fails, his next engagement may be jeopardized, his future earnings may be reduced, his dependent belongings may suffer. These considerations make him anxious, and anxiety makes him nervous. The infant-prodigy is a stranger to this mental worry. When once he has mastered the technical difficulties of his task (and being a prodigy this has not cost him much trouble) he has no further cares, and is as ready to play to two thousand as to half a dozen. If he can do it right once, he can do it equally well over and over again. And he does. He runs off the platform laughing and happy, though his performance had been a joke or a game.

Apropos the fatal effect of nervousness, I recall re ing an instance of it when I was myself a youthful pia forte desperado, and this it is: A certain Oriental pri possessed a magnificent pearl, which he wished to s pend from the neck of his favorite wife. He sent the most accredited jewel worker in his city and co missioned him to pierce the pearl at both ends, i pressing him with its enormous value and commandi him to be most careful in executing the job. He pro ised to promote him to the rank of nobility if his wo gave satisfaction, but threatened to behead him if spoiled the pearl. In fear and trepidation the craftsm set to work and had but partially succeeded when extra tremor of his hand shattered the gem. He hurr to his employer, flung himself at his feet, and w promptly beheaded, still clasping the fragments.

The tyrant sought high and low for another pearl equal beauty and value, and at length secured one. T time he sent to foreign lands in quest of an expert pearl piercing, and, having found one, entrusted his or to him, with the promise of a huge fee for his rewa and the threat of slow torture before death should fail to accomplish his task. The man did not dare thwart so powerful a prince, though he undertook order reluctantly. Day by day his anxiety grew, a his fears of possible failure increased. But lured by prospect of enormous wealth, he tried to overcome nervousness by potations of strong drink. These m his hands still more tremulous, until, by a very sligh miscalculated screw, the pearl split, and its fragme scattered the floor. He did not wait for the fulfilm of his dire sentence, but rushed to the nearest river a committed suicide.

Still bent on his purpose, the prince obtained a th pearl. But this time he sent for an apprentice to a to maker and, without promise or threat, handed him pearl, with the remark: "Here, my lad, just bore t holes in this little thing, and do it as quickly as y can." The lad, who had never seen a pearl and theref knew nothing about its value, did as he was bidden wh humming a tune, and returned to the palace early n morning to deliver the pearl, duly perforated at b ends. He was rewarded not only by a large fortu but was ordered to take possession of the lady, of wh during the intervals, her brutal owner had grown tir The moral of this tale is, I think, quite obvious.

Nervousness mostly results from insufficient prepa tion. If you try to do something with which you not familiar, you are likely to be overcome by the sin effort, but will cease to feel so if you accustom yours to make effort. To play a piece correctly once is guarantee that you will be able to do so the next ti Until you have played it correctly *countless* times in s cession, without one intermediate failure, you cannot confident that you have mastered it. Repetition, howe wearisome, is the only safe road to ultimate certain and certainty begets confidence; and confidence ann lates nervousness.

It took many days to build Rome; it needed confide to sail across the ocean and find the land which Col bus *knew* was there; and William Tell could never h hit the apple on his son's head, had not his hand b steady, his aim perfect, and his heart a stout one. C petence and confidence are twin-sisters, in whose voc ulary there is no such word as "failure."

Do You Know

THAT the first concerts in London, at which an audie was admitted for an admission fee, were those of J Banister, between 1672 and 1678?

That the Concerts Spirituels of Paris have been in c tinuous existence since the first one on March 18, 1 except for a lapse from some time in 1791 to 1805? T were founded as a means of entertainment on chu festival days when opera could not be given.

That Frederick the Great, like the young Handel, be his musical studies in secret and with his mother's c nivance, contrary to his father's command?

That *O Deathe, O Deathe, rock me asleepe!* written Anne Boleyn shortly before her execution, was the f known song to be written with an independent accomp ment?

That as early as 250 B. C. Ctesibius of Alexandria vented an organ which embodied most of the vital pri ples of the modern instrument?

That fifteen Bachs became sufficiently famous as m cians to leave distinct records in musical history?

That the first Sonata for the piano was written Johann Kuhnau who was the predecessor of Bach as ganist of St. Thomas's Church of Leipsig?

"Get a Musical Education First"

An Interview with the Internationally Famous Dramatic Mezzo-Soprano

MME. MARGARETE MATZENAUER

Biographical

me. Matzenauer was born at Temesvar, gary. Her father was an orchestral conduc- nd her mother a dramatic soprano. Her first lse was to become an actress, but with the lopment of her voice she was placed under nstruction of Mme. Neuendorff, in Graz, and Antonia Mielke and Franz Emerich. Her debut occurred as Puck in "Oberon" in the Opera at Strassburg. This was followed by a three-year engagement. From 1904 to 1911 she sang the leading contralto parts at the Court Opera in Munich and at the Prinz-Regenten Theatre. In 1911 she sang at Bayreuth. In the same year she made her debut at the Metropolitan Opera House in New York. Since then she has sung at Buenos Aires as well as London, Paris, Madrid, Berlin, Vienna, Hamburg, Frankfurt, and has also devoted much of her time to concert tours all over the U. S. A. Few singers of her time have vied with her in the union of opulent voice with rare dramatic instinct.

GET A MUSICAL EDUCATION FIRST.' That is a sentence which should be written over the door of every vocal studio and every school where voice is taught. There umberless singers who have been crippled through- heir entire careers because they have not had any ıg of the background of music. In their childhood, have perhaps aspired to become singers. Some parent has discovered what he believed was an ıal voice. Then either one of two things happens child is sent to a teacher with experience and a ience, who tells the parent that it is not safe to vocal instruction in childhood; or the child is sent ignoramus or a charlatan, who will do anything t money and actually tries to teach the child things ı should be given only to the mature person.

ıis is particularly the case with girls. The girl sings about in her childhood in a natural way, rarely any harm to her voice. Let her fall into the hands ıe ignoramus or the charlatan—particularly the atan with a method—and a burden is placed upon oice. The child's pride is aroused. She likes to off before her friends. She likes to "hit" high and does so all the more when she finds that they he sure bait for ignorant applause. Before she is old enough for proper instruction in singing oice will already show signs of wear. Now and a particularly strong voice survives; but there are rous instances of children who did show a great of promise whose voices have been destroyed by ant teachers. It has always seemed to me that teen or eighteen years of age is sufficiently early ıe girl to commence actual vocal study.

o actual time will be lost by waiting until sixteen seventeen. In fact the girl should keep very in- ously employed every day of her youth in getting sical background. Music has advanced so enor- y that it is difficult to get the right kind of a ation in ten years. In the same time the girl is sed to get a good general education, keep her health ıave a little of the fun to which all young people ıtitled.

y strong advice would be to have all vocal students with the piano at about the age of six or seven ier if the conditions are propitious). After a knowl- of the literature of the piano has been secured, so he student can play with facility, attention should ven to the operatic scores. It is assumed that the nt has also had lessons in harmony and knows hing of the instruments of the orchestra.

Study Piano First

MY FATHER was a conductor at the Opera and my mother was a prima donna. Fate had not been ther kind to them; and, owing to various political tions, positions in the opera houses were not any ecure. It was for this reason that it was decided was not to follow a stage career. My father and r expected me to become a pianist. Therefore, a very careful training. I was not advanced to the so stage, but I was able to play such things as in *Nocturnes* and Beethoven *Sonatas*. This has of enormous advantage to me all my professional In the first place, I have not been dependent upon ich;' and in the second place the piano is an instru- which gives one such a fine insight of the whole round of music that it enabled me to learn scores ughly and accurately in far less time.

oreover, it is extremely difficult for the singer to the piano later in life when there is so much else ırn and so many other things to think about. There- if you have a daughter whom you expect to have ne an opera singer at some time, do not fail to her a thorough drilling at the keyboard. My father to play with me such works as the *Euryanthe Over-* and the *Meistersinger Vorspiel* in four-hand arrange- ments. Thus I had the opportunity early in life of absorbing certain musical characteristics which can come only from long experience with operatic music.

"One of the greatest curses of the operatic stage is the coddling of mediocrity. There is no profession in the world more terrible than that of opera, if you have not climbed to the top of the ladder. Unless the child shows indications of being something very extraordinary, better not think of a stage career. Get a fine musical education, of course, that will be a delight and a joy as long as you live, but keep away from the professional side of opera. I believe in this firmly. My daughter does not show distinctive operatic talent, and for that reason I am not giving her such training. It is far better for the girl to be happily married and at the head of a fine home than to struggle through the terrific battle of operatic life, unless she is endowed by nature with exceptional gifts.

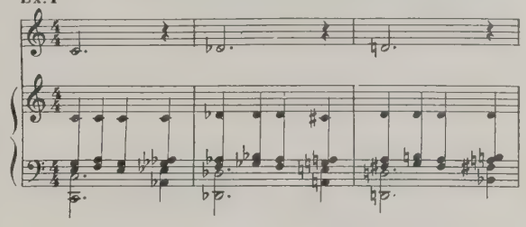
"One other word of caution seems necessary in addressing American girls. They do not seem to realize that the voice has to be trained and built like the muscles of the athlete. The strain of singing in opera is nothing short of enormous. Only the very best voices, housed in strong bodies and carefully and thoroughly trained, will stand this strain. The average parent has no idea of this. Let him stand in a huge armory and try to talk for an hour in a loud tone of voice and he will grasp what I mean. The American girl who steps from the studio (after a few short months of training) to the operatic stage, is very likely to be doomed to tragic disappointment. She should have acquired her strength under a skilled trainer, just as the athlete trains in the gymnasium and on the track. The impatience of the American girl and the American parent to get quick results and sudden fame has been responsible for many failures. Wait! Don't hurry! There is plenty of time! The period of study may be expensive, but it is far more expensive to fail.

"My mother, fortunately, had been a pupil of Mathilde Marchesi, and she started me with my first vocal work. Some readers may possibly know the famous Marchesi *Elementary Exercises for the Development of the Voice* (*Exercises Elementaires Gradues pour le Developpement de la Voix*). Marchesi believed that the first exercises should be in half-tones, thus:



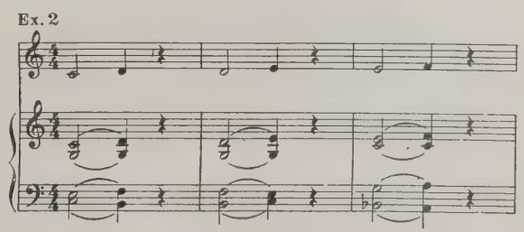
MADAME MARGARETE MATZENAUER

Ex. 1



"In this way each scale within the range of the voice was treated, the exercises being sung very slowly indeed. This chromatic study of the scale was excellent for intonation—that is, correct pitch. It is possibly better than starting with the regular scale tones. The regular scale was, however, Marchesi's next step, in an exercise like this:

Ex. 2



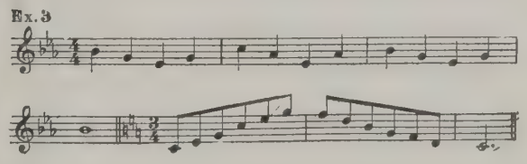
The Teacher's Ear

"THESE Marchesi exercises advance to the trill, the mordent and the grupetto, and, while not difficult technically, do nevertheless embody all those simple things which are, after all, the most difficult to do when they are done well. While the exercises in themselves are important (and the Marchesi Exercises may be obtained in many editions), the manner of singing them is more important. Voice is one of the arts in which a teacher in person seems imperative. Few artists succeed in doing entirely without a teacher. One's own ear is treacherous. The teacher who fearlessly points out faults and suggests remedies for their correction often hears the singer far better than the singer does herself. Nevertheless, one must form the habit of incessant self-correction and self-analysis. As long as the singer lives there are the daily problems of how to improve, how to advance in art. Without these the life would be very dull and uninteresting indeed.

"Rest is very desirable for the voice. I know that there are singers who contend that they exercise their voices every day, even while on their vacations. I don't. I am convinced that if the voice is properly trained one may take even a long vacation and resume work again after a little preliminary practice, with definite gains for the voice. One does not forget how to walk, or how to swim, or how to speak; and if singing is natural, one should not forget how to sing.

"Personally, I believe very greatly in humming exercises, especially if those exercises are done so that all strain is removed from the throat and the tones placed high in the pharynx and nose so that they ring naturally. Such an exercise as the following, sung easily and naturally, but with sonority, always proves beneficial to me:

Ex. 3



"Even after the singer's voice has been thoroughly trained, there still remains the matter of getting a repertoire—a truly enormous task for the dramatic mezzo-soprano in these days. The lyric and coloratura sopranos of yesterday sang music that called for very little dramatic action and comparatively little study outside of gaining a flawless coloratura and a lovely tone. The dramatic soprano must be an actress of power to succeed. She must have a vocal technic to sing Wagner, Strauss, Moussorgsky and other composers of extremely difficult and intricate music. This takes years to acquire. I consider the seven years that I spent with Felix Mottl, in Munich, the most valuable in my career. This great disciple of Wagner knew just what the master wanted every moment the singer was on the stage. He was most exacting in securing it. The training was very hard, but invaluable.

"In the matter of acting, a great deal is due to the stage director. Anton Fuchs, in Europe, and Wymetal, at the Metropolitan, have been priceless guides to me. Such a rôle as that in 'Jenufa' demands as much histrionic skill as vocal and musical skill. One has to learn the score so thoroughly that one can give all one's emotional strength to the acting part of the work. Wymetal rehearses exhaustively, and his productions move with the sureness and naturalness of the finely staged drama. In fact, if the music were taken away entirely, they would stand as powerful dramatic productions."

Self-Help Questions on Mme. Matzenauer's Article

1. How have the careers of many singers been crippled?
2. Does the girl vocal student who waits until the age of sixteen or seventeen lose time?
3. What should vocal students study at the age of six or seven?
4. What is one of the great curses of the operatic stage?
5. Are humming exercises valuable?

Our Musical Esperanto

By Alfred V. Frankenstein

One of the minor developments of modern music that, both when performing and when reading program notes, has been at times disconcerting to the writer, is the tendency of composers to write their tempo directions in their native languages.

To be sure this is no new thing. But never before in music has the custom been so widespread. Schumann frequently wrote his directions in German, but not until after Wagner did the custom become general.

The objection to this sort of thing is easy to see. If every composer wrote his tempo directions in his native tongue a musician would have to know English, German, French, Spanish, Hungarian, Roumanian, Bohemian, Gælic, Norwegian, Swedish, Russian, Polish, Hebrew, Hawaiian, Welsh, Dutch, Portuguese, Arabic and a certain amount of Japanese and Sanskrit, to get their meanings.

There exists a musical Esperanto—the Italian language. Italian tempo directions are understood from Madagascar to Maine, from New York to New Guinea. *Allegro* has a definite meaning to all musicians, regardless of race, color, religion or political convictions; whereas *fast, lebhaft,* or *vif* may not mean much in Moscow.

Another thing; *allegro* implies a more or less definite speed, sanctioned through long use of the word. *Fast, lebhaft* and *vif* are even more vague than the Italian terms, which are misty enough.

The inconsistencies of the practice are manifest. Throughout Wagner appear such directions as *Ein wenig rallentando.* He uses *ausdrucksvoll* and *espressivo* during the course of the same tune, a few bars apart. And naturally he uses such nuance indications as *ff* and *pp* and *sfz,* as do all those who follow his example in this matter, which is the crowning inconsistency of all, for these letters are simply abbreviations of Italian words.

On the other hand there are points of interpretation that must be written in a piece of music the Italian of which is not universally known. Leaving aside for the moment such directions as Erik Satie's "let the blood flow from the nostrils," a good example can be found in Francis Poulenc's Sonata for clarinet and bassoon, wherein appears the phrase *en dehors,* literally "out of doors," signifying that the clarinet part should stand out, well separated from the bassoon. Some of Scriabin's directions, such as *haletant aile* ("breathlessly winged") and *mystericux, tragique, legendaire,* are of this class also.

But these are interpretative directions; cases like the above are not very often in occurrence; and it is the tempo directions with which these lines are concerned.

On Temper in Piano Teaching

By Clement Antrobus Harris

Undoubtedly teaching, and especially of an art like music, is a nerve-racking occupation. But even with this we must recognize that ill-temper implies blame. However, while all errors need correction, only those call for blame which are due to some such faults as laziness or carelessness; for, as a rule only a negligible number of pupils ever make a technical mistake on purpose.

While want of practice and slipshod study are certainly very common, defects in the system of teaching are equally so. In music the chief of these may be summarized as follows:

(1) The purely arbitrary character of musical notation which cannot be clear to the most intelligent pupil, without explanation.

(2) The inexactitude and confusing nature of certain features of notation.

(3) The lack of any clear explanation as to when two adjacent notes, played simultaneously, are wrong and when not; or, in other words, the lack of any distinction between a discord in a general and in a technical sense.

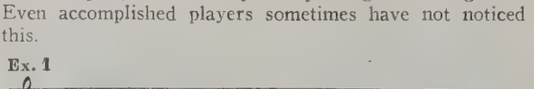
(4) The inadequate explanations given in many instruction books, by individual teachers, and in proper grading of the music given.

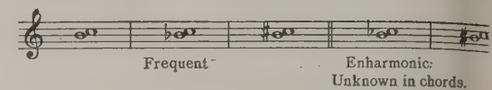
How arbitrary our nomenclature is may be seen in the fact that so philosophical a people as the Greeks called the sounds "high" which we call "low," and *vice versa.* The reason for this was that the term "high" was applied to the note produced by a *long* string which, because stretched from the ground upwards, reached *high.* So there is nothing stupid in a beginner playing a scale upwards when told to play it downwards, unless these purely metaphorical terms have been clearly explained to him.

Then, could anything be more illogical and confusing than the employment of a single sign, a curved line, for *seven* different purposes:—as a slur, for legato; over dots, for semi-staccato; as a tie, when between notes of the same pitch; to indicate *portamento,* in singing; to indicate that two or more notes are sung to the same syllable of the text; to indicate bowing, for the violin; and as a guide to phrasing. If the teacher is to stamp his impatient foot, it should be at least sometimes against the authors of our notation system, and not against the unfortunate readers of it.

Again a Sharp, Flat or Natural sign each covers or touches several lines and spaces; and, unless *told* that only the middle part (the open space) of the sign affects the note, there is nothing stupid in a beginner reading such a sign and applying it to the wrong line or space. This is particularly the case when an inflection sign is applied to one of two conjunct degrees in a chord. Even advanced pupils frequently err in applying these. Better than losing one's temper in such a case is to explain that in the great majority of such instances the inflection throws the notes (tones) farther apart and but very rarely brings them together. Even accomplished players sometimes have not noticed this.

Ex. 1





Perhaps nothing is more exasperating during a day's teaching than to find a lot of pupils making same mistake. And yet this is precisely the class of take which should *not* excite anger. Obviously, which is common to humanity cannot be due to vidual dullness. Far better than sharp words, in cases, is the habit of analyzing them. The common the mistake, the more interesting and u will be such a diagnosis. One becomes so absorbe the investigation as to forget to be vexed.

A common error of the average student, when meeting A-*sharp,* is to play it as A-*flat.* Getting about it is of no use: they all do it. Therefore, must be some natural reason for the mistake. No we need to search long for it. The upper one o group of three black keys is the *fifth* in the orde sharps and the *first* of the flats to appear in the si ture. The learner has thus fixed it in his min *B-flat* long before he comes across it as *A-sharp;* when this latter note confronts him he thinks it mu some other black key.

Moral faults are chiefly evidenced by a pupil ma the same mistake many times. Yet, even in this analysis is necessary. For example, a careful with a small hand may repeatedly underspan a chord.

Wrong notes also call for careful distinction. note may not be what the composer wrote, and yet be what he *might* have written, and may sound To play such a note without detecting the err much less culpable than passing over an ill sour mistake. In this connection it is obviously unfa lose temper with children for not detecting *error* discords when many *intentional* discords occur in music given them, unless the latter have been care explained to them. Not an easy task; for, with a to avoiding difficulties of execution, objectionable monies are more common in children's music tha that intended for adults.

Economy of nervous force, and therefore contr temper, are as necessary for the teacher's own sal for that of the pupil. Much irritation is due sole misunderstanding and will be avoided by clearnes to the note or passage to which reference is made

Students who have made a mistake in one hand and are checked, so often alter the *other* hand v was quite correct, that it is best to begin correc by naming the hand concerned, as, "Right hand upper note is E, not F." But perhaps the frequent cause of friction between teacher and t is the constant occurrence of passages which begi same but end differently—a characteristic of music. Here the student should be trained to ca observation.

Finally, philosophic equanimity is best obtained b combination with physical well-being. There is pe no better prescription for an irritable temper th plenty of outdoor exercise.

How to Get Acquainted with Your Piano

By Thomas A. Hendricks

When the piano tuner comes to tune your piano do you do as most others? Do you show him the piano and then get out of sight until he has completed his task? If so, you make a big mistake.

If you will let him know you are interested he will show you a number of things about your piano that you possibly have never known.

While he has the piano apart, have him to show you just how the damper and soft pedals operate, how the hammers "let off," how the dampers are released at each stroke of a key, and a number more of interesting details about the way the action performs its many duties.

Watch how the rubber wedges are used to mute strings; have him let you listen to the tuning for the first note is tuned; pay attention to the settin the temperament, as this is the most important p of the entire tuning. By listening carefully you easily hear the "beats" in the major thirds and son the other intervals.

If your piano is a "player" you will find any an of surprises as to the way in which a vacuum is to take the place of the fingers in doing technical st

Do not be afraid to ask questions, as most tuner interested in showing what they can about their v

---

The writing of scales, a valuable part of the musician's education, can be made interesting by turning the exercise into a practice record. One note of the scale is added for each hour practiced. At the rate of one hour a day, it takes eight days to write a scale up one octave, or fifteen days to go up and down. As soon as one scale is written, the next scale in order is started, unt major and minor scales have been completed. Rew may be given at intervals upon the completion of a s fied number of scales, and a prize offered the pupil finishes the scale first.

—Helen Oliphant B

The Teachers' Round Table

Conducted by PROF. CLARENCE G. HAMILTON, M.A.

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered Department. Full name and address must accompany all inquiries.



PROF. CLARENCE G. HAMILTON

Inaccurate Reading—Chords

(1) I have a boy of ten who is very talented, but who is a hard pupil to manage. He plays much by ear, and, when sight-reading, either skips notes or plays them incorrectly. Is it best to insist on correct reading, or could you suggest some remedy?

(2) In what manner should one present chords to pupils? I have been teaching the three important chords of each key, namely, tonic, dominant and sub-dominant, having the pupils write them.

E. G.

1) Many would-be pianists have been permanently ed as players by contracting careless habits in child- d. Hence I say, yes, by all means insist on accuracy ccuracy of notes, of time, of fingering of touch; and the sight-reading go until careful habits have been ily established. Have your pupil practice each new gnment for the first week with the hands separately, nting out loud continually. When he puts the hands ether, let him practice each section of two or four sures by itself, until he plays it as nearly perfectly ossible. Finally, he should memorize much, at least, he music that he studies.

2) The chords of which you speak may be treated a variety of ways, first in "broken" forms, with a le position of the hand, and then in longer arpeggios. haps the best chord exercises of all are those formed the diminished-seventh chord; since in playing this rd all the fingers are employed, at even distances rt. Here are some samples of the figures that may be l with a single position of the hand:



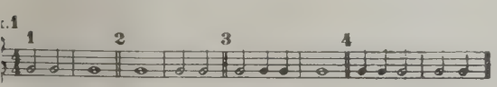
ch of these exercises may be indefinitely repeated, inning in turn on each white key.

Ear-Training

Could you give me any help as to what simple ear tests could be given in the first two or three years of work, to the average pupil who takes a half-hour lesson?—D. M. B.

Devote about five minutes of each lesson to ear-train- playing certain progressions, and having the pupil te them in his note-book, from hearing them played. ese progressions may be of three kinds: (1) pure thms, (2) intervals, (3) the combination of these in simple melodic fragments or, finally, in chord gressions. The first two kinds may be alternated in early lessons.

Under (1), you may begin with such examples as se, having the pupil count as you play, and then write es of the proper value:



For melodic intervals (2), begin with such as these:



Gradually these exercises may become more complex, l you advance to the third stage, for which materials may easily be derived from studies or pieces on which the pupil is at work. Take little fragments of melody from these, and play them to the pupil either exactly as they are printed, or, better still, with slight changes; and have him write them with the proper signature, note-values, and notation in general. If you are careful to make these exercises at first very simple, you will find it easy to advance soon to more complex problems.

Worn Thumb Nails

Both of my thumb nails are worn on the sides, so that I have difficulty in securing much strength of tone, or in playing octaves. I am an advanced pianist, and have had this trouble for the past ten years. What do you advise?—I. K.

Since your question seems to call for expert medical advice, I have submitted it to a physician, who replies as follows:

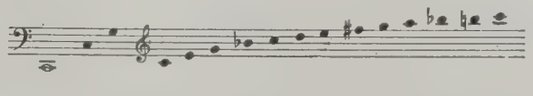
A protective covering of flexible collodion, obtainable at any drug store, over the sides of your thumb-nails may in time, through lessening the direct wear on the nails themselves, overcome your difficulty. The growth of a nail is very slow, so that the collodion should be kept on by renewing it when needed, over possibly a period of some months, so that a whole new nail may grow without the wear on the sides which your present nails have had. The fingers should be washed thoroughly before the collodion is applied. Should the condition of your nails be due to any defect in nutrition, perhaps your physician may be able to suggest a special diet that will help matters.

The Natural Chord

Will you please describe, explain and illustrate in full "the chord of nature," so that the amateur harmony student will grasp its meaning?

L. C. O.

A sounding body vibrates not only as a whole, but also in integral parts. For instance, a vibrating string, besides giving its lowest, or *fundamental* tone, divides up into halves, thirds, quarters, and so on; and each of these divisions sounds an upper, or *overtone*, which bears a fixed relation to its fundamental—the whole forming what is called the harmonic series. For the fundamental C, the first fifteen overtones rise in order as follows:



The combination of a fundamental with its overtones gives rise to the *natural chord*. Only the lower overtones are employed in the chords in common use; although modernist composers—such as Debussy and his followers—are experimenting with the use of the more remote overtones in their harmonies.

Note that in our modern "tempered" scale, all the notes of the above harmonic series, except the octave, are slightly out of tune with the fundamental.

Self-Instruction

A girl of fourteen writes as follows:

I have studied the piano for four years with a teacher who gave me such material as Köhler's, Czerny's and Concone's studies, Kuhlau's *Sonatines*, and so forth. Then for a year I took a correspondence course and graduated, receiving a special diploma for my good work. From this course I acquired the knowledge of the theory of music. At present, since I cannot afford to study with a good teacher, I am studying by myself. I am playing studies by Hanon, Concone and Czerny. Will you please give me your opinion concerning this material, and also suggest music to add to this list? S. B.

While the studies which you mention are valuable, especially for technical drill, you should supplement these by others which have more musical value, such as Heller's *Fifty Melodious Studies*, Op. 46; studies by A. Dorn, Op. 100, Book 2; and after these MacDowell's *Twelve Etudes*, Op. 39, of more modern style than the preceding. You are also ready for the sonatas of Haydn, Mozart, and the easier ones of Beethoven, collections of which are readily available at a reasonable price. For modern pieces, try *Romance in D-flat* by Sibelius, *Menuetto Vecchio* by Sgambati, *May Night* by Palmgren and *Air de Ballet*, Op. 36, No. 5, by Moszkowsky.

If you practice systematically a given time each day, and assign yourself a definite lesson each week (studies and pieces), you ought to make good progress, even without a teacher.

Pipe Organ Versus Piano

Ten years ago I received a teacher's certificate, and two years later I started teaching in the afternoon. During these eight years I have also been organist, having a small pipe organ.

Here is my problem. For a year I have been free to take up my neglected practice, but find that I can hardly hold out to play a piece through, since my arms and shoulders tire. After nearly a year of diligent practice, an hour or more a day, I still have the cramps in my right hand and my arms get very tired when I play such a piece as Chopin's Polonaise. I also find that my touch is heavier since playing the pipe organ. How can I regain my old endurance?

MRS. P. J. T.

Evidently your organ has the old tracker action which demands considerable strength to depress the keys, especially when the manuals are coupled. Result—you have stiffened your wrists so thoroughly that they are in a rigid condition when you attempt to play the piano. Consequently, they must be freed again before you can hope to perform with any degree of ease.

Here is an exercise which should be repeated many times each day:

(1.) Sitting easily on the piano-stool, let your right arm hang loosely by your side. To make sure that it is really relaxed, push the arm down from the shoulder as far as it can go, so that the fingers approach as near as possible to the floor without changing your general pose.

(2.) Slowly raise the forearm from the elbow higher and higher, with the hand dangling from the wrist, until the hand hangs over the keyboard, with the fingers an inch or so above it.

(3.) Let the wrist gradually descend, sounding gently and sustaining a key on the way down, until the wrist is very low, and the hand hangs suspended from the key.

(4.) Return slowly to the position in No. 2.

(5.) Let the forearm descend till your hand falls gently into your lap, always hanging from the wrist.

(6.) Repeat all these motions from ten to twenty times, hand hanging above the keyboard, then hanging from a key, then up again, then to your lap.

(7.) Perform a similar set of motions with the left hand. After the motions are thoroughly mastered, they may be done by both hands at once.

Now for the application.

Every time you start to play *anything whatever* on the piano, raise the forearm up as in No. 1, and sound the first note or chord by letting the fingers sink into the keys. Think of keeping the wrist loose all through your performance; and at its conclusion, raise the forearm as in No. 4, and then let your hand fall loosely into your lap.

Remember this: if your wrist is kept loose enough, you need have little fear of becoming muscularly tired while playing a piece. Such fatigue, indeed, is almost invariably a sign of stiff wrists.

I advise you also for a time to avoid playing music with many octaves or "stretchy" positions—such as Chopin's *Military Polonaise*.

The Musical Scrap Book

Anything and Everything, as Long as it is Instructive and Interesting

Conducted by A. S. GARBETT

WHEN MELBA WENT BROKE

MELBA'S reminiscences now running in "Liberty" contains an amusing account of a "bluff" she put up when, through her own generous refusal to insist on a literal interpretation of her contract with the Metropolitan, she ran out of funds.

"After seasons at Paris and London and Sicily, where, during the spring of 1892 I appeared in 'Traviata' at the opera house in Palermo, I want back to Paris, en route, as I thought, for America. But the Metropolitan Opera House had been destroyed by fire. Mr. Abbey and Mr. Grau told me that as there had been no clause in my contract concerning delay, I should be legally justified in demanding the whole of my salary. I told them that as I hadn't sung, I didn't expect to be paid. They looked relieved.

"And then I suddenly realized that I was in a quandary. I had two hundred pounds in the bank, no prospect of an immediate engagement, nothing. So I said to myself:

"'I'll gammon. Nobody shall know I'm hard up. I shall go to Nice.'

"I went to Nice. I went with two maids instead of one, and took the best possible rooms in the best possible hotel. What would have happened but for a stroke of luck, I do not know. Probably I should have languished in a debtor's prison. But it happened that Mr. Grau, who was one of the directors of the Nice Opera House, was in Nice. He said to me, 'Would you like to sing here?'

"With assumed indifference I replied that I should not mind, but that I imagined all artists would already have been engaged.

"'Oh, I'm sure they'll be delighted,' he said, 'and I can get you four thousand francs a night.' I waved him away. 'I wouldn't think of singing for less than five thousand,' I said.

"Well, I was given my five thousand. And I often think that it was five thousand francs' worth of bluff."

As an old man, Haydn told the choir-boys of Vienna: "Be good and industrious, and serve God continually."

A YANKEE BOUQUET

IN "My Musical Life" Walter Damrosch tells a good story of Jean de Reszke, the brilliant opera singer, of whom he says, "It was a joy to work with this man. Great artist, courteous gentleman, generous colleague, and (what is most valuable to a conductor) indefatigable at rehearsals. . . . He was a marvelous mimic, and used to give us delicious imitations of the various artists of the company coming into his dressing-room to offer their congratulations after his first appearance.

"De Reszke would first depict the French tenor colleague who in polite, reserved, and even patronizing accents, would say:

"'Vraiment, mon cher, vous-avez chantés très bien ce soir, très bien, je vous assure!"

"Then would come the German baritone in a double-breasted frock coat and punctiliously polite manner, saying:

"'Erlauben Sie mir, Herr de Reszke, Ihnen meine grosse Hockachtung aus zu drücken für den wirklich ausgezeichneten Genuss den Sie uns heute Abend bereitet haben.'

"He was followed by the Italian baritone, who would rush in impetuously and, kissing Jean on both cheeks, would exclaim:

"'Caro mio, carissimo!' followed by a flood of Italian words.

"Then came the real climax of the scene. Enter the electrician who, thrusting a 'horny hand of toil' into that of de Reszke, would exclaim in real Yankee accents:

"'Jean, yer done fine!'"

STORIES OF BEETHOVEN'S "FIFTH"

"OF Beethoven I found a reminiscence in Schönbrunn," wrote Louis C. Elson in his *European Reminiscences,* "the beautiful palace just outside the city (of Vienna). It was an old tree in the garden, with three branches separating from the trunk, about four feet from the ground. These three branches form a natural seat where Beethoven did much of his composing in 1823-24. . . . I can readily imagine his working thus in peaceful solitude, for I visited some of his temporary residences in Vienna and they were in rather noisy localities. It is said that once he was led, through this fact, to write one of his most striking figures. It was in the dead of night, and a drunken man had been locked out of his lodgings across the way. The clatter soon awakened even the semi-deaf composer and he listened; 'Bang-bang-bang-BANG!!' went the irate and homeless lodger, and then followed a pause; no result; again—'Bang-bang-bang-BANG!!' until finally Beethoven was struck with the emphatic rhythm, and down it went into the familiar note-book, and that 'Bang-bang-bang-BANG!!' became the Fifth Symphony. But my old musical friend told me that they have another anecdote about the self-same figure in Vienna, which is that Beethoven was drumming on the window-pane of Artaria's music store one rainy day, when he suddenly jotted down the rhythm made by his own four fingers. . . . But the anecdotes of this particular figure are almost endless, the most pathetic being that Schumann imagined that he heard it rapped out at a spiritual seance, and fancied that Beethoven was trying to communicate with him."

RUBINSTEIN'S TEACHER

RUBINSTEIN in his Autobiography pays warm tribute to Villoing, the only instructor in piano playing he ever had, according to his own statement, except for his mother. "The Grünberg's told her of Alexander Villoing," writes Rubinstein, "who at that time was thought to stand at the head of his profession in Moscow. He was invited to the house, and I think had known us before, when we lived beyond the Pokrovski bridge. However that may have been, he came and heard me play. My mother then told him how she earnestly hoped that he would consent to become my teacher, but that owing to our limited means she was unable to pay a large price for lessons.

"Villoing hastened to reply that he was not pressed for money, and would willingly undertake my musical education free of charge. And with him my lessons began and ended, for no other teacher did I have.

"In my eighth year I began to study with Villoing, and in my thirteenth my musical education was completed; and, as I said before, I had no other teacher. Villoing especially devoted much time and pains—with most successful results—to the correct position of my hands. He was most particular in this regard, as well as the care he bestowed on the production of a good tone.

"To him and to no one else am I indebted for a thorough, firm foundation in *technic*—a foundation which could never be shaken. And let me here affirm that in all my life I have never known a better teacher."

THE IMPORTANCE OF ORCHESTRATION

IN HIS unique book, "Principles of Orchestration," Rimsky-Korsakoff observes that "It is a great mistake to say: this composer scores well, or that composition is well orchestrated, for orchestration is *part of the very soul of the work.*

"A work is thought out in terms of the orchestra, certain colors being inseparable from it in the mind of its creator and native to it from the hour of its birth. Could the essence of Wagner's music be divorced from its orchestration? One might as well say that a picture is well *drawn* in colors.

"More than one classical and modern composer has lacked the capacity to orchestrate with imagination and power. The secret of color has remained outside the range of his creative faculty. Does it follow that these composers do not *know how* to orchestrate? Many among them have had greater knowledge of the subject than the mere colorist. Was Brahms ignorant of orchestration? And yet, nowhere in his works do we find evidence of brilliant tone or picturesque fancy. The truth is that his thoughts did not turn towards color; his mind did not exact it.

"The power of subtle orchestration is a secret impossible to transmit, and the composer who possesses this secret should value it highly and never debase it to the level of a mere collection of formulæ learned by heart."

With all due respect to Rimsky-Korsakoff, who was essentially a musical "colorist," he seems to have failed to differentiate between music conceived for its effect upon the hearer in terms of "pleasure," and music designed to express an idea in which "truth" is the aim, and the hearer left to find the meaning for himself. The finale of Beethoven's "First Symphony" contains a theme obviously planned to "sound well" on violins. In the Fifth, "Fate knocking at the door" is the idea, and the theme given to whatever instruments happen to be best adapted to the needs of the moment.

"That there are worthy American works becomes perfectly apparent to the seeker after them; but that we should espouse the cause because of patriotic reasons is wholly undesirable. Patriotism and art are not fused satisfactorily. Nevertheless, I believe that every serious teacher and student owes a certain duty to the American composer. This is no more than he owes to his art in general."—PETTIS.

ARM! ARM! YE SOLOISTS!

THOSE who attend a modern symph concert frequently object to the neces of wearing evening-dress; but in the g old days they would have had to dress though going to battle, and the artists the stage were apparently under the sa necessity. J. Cuthbert Hadden, in his graphy of Haydn, gives a brief but vi picture of what concert-going was when Haydn gave the first of all s phony concerts in the London of 1791.

"It was the day of the Sedan Ch when women waddled in hoops like that the lady mentioned in the *Spectator* v appeared 'as if she stood in a large dru Even the royal princesses were, in Po phrase, 'armed in ribs of steel' so w that the Court attendants had to as their ungainly figures through the do ways.

"Swords were still being worn as regulation part of full dress, and spe weapons were always provided at a gr concert for the use of the instrume solo performers, who, when about to pear on the platform, were girt for occasion by an attendant, known as 'sword-bearer.'"

Add to this, of course, the fact t neither gas nor electric lights were thou of. Candles or torches were univer and the preference was for closed w dows and doors. Outside, the streets w either cobbled or inches deep in mud (peculiar, sticky clay of London str even to this day!). Braziers with bu ing logs were often used for street-lam but in addition one hired "link-boys" w torches to accompany the Sedan Chair.

"The power of song is as deep as i universal. It gives a liberal course many noble enthusiasms wrongly frauded of expression by the coward of conventionality. It enlivens labor society, exalts religious feeling, transfigures even the crime and hor of barbarous war."—Fanny Raym Ritter.

ORCHESTRAL COLORS

MANY musicians have speculated on "colors" of the orchestra in relation to ors of the solar spectrum. The lates Dan Godfrey, in his "Memories of Mus He compiles an elaborate table descrit the appearance of the orchestral ins ments, their "timbre" and their rela "color" effects, which, to save space modified to the following form:

Flute	Bl
Piccolo	Light cold blu
Oboe	Gree
Cor Anglais	Gree
Clarinet	Rose pink to Blush-re
Bass-Clarinet	Rose pink to Blush-re
Bassoon	Brown and Gree
Double Bassoon	Brown and Gree
Trumpet or Cornet	Dazzling Sunligh
Horn	Yello
Trombone	Scarlet and Orang
Tuba	Deep Orang
Percussion	High Ligh
Strings (violin)	Grey Bl
Viola	Grey Bl
Violoncello	Groundwor tinted by woodwind, brass, etc.
Double-basses	Groundwor tinted by woodwind, brass, etc.

This is amusing, but not infallible. M of us will recognize in the strings a meleon-like capacity to change "co with what is required of them. The r tion between sound and light is closer we might suppose. Radio experts rem us that "radio frequencies" are in ma matical proportion to "audio frequenci

A Personal Recollection of Liszt

By CLAYTON JOHNS

Professor of Pianoforte Playing, New England Conservatory

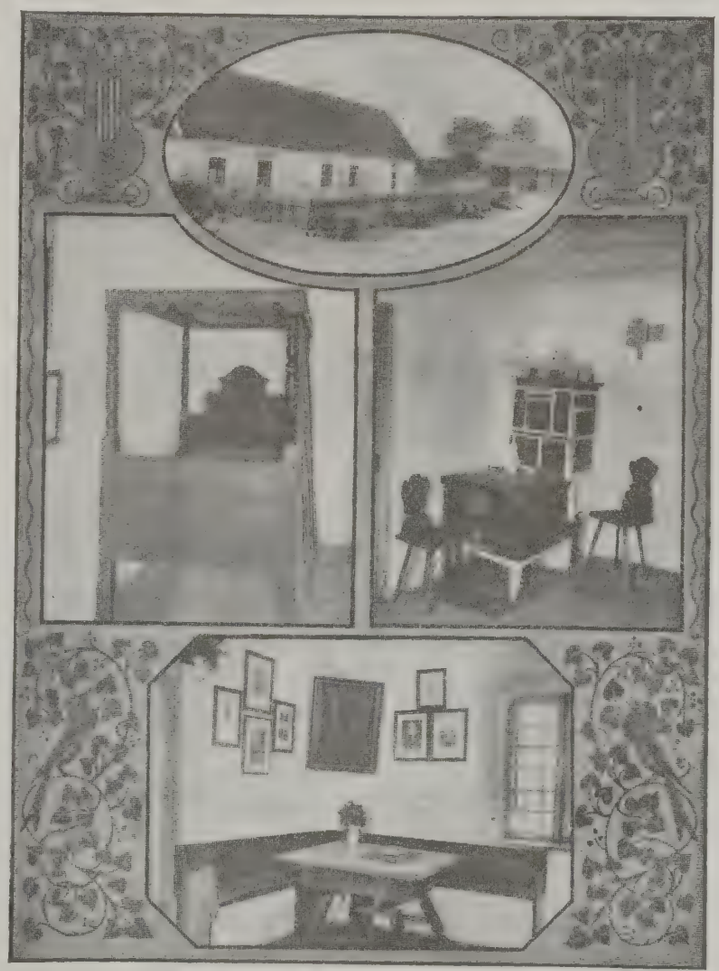
O MUCH has been written and said about Liszt, it seems hardly worth while to add anything more; nevertheless, it may interest and amuse some people to hear a personal experience which ened to me long ago.

ıad never been in Europe, but having decided to go for the purpose of continuing the study of music, 382, and before settling down in Berlin, I took a minary canter through England and Scotland. ng the English Lakes I met a musician by name of t who really shaped my course in Berlin. Mr. t gave me a letter of introduction to Joachim, the violinist. On arriving in Berlin, Joachim received n a most friendly way. Joachim was naturally a and genial person. Under his influence I began to with several teachers belonging to the lty of the Hochschule (High School). work with them was entirely private. lrich Grabau, with whom I studied the , was a very musical person, a lover of best, not a great pianist, and not even a teacher; but he led me into the paths ıusical righteousness. Later on, Grabau ll, so I was left without a teacher; and, left to my own devices, I took a few les- with Franz Rummel, who was what was a virtuoso.

Joachim's Letter

THAT as it may, Rummel was never a good teacher; therefore I decided to make nge. The change was in favor of Oscar with whom I continued to study until I Berlin, June, 1884. Raif was a *born* er, from whom I got a great many valu- hints. My teacher of counterpoint and osition was Friedrich Kiel. He was a ıtful old gentleman (I should think some- like "Papa Haydn"). When I asked im whether it was better for me to study Kiel, or somebody else, Joachim said ody is so good as Kiel." Kiel, and all ıembers of the Hochschule faculty, were tly against Liszt and Wagner, represent- ıe modern school, while the point of view e Hochschule was strictly classical. Kiel said to me, "It is a sin for you to go ar a Wagner opera." Think of that! im and the others being conservatives, s no wonder that I came under their in- e, and no wonder that I was blind to reatness of Liszt and Wagner. I was , inexperienced and "green," fresh from ica (America at that time was a very ent place from the America of today). I ow see that "there were giants in those Liszt and Wagner were musical giants. pianists and composers have appeared but "The scent of the roses will still hang " Liszt and Wagner. What I have said y a prelude to the story I am about to After having passed the year of study rlin, planning a summer trip, I thought ıld be interesting to stop at Weimar and szt. I asked Joachim to give me a letter to him. uid he had seen but little of Liszt for the past ıars, as he did not like Liszt's music; nevertheless m gave me the letter, so I went on my way re- .

14, 1883, I left Berlin. Going to Weimar I was ıg only of *meeting* the great man, not *playing* to Saturday afternoon, July 14th, I left my letter at ofgärtnerei, Liszt's little house, belonging to the Duke's park. The servant said I could see the er" at nine o'clock Sunday morning. At nine I presented myself. The servant led me upstairs second floor. In my hand I had my hat, cane rd. The door was opened and before me stood I tried to put my card into my trousers' pocket. full of embarrassment. Liszt broke the awkward situation with, "I see you have brought me a letter from Joachim." I fumbled about to get rid of my card, and Liszt, looking at my hand in my trousers' pocket, said: Sie sind echt Amerikanisch" (You are real American). "Oh!" said I, "Wenn Sie echt Amerikanisch sein wollen, müssen Sie die Händen in die beiden Taschen stecken" (If you want to be real American you must put your hands into both pockets). Think of my cheek! Liszt was furious, and no wonder, saying: "Wenn Sie das probiren wollen, müssen Sie weiter gehen" (If you want to try that sort of thing you must get out). I don't think I was scared, only lacking in veneration, due perhaps to the influence of my preceptors. In any case, I now profoundly apologize for having been such an ass. In a few minutes Liszt recovered his temper and said "Probiren Sie was *da*" (Try something else), pointing to the piano.



LISZT'S BIRTHPLACE, RAIDING, HUNGARY

Exterior View

Liszt's Bed **The Kitchen**

A Corner of the Living Room

As I have said, I hadn't the slightest idea of playing to Liszt; my only idea was to meet him. However, I did as I was bid, so I sat down at the pinao. Then I *was* scared. I had been studying one of the early Beethoven Sonatas, Op. 14 in G. After a few measures Liszt said, "Das ist ein Conservatorium Stück, probiren Sie etwas anders" (That's a Conservatory piece, try something else). Then I began Chopin's *Polonaise in C Minor*. Liszt "yanked" me off from the stool and showed me how it ought to be played. After a little more talk on music and musicians, he asked me to come to his house on the following Tuesday afternoon, at four o'clock, when his pupils would play. After the above preamble I now quote from my old journal:

Visit to Liszt in Weimar, July 17th, 1883. Liszt lives on the second floor of the Hofgärtnerei (Court gardener's house). At four o'clock I found about thirty young people of both sexes gathered in the vestibule below, waiting to be summoned by the Master, who often sleeps in the afternoon, as Mr. H. told me (Mr. H. was an old pupil of S.'s). Soon after I arrived, the summons came. I went up with the rest. Liszt stood near the door, receiving each one as he or she entered. By the time I made my way in, Mr. H. was at the piano, playing a nocturne by Chopin. Mr. H.'s playing didn't seem to suit the master's taste, for during the course of the nocturne Liszt told him four different times to go to the Conservatorium. Presently a young woman bounced in, Liszt calling out, "Fräuline Méloné, eine Célebrité aus Europé," the music still going forward. This caused a general laugh which didn't disconcert Fräulein M. in the least. When Mr. H. finished the nocturne, Liszt said: "und so weiter" (and so forth). Liszt then called upon "Essipoff die sechste" (Essipoff the sixth) for a Chopin concerto movement. She, having started in bravely, but having fumbled the passage, Liszt cried out "Essipoff die siebente" (Essipoff the seventh). The lady, however, recovering herself by a bold dash, Liszt said: "Essipoff die erste" (Essipoff the first), pulling her from the piano stool and giving her a couple of gentle boxes on the ear. Next came a Miss Stevens from New York, who seemed to be in high favor. She played a Rubinstein* piece very nicely till she reached the last page, when Liszt caught her by the chin saying: "Gehen Sie und lassen Sie sich photographieren" (Go have yourself photographed). After that she sat more quietly, kissing the old gentleman's heart when she finished. There was a good deal of kissing and cheek patting during the afternoon.

A Liszt Lesson

NEXT came a young Fraulein who played a Chopin *Scherzo* beautifully, which Liszt seemed to approve, but didn't give half the praise he gave to others, though it was the best playing of the afternoon. A number of others followed, more or less bad, one particularly bad. A flibberty gibbet person played a *Tarantella* of Liszt, stumbling all the way through, getting "Bravo, gut und bon" ad infinitum from the master. A certain Herr Reisenauer then played Liszt's *Auber-Tarantella*, completely annihilating all technical difficulties, "bringing down the house." Reisenauer has been studying with Liszt for eight years and has a wonderful technic. I was sorry not to have heard him play a piece more worth while, musically.

Liszt called me for the *C moll Polonaise* of Chopin. He said one of the "Herren" had played it to him lately. No one spoke up, I becoming painfully conscious that he might be referring to me. Mr. H., who was standing near, said, "You'd better own up or he would get mad." The room was searched for the music, but it wasn't to be found. By this time he had fixed upon me as the guilty person. Much to my relief Liszt said, "Wir woollen es das nächste mal haben" (We will have it the next time). A half hour was spent over some variations by Weitzmann, the theme being 'Chop Sticks." Liszt made each lady, who already *had not* played, take hand, the lady playing Chop Sticks while Liszt played the variations. This was pretty stupid, but it seemed to amuse the old gentleman and, no doubt, tickled the vanity of the ladies. After a short piece played by Fräulein Méloné, Liszt said, "Ich emphele mich" (good afternoon), and we all took leave. One old lady in doing so kissed Liszt's hand and his heart, he, kissing pretty much all over.

The two hours which I spent there were quite informal. Liszt paces up and down the floor beating time with his hands, talking to different ones who stand and

---

tuosos in those days were not what virtuosos have since Paderewski and Rachmaninoff appeared on ısical horizon. Touch, or tone, is now the prime in pianoforte playing. Strange as it may seem, Mason, who was an actual pupil of Liszt, once told t Liszt never had a good touch, in spite of his mar- power of interpretation. Liszt's personality, too, ave enthralled his hearers, just as do the personali- Paderewski and Rachmaninoff.

*Let it not be forgotten that Rubinstein was one of the stars of first magnitude in those days. Rubinstein and Joachim were contemporaries. I heard Rubinstein the second winter I passed in Berlin, 1883-1884, from time to time, once when Rubinstein and Joachim played together the *Kreutzer Sonata* at a private house. Sitting a few feet behind Rubinstein as he played, I thought it was the greatest playing I had ever heard; but Grabau, my teacher, said afterwards that it sounded as if they had never played it together before! Rubinstein's singing touch was a wonder. With his broad fingers, one tone seemed to last through twice the usual length of time. His *Barcarolles* may be mentioned as examples of his singing quality. Rubinstein's hand was almost as broad as it was long. His fingers were like cushions. Often, he played carelessly, but with great effect. It was said that he played so many wrong notes he might have made a new composition of them. His well-known "Etude on False Notes" was suggested, perhaps, by his carelessness.

sit about leaning on the piano and tables. When anything doesn't please the old gentleman, he goes to the piano himself, playing the passage through, often mimicking the way which the pupil has played it. He is fond of his joke and equally fond of the approbation which he seeks from all sides after the explosion of his wit. I walked home with Mr. H. and we have various opinions about the advantages derived from a summer in Weimar with Liszt.

Four Decades Ago

What I have written is a verbatim account of my experience which happened nearly forty-two years ago. The world and music have entirely changed since then. Liszt at that time was seventy-two years old. He had long before passed his zenith. After having rested on his laurels "he went back to the farm." His farm was Weimar, where a number of aspiring, would-be musicians were collected about him, all manner of different grades of talent and musicianship. Liszt received them all, good, bad and indifferent, as we have seen. The two hours passed after his nap, on Tuesday afternoons, amused him. Whether he took it seriously or not, Liszt's "milk of human kindness" never ceased to flow. I am speaking only of what was called "Der Schwarm" (The swarm). "The swarm" was a hive of busy bees, coming from all parts of Europe and America, each one of them hoping to gather honey from the flowers of the Master's garden. Most of Liszt's pupils who became celebrated all over the world did not belong to "the swarm." The prize pupils went to the Master at other times, not from 4 to 6 on Tuesday afternoon. I dare say a prize pupil occasionally played in the afternoon from "the swarm," capping the climax, like Reisenauer, who *did*, later on, make a name for himself. Whether they were the pupils of "the swarm" or whether it was the individual serious pupil, be it remembered that Liszt never took a penny for the lessons which he so generously gave.

If you have ever read the two-volume *Briefwechsel Zwischen Wagner und Liszt** (Correspondence between Wagner and Liszt), you will see that Liszt was the most unselfish person in the world. Great as he was, he was willing to sacrifice himself for the sake of advancing the interests of the greater man, Wagner. In addition to the book I have just mentioned, if the Gentle Reader would like to look over a little book called "Der Kraft Mayr," by Ernst von Wolzogen, which has been fairly well translated under the title of "Florian Mayr," he would see how nearly like it was to my experience that Tuesday afternoon, when the pupils came together. The pupils I mention in my Recollections were not such a good lot as those who appear in the printed book, but then, poetic license is always allowable.

To wind up my story about Joachim and his letter to Liszt, I left Berlin for Weimar that morning at 7:45. At eight o'clock, Joachim having changed his mind about giving me the letter, went to my lodging to take it back, but it was too late. After my visit to Liszt at Weimar, I wrote to Joachim, putting my experience in as pleasant a light as possible. In any case, the following year, which I passed in Berlin, Joachim frequently asked me to come to his private rehearsals, sometimes telegraphing me at a moment's notice, so all was forgiven and forgotten. Joachim was the greatest violinist of his time. His playing of Beethoven's Concerto was generally accepted as a "high-water mark" of perfection. As an orchestral conductor, he was never a great success. He was probably too subjective; but as a leader of his quartet, when he *could* be subjective, he was not surpassed. The Helmsberger Quartet in Vienna was more or less contemporaneous with the Joachim Quartet and of the same high order of interpretation. Both of these quartets might be likened to our own wonderful Flonzaley Quartet.

*The correspondence between Wagner and Liszt is published by Gravel & Co., London. The translation is by Francis Hueffer.

Der Kraft Mayr, in German, is published in Engelhorn's Roman Bibliothek, Stuttgart. The same book in English, called Florian Mayr, is published by Huebsch, New York. The translation is by Edward Breck and Charles Harvey Genung. The books may be seen or read at the important public libraries of Boston, New York and other cities.

"Since language is the basis of nationalism, it follows that the country which uses its own language will develop a national music, just as Italy and France have a national music through their insistence upon Italian and French language. If we had a national music in this country instead of the present senseless worship of everything foreign on the part of the public, our own composers artists and teachers would have a better chance to earn money in their own land."—Music News.

Preparing the New Lesson

By Grace White

VERY few students are capable of working out new material without aid. It takes a pupil of most exceptional ability to confront the difficulties of new compositions and make any progress with them. And yet how often is this expected! And how much time and energy are wasted!

It is cruel and unreasonable to say at the end of a lesson, "Do the next etude next time—and start to work on the first two pages of this piece"—possibly playing over the piece in a brilliant, rapid fashion which only discourages the confused pupil. The next lesson, the poor student is taken to task for many things that he could have understood at the beginning.

A pupil's advanced lesson will be as good, and only as good, as his understanding of it in the first place. Many students and parents—especially parents—think



[CARICATURE OF FRANZ LISZT AS A CONDUCTOR

that the pupil "learns his lesson at home." This is true only to a small degree. He learns it at the teacher's studio and drills it into his memory at home. The brilliant student can do much alone, but the average pupil needs a clear explanation of any new work before understanding how to master it.

It is better to have your pupil thoroughly understand the time, technical problems and some of the musical content of his new work and, if necessary, to slight some of his present lesson, than to have him blunder unseeing into new difficulties. If the teacher will be clever in knowing what is most important in the lesson and do that first, the rest of the time can be divided in such a way that in two lessons all of a student's work can be covered thoroughly and interestingly.

No two lessons in succession ever need be alike. The tiresome uninspiring business of knowing that the teacher will always hear scales, studies, pieces, new material, in the same order, week after week, is enough to make any pupil play monotonously. One day hear the lesson this way; the next hear the piece first, and make your point in that; the next time startle your pupil into action by suggesting a scale contest with another student. But always allow time to explain sufficiently all new material.

A great effort in preparation will often be made if the teacher will call attention to the special difficulty in a new study and explain it, and tell the student, "This is a spot where ninety-nine out of a hundred pupils stumble. Your attention is called to it, so I shall be watching with great interest to see how you do it." Your pupil will then be determined to be the one out of a hundred, and make an extra effort to measure up to your expectation.

The "Page Turner"

By Eugenio Pirani

EVERY pianist or instrumentalist who plays from n knows how difficult it is to turn the leaf, at the en the page, without interrupting the playing. Somet the left hand can be spared for a fraction of a sec sometimes the right, just long enough to turn the But often both hands are needed in an important pas at the end of the page, and that makes it almost possible to consummate this momentous operation, the result that a gap in the performance is unavoida

Especially when the pianist is accompanying a si or another instrument, the human limitation of posse only two hands is painfully felt.

It seems that all music printers have entered a s conspiracy to end the page with some difficult pas which makes it impossible for the player to free hand for the purpose of turning the pages; and, if composer himself does not prevent this nuisance thr prescribing exactly the place where the turning ma effected without breaking the continuity, for inst where a pause is located, one may be sure that the pr will put the turning at the most awkward and in venient place.

A sympathetic "third hand" is here needed; and is the time when a modest and still necessary artist c forward to the rescue.

Musicians, poets, artists, and men of genius gene have been praised, sung celebrated in poetry, im talized in monuments, that their name may be ha down to posterity; but never, as far as I know, attention or appreciation has been accorded to the hu and still so useful, yet indispensable artist: the Turner. In a concert performance, where an interru would be fatal, he holds the key to success or failu the performer who trusts his fate into his hands. must possess musicianship, skill, quickness of th and discretion. The Leaf Turner must indeed f with his eyes the music, know exactly at every mo where the pianist or instrumentalist is just playing, be ready at the proper moment.

Owing to the fact that the player is always lo one or two measures ahead, he must not wait to over the page in the last moment; but he must one, or in quick tempi, two or more measures a He must grasp the page with security (only one time!) and turn it quickly, so as not to depriv player even for a moment of the sight of the music. must not obstruct the sight of the notes with his and also he must not make himself too conspicuous his motions.

Every one who needs the services of such an a knows that he is completely at his mercy. Is he re and exact, he imparts to the player a sweet sensati security and safety which is liable to enhance his pretation and cause him to look to the "turner" his guardian angel! Is he, on the contrary, not pr coming either too soon or too late, he conveys t player a nervousness, a fear of impending danger, can mar the whole performance and even cause dis in the case he turns the pages at the wrong place.

A tremendous responsibility rests, therefore, upo Leaf Turner and, according to his importance his should be perpetuated.

No wonder that, with this great responsibility, renowned artists do not consider it beneath their d to help their colleagues and to act as humble turners."

In Germany such "virtuosi" are properly remune and receive from two to five dollars according to artistic merits. Concert managers have them on list and furnish them upon request. They are call joke "der Notwendiger," which means at the same "necessary" and "page turner."

In the concert season these modest artists earn times more money than concert givers themselves

Due credit should be given, therefore, to this "tu genius." God bless the Leaf Turner!

One can but wonder when it will become clear however great the part played in musical appre by a trained ear and a trained memory, the fundam of appreciation are sensitiveness, imagination, and m more. Let, then, ear and memory training be acq with a true understanding of both their value and limitations; above all things, let the illusion that appreciation of music the intellect can do the wo the imagination be dispelled forever.—M. D. C CORESSI.

The Violinist's Opportunities

An Interview with the Eminent Virtuoso Violinist-Teacher

CARL FLESCH

Secured Especially for The Etude by Otto Meyer

Y LAST THREE SEASONS in the United States have been largely devoted to teaching in ection with my concert work, and so a pleasure to me to tell ETUDE ers some of my impressions and ob- itions concerning violin study in the ed States and American musical life eneral.

ne of the questions I am most often d (and therefore suppose is one of est) is, "Are Americans as talented he violin as Europeans, and are their rtunities for advancement as great as abroad?"

ow as to talents, there are as great ts here as any place, for the United es is after all a mixing pot of all the ons in Europe with a few gen- ons in the United States at best. ever, there is no question but that are certain blood strains which, her here or in Europe, are furnishing eater percentage of the virtuosi than other nationalities. Russians, Poles, garians, Bohemians and all of the ic nations and the Jewish people, no er in what country they are born, to have some native talent for the n.

ice I asked a very prominent musician n he considered the greatest prodigy iad ever seen, and he replied, "A ian Jewish boy who did not play the n." However, though the Slavic n seems to adapt so naturally to the n, that is no reason for those of other nalities to be discouraged. I have in class a very talented girl who is of ian descent: almost every nation has epresentative in the halls of violinistic .

ow, as to the opportunities for study: are at present in the United States, ers who compare favorably with the in Europe. American wealth has wed schools that compare favorably the best in Europe. The study equip- is present in large measure. BUT— study mood and plan here is handi- ed by one circumstance: in the United s a musical education is generally secondary to general scholastic edu- n, while in Europe the child who is udy music seriously as a profession aced at an early age under the best teachers, other education being made ervient until the music studies are fin- l.

Violin Technic

OLIN technic is a peculiar thing in that it is very quickly and easily ac- ed in the early years while later in o amount of study will make up for ears that have been missed. General ation, on the other hand, may be ac- d at any time after violin studies are ied; and those who want education acquire it by tutors, special study, ng, and so forth. Remember, also the travel which becomes a part of musician's life, and the languages h are learned by living in foreign tries are in themselves a liberal educa-

t us compare the study plan of a acteristic European child, whose par- decide to have him study the violin probable profession, with that of an rican child of the same circumstances. ad of a hypothetical case in Europe, all quote a few actual cases. Fritz sler, at the age of ten, won a first in Vienna, and at twelve won a first prize in Paris. Thibaud, at the age of fourteen, was a finished concert artist, and I myself at the age of twelve had completed my studies and the high school.

In general, the real violin talent who is under the best teachers will have a finished technic at the age of twelve, and will usually have started at the age of six. Later there is plenty of time for a general cultural education. Those who have had the opportunity to have social intercourse with any of the really great violin virtuosi will tell you that they found them men (or women) of broad culture and trained minds, for mark this point: "Only those who have a mind that will seek its own culture will become great artists."

So, I believe, when the best American talents come under the tuition of the best teachers now in this country, at a very early age, say, for example, six years, and study music primarily, with other studies coming second and subservient to it, that we will have an opportunity of furnishing great artists of the concert stage equal to any country in Europe.

A Contrast

BUT IN contrast to this supposed condition let us present what generally occurs. An American father and mother decide to have their boy study the violin and consult with the local violin teacher to get his verdict as to when the boy should begin. He may declare for early studies, but in general the family decides to have him start his studies when he is ten years old (at which age the European talent is perhaps already on the concert stage). Of course the child will continue in the public school, and at best will do a half hour or hour of practice every day. On Saturday he generally will not practice and on Sunday certainly not. In May, as examinations are imminent, violin lessons will be stopped so that he may not fall behind his class in school, and, of course, one would not think of spoiling the dear boy's vacation by having violin lessons during the Summer! So, with perhaps a half hour's lesson each week and a half hour's practice per day for six months in the year, the precious years for acquiring a technic, from six to twelve, are practically wasted. Then comes high school with sports such as base ball and foot ball and all of the delightful school activities to take the boy's time, so that not until the boy reaches the age of sixteen or eighteen, and has finished high school with credit, do the fond parents consider whether or not they will have their boy study music seriously as a profession.

Of course, one cannot develop great artists under such conditions. If it is decided that a child has unusual talent for music and that the effort shall be put forth to make an artist of him, all else must be made secondary for the time (as it is in Europe). When the early years have been devoted primarily to music with perhaps private tutoring in a few related subjects, and when the technic is adequately trained, the young artist should make arrangements to broaden his education by private study, travel, reading, and so forth.



PROFESSOR CARL FLESCH

Virtuosi, Past and Present

I HAVE often been asked whether the great virtuosi of the past would compare favorably with those of today. It is possible for me to give a rather valid opinion on this matter as I studied in Paris with Sauzay, then an old man of eighty-two, who had heard Paganini make his début in Paris; also Sivori, Dancla, and others. The old-time virtuosi had great technic, it is true, but they had to find their own way to get it and were in general much more careless in their intonation. Take Wieniawski, for example. He was a great violin genius, but moody and unreliable: so also with Paganini, Ernst and all of the former lights. We owe them a great debt in that they charted the unexplored country of violin technic; but the early explorer could not know the country as well as we who live in it from our earliest age. Nowadays the violin student has the entire technic served on a platter, especially since Prof. Sevcik wrote his monumental technical works, and the boy who studies from the ages of six to twelve with a fine teacher, making all else subservient to his music, should have a finished technic.

With reference especially to the exactness of intonation, I remember that when in Holland I heard Ysaye and had the pleasure of congratulating him after the concert, I spoke especially of his exact intonation and he replied, "Sarasate has taught us all to play in tune." The great Spanish artist might, in a way, be called the boundary between the old and the new school.

I am often asked what I consider the most important pedagogical message that I give to my pupils. My teaching is in a way negative. I consider it more important to tell the pupil what not to do than what to do; then if the pupil avoids all of the mistakes, he cannot go far wrong.

I also lay great stress on the dual nature of playing and my motto is to study with the head and play with the heart. Too often the pupil who has played in his room with enthusiasm and abandon, on facing an audience is suddenly confused, because he commences to think, something which he had not done before. He should have done his thinking while practicing and then it would have become subconsciously correct and he would have been able to express his musical message without any technical thoughts.

Another question that I am often asked is "what kind of violin do you play and are the new violins any good?" I play a very fine Strad and so do many of the great present-day violinists, but the day will soon be past when Strads will be heard on the concert platform. Now that American millionaires are bidding for them in order to make their collections complete, the price is mounting to enormous heights. I have just received a letter from Hill in London advising me to insure my Strad for $25,000, and that, of course, means that it is really much more valuable than the price for which they would insure it. I predict that in the year

1940 a good Strad violin will be worth in the open market at least one hundred thousand dollars. Of course, when that time comes, no artist will be able to buy them and they will be looked at but not heard. What will happen? I fear that, besides hearing the better of the second-class Old Italian violins, the newer makes will be heard. Recently I had the opportunity of playing on a very fine modern violin by Gallican. It seemed very excellent, but "one unfortunately can tell if a new violin is good only when it is no longer new."

Ensemble Playing

IT PLEASES me greatly to see the spread of ensemble music in the schools and in private life here. Ensemble playing for young students has real value in teaching reading, rhythm and intonation.

In speaking of ensemble, however, for children, I do not by any means mean that it should stop with the younger years. Ensemble music should become a part of the musical life of every home. It is the back-bone of music culture and the playing of sonatas and chamber music will spread the doctrine of good music everywhere. For those who write chamber music never write trivial music. Also, chamber and ensemble music is possible in every town and city, and furnishes a start toward broader musical life. Speaking of sonatas, reminds me that, of the modern Hungarian composers Bartok has written one; Weiner, two; and Kodaly is said to be at work on one at the present time.

It is an interesting fact that in a little strip of ground, about fifty kilometers long, many of the great Hungarian musicians were born. I was born in the village of Moson and within fifty kilometers of my birthplace were born Nikisch, Joachim, Hans Richter, Liszt, Haydn, and others. Of modern Hungarian violinists. I call to mind Hubay, Szigeti, and Telmanyi. The Hungarian music of to-day is often founded on their inimitable folk tunes, and their harmonic treatment is perhaps equally influenced by German and French teaching.

Now to speak of a factor which to me seems very important to the future musical life of these United States: I first visited this country in 1913 and, when I came back to it in 1923, naturally compared its musical conditions in every way. I expected to find a great spread of concert life, but such was not the case. American concerts may have improved in quality, but they certainly have not increased in quantity in proportion to the increase of population.

Educational Facilities

THIS country has greatly increased its facilities for musical education. Private enterprise, as well as endowments, have brought teaching facilities up to a point where no one need lack good tuition. The great schools compare with the best in Europe. But one thing that I do not wish to see carried too far is free scholarships. Of course, in the case of a great talent with lack of funds, the fine teacher will always try and find a way; but it is healthy for the young to have to struggle a bit for their music. What they suffer for, they will prize, while what is handed to them they too often consider no more than their due; and then do not make any special effort to be worthy of the favor.

Now, as I said, we have done much for education here. We have done much, perhaps enough, for the furthering of study, but there is a great field for a new philanthropy in placing the young artists in the concert field. What is the use of training a hundred new violinists to be virtuosi, if in a week they will all be hunting "movie" jobs? When I made my début thirty years ago, I almost wept because, by chance, another concert was booked the same day in Berlin: Gabrilowitsch made his début at the same t Still, within a week I had engagem to play with practically all of the orchestras in Europe. Were one to m a similar début to-day, there would h dozen concerts the same night. Poss the critics would not even visit the certs, and, as for getting the engageme that would take dozens of expensive certs and a large appropriation of mo for advertising managers and so fo Now what is the use of turning ou product for which there is no demand?

This is the solution that calls itsel my mind. There must be an enlarg of the concert field. This must be d as pioneer work, by placing concert cou in the smaller cities which do not now h concerts of merit. Imagine what an mense influence on American music lif would be to have five hundred more ci place concert courses! Five hundred concert courses of, say, four conc each would be two thousand concert year, at each of which at least two ar would perform; so there would be i thousand engagements more for wo young artists.

(*Continued on Page 313 of the "Violinists' Etude"*)

The Etudes of Stephen Heller

By ERNEST R. KROEGER

STEPHEN HELLER, *the eminent Hungarian pianist, teacher and composer, was born at Pesth in 1813 and died in Paris in 1888. He studied with Czerny, but received the greater part of his education from Anton Halm. His concert career was begun at the age of fourteen. In 1830 he fell sick on tour and was adopted by a wealthy family of Augsburg, remaining with them till he moved to Paris in 1838, where he became one of the brilliant circle including Liszt, Chopin and Berlioz. He was a prolific composer, publishing one hundred and fifty opus numbers, sev of them containing as many as twenty-five compositi His style was eminently pianistic, technically origi though somewhat limited in virility and variety invention.*

The Present Day Idiom

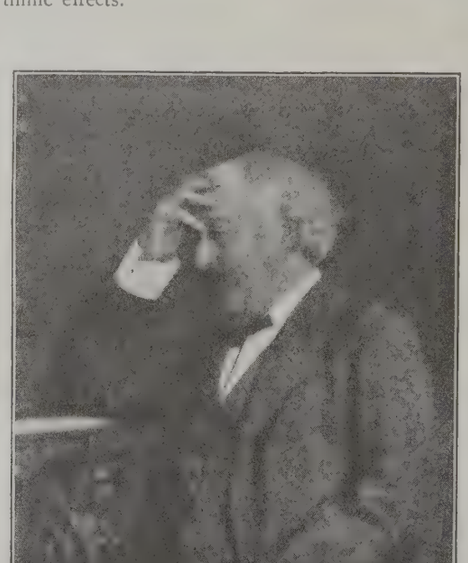
IN THIS age of strenuosity, it is not easy to place oneself in a mood of calmness and reflection. Quietude and the first quarter of the twentieth century seem to be opposite terms. This has been called the "jazz age," and the composer, Stravinsky, seems to epitomize the life of today as revealed in tone. Nothing can be greater in contrast than Stravinsky and Stephen Heller. But is there no place for pensive reflection in the music of today? Heller's idiom is not the idiom of present-day composers. The tang and "spice" considered necessary in modern music can be nowhere found in Heller. Suavity, grace, gentle refinement, controlled emotion, these are his characteristics.

There are over two hundred of the charming compositions which are called "Etudes." There is no attempt at graded technical progress in them. Authorities like Hans Schmitt have indicated the order in which they should be studied. Lindsey Sloper has edited a number of them in a systematic order. In so many there is bound to be duplication and repetition. But it is easy to discover these. Now, as to those which are desirable to study. If finger work is the end in view, avoid Heller and take up Duvernoy, Czerny and Cramer. Heller etudes mean studies in style.

Style

STYLE comprises expression, shading, phrasing, dynamics, rubato, pedaling and all other features of interpretation. Take, for example, No. 4 in Opus 47. This is thoroughly Heller. It is expressive, yet not deep. The phrases must be well defined. Chords contrast with singing, dynamics range from *pp* to *f*. There is a ritenuto of a measure and a half. In the middle of the study, the melody appears in a minor key—somewhat wistful. Altogether this short piece contains much material for helpful study. Number ten has a rather stern dramatic motive, with a chord accompanient. It is in D minor, rather sombre. In the middle section, the theme, somewhat altered, appears in the left hand, with a pianissimo accompaniment in the right hand. The close is inflexibility, stern and severe. A lovely and appealing one is number twenty-three, in A flat. The serenity and tranquil charm of this *morceau* is unsurpassed in any of the Heller Studies. Opus 46 contains more Etudes of motion than Opus 47. Some are very attractive, but are not distinctly individual. Number ten has a Spinning Wheel character, and yet has the Heller "ear-marks" in it.

Number fifteen is still more a Heller piece. The composer must have liked it, for he prolongs it unduly. Number seventeen is truly lovely music—unquestionably Heller. And number nineteen, of a decidedly "woodsy" flavor, is the most beautiful of this Opus. As a whole, Opus 45 can hardly be said to equal either Opus 46 or 47. But it contains one number which is on a bigger scale than any of the others. It is number fifteen, sometimes salled "The Song of the Hero." It is so noble and massive that it might well be taken for a composition by Brahms. It is in D minor, with chord and rhythmic effects.



STEPHEN HELLER

"Il Penseroso"

NUMBER sixteen is the well-known "Il Pensero The melody is in the left hand and the right h accompaniment is exceedingly graceful. Opus 16, "Art of Phrasing," was Heller's first collection Etudes, and may well be called a series of "M Pictures." Each study has a seperate title. The q ities of wistfulness, and pensive melancholy already apparent in these studies. It is in number two, " promptu;" number three, "Intermezzo;" number "Nocturne;" number fifteen, "Esquisse;" and num twenty-one, "Romanze;" that these characteristics be found.

In Barbedette's "Stephen Heller, His Life and Wor the author alludes to the collection Opus 90 enti "Nouvelles Etudes" as follows:—"From the first, wh pictures the naughty child astray in the woods, to last which portrays the sufferings of mature age— dramatic side, the inspiration is sustained, and with intending it, Heller has perhaps written one of his fi and most touching works." The writer is especi fond of the "Twenty-four Studies of Expression Rhythm," Opus 125. Some of these are indeed "l gems."

"Five Gipsy Melodies"

IN THE *Album dedié a' la jeunesse,* Opus 138, finest numbers are "Five Gipsy Melodies." which has become well-known is the "Curious Story" fine study in phrasing and delicacy. With regard to Preludes, Opus 81, they are, of course, not on suc high artistic plane as are those of Chopin. Still, t are indeed most attractive. They contain many mo from tranquil and calm, to passionate and strong. Preludes, Opus 119 *(á Mademoiselle Lili)* are a delig ful collection of miniatures. There are two hundred thirty-three pieces in the opus numbers above mentio

The "Fruit, Flower and Thorn Pieces," (someti called "Restless Nights," Opus 82, might be added these. They are among Heller's very finest little t poems. In all of these, piano literature possesses wealth of poetic pieces of genuine artistic value. taste of today may call for a more strident, sensatio "effective," sort of music than that which Heller created; but there are many persons who will en the smooth, meditative, serene style, tinged with wis longing, which is to be met with in so many Heller pie Unquestionably, they fill a needed place in the deve ment of taste and expression in young piano students

A Master Lesson on the "Liebestraum" of Liszt Prefaced by a Short Note About the Composer

Especially Written for THE ETUDE by the Distinguished Russian Virtuoso

MARK HAMBOURG

RANZ LISZT was born at Raiding in Hungary, on October 11th, 1811. In versatility he rivals the great artists of the Renaissance. As a pianist he was supreme, and his concert tours were nany triumphal progresses throughout Europe. Unhis leadership the orchestra at Weimar became one he finest and Weimar itself, the centre of German stic musical life. Many of the greatest pianists e pupils of Liszt and bear witness to his inspiration a master.

uccess accompanied all he undertook in life, and his positions for the orchestra, the pianoforte and the e place him in the forefront of distinguished com-ers. His literary works, including his articles on pin and those on the music of the Gypsies, written German and in French, reveal the fact that he had a arkable command over style and language. He ls a unique position in the history of musical de-pment and is an outstanding figure of the stic world of his day.

One of the most interesting episodes in Liszt's was his friendship with Wagner. It is sible that, without Liszt, Wagner never uld have reached such a high stage in the lution of his music. Liszt in his symphonic ms adopted the idea of the "Leit Motif" ch Wagner used with such effect in his ras. He also emphasized the pictorial and tical elements of music. "Mazeppa," one he most celebrated of these symphonic poems, ates almost as vivid an impression of the ject as the poem of Victor Hugo on which was based. Wagner realized the debt he ed to Liszt and used to tell a story of how came to him, after conducting a performance "Lohengrin" and said: "Behold we have ne so far, now create us a new work that may go still farther."

Liszt as Composer

' IS, however, as a composer for the pianoforte that Liszt excelled, and he revolution-l pianoforte technic. For from the age of e, when he made his first public appearance Oedenburg, until he accepted a permanent agement as conductor at Weimar, he pur-d the career of a pianist; so he was well to appreciate to the full the wonderful posilities of his instrument. Equipped with a nomenal technic, his innovations in the art piano playing were manifold. In his parrases and transcriptions he secured technical ires never before employed, and expanded rds to hitherto undreamed of dimensions. liere used to say: *"Je prends mon bien ou le trouve"* ("I take my property where I l it"). Liszt might have said the same. He imilated everything with which he came in tact. The folk songs of Hungary and iin, Paganini's "Caprices," the overtures of igner, the organ works of Bach, furnished with themes for his most brilliant and effective pieces.

Some of Liszt's most delightful music was inspired the literature of his day. The French Romantic nool with which he became associated during his stay Paris influenced many of the compositions in his nées de Pélérinage;" but this *Liebestraum* was in-ed by a poem by Frieligrath, and it is a good exple of the "Salon" music of which Liszt was such a ster. It is published in a series of three Nocturnes tled *Dreams of Love,* and is one of the most popular the composers works. He has embellished his theme h consummate art, and no one who has heard the ebestraum" can fail to appreciate its charm. Graceful l entrancing melody is combined in it with a certain nity and depth of feeling, and ornamented with icate and brilliant arabesques. Above the opening asures is printed a sonnet by F. Frieligrath. It exts the lover to love always with the utmost of his ng, while he may, and never to let a harsh word escape him, as death so soon brings separation and regrets.

In this atmosphere of intense feeling tinged with melancholy the melody of the nocturne should open.

The Melody Sings

THE song must be brought out in declamatory style, as if sung by a singer with all the correct relief and elasticity of rhythm for taking in breath at the right moments. The arpeggio-like accompaniment in the right hand should be played throughout with a juicy tone, not only as a mere figure but as a sensuous adjunct to the melody. In measure 5 the notes F. G. A.-flat: C. B-flat in the left hand, and A-flat in the succeeding measure, must be especially emphasized and played *rubato* to give stress of feeling to the end of the phrase.

In measure 8, on the *fourth beat* in the *bass* there is a *G-flat* which should be brought out. In measure 10 on the high F in the left hand, a pause can be made amounting almost to a Fermata.



In measure 11, as before in measure 5, the phrase F. G. A-flat. C. B-flat, A-flat should be declaimed in *rubato* fashion, with a rise in tone on the culminating C, and then a drop back to the A-flat in the twelfth measure. In the sixteenth measure there should be a *crescendo* beginning on the first E-natural on the first beat, and proceeding to the second E-natural in the middle part, but dropping immediately to *piano* again on the first beat of the seventeenth measure. At the twenty-first measure a spirit of agitation should be introduced, the tempo being slightly quickened, and a *crescendo* rising from the emphasized B-flat of the melody on the first beat of the measure to the D-flat half-note on the third beat. From this third beat to the C-flat on the fifth beat of this same measure the tone should decrease and then rise again in measure twenty-two to the F-flat on the third beat, slowing down with emphasis on the notes A-flat and B-flat on the fifth and sixth beats in the bass of the measure. The culmination of the agitation is reached on the F-flat fermata in the twenty-third measure and then descends in a declamatory phrase to G-natural on the first beat of the twenty-fourth measure, which should also be held like a fermata. A long pause must be made before attacking the ensuing cadenza. This should start *piano* and not very fast, and then *crescendo* and *accellerando* with four well-marked accents on the first, second, third and fourth double notes of the figure in the right hand on the third beat of the twenty-fifth measure. The rest of the figure should be made to sound like a rippling cascade of water falling down in a silver shower and getting slower and slower at the end as the rush dies away. Four accents should be given on the first four notes of the double tremolo which terminates the cadenza, and the tremolo should be kept on and repeated as many times as the technic of the performer permits.

Taking Breath

A LONG pause must then be made, as if to take breath, and then the main theme appears in the right hand (this time in B major). The music is here marked *Piu animato, con passione;* but I do not play it so, but start the song at this point quite quietly and dreamily. in the twenty-ninth measure the tone should sink somewhat from the accented D-sharp on the first beat of the measure to the G-sharp on the third beat. The first, second and third quarter-notes in the treble in the thirtieth measure should be emphasized and the whole phrase declaimed, whilst the second figure in the bass in the thirty-first measure must be brought out with a welling crescendo and decrescendo. I play the thirty-second measure a little slower and the thirty-third one a little faster, and the thirty-fifth again slower, to create variation of expression; and I bring out the accompaniment very much in both hands. In the thirty-sixth measure the declamatory passage in octaves should be played very *rubato,* leading up to a big pause and *fermata* on the fourth beat of the same measure.

The thirty-seventh measure should be resumed *a tempo* in the key of C major. The passage in the accompaniment in this measure is made easier by taking the first four notes of it with the right hand with fingers 5, 2, 3, 1, and then continuing the rest of the passage with the left hand. An accent may be given to the chord on the first beat of the thirty-ninth measure, and the melody should begin to rise in an atmosphere of gathering emotion up to the *fortissimo* in the forty-first measure, where everything should sound *marcato* and *dramatic,* and should continue in suppressed excitement. In the forty-fourth measure I give an emphasis on the note G-sharp on the fourth beat, at the beginning of the descending figure in the left hand, and also emphasis on the chords on the first, second and third beats in the right hand in the forty-fifth measure.

From the forty-seventh measure onwards to the fiftieth the *tempo* should be quickened, and then broadened out again in the fiftieth measure. A *decrescendo* to the middle of that measure, rising once more in *crescendo* to the chord on the first beat of the fifty-first measure is very effective. In the fifty-second measure there are octaves in triplets in the right hand; each note of which must be emphasized; and again in the fifty-fourth measure the triplet passages in the treble must be declaimed and lead up to a big pause on the octave G. Proceeding after the pause, the next passage in the fifty-fifth measure must be played very *rubato,* with a *decrescendo* to the middle of the measure, and then a *crescendo* with prominence given to the octaves G and A-flat. These octaves lead on to an *accelerando* of *tempo* in the next two measures, and to a big attack of the chord on the first beat of measure fifty-eight, where the final cadenza breaks away.

The top note of the cadenza on E-natural in the right hand should receive an accent; and then the tone should diminish as the big passage descends the first time. It should rise again with quickening of speed and accents on each of the E-flats at the beginning of the three ascending *arpeggi*, culminating in a *fortissimo* on C, D, D-flat, A, A-natural, B-flat, F-sharp and G, which are the first six notes of the final descending passage, and should be played slightly slower with accents. From these six notes onwards the cadenza should descend faster and faster like a ball bouncing down hill from one stone to another, until it slows up with a slight *crescendo* and then a *decrescendo* in the last eighteen notes of the passage.

Return of First Theme

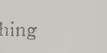
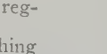
AFTER a pause, the original melody is now resumed and should start with a lingering attack from the up beat on E-flat to the C on the first beat of the sixty-first measure, holding the C on just a trifle longer than its real value. This part of the *Liebestraum* must be played reflectively and tenderly, endeavoring to give an effect as of a remembrance of the opening measures of the piece. The tone produced ought to be what I call *flebile*, meaning by that an intangible, far-away sound. The notes on the first, second, third and fourth beats of the sixty-fifth measure should be brought out with feeling, and the accompaniment in the sixty-sixth measure should have an atmosphere of intensity with a rising and falling of tone.

The tempo should be somewhat broadened in the sixty-ninth measure, with a lingering attack again from the C on the last beat in the treble of that measure to the long F in the next measure. From here on I introduce some fluctuation of *tempo*. Measure seventy-one I play somewhat slower; measure seventy-two is in tempo again; measure seventy-three is lingering; measure seventy-four in tempo; and then from the seventy-fifth measure onwards there should be a gradual and continuous slackening of speed, the fingers trailing on the notes as if loath to leave them. The whole of the seventy-sixth measure must be very much retarded, and each of the last four notes in it emphasized, whilst the seventy-seventh measure should be performed as if the notes were almost being spoken *"recitativo,"* rather than played, and trying to give an effect as of a question asked. A long pause in measure eighty brings us to the final chords of the piece, which are marked in the music *mp*. But I start these chords in *mezzo forte* with a good large tone, and then make a gradual *decrescendo*, pressing out the notes of the melody in the middle parts in the eighty-third and eigthy-fourth measures: namely, C, B-flat; C, E-flat; D-flat, C; with a final fervor of expiring emotion.

Tuning the Piano

By August Halling

IS IT not the experience of nearly every piano student that a piano in constant use needs tuning often? Tuning can be done, after a little practice, by almost any musician who has an acute ear for tone. It should be done as soon as the tone is heard to quaver. Of course the ear becomes in time accustomed to discord, but the tone that lingers in the memory is out of tune and is the one that the mind retains. A good piano kept in tune has a compelling force.

A key on the piano that is in tune, sounds something like this  The tone waves are steady with regular vibrations. A key out of tune sounds something like this  The tone waves are irregular and the result is an unsteady tone. Have a tuning hammer handy, with mutes of rubber or leather, to insert between the wires in discerning the offending string. Lay the emphasis on a clear ringing tone, with full individual chord tones. The middle tone of the chord needs special attention. With the tuning hammer, draw the string to its needed tension. The piano will not need a tuner's attention for some time. No doubt you have seen the advertisements of the schools that teach piano tuning

Often the young musician would do well to take up piano tuning as a side line. It is an opportunity to earn some money. Towns without branch houses of the larger piano firms usually have no piano tuner and depend on travelling tuners. Besides it will give the student an acute ear for true tone. And surely he will find that to elicit from the piano keys the impression desired, and have at the same time the satisfaction that comes with playing on a piano whose tones blend will be in itself sufficient reward.

Finger Forms

By Otto L. Fischer

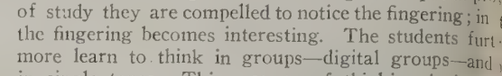
ONE of the most exasperating traits of the average piano student is his carelessness in the matter of correct fingering. This is due to his desire to "play" with a fair degree of fluency, but with as little mental effort as possible. It is also due to his inability to grasp, in his inexperience and haste, the reason for each particular fingering as determined by the numerous conditions of black and white key relations, notes before and after, phrasing, speed, dynamics, hand development and many other physical and musical factors.

Following the analogy of the principle of tapping the rhythm in the development of the rhythmic sense, I have made use of a principle of what might be termed "finger forms" for the development of the sense of fingering. By temporarily putting aside the musical element (as in the case of tapping we lay aside the tonal element) and concentrating his attention on the finger forms, the pupil is no longer hypnotized by the flow of the music into the neglect of the necessary details of logical fingering.

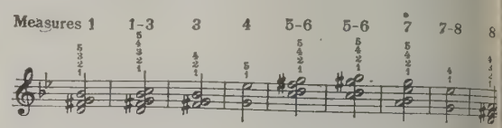
Physically speaking, a musical work, as played on the piano, consists of a large number of forms into which the fingers group themselves. Any group of keys which can be played together like a chord, comprises a "form," regardless of whether they are intended to be played together or not. Of course in passages other than chords, the forms are not necessarily distinct and separate but frequently overlap, the last notes of one form being the first of the next. Thus in the C major scale played one octave ascending with the right hand, there are three forms indicated by the fingering, 123, 231, 12345.

My students, more especially those who are careless in using the indicated fingering, play their studies compositions—that is, before they attempt to make m out of them—as finger forms. Through this special pro of study they are compelled to notice the fingering; in the fingering becomes interesting. The students furt more learn to think in groups—digital groups—and in single tones. This manner of thinking is impor in the development of speed, the basis of which is g thinking.

To illustrate the application of "finger forms," student plays the following passage from Beethove given below:



Now place the hand in turn over each of the ch forms of Example 2.



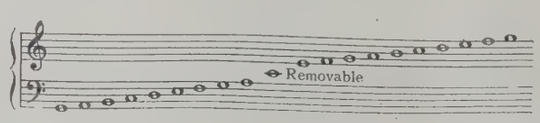
Place the hand over one of these forms, and then only finger motion play the notes as they are writte the measures indicated by the numbers above the for Try this with other pieces—in fact, with much of y study. Soon the hands will begin to fall automatic over the groups of notes and thus save much labor both reading and execution.

Charting the Beginner

By Emma H. Williamson

INTERESTING beginners in learning the notes is one of the trials of the teacher. Any plan that will help to simplify this or to do it more effectively is a boon.

After a few lessons, in which the pupil becomes acquainted with the staff, clefs and notes in the treble and bass, try making a chart. Make this to include both the bass and treble. Beginning with G on the first line of the bass, put all the notes in their proper places, using red crayon for notes on the lines and green for those on the spaces. Between the two staves put a "movable" middle C, held in place by two tacks. When completed the chart will look like this:



Tack the chart on the wall and explain to the children that they are to play a game of "Make Believe." Let the notes go to a ball game. The two staves represent the seats in the grandstand and the notes are the pe sitting in them. The bass notes will represent the m because their voices are coarse. Have the children play each bass note so they may see that this is so.

Now tell them how each man has brought his w but that all the ladies had to sit in the upper seats wh the treble clef is. This makes plain that two notes the same name do not have to be in the same place on two staves; for Mr. G has brought his wife, as have the other men. Have the pupils to play the treble n so they will see that the ladies have fine voices.

Now explain that middle C is a big fat policeman w sits in the middle to keep order.

After drilling them with this chart till they are fai accurate in naming the notes, make another, on wh some of the notes are omitted. Explain that some of people did not come to the game today, and have them name those who are here and also those who are absent

Invested with personality and life, the notes stand something in the mind of the children, and their att tion and interest are held.

Ideas from a Swiss Teacher

By E. K. Seager

THE celebrated Swiss composer, Dr. Hans Huber of Basle, was an excellent teacher of piano, who always had new and varied ideas to make piano practice more interesting.

The well-known *Schmitt Preparatory Exercises, Op. 16*, were always played in all keys, major and minor, and with a change of rhythm. When possible, they were played hands together, in contrary motion, major and minor, with a passage modulating into each new major key. These, too, were played with a change of rhythm, first slowly and then with increased tempo.

Clementi's *Gradus ad Parnassum* was always played in different keys. The pupil began in the given key; at a signal from Huber, both rhythm and key had to be changed suddenly. He expected the study to be so thoroughly mastered that the student would be ready for anything he might require. He would have childr take etudes they had already learned and practice th in several new rhythms, and also half a tone higher lower than the given key. They thus gained a sense key and rhythm and grew accustomed to long and sh notes, triplets, couplets, and the like.

Practice in the new key was done first in the rhythm, until there was assurance in the new key. Th the rhythm was changed. Also, practice of a new rhyth proceeded in the given key until learned, then the pie was transposed to the new key, a comparatively ea process for the pupil if the transposition was only h a tone higher or lower. Gradually the pupil had no fe of strange rhythms and difficult keys, became a bett sight reader, and developed his power of concentrati

"The employment of weight with properly relaxed muscular action precludes the use of force or excessive exertion of energy. With its use the performer practices a maximum economy of motion with a maximu freedom of motion at a minimum expenditure of energy

—JACOB EISENBERG.

LOVE DREAMS

No.3

FRANZ LISZT

Poem by Freiligrath

Oh! love while love is left to thee;
Oh! love while love is yet thine own;
The hour will come when bitterly
Thou'lt mourn by silent graves, alone!

And let thy breast with kindness glow,
And gentle thoughts within thee move,
While yet a heart, through weal and woe,
Beats to thine own in faithful love.

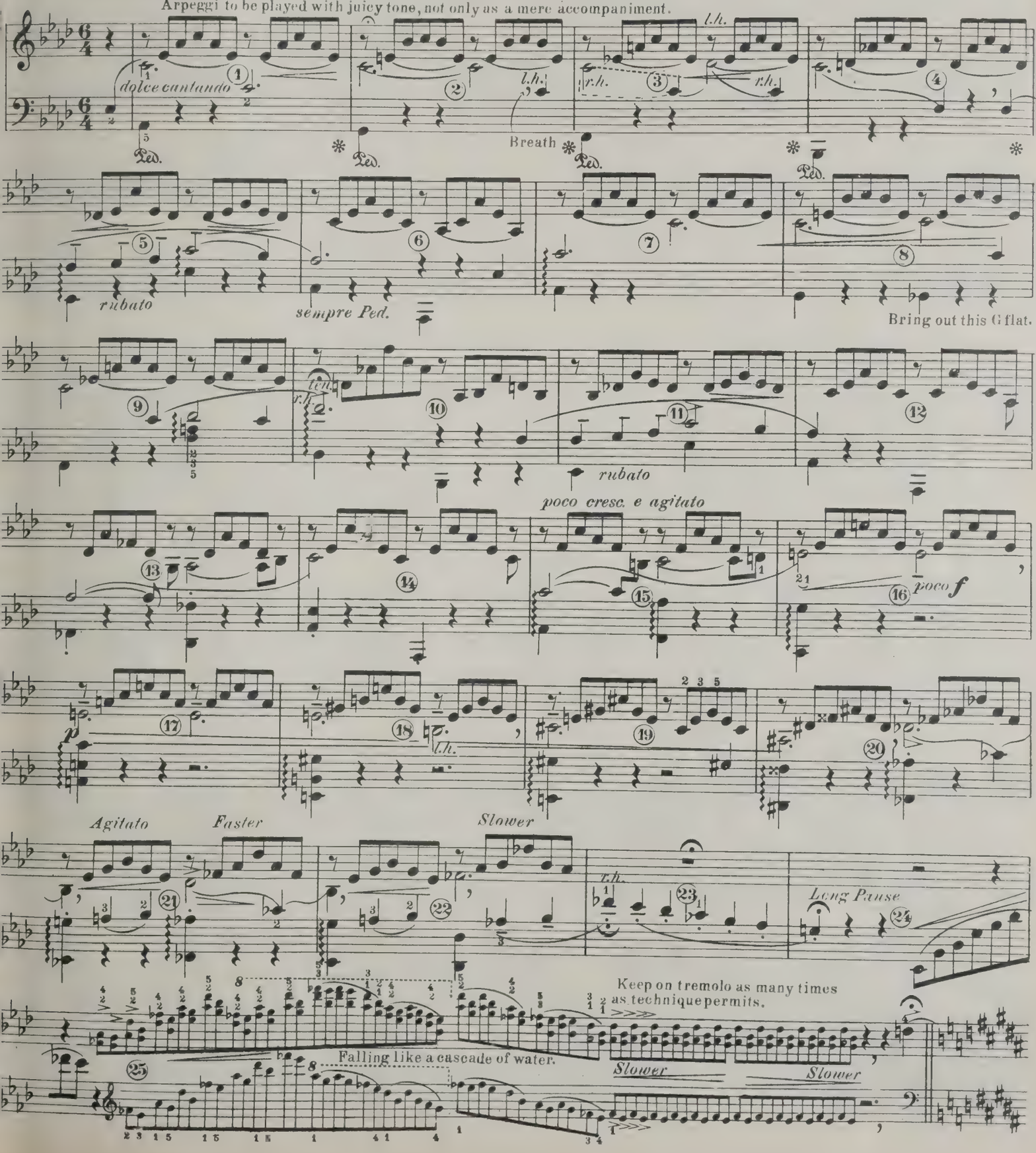
And who to thee his heart doth bare,
Take heed thou fondly cherish him:
And gladden thou his every hour,
And not an hour with sorrow dim!

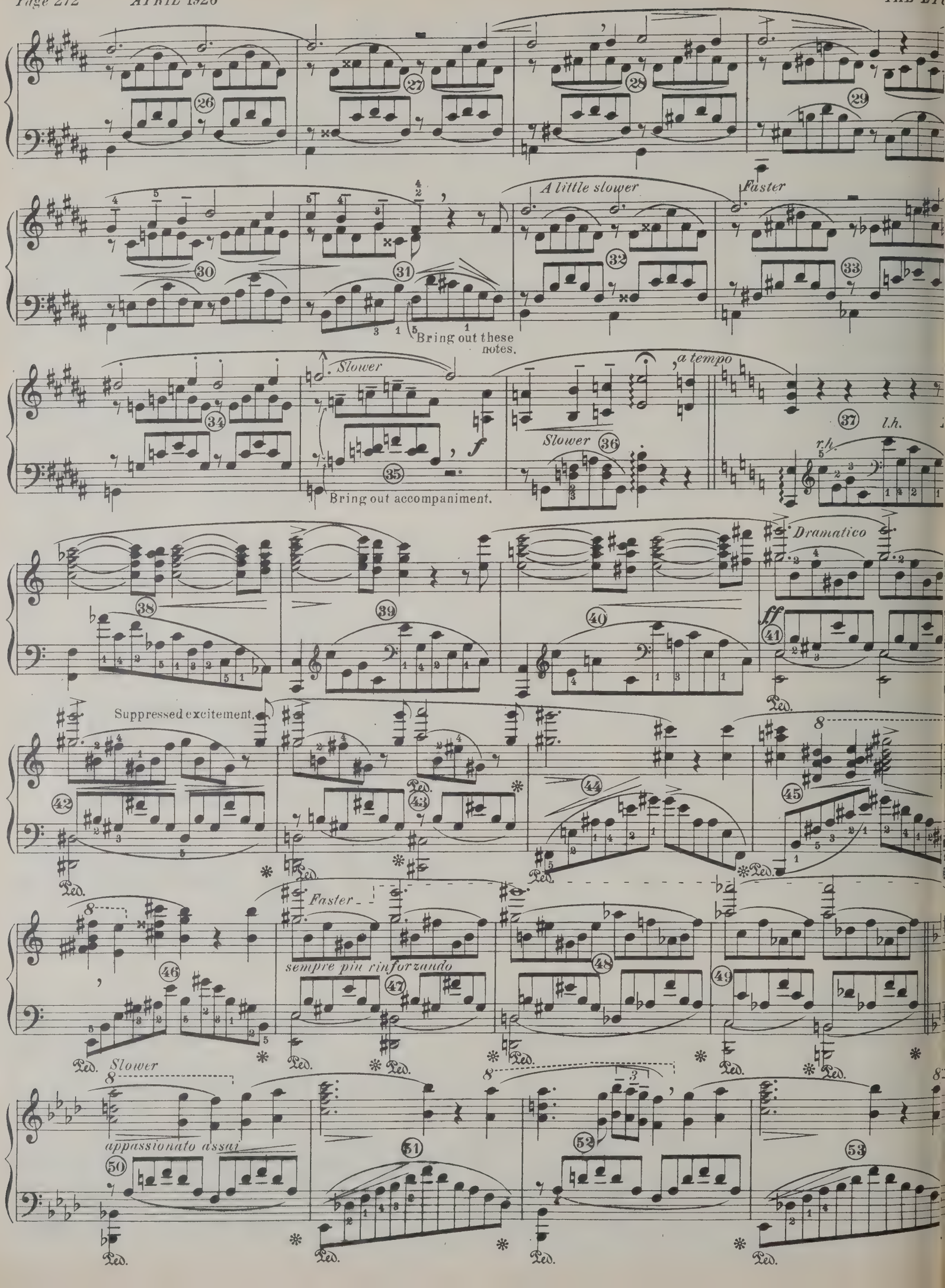
And guard thy lips and keep them still;
Too soon escapes an angry word:
"Oh God! I did not mean it ill!"
But yet he sorrowed as he heard.

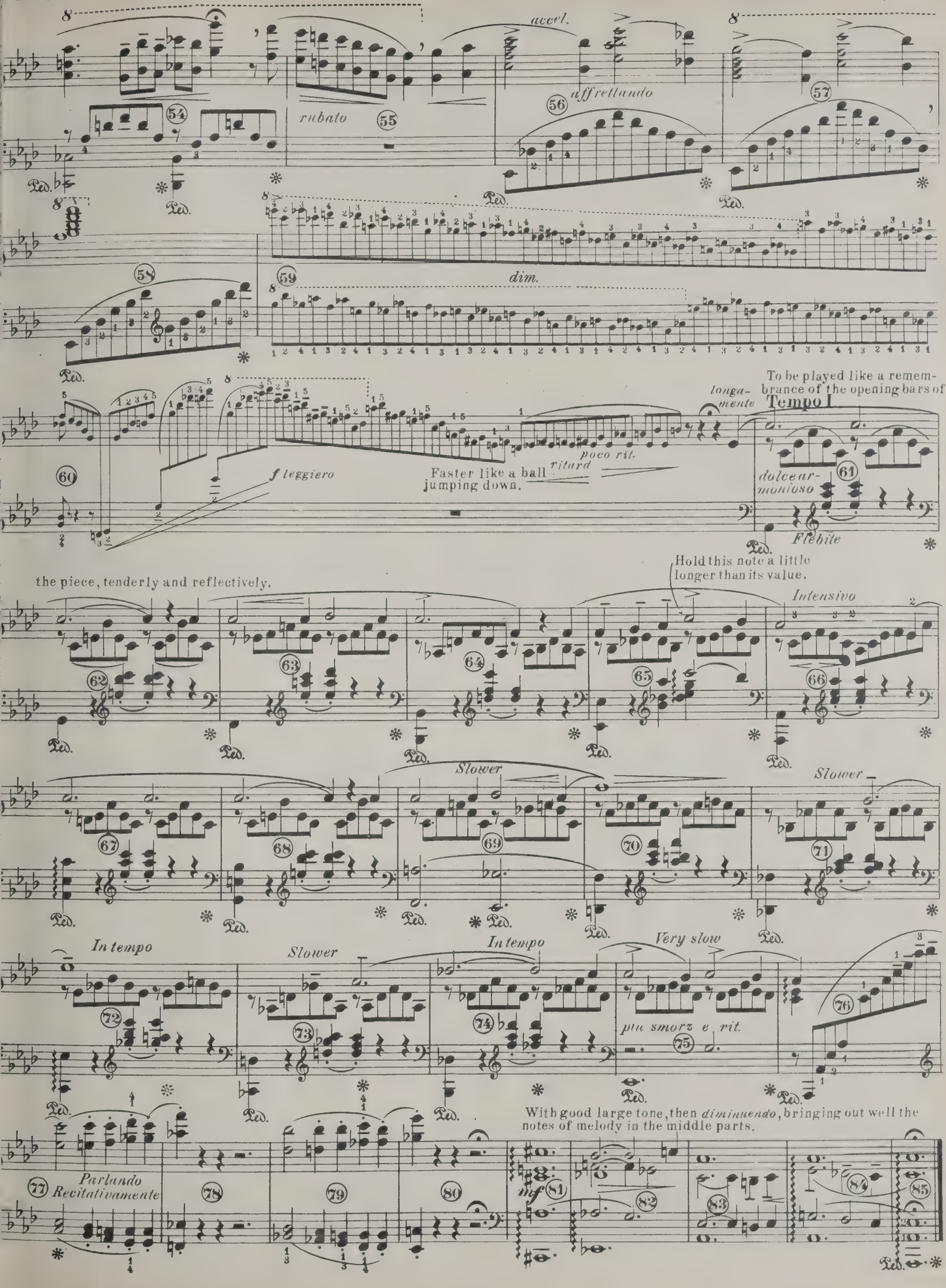
For a Master Lesson on this piece by Mark Hambourg, see another page of this issue.

Poco Allegro, con affetto

Arpeggi to be played with juicy tone, not only as a mere accompaniment.



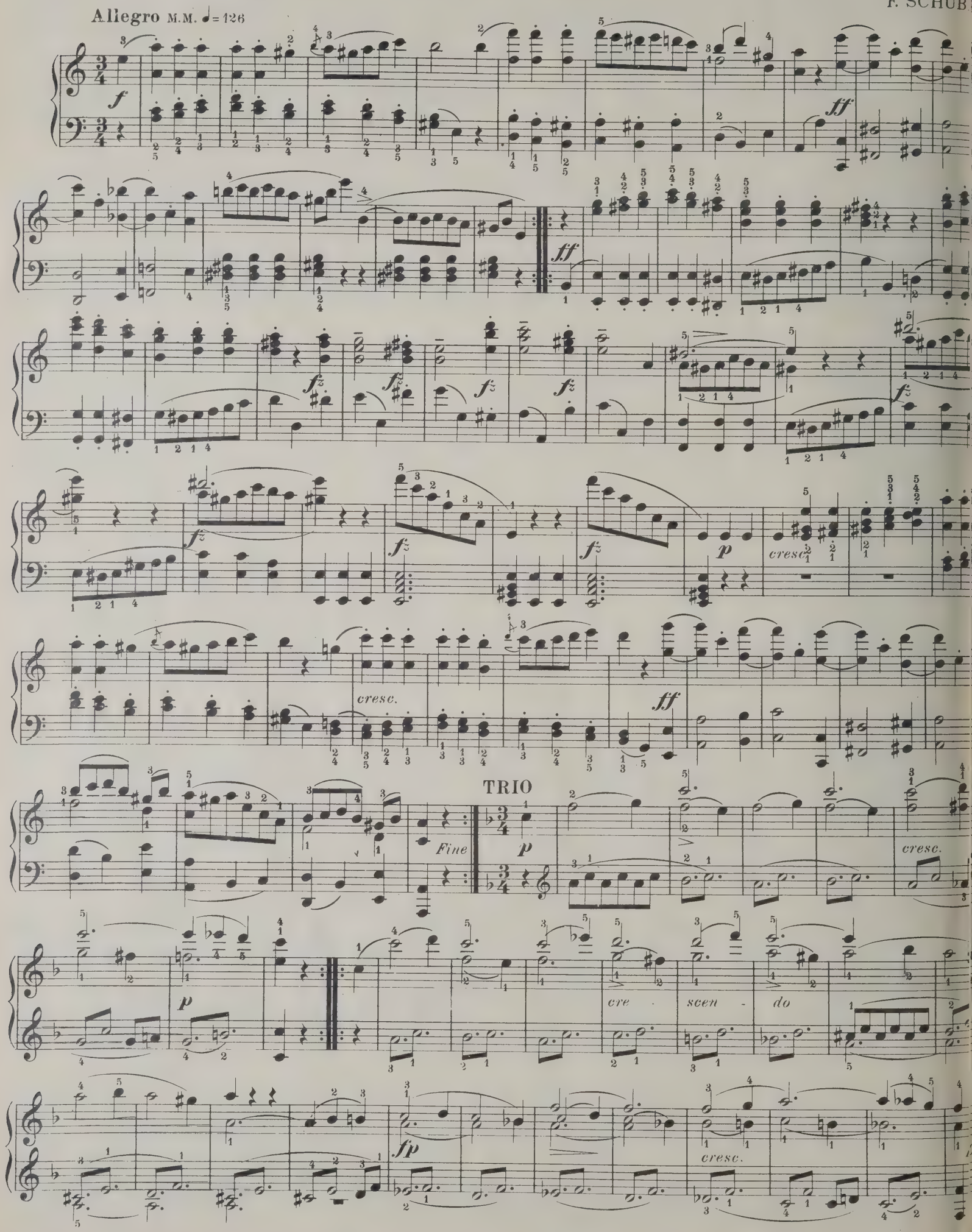

A little slower
Faster
Bring out these notes.
Slower
a tempo
Slower
l.h.
r.h.
Bring out accompaniment.
Dramatico
Suppressed excitement.
Faster
sempre più rinforzando
Slower
appassionato assai


accel.
affrettando
rubato
dim.
To be played like a remembrance of the opening bars of Tempo I
longamente
poco rit.
ritard
Faster like a ball jumping down.
f leggiero
dolce armonioso
Flébite
the piece, tenderly and reflectively.
Hold this note a little longer than its value.
Intensivo
Slower
Slower
In tempo
Slower
In tempo
Very slow
più smorz e rit.
With good large tone, then diminuendo, bringing out well the notes of melody in the middle parts.
Parlando
Recitativamente
mf

MENUETTO in A MINOR

A recently discovered gem of the great master, now published in America for the first time. Grade 4.

F. SCHUB

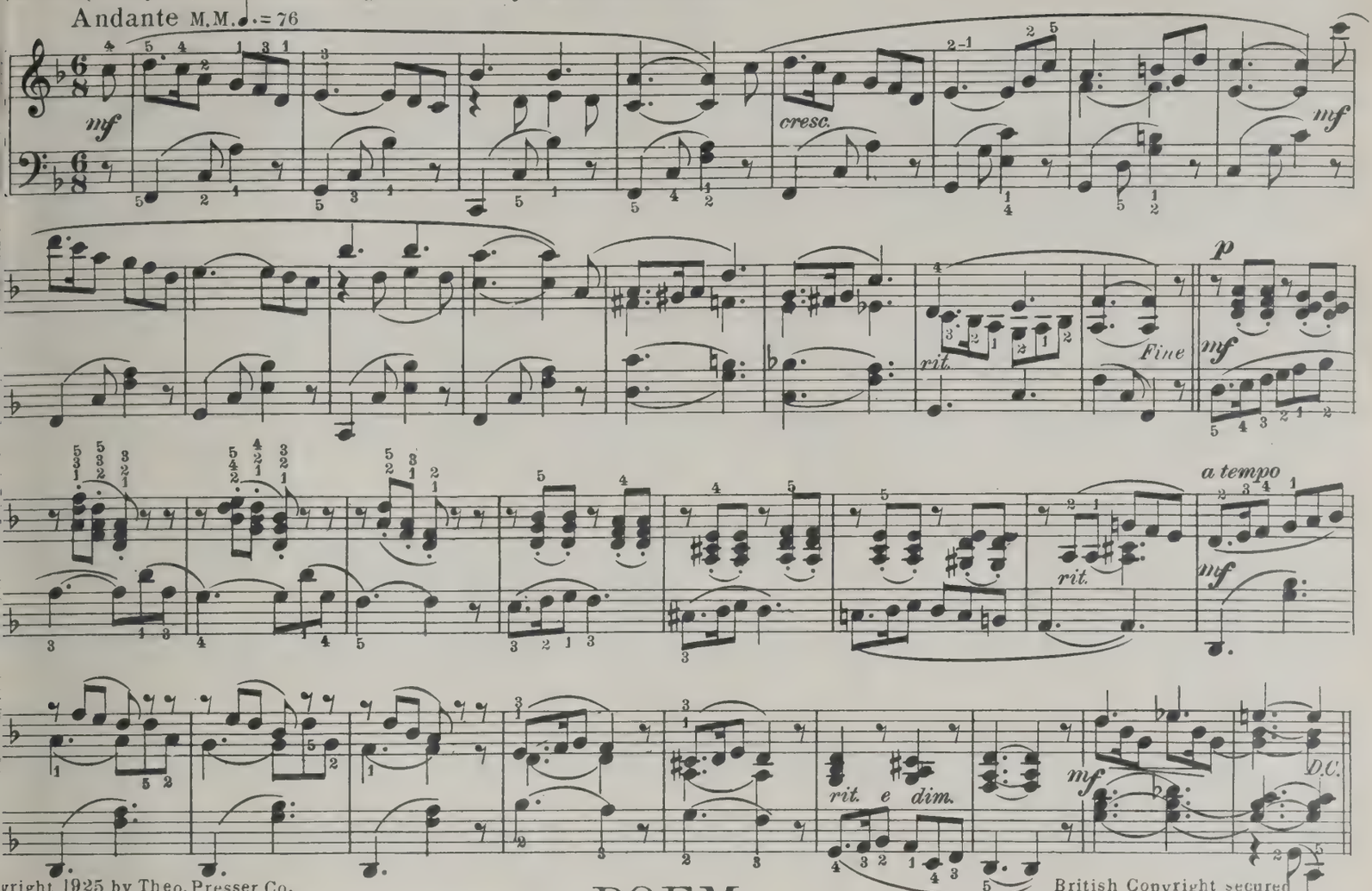


SMILES AND TEARS

J.E. ROBERTS

good study in rhythm, and in contrasting melodies (major and minor). Grade 3.

Andante M.M. ♩.= 76



yright 1925 by Theo. Presser Co. British Copyright secured

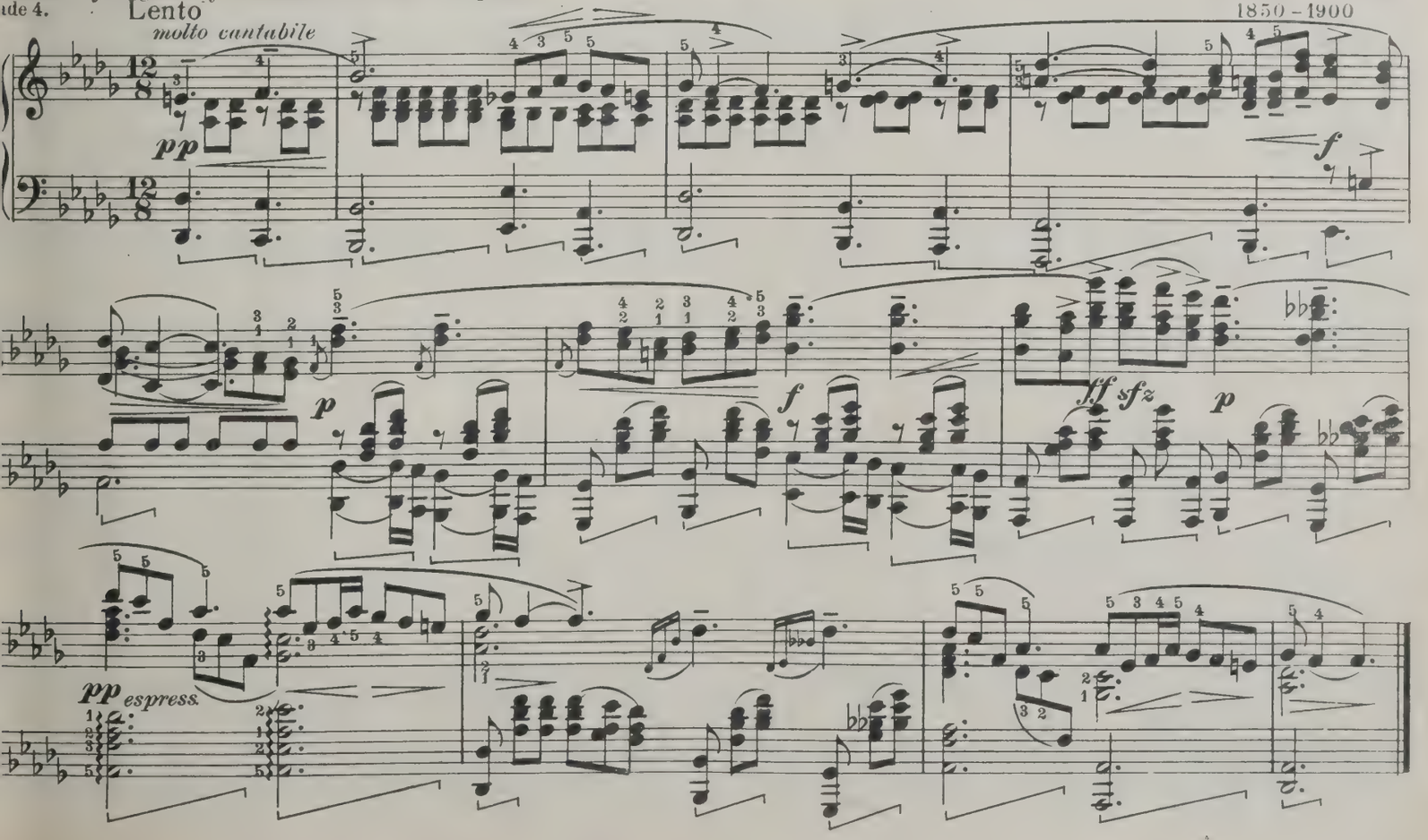
POEM

modern lyric gem. By a talented Bohemian composer.

ZDENKO FIBICH
1850 - 1900

ade 4.

Lento
molto cantabile



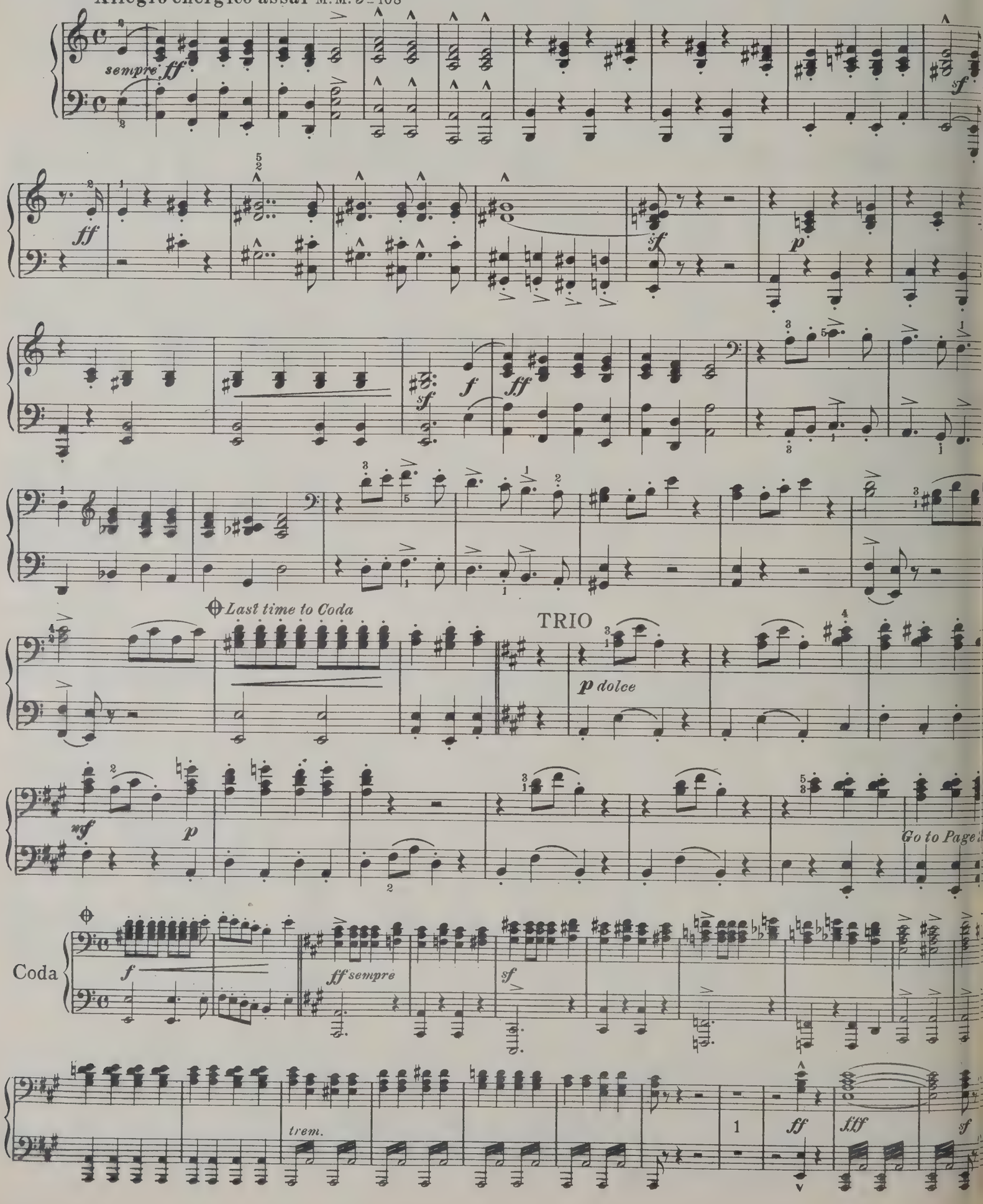
RAKOCZY MARCH

SECONDO

Arr. by W. P. Mero

FRANZ LIS

This stirring military theme is by an unknown 17th century composer. It is said to have been a favorite of Francis Rakoczy II (1676–173 great Hungarian patriot.



RAKOCZY MARCH

PRIMO

FRANZ LISZT

rr. by W. P. Mero

Allegro energico assai M.M. ♩=108

sempre ff

sf ff sf p

sf ff

Last time to Coda

TRIO

sf p dolce

p staccato

Go to Page 279

oda

ff sempre

1 ff fff sf

SECONDO



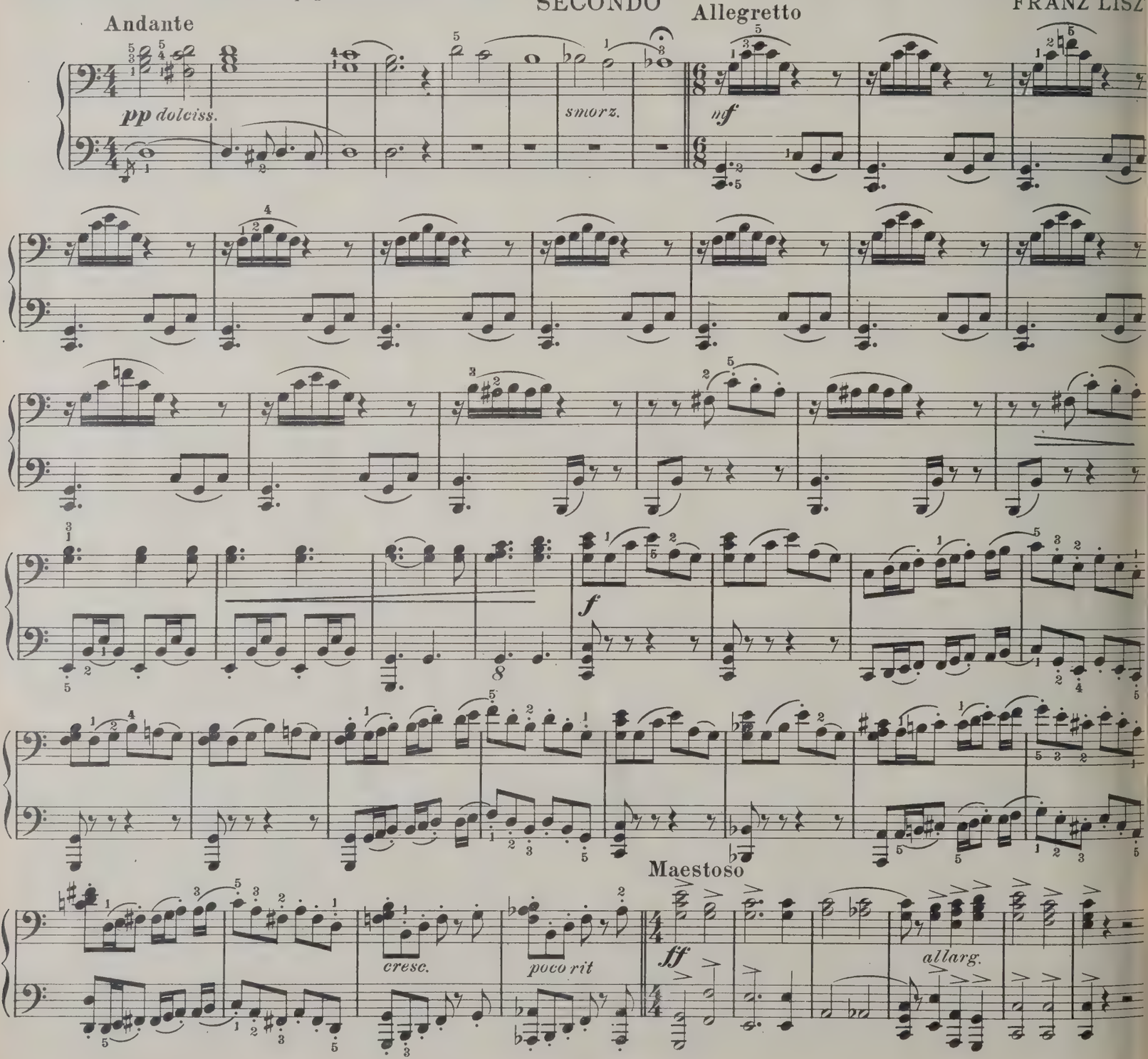
POETIC FRAGMENT

from "LES PRELUDES"

See Mr. Biart's article on another page of this issue.

SECONDO

FRANZ LISZ



PRIMO



POETIC FRAGMENT

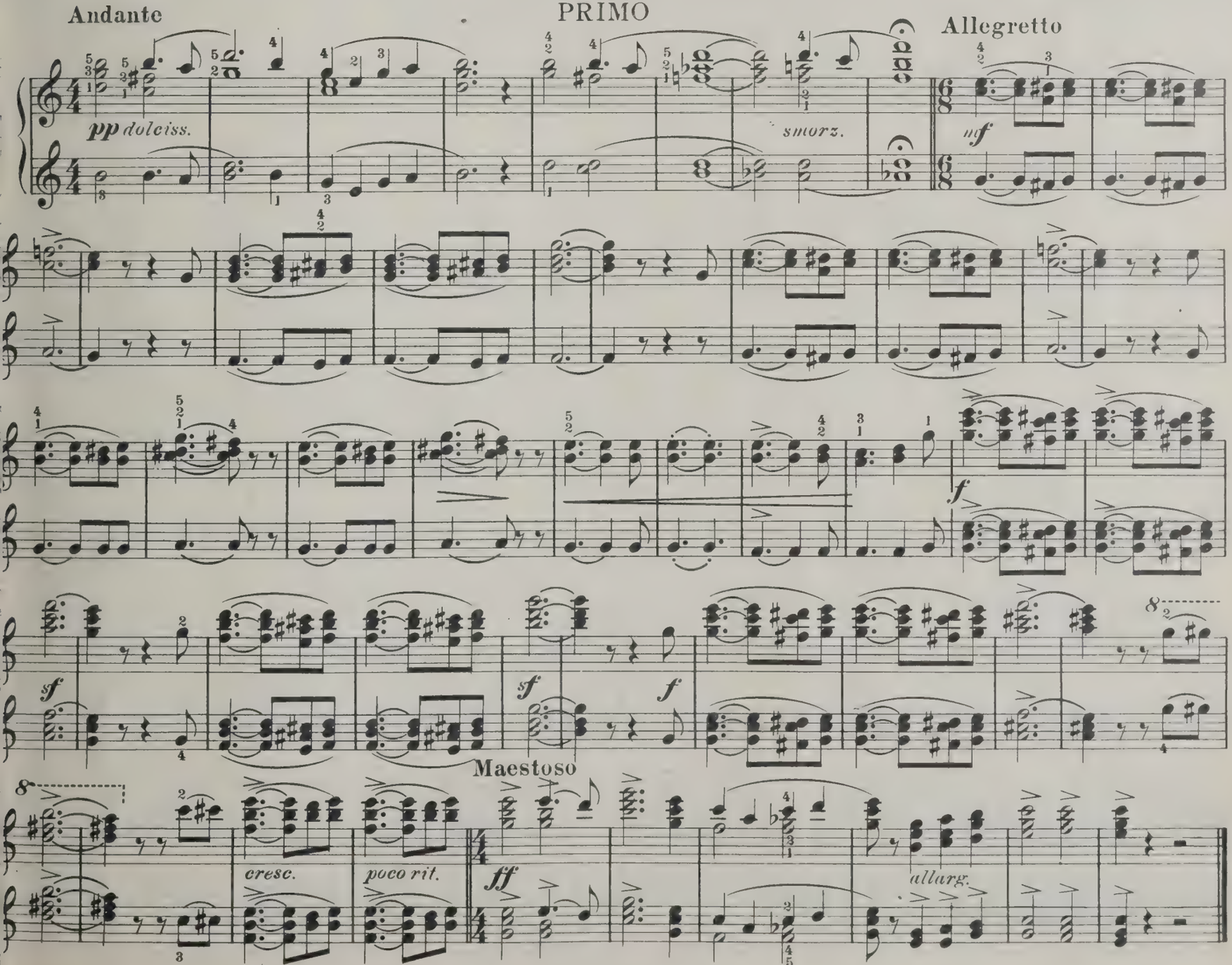
from "LES PRELUDES"

FRANZ LISZT

Andante

PRIMO

Allegretto



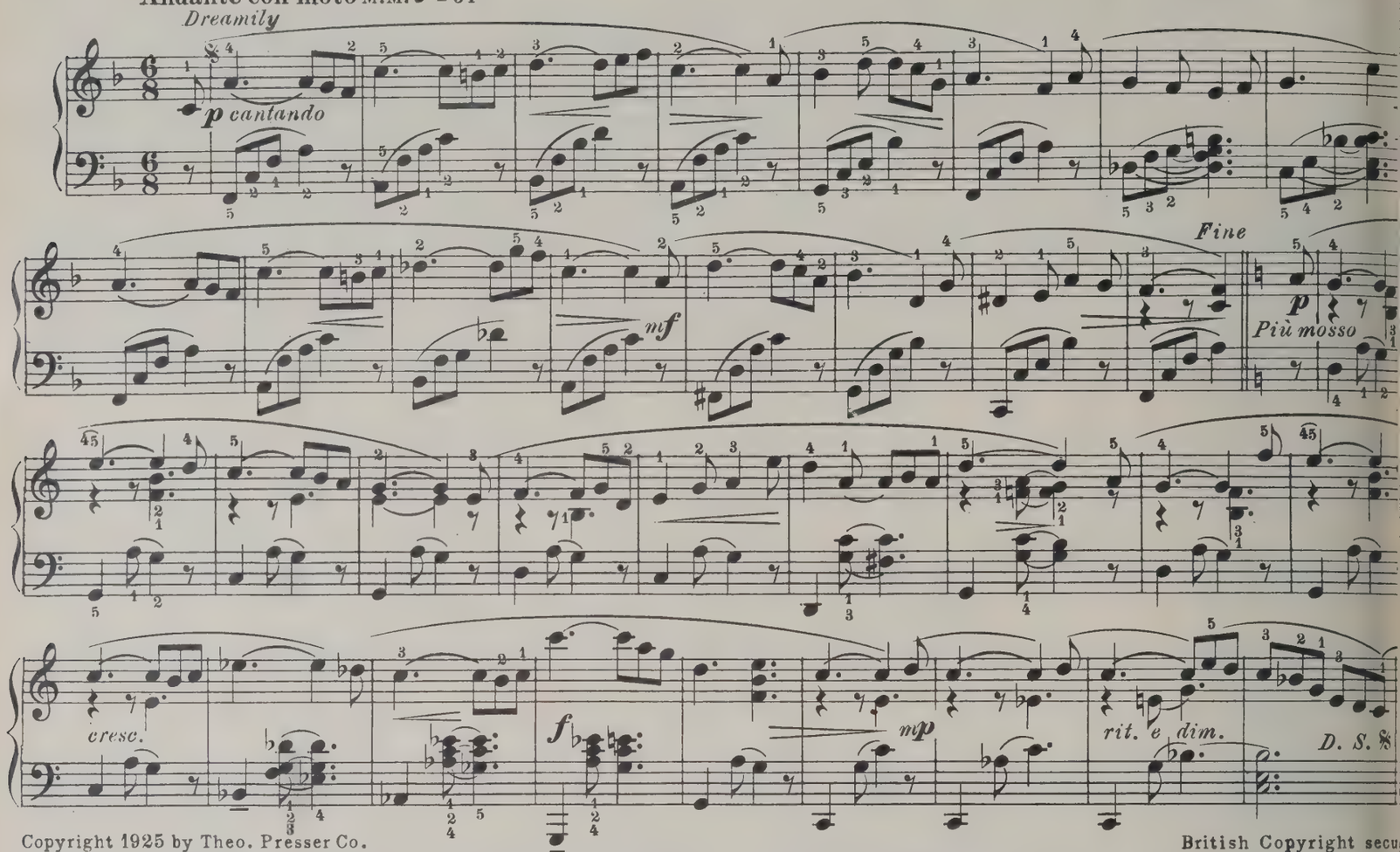
A neat little study in tone and taste. Grade 2½

BOAT RIDE

JOSEPH J. McGRA

Andante con moto M.M. ♩. = 54

Dreamily



Copyright 1925 by Theo. Presser Co.

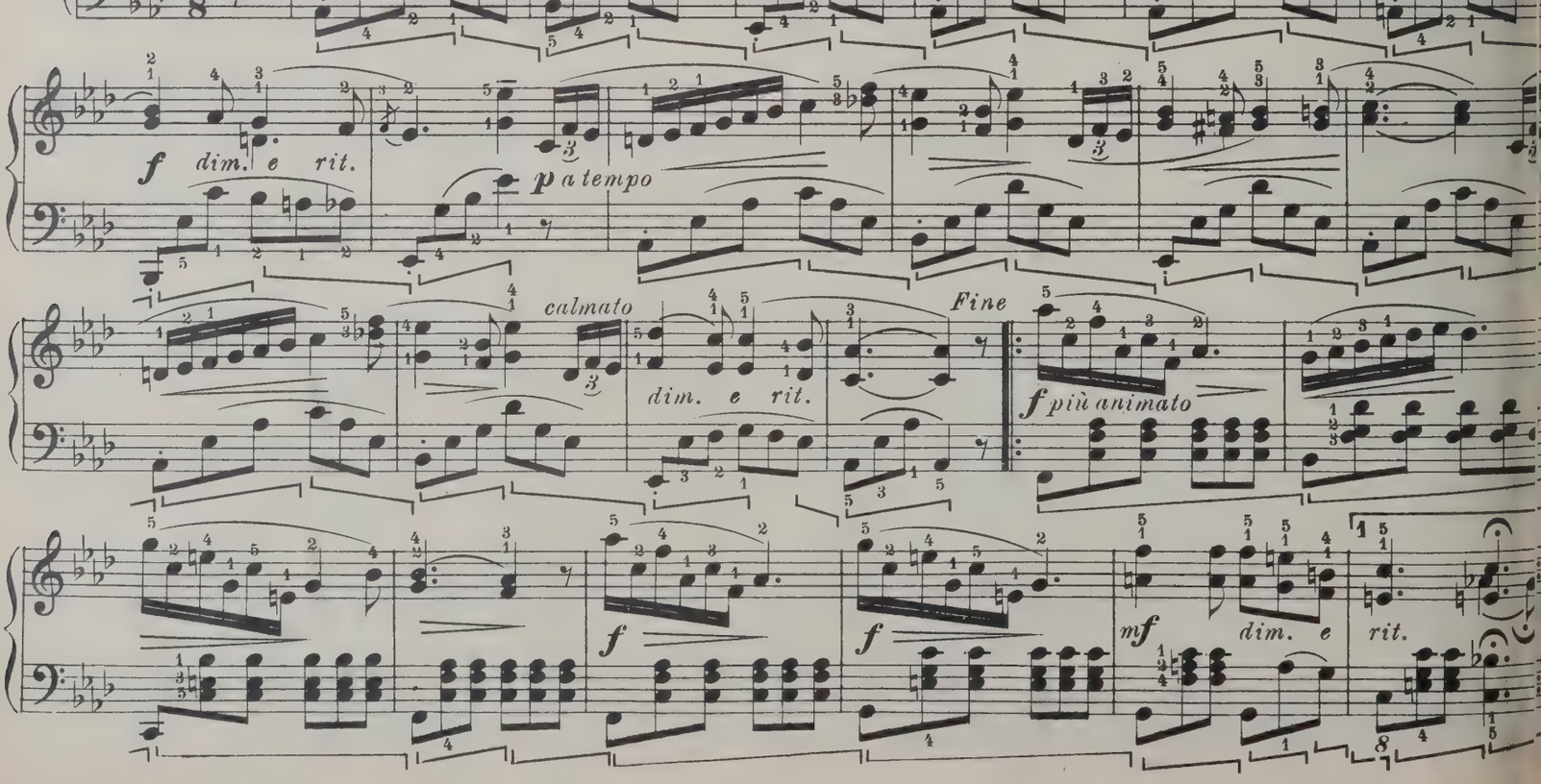
British Copyright secu

A light drawing room piece. A good study in style. Grade 3½

PERFUME OF ROSES

L. REE

Andante con espress. M.M. ♩. = 52





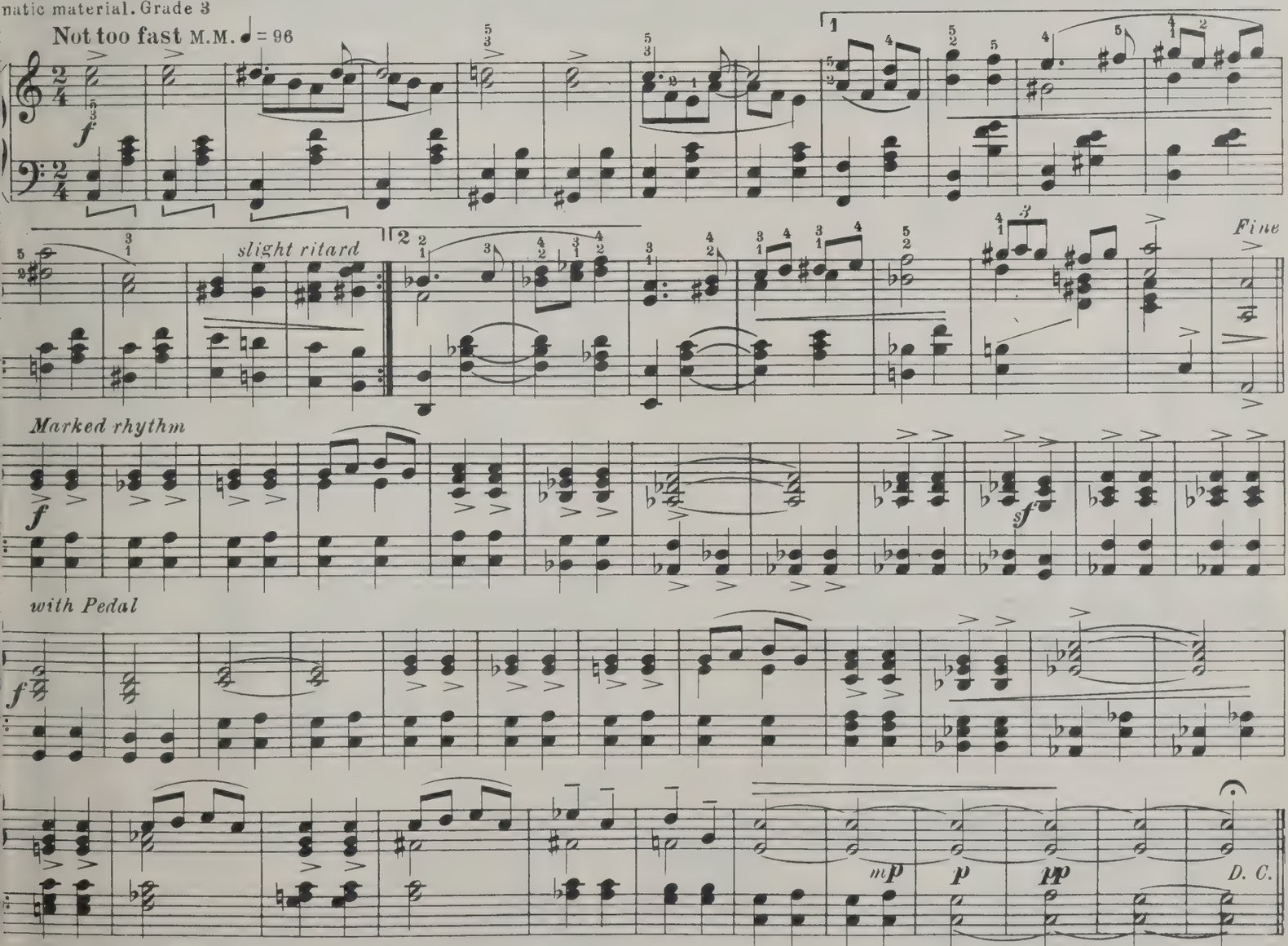
yright 1925 by Theo. Presser Co.

AN INDIAN FANCY

British Copyright secured

HELEN DALLAM

an as to atmosphere but original in natic material. Grade 3



yright 1925 by Theo. Presser Co.

British Copyright secured

Arr. by W. P. Mero

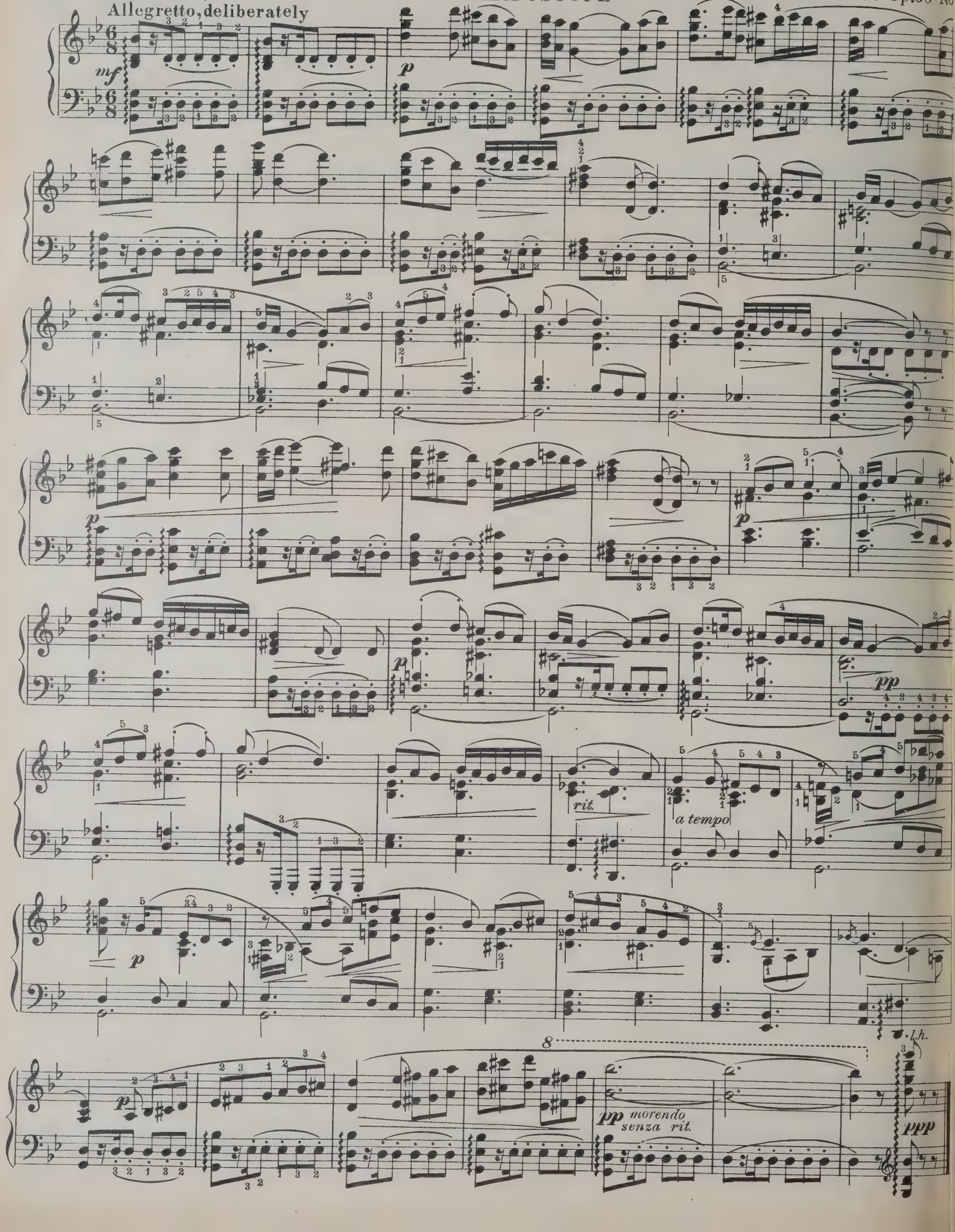
One of the finest examples of the idealization of the oriental style. Grade 5.

ORIENTALE

from "KALEIDOSCOPE"

CÉSAR CUI Op. 50 No

Allegretto, deliberately





CHOOSE YOUR PIANO AS THE ARTISTS DO

Bachaus plays only the

Baldwin

MOST exacting of pianists, Bachaus finds in the *Baldwin Piano* the perfect medium of musical expression. In his own words, "The *Baldwin* satisfies the highest demands. The tone is noble and brilliant, the mechanism perfect."

For its enduring purity and resonance, for its perfect concord of tone and action, the *Baldwin* is the choice of exacting musicians the world over—on the concert stage and in the home.

In any *Baldwin* you will find a new revelation of your musical dreams. Visit the *Baldwin* dealer near you.

BALDWIN Uprights, *$850 and up,* Grands, *$1400 and up;* Reproducing Models, *$1850 and up.* Convenient payments if desired.

A SUGGESTION

Choose YOUR piano as the artists do. The book, "How Artists Choose Their Pianos," will help you in selecting the instrument for your home. We will gladly send you a copy free. Address

THE BALDWIN PIANO COMPANY, CINCINNATI, OHIO



Everybody May Ha

Think of Owning the Great

GROVE'S DICTIONARY

OF

MUSIC AND MUSICIANS

The Pride of Owning the Best and Largest M

You can have this Standard Work of all Musicdom at the Daily Cost of a Carfare.

What the Encyclopedia Britannica is to General Information "Grove's" is to Music.

All Music Lovers in this "Age of Music" should be able to get the information that means so much toward Perfect Musical Appreciation. "Grove's" in your own home will give that information and answer the Hundreds of Musical Questions that come to you.

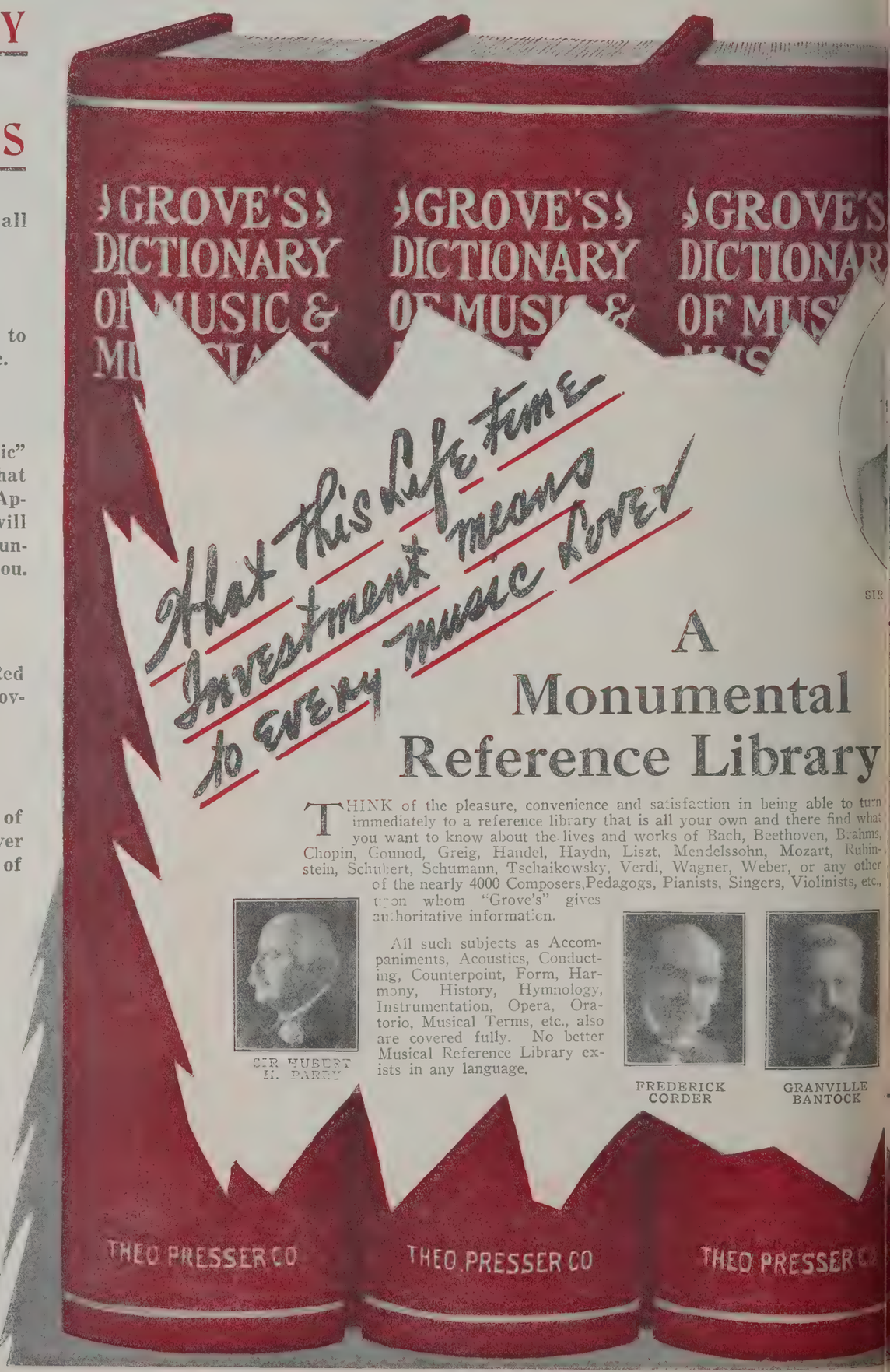
Each volume is bound substantially in Red Cloth and stamped in Gold. Neat paper covers are on each volume when delivered.

Volumes illustrated here show exact size of the complete six volume set of "Grove's"—over 3000 pages of the richest Mine of Gems of Musical Information.

Full page portraits and hundreds of notation examples throughout these volumes enhance their worth.

Read the offer in the center of this read and you will see how easy it is to cure the Books that form the keystone all Metropolitan Music Libraries.

THEODORE PRESSER CO.
1710-1712-1714 Chestnut Street.
PHILADELPHIA : : PA.



"Grove's" NOW!

ence Work in the World May Be Yours for ONLY

SIX CENTS A DAY



America Fully Recognized

THE American Supplement, which comes with the six volume set, is an indispensable record of American musical achievements, personages, organizations and institutions. The total number of entries in this work is over 2650. Brief reference is made to about 2000 American musicians, but biographical sketches are made of 700 American musicians. A number of important foreign contemporaries have been mentioned in this work and the many general articles cover subjects such as Indian music, Negro music, orchestras, the piano, ragtime, public school music, the phonograph, etc.

A few of the 200 famous authorities combining to make this monumental work of rich erudition written in thoroughly understandable and human style:

Sir Hubert H. Parry, Sir Frederick A. Gore Ouseley, Dr. Ebenezer Prout, W. S. Rockstro, Sir Arthur Sullivan, Alexander Thayer, Dr. Philip Spitta, Ferdinand Hiller, H. E. Krehbiel, William J. Henderson, Granville Bantock, Frederick Corder, Sir Walter Parratt, Sir G. A. Macfarren, Sir John Stainer, Franklin Taylor, Dr. William H. Cummings, Dr. John Hullah and others.

WALDO S. PRATT

W. J. HENDERSON

SIR WALTER PARRATT

SIR ARTHUR SULLIVAN

Here is a LAST CHANCE OFFER to get the Famous Complete Sir George Grove Six Volume Musical Encyclopedia at a Ridiculously Low Price!

By negotiating for a large printing it is possible for the Theodore Presser Co. to offer these incomparable books at a figure *which will never be duplicated.* When this edition is sold the work can never be merchandised again at this wonderful reduced rate.

These books are of such high character, of such vast scope and are so substantially bound that they will last a "lifetime." As the years go by the original purchase money will seem insignificant in comparison with the invaluable service and pleasure you will get from these volumes. Think of it! Only $20.00 on the easy payment plan or 5% less for cash.

Sign for your "Grove's" now!

No Music Lover will ever regret investing in "Grove's" and no Music Lover need be denied the pleasure and help of "Grove's" with this offer open.

To THEODORE PRESSER CO.,
1712-1714 Chestnut Street,
Philadelphia, Pa.

Date.....

Send me the **Complete Six Volume Set of "GROVE'S DICTIONARY OF MUSIC AND MUSICIANS"**

Cross Off if You Send Full With Order 5% Allowed for Cash

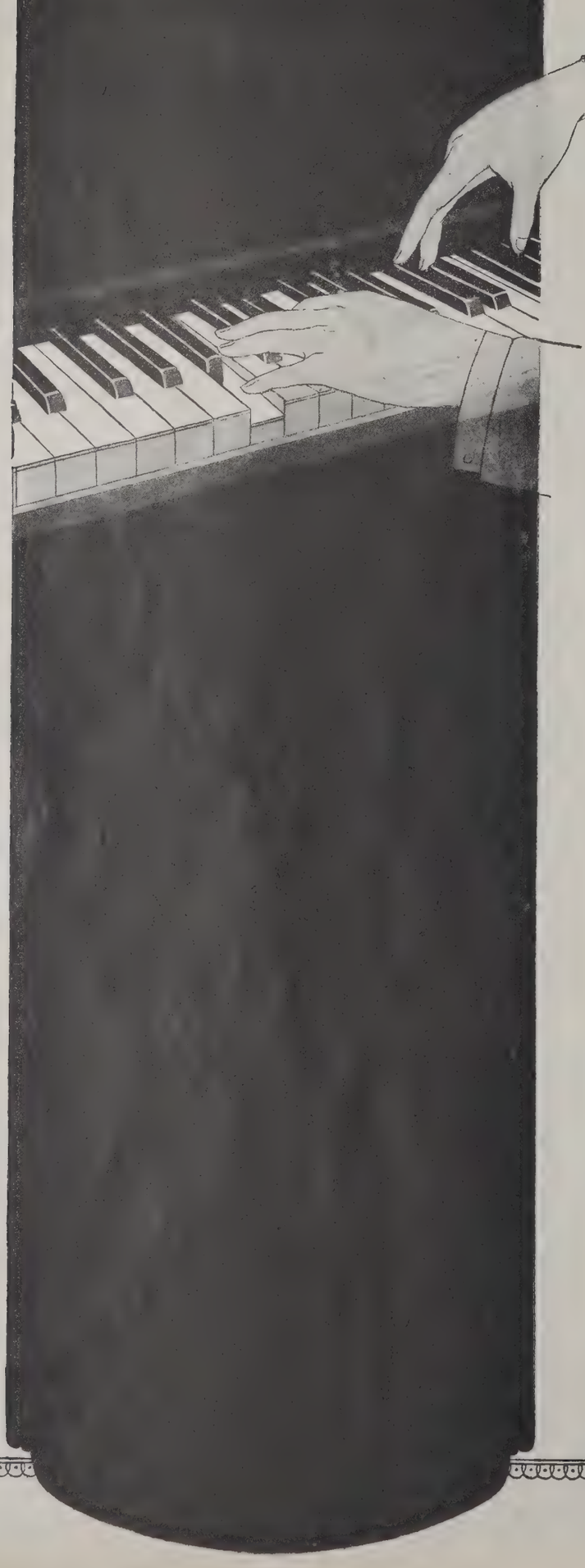
Enclosed find **$2.00** first payment on this set, and I hereby promise to pay $1.50 each month for the next twelve months, thus completing payment at the Last Opportunity Price of **$20.00.**

It also is my understanding that I can return the books at your expense if I am not satisfied, and upon receipt of your statement for the Postage or Express Costs I will immediately remit for same.

Name.....

Address.....

THE MASTER'S FINGERS ON YOUR PIAN





Think what Welte-Mignon (Licensee) means to you

IMAGINE a musical instrument that brings to your home flawless reproductions of the playing of the greatest pianoforte geniuses, and you have a reproducing piano equipped with the famous WELTE-MIGNON Licensee Reproducing Action.

Think what this means: De Pachmann, Paderewski, Casella, Gieseking and a host of other world-famous pianists. Not approximations of their playing, but their very individuality. *Only* WELTE-MIGNON* *possesses this secret of perfect reproduction.* Select any piano you prefer but be sure the reproducing action is WELTE-MIGNON.*

You can have WELTE-MIGNON* in 112 different pianos. There are WELTE-MIGNON* dealers everywhere.

The famous WELTE-MIGNON* Reproducing Action can be installed in *your* grand piano. Our beautiful brochure sent on request.

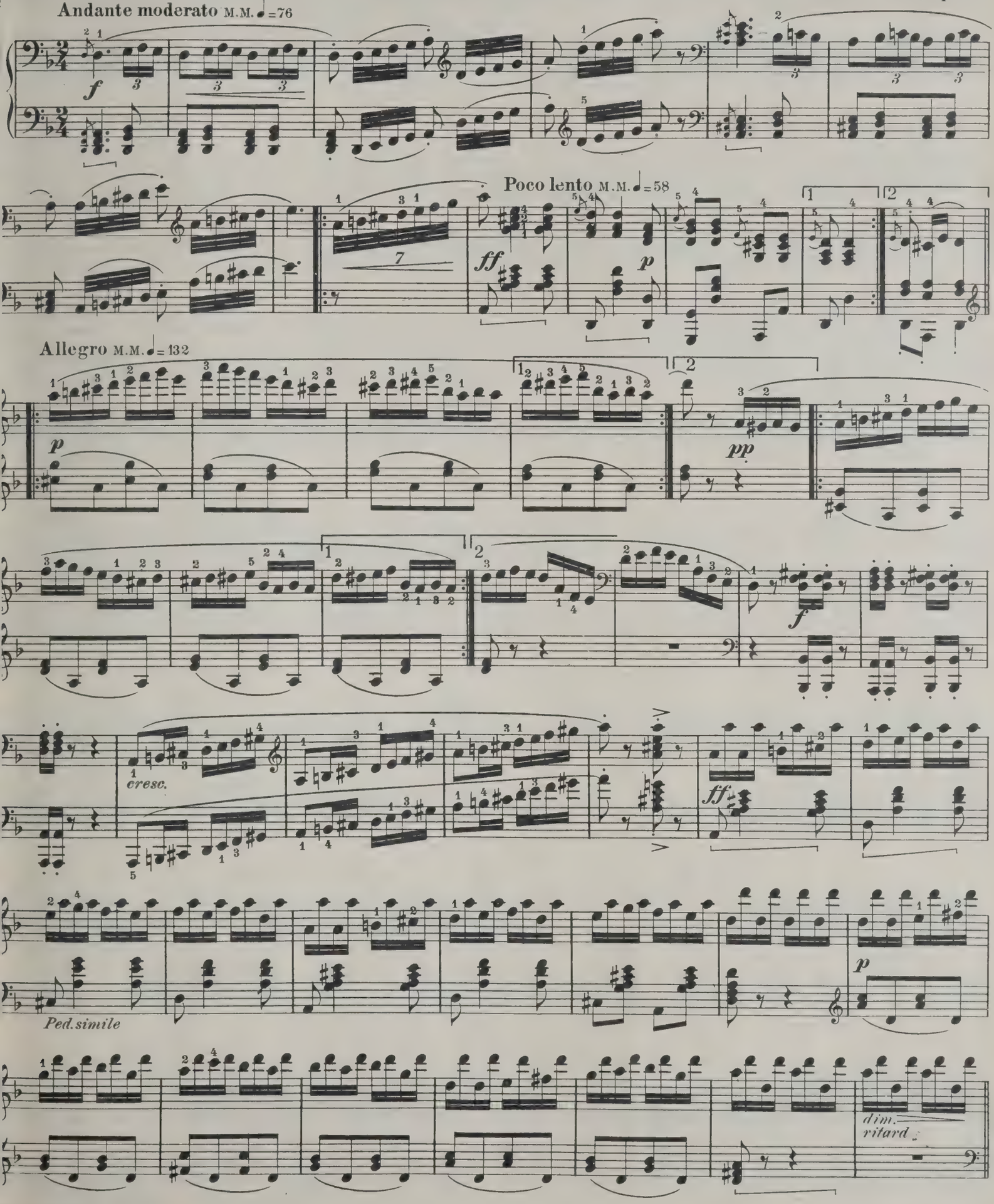
AUTO PNEUMATIC ACTION COMPANY
W. C. Heaton, Pres.
653 West 51st St., New York City
*Licensed under original Welte-Mignon patents

HUNGARY

RAPSODIE MIGNONNE

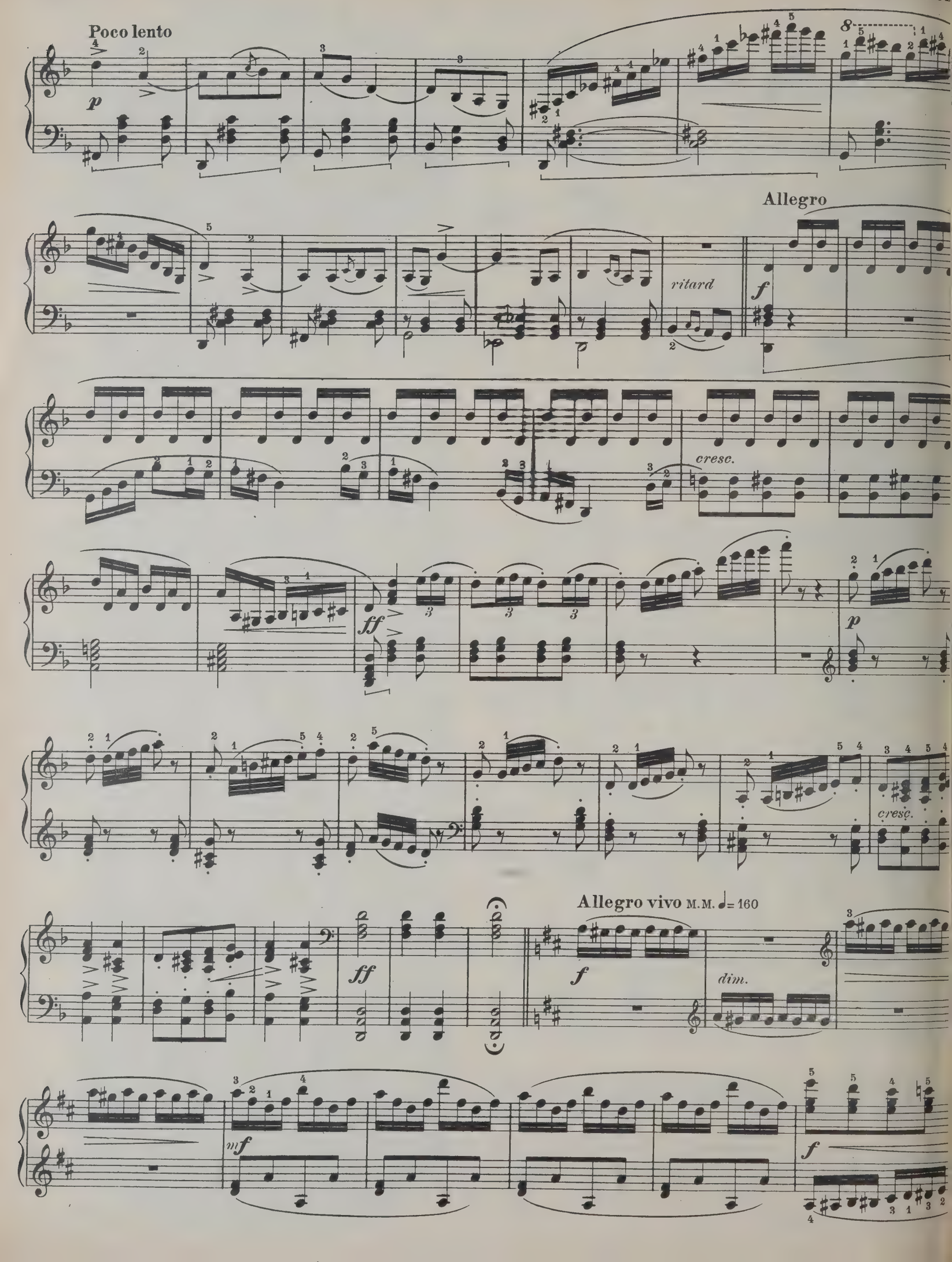
e of the most popular teaching pieces ever written; reflecting the true Hungarian style. Grade 4½.

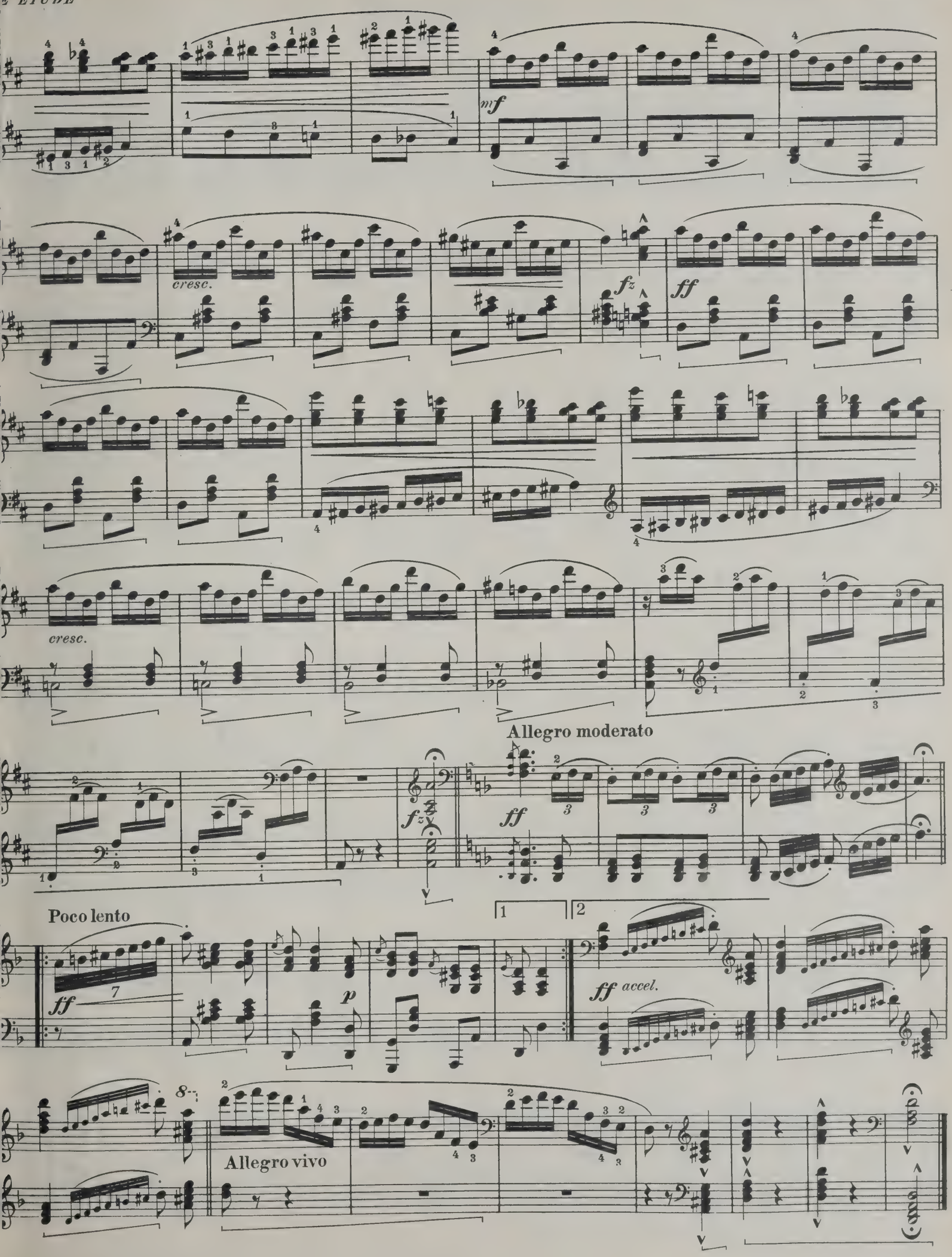
CARL KOELLING, Op. 410



pyright 1907 by Theo. Presser. 3

British Copyright secured


Poco lento
p
Allegro
ritard
f
cresc.
ff
p
cresc.
Allegro vivo M.M. ♩= 160
ff
f
dim.
mf
f

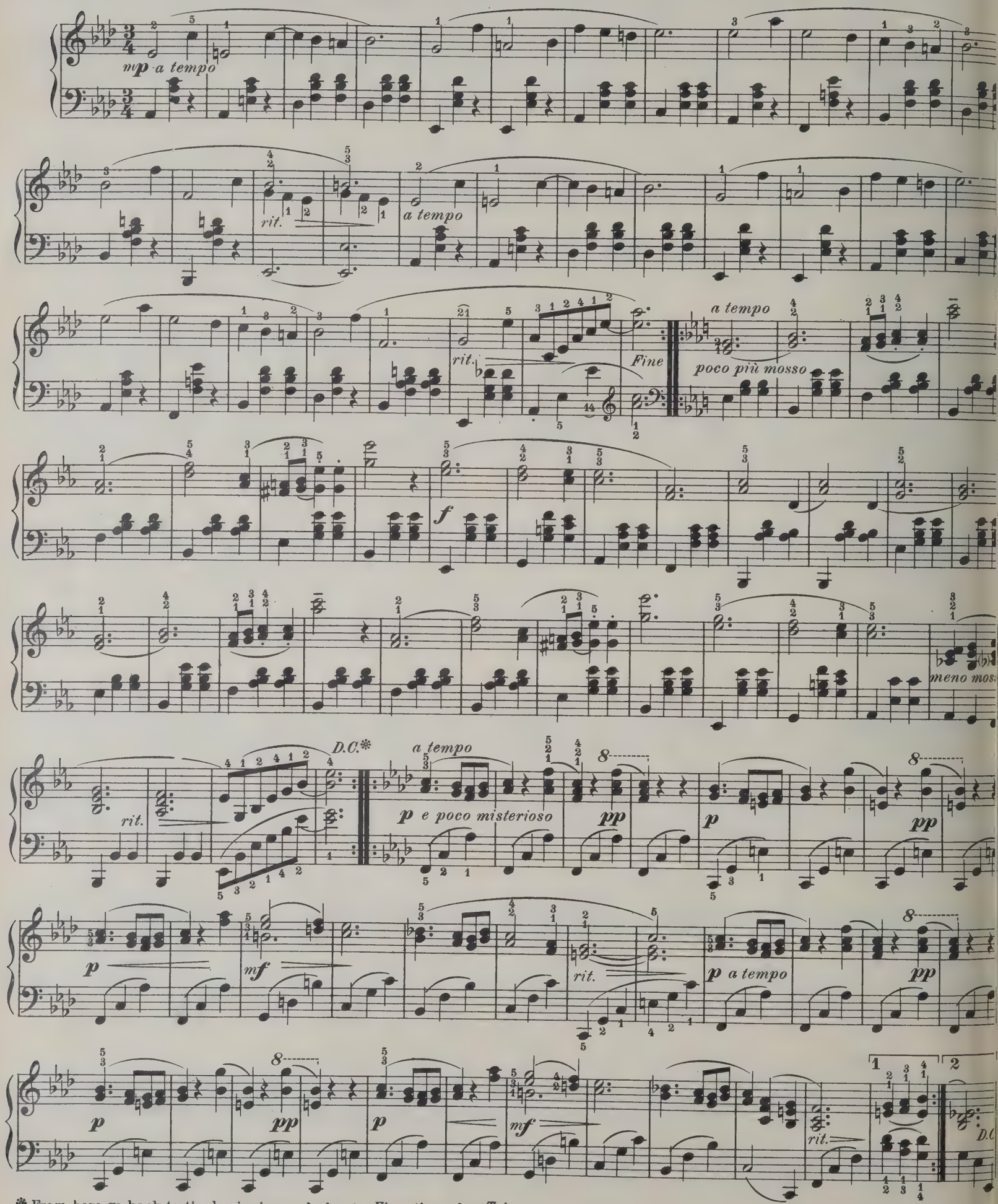

mf
cresc.
fz
ff
cresc.
Allegro moderato
fz
ff
Poco lento
ff
7
p
1
2
ff accel.
Allegro vivo

In modern style; in rather free time.
Like an *Air de Ballet.* Grade 3.

FLORETTA
VALSE

RICHARD KOUN

Valse lente M.M. ♩. = 48



* From here go back to the beginning and play to *Fine;* then play *Trio.*

Copyright 1925 by Theo. Presser Co.

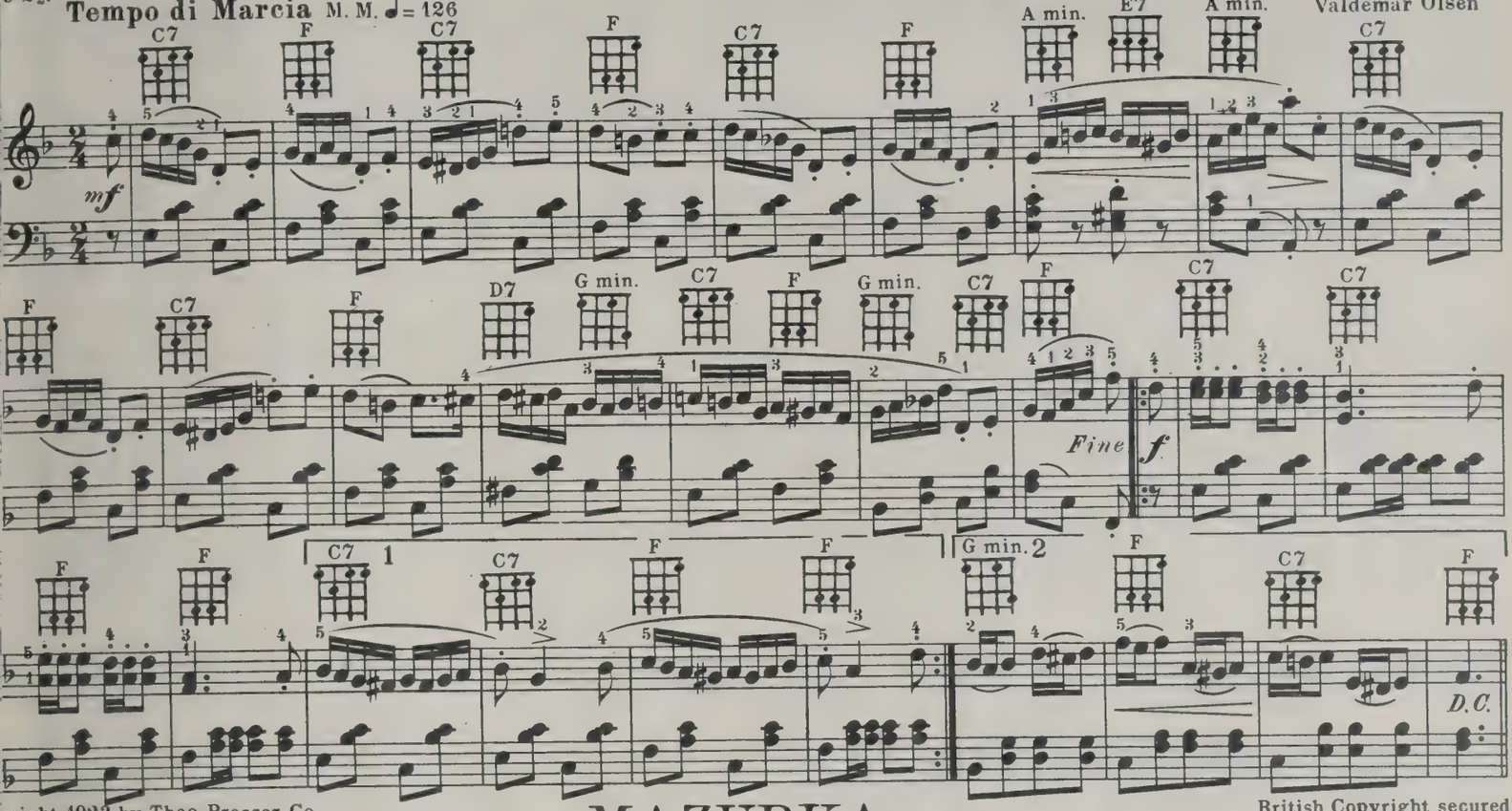
British Copyright secur

vely teaching number, to which *kulele* part will add much zest.
e 2¼.

ELVES' MIDNIGHT PARADE

M. L. PRESTON
Ukulele arr. by
Valdemar Olsen

Tempo di Marcia M. M. ♩= 126



yright 1923 by Theo. Presser Co.

British Copyright secured

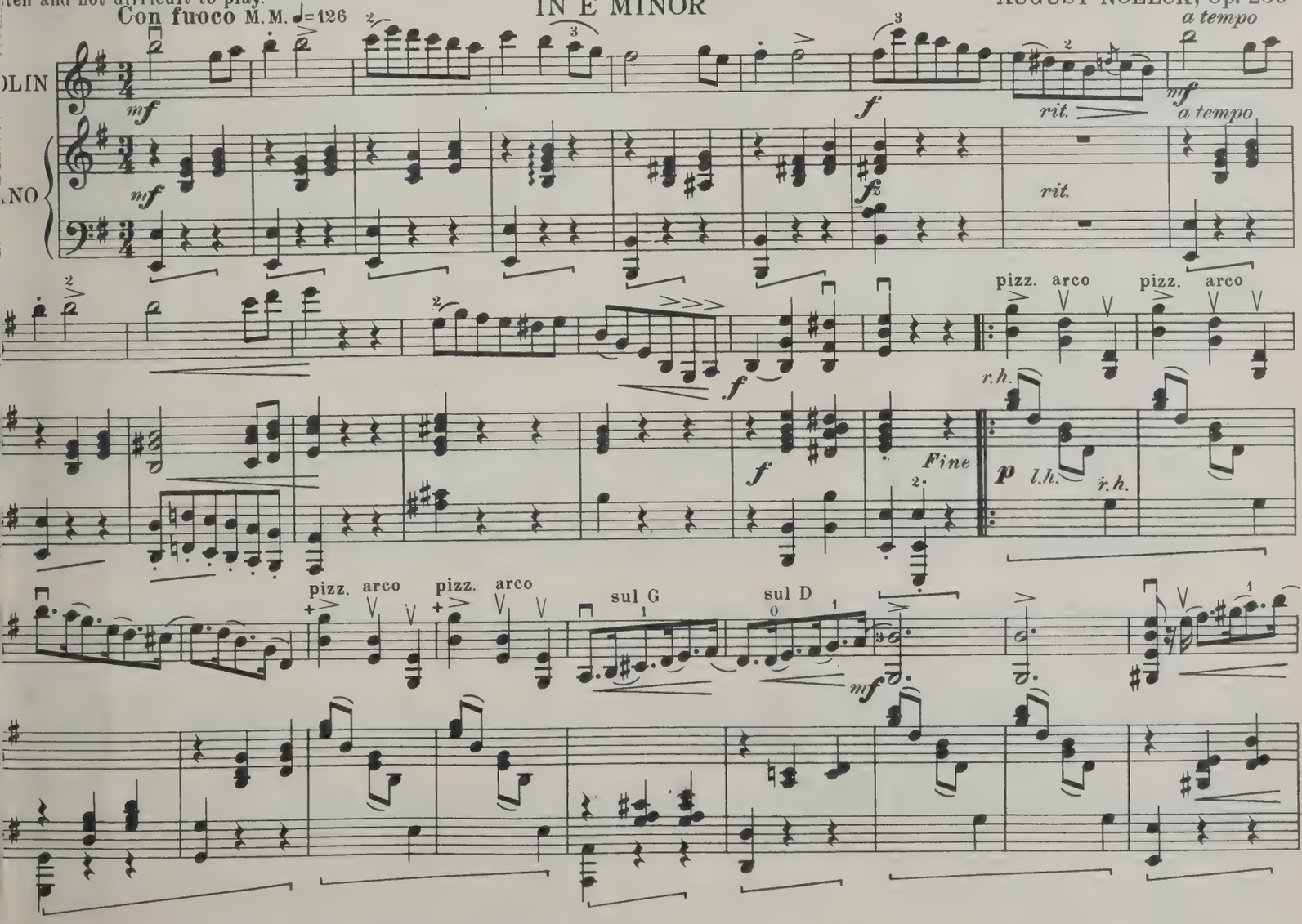
y showy; study in contrasts. Very practically
ten and not difficult to play.

MAZURKA

IN E MINOR

AUGUST NOELCK, Op. 269

Con fuoco M. M. ♩=126



yright 1926 by Theo. Presser Co.

+ The pizzicato may be executed by the left hand.

International Copyright secured

EASTER JOY

In *Grand Chorus* style, introducing the grand old *Easter Hymn.*

Tempo di Marcia M. M. ♩=108

E. S. HOSM

Manual

Pedal

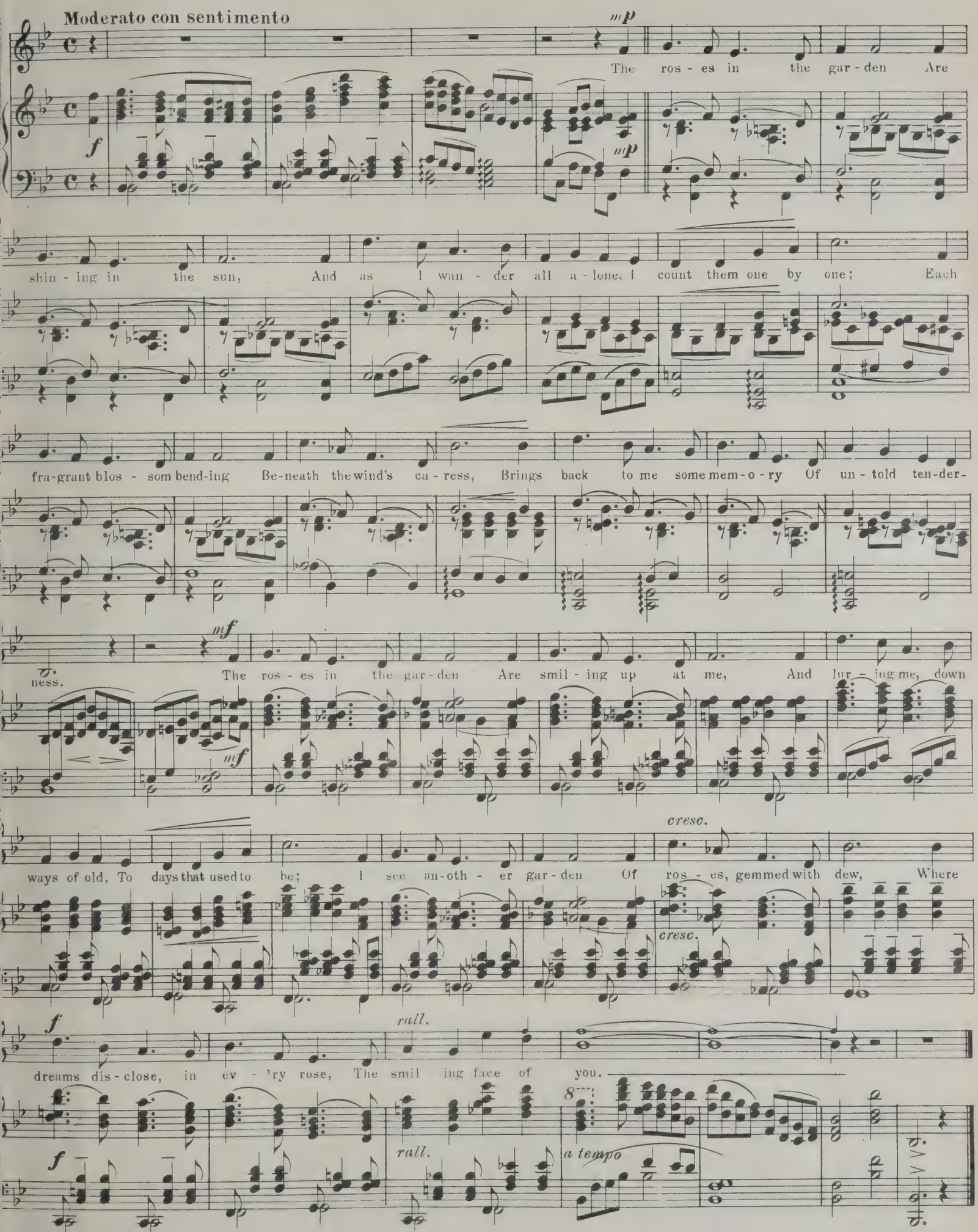
Copyright 1926 by Theo. Presser Co.

British Copyright secu

THE ROSES IN THE GARDEN

ILL CALLAHAN

FRANK H. GREY



pyright 1926 by Theo. Presser Co.

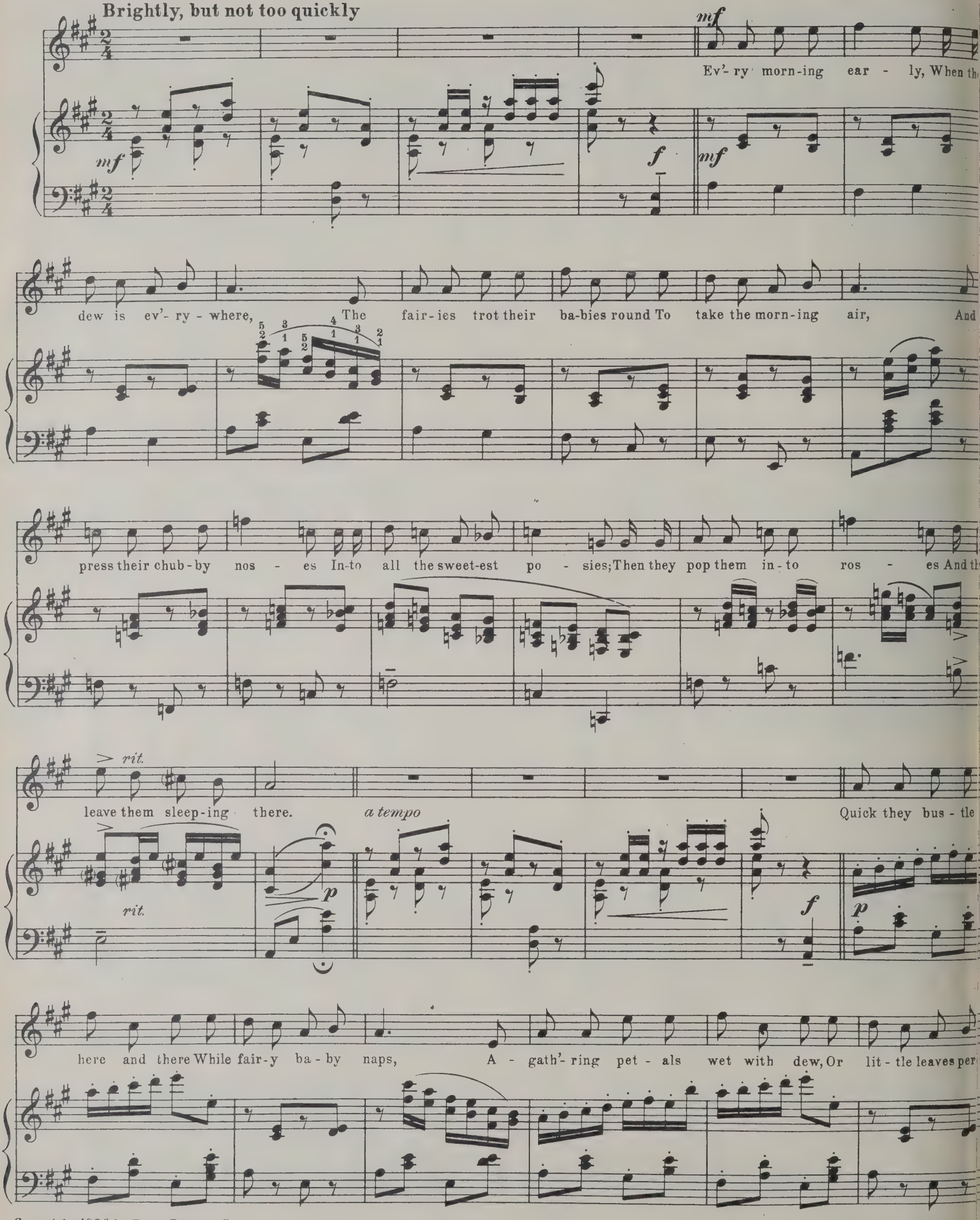
British Copyright secured

EVERY MORNING EARLY

ROYDEN BARRIE

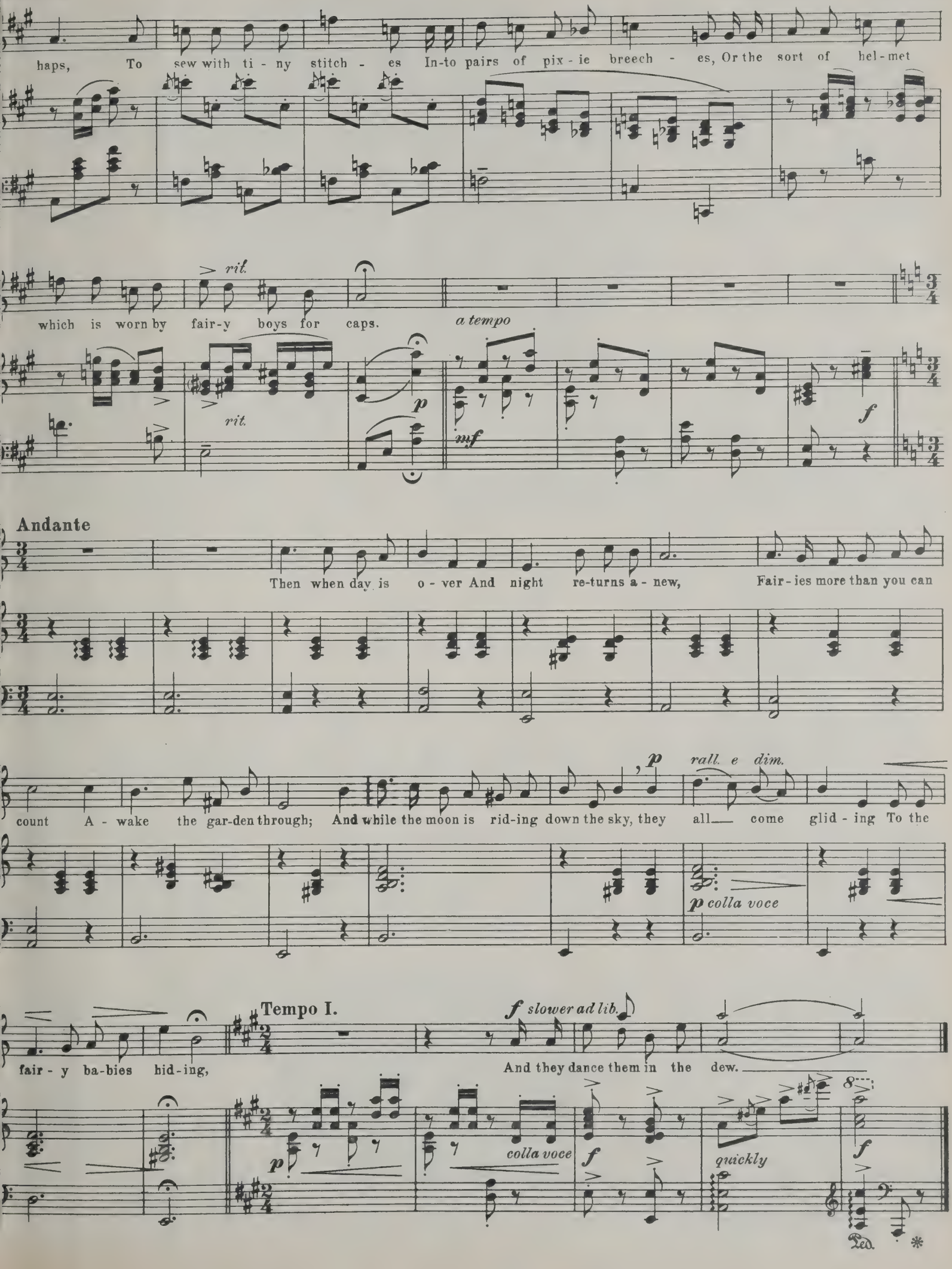
VERNON EVILL

Brightly, but not too quickly



Copyright 1926 by Theo. Presser Co.

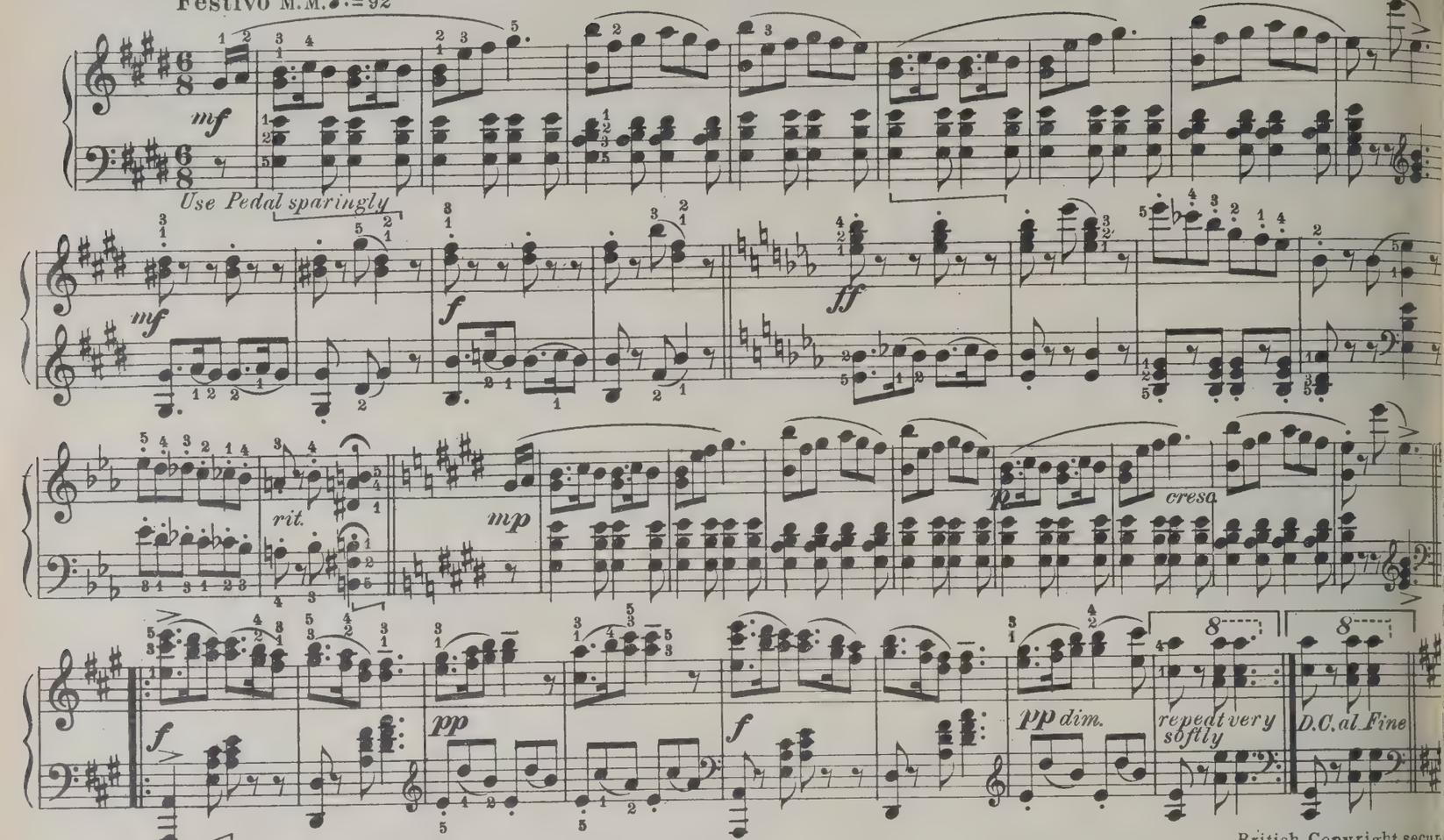
British Copyright secu


haps, To sew with ti - ny stitch - es In-to pairs of pix - ie breech - es, Or the sort of hel - met
rit.
which is worn by fair-y boys for caps.
a tempo
rit.
p
mf
f
Andante
Then when day is o - ver And night re-turns a - new, Fair - ies more than you can
p
rall. e dim.
count A - wake the gar-den through; And while the moon is rid-ing down the sky, they all come glid - ing To the
p colla voce
Tempo I.
f slower ad lib.
fair - y ba-bies hid-ing,
And they dance them in the dew.
p
colla voce
f
quickly
f
Ped.

HEYDAY!

A gay little *scherzo*, full of the spirit of Spring. Grade 3.

ALLENE K. BIXBY

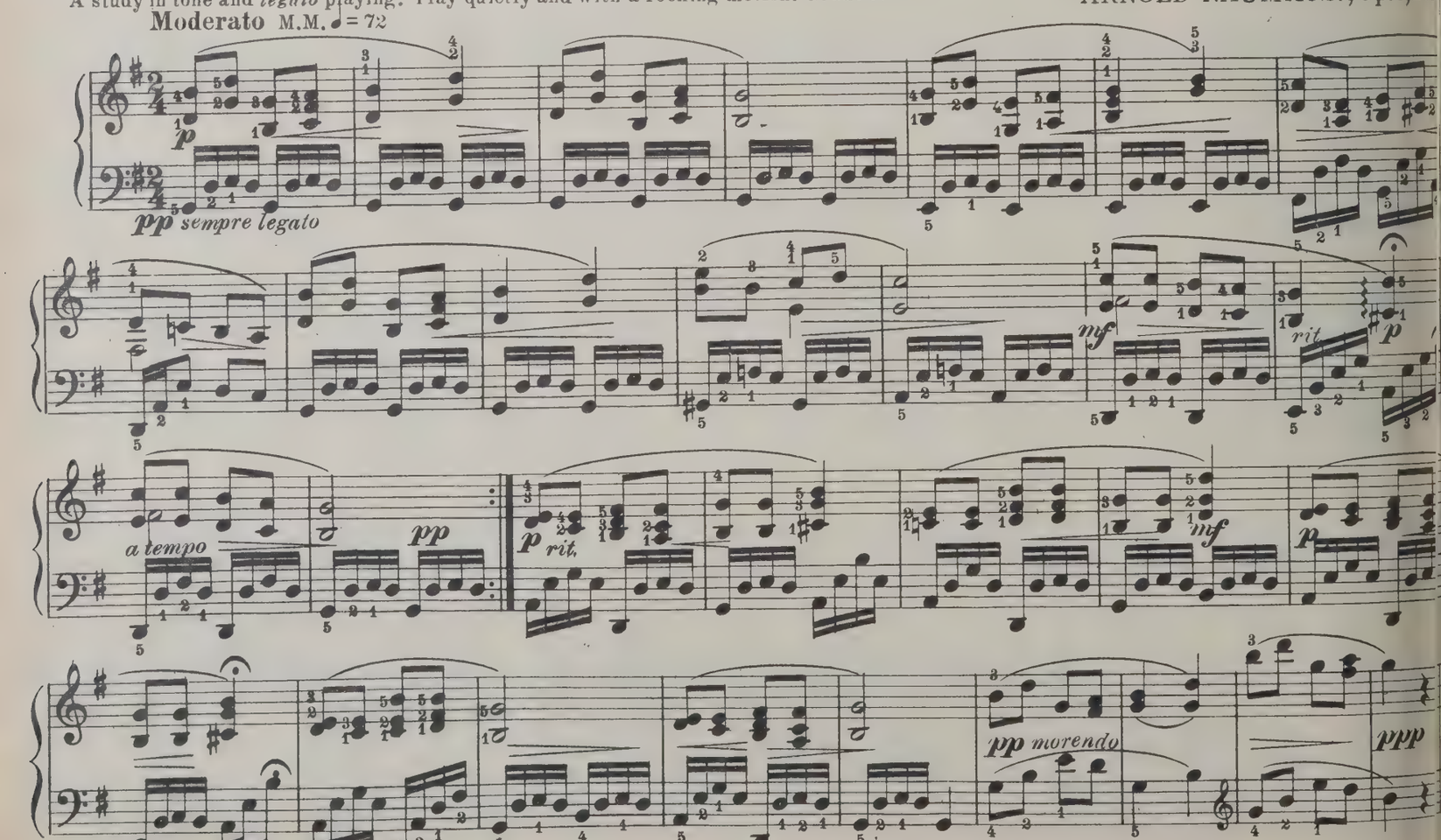


Copyright 1926 by Theo. Presser Co.
British Copyright secur

LULLABY

A study in tone and *legato* playing. Play quietly and with a rocking motion. Grade 3.

ARNOLD NAUMANN, Op. 7, No



Copyright 1925 by Theo. Presser Co.
International Copyright secu

cience has produced an invention that reads your hair



The Nestle Meter Scale Tests Your Hair in Advance

The Nestle Laboratory in New York offers a personal service by mail that aids your Nestle Permanent Waver to produce the perfect Permanent Wave.

C. NESTLE, international authority on air, has solved the problem of perma-aving.

; other famous men, Professor Metchni- the Pasteur Institute of Paris, declared in at Mr. Nestle's invention of the perma-ave "is the greatest step forward in hair ever made for the comfort of women."

The New Nestle Meter Scale— a great advance

Mr. Nestle brings forth an invention uch importance to the study of human the X-Ray is to the human body.

a machine that literally "reads" your that reveals its special characteristics and akes the guess out of the permanent wave.

estle Meter Scale removes a great re-ility from the operator. Guided by its s, the permanent waver knows exactly ind of hair you really have and exactly wave it for perfect results.

These readings give him insight and foresight, discover what the eye cannot see, and so make possible a new system of permanent waving that is adaptable to every head of hair:—

The Nestle Circuline Process for perfect permanent waving

This is a personalized treatment—designed to carry out "to the letter," the readings of the Nestle Meter Scale.

Whether your hair be normal, snow-white, black, bleached or dyed—whether you want a tight, medium or loose wave—any one of the 6,000 Nestle Wavers can produce it.

Know your hair before you have it waved

The reading and recommendation cost you nothing

Just fill out the coupon below—and send a small strand of your hair, at least 5" long and about the thickness of a pencil lead—with $1 deposit to cover costs of testing. Do not send combings!

The Nestle Laboratories will then send you a card giving the result of the analysis of your hair. This $1 Deposit will be deducted from the price of your *next* permanent wave—given anywhere in the United States where the Nestle Circuline Process is used. The Nestle Company guarantees the refund of this deposit. Over 6,000 hair dressers and beauty parlors in the United States use Nestle Permanent Waving apparatus.

Have Your Hair Read Now!

With exact scientific knowledge of your hair in advance, your permanent waver cannot fail to give you the style of wave you want—exactly as you want it. It is worth a great deal to be assured of perfect, permanent waves from now on and it really costs you nothing. *Send your hair sample today!*

NESTLE LANOIL CO., LTD.
Established 1905
12 East Forty-ninth Street, New York City
Originators of Permanent Waving



Booklet Is FREE
With or without the hair test

Ask for our interesting booklet, "Taking the Guess Out of Permanent Waving". It is alive with helpful information on the care of the hair. It you full details of the new Nestle Meter nd the Nestle Circuline Process. Sent free equest. Please use the coupon opposite.

NESTLE'S CIRCULINE PROCESS
For the perfect permanent wave

The Nestle Lanoil Company alone, possesses the patented Nestle Meter Scale, and only qualified establishments can offer the genuine Nestle Circuline Permanent Wave. Beware of imitations and misleading claims.

NESTLE LANOIL CO., LTD., LABORATORY
12 EAST 49th ST., Dept. 4-O NEW YORK

Enclosed find $1 Deposit and sample of my hair for an official laboratory reading on the Nestle Meter Scale. It is understood that my $1 will be deducted from the cost of my *next* permanent wave at any hair waving establishment using the Nestle Circuline Process. You are to send me a record of your findings and your free booklet on permanent waving.

*Name*_____
(Please write plainly)

*Address*_____

If booklet only is wanted, check here ☐

The Singer's Etude

Edited for April by well-known Specialists

It is the Ambition of THE ETUDE to Make This Voice Department "A Vocalist's Magazine Complete in Itself"

The Tone Made Word

By Charles Edward Mayhew

IT WOULD seem that singers, of all people, should know how to pronuonce well, and yet, with all the discussion that has been going on for years, every once in awhile some one old enough to know better breaks out in print and intimates that certain sounds in the English language are not fit to sing. This criticism is by no means confined to one vowel, but some pick out AH, some AW, some E, and so forth. A certain person launched a campaign against the use of the vowel AH, in a magazine article not long since, saying that no truly cultured person ever made use of this offensive sound. Another ventures to suggest that the sound of A, as in the word HAT, is not suitable for the singer. Forsooth, my friend, any vowel properly produced, no matter what the language, will be beautiful. The vowel technic of a singer should be so comprehensive, so limitless and unrestricted, that all linguistic sounds can be delivered without marring in any degree the musical quality of the tone. The distortion of vowels, in any language whatever, with the mere intent of thereby improving the tone is inartistic, illiterate, and inexcusable.

True Singing

IT IS true that much of the vocal work that passes for singing is of the most inerudite sort. True singing is the very perfection of human expression. *The breath is the root, the tone the plant, and the word the blossom of song.* No less an authority than the writer of the article on singing, in Grove's Dictionary, says, "By far the greater share of its educational side belongs to the study of the speech organs." To what end, then, should the speech organs be trained? That we may learn to mutilate language, and make it subservient to some preconceived notion of sterile beauty? On the fact that it is not necessary to spoil the tone in the formation of the word hangs the whole tale of vowel technic. Words in speech and words in song are one and the same. The pharyngeal section of the vocal resonator takes little or no part in the formation of vowels, although it is a most important factor in tone development; but the vowel is floated on and moulded out of the resonance initiated there. The pharynx supplies the firm body of the tone, which is moulded into a vowel in the mouth. As the vowel finds its far forward focus therein, the mouth contributes immeasurably to the beauty and carrying power of the tone. Thus the entire cavity, from the point where the breath becomes tone to the very front of the mouth, is utilized in tone and vowel development. The more perfect the impingement of the vowel upon its point of focus and the firmer the seat of the tone upon the breath, the greater the intensity of that tone as it is reinforced by the vibration of the air in the chest cavities below and in the various sinuses above. Any vowel which is unmusical is prevented by rigidity from its full complement of resonance.

The English Vowels

ANYONE who could hold the view that some of the English vowels need to be changed, in order to make them fit to be heard when sung might just as well argue that some of the letters of the alphabet are unshapely. He might go further and invent new ones, leaving the recipients of the communications to form their own opinion of their meanings.

The deficiencies of vowel technic among singers in English is appalling. Most educated people are very particular as to the correctness, in a minute degree, of French, Italian, and German vowels, but as regards English, instead of correcting the faulty production always responsible for defects in quality, they wish the singer to change the language and make use of a jargon that would be considered ridiculous in speech. Singers are frequently criticized for imperfections in their delivery of foreign languages, but rarely ever for even fundamental errors in English. It would seem that in English the majority feel that good diction is a forlorn hope; but why this should be, when the exact science of phonetics can be brought into requisition, is a matter for supreme wonder.

It is not true that clear enunciation necessarily impoverishes the tone, although, when unskilfully attempted, there is an undoubted danger of such a result. If the tone is unconstricted and the consonants are so deftly handled that pure vowels may be floated thereon, the result can be nothing short of musical. So far as one vowel being preferable to another in sound is concerned, we have no option in the matter, for the vowel to be used should be given its dictionary sound, colloquialisms being strictly avoided. It is only as vowels are given a definite form that they are of any use in a language. They are not subject to variation at caprice, any more than are the shapes of the letters of the alphabet.

Facile Use of Sound

WORDS ending in *er* should be pronounced in the ordinary way, as in *per*, the *er* sound being given as a vowel, and formed well forward in the mouth. Facility in the use of this sound will be gained by vocalizing daily on it, and such words as *pearl, girl* and *world,* will then be found as easy to sing as any others. In fact, all sounds partaking of the nature of vowels, even if they are not found in the school category of A E I O U, should be included in the daily scheme of vocalization, and should be considered as media for purity and resonance.

One of the most remarkable proofs of the value of phonetics came as follows: A bad case of throaty tone, combined with a large and well-developed tremolo, had been worked out to a point where the voice had a good deal of resonance; the vowels were well formed, and the whole articulatory process had been freed and organized with nicety, so that a voice, which always had been unmanageable and a source of much annoyance to its owner and her friends, had become both sonorous and mellifluous. An old vocal teacher, and one who incidentally adhered to the absurd notion that the speaking and the singing voices have nothing in common, became interested in the work of this person and requested her to sing to him. He was greatly pleased with her singing, and made special comment on her diction. This beauty of diction had, of course, not the slightest connection in his mind with the unusual charm and facility of her singing. At another time this young lady met another well-known voice teacher, and a few weeks afterwards he happened to visit the church where she sang. The auditorium was so large that he did not recognize the face of the singer, but recognized her by the memory of her musical speaking voice.

It is often said, "If I could learn to breathe correctly, I could sing well. My trouble is that I don't breathe right." Of course the importance of breathing correctly cannot be over-emphasized; but, while correct breathing will make it possible to leave the throat free, to get a good adjustment, and to articulate well, it will not of itself accomplish any of these things for us. All these problems must be worked out through a *sense of freedom* of the vocal mechanism, and the undivided attention of a highly sensitive ear. Conscious intelligence is needed by the student all the time. After voice control has become automatic, then we may perhaps take long flights upon the "Higher planes of thought," but not until then.

In the case of poor vocal tone, when it is certain that the person possesses real musical talent and good health, a musical voice can be developed by proper breathing and painstaking and persevering attention to adjustment, phonetics, articulative agility, and, above all, ear training. Without articulative agility, progress in singing is almost impossible, as a rapid tongue practically clamps a brake upon the entire vocal apparatus. In dealing with the tongue, however, attention should be concentrated not on the stiffness of it, but upon its flexibility and ease of action.

Every Vowel Perfect

NEVER was a truer word spoken than that "every vowel is a part of the voice." Every vowel should therefore be made perfect in sound. If no vowel is to be accepted unless it sounds something like the AH or AW, why not give up the use of language in singing and just train our songsters in impassioned vocalization For this would redound far more to our credit as a musical nation than to affect an interest in songs rendered in English purposely mutilated. It is interesting to watch the faces of an audience during the singing of Stravinsky's "Pastorale," in which vowels are used in place of words.

In writing, one letter is as beautiful as another if artistically formed. Success in writing depends on quality, that is, legibility and evenness. Success in singing depends on quality, that is, accurate articulation and musical tone. It is the fundamental tone that is responsible for quality. The vowel is the final development, the last thing that happens to the tone as it leaves the mouth, unless interrupted by a final consonant. "The tone made word," then, means a pure vowel fashioned from a musical tone. Vowels which have an objectionable sound are either not pure vowels, or else the fundamental tone from which they are made is faulty. Good vocal technic should mean the ability to do beautifully all things which lie within the compass of the art.

The Problem of Interpret with Special Referen to Song

By Erik Brewerton

THE musician, like the poet prets life and ennobles it He does this through a p instinct there is no need to attempt amine here. But great things ar put to little uses, and interpretation in its highest sense is merely the s every artist, is often confined now a wanton emotionalism on the or and to a narrow intellectuality other.

It is noticeable in Mr. Plunket book on "Interpretation in Song" shrewd and acute remarks are th welcome as the music considered less great. What is excellent ir ford's "Crow" is irritating in Sc "Doppelgänger." Great music ca intellectualized. Certain chara songs may be, because here we ca to treat the claims of music lightl question suggested after reading these analyses the author is so giving is, "Will all this enable one the song?" The answer naturally 'One must feel the song first thro music." But when the song is fel complete and direct manner the analysis is not only forgotten in th of the emotion, but henceforth plicable.

Secret of Climax

THERE are "reasons of the he Pascal reminded the logicians day, and a climax in music which made from the heart, but is me effect dictated and elaborated fr head, lacks the true ring of metal. These instructions on "H sing a song" may convey many usef as regards details that are sometime looked, but in the main, songs mu vince of themselves, and need no to introduce them to some one wl takes upon himself to act as thei preter. An actor might carry us aw his Hamlet or Macbeth, but if he series of articles explaining how h these parts—as Poe in an essay pr to explain how he wrote "The Ra we should no doubt be interested b convinced, for we should know that what he left unexplained that move his acting.

The result of this growing ir ualizing of art which stands in su trast with the spirit of the earlier "I tics" is to degrade the artist to the l the craftsman. The craftsman m terest and delight us, but he does no us away. Studying a Schubert s a problem, classifying it, resolv pruning away everything in the ma rhythm or of diction which may offe taste, will never re-create it. Or musical imagination can do this, a impossible to analyze such a pow more than we can analyze the cha Pachmann's playing.

Song is Music

IT IS not surprising, therefore, th who is convinced that song is mu must in the end be judged on the parity as all other music, will find mentioned in this book on interpr which are not of great musical impo and secondly, will complain that s the author's remarks assume a very doxical appearance. As grounds f later grievance the author permits h to say, of "Der Doppelgänger:" purely musical effects of this song a and of Schumann's "Er, der herr von Allen," "This song is entirely n in its effects. It is in this respect t act opposite of "Der Doppelgänger

ng must stand or fall as music. We t dealing with any outlandish form ertainment such as a musically ac- nied recitation in the style of Schu- or of Grieg, nor even with an ex- from an opera in the advanced f "Pelléas et Mélisande." Both are and to select them for their merits h. and then to say that one is less l than the other is paradoxical. No would think of saying that a Chopin ise or Scherzo is less musical, being elodic, than a Chopin Nocturne. Is 's recit., "Deeper and deeper still," usical than the air, "Waft her, an- that follows it?

n a writer warns the singer against ; "purely musical effects," he surely simply that the singer should not the wrong musical effects. When he contrasts "Der Doppelgänger" with "Er, der herrlichste von Allen," he surely means that each has its own character. A singer would probably succeed better in the one than in the other because one would appeal to him more than the other. But that there is any radical difference between them, or that those who preferred "Er, der herrlichste von Allen" were more musical than those who preferred "Der Doppelgänger," which the author claims to be "the greatest song in the world," it is difficult to see. If song is partly literature, partly drama, and partly music, it is a sorry hybrid, and it is obviously better to read literature, hear pure instrumental music, and visit the theatre for the drama. And this is what intellectual singers more or less imply.

—*The Musical Times.*

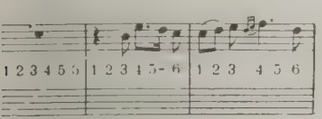
Singing in Correct Time

By Rhoda G. Fowlkes

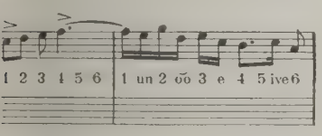
just as important for singers as for s to execute their music in exact

he most difficult arias it is often or the vocalist to "come in" exactly right moment, after rests, pauses, nd so on, as the accompaniment does ways give one a cue.

izing this fact, I first write out the ver each note with a pencil (to be later); then, playing the air, I sing:



Two, Three, Four, and so on," in- of the words, until it is thoroughly ed.



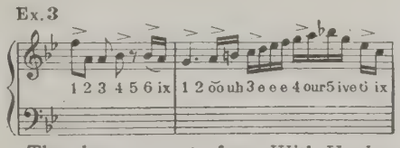
Where there are rests I count very softly to the tone of the last note, then come in stronger again when the voice part starts.

The first note after a dot or a tie I give a slight accent.

This is also a good system by which to learn long runs, as it makes one get the correct pitch on each note and keeps one from "skipping over" any notes.

I find this better than "clapping drills" for singers, as the pupil, having learned the air in rhythmical time, when the real words are put to it will naturally sing it correctly.

Ex. 3



The above excerpts from *With Verdure Clad* are examples. Example 1 will serve as a guide to the method of writing out the counts; then Examples 2 and 3 will guide the student as to how to apply the counts in practicing melodies.

The Child's Music

ETUDE:

ation of children is, in most states, sory, whether or not the child has tendencies toward reading, writing or etic; yet parents are inclined to say a child does not take to music or prac- shall stop taking lessons, because it is e to make him practice if he does not o. None have talent to practice; the is towards the music.

der to play what they desire the child at will work at an instrument until his wish is attained; whereas a child of not high musical inclinations, or lacking ambition or energy, needs for a time urgings from parents and teachers.

Parents may do well to consider;

That music study in many and most cases is nine-tenths conscientious practice and one-tenth careful guidance of the teacher.

That the musical bent encouraged may discourage wasteful tendencies.

That music lessons should be studied just as are any others.

Nine times out of ten improper practice before lessons is the cause of unsuccessful music study; and if parents will see to it that the pupil practices, at regular periods, even of short duration, practice that is earnest enough to fix as much of the music lesson in the child's head as it is required to learn of each school study, the child of even modest talent will learn to play reasonably well.

LEE W. DIXON.

antz Proschowsky
VENTY-FOUR RIVERSIDE DRIVE
NEW YORK
Author of
he Way to Sing
C. BIRCHARD & Co., BOSTON, PUBLISHERS)

MR. PROSCHOWSKY—
t me express my appreciation of your ugh understanding of the *True Art* of ng and the intelligent simplicity of your dations, through which I have been to discover and use new beauties in my voice. I commend to you those artists students who seek the truth in singing beautiful and lasting art of *"Bel o."*
Gratefully yours,
AMELITA GALLI-CURCI.

DEAR PROSCHOWSKY—
am happy in expressing my admiration our method of instruction. Having your pupils, I frankly state that be- the perfect placing of the voice their on was clear. This secret is a sure ss.
TITO SCHIPA.

MacPhail School of Music
Minneapolis, Minn.
June 21st to August 1st, 1926
Gunn School of Music and Dramatic Art
he Fine Arts Building, Chicago, Ill.
7th to 19th and August 2nd to 29th

D. A. CLIPPINGER
"A Master of the Voice"
AUTHOR OF
Systematic Voice Training, $1.25
The Head Voice and Other Problems, $1.25
Collective Voice Training for Class Work, $1.00
These books are a valuable addition to any singer's library. Send for circular of SUMMER TERM.
Address D. A. CLIPPINGER
617 Kimball Hall - Chicago, Ill.

NEW COURSE of SINGING by CORRESPONDENCE
Including Voice Culture, Sight Singing and Musical Knowledge. A thorough, practical course.
Also **Harmony Correspondence Course**
Small monthly payments. Send for Prospectus. State distinctly which course you desire.
ALFRED WOOLER, MUS. DOC.
SUITE A. 171 CLEVELAND AVENUE, BUFFALO, N. Y.


SMALL PARLOR GRAND

Ivers & Pond PIANOS

The attractive Grand shown above is the ideal size (*5 feet, 10 inches*) for home or studio. Few Houses build so complete a line as ours. The choice of some 600 Educational Institutions and 75,000 homes, Ivers & Pond pianos mark the farthest advance in artistic piano building.

In Your Own Interest

write for our catalogue describing the fine Grand shown above and other new Grands, uprights and players. They are built today, as from the first, in *but one quality—the best,* the policy and identity of our House being the same now as in 1880.

How to Buy

If we have no dealer near you, we can supply you *from our factory* as safely and advantageously as if you lived nearby. Distance is no obstacle. Liberal allowance for old pianos in exchange. Attractive easy payment plans. For catalogue, prices, and information of much value to any intending buyer, *write now.*

Ivers & Pond Piano Co.
141 Boylston Street, Boston, Mass.

A Summer Session

Beginning June 21st

Length of course arranged to suit individual convenience

Study

~at an amazingly low cost, averaging $150 or less for a full course of study under master teachers

Master Classes

Master Classes in Piano, Voice and Violin, conducted by renowned artist teachers, at so low a cost as to be within reach of all.

Classes in Teaching Repertoire, Music Pedagogy (Normal), Public School Music, Harmony, Counterpoint, Composition, History and Appreciation of Music; Accompanying, Ensemble Playing, Sight Singing, Orchestra Conducting, Choral Conducting, Dramatic Art, Dancing and Languages; a special course in Community Music, and another in Motion Picture Organ.

Teachers' Certificates may be earned by completion of prescribed Courses.

Private instruction available from the entire Faculty of more than one hundred instructors, in any subject desired.

Dormitory accommodations provided at moderate rates.

Vacation

All the good times of a real vacation along with the advantages of summer study

Eight Vacation Excursions

All the good times of a real vacation can be enjoyed in a series of eight vacation excursions, conducted by the School. The schedule includes: 1. An automobile trip through the Chicago Parks, concluding with a visit to the studios of the famous sculptor, Lorado Taft. 2. A visit to the Art Institute. 3. Capitol Theater Party. 4. A visit to the Field Museum. 5. A boat ride on Lake Michigan. 6. A visit to Newberry Library and the Chicago Historical Society. 7. A visit to the Chicago Tribune, to see the printing plant, the great Radio Station WGN, and the Observatory Tower. 8. A journey in chartered car to Ravinia Park. Picnic supper in the Park. *Opera in the evening with Metropolitan and Chicago Opera Company artists.*

Free recitals will be given every week by artist teachers of the School.

Opportunity

~for professional advancement

Teaching Positions

The Sherwood Music School now has Thirty Neighborhood Branches in Chicago. These Branches give rise to positions for advanced students and teachers who wish to teach and at the same time continue their study under our artist teachers. There are also excellent positions available for our students, when qualified, in the thousand and more Branches of the School, located throughout the country. *Additional teachers for the 1926-27 teaching season in the Chicago Neighborhood Branches will be engaged from those in attendance at the Summer Session. The number of openings is so large that any talented, ambitious student or teacher, with reasonable preparation, may be sure of an opportunity in our organization.*

Address inquiry for Catalog and Teaching Position Application Blank to

Sherwood Music School

Founded 1895 by Wm. H. Sherwood

FINE ARTS BUILDING—410 So. MICHIGAN AVE.

CHICAGO ~ ILLINOIS

GUNN SCHOOL OF MUSIC AND DRAMATIC ART

Fine Arts Building
CHICAGO

SPRING and SUMMER MASTER TEACHERS

Piano

MORIZ ROSENTHAL
LEE PATTISON
GLENN DILLARD GUNN
ARTHUR GRANQUIST

Voice

PERCY RECTOR STEPHENS
FRANTZ PROSCHOWSKY
ALBERT BORROFF
ZARKO SAVIC
BURTON THATCHER
STUART BARKER

Violin

AMY NEILL
ABRAHAM SOPKIN
GUY HERBERT WOODARD
RACHEL MAJOR

History, Harmony, Counterpoint, Composition

FELIX BOROWSKI
LEO SOWERBY

Dramatic Art

SOPHIA SWANSTROM YOUNG
ROBERT STREHL EMERSON

Degrees and Diplomas

Will be granted to professional musicians under conditions established by the National Association of Schools of Music and Kindred Arts. TEACHERS' CERTIFICATES Issued to those having necessary credits, taking the NORMAL TRAINING COURSES under GLENN DILLARD GUNN, PERCY RECTOR STEPHENS, BURTON THATCHER, STUART BARKER, AMY NEILL, GUY HERBERT WOODARD, RACHEL MAJOR.

Living Accommodations

in institutions supervised by Episcopal, Presbyterian churches and Y. W. C. A.

CATALOGUE ON REQUEST

GIRVIN VIOLIN SCHOOL

RAMON B. GIRVIN, Director

A SPECIALIZING SCHOOL
for

Violin	**Double Bass**	**Counterpoint**
Violoncello	**Harmony**	**Composition**

Attractions of the School: Lectures, Concerts, Recitals, The Symphony Club Orchestra, The Intermediate Orchestra, Junior Orchestra, String Quartettes and Trios. Students may enter at any time.

Limited number of free scholarships awarded. Free examination upon application.

1430 Kimball Hall—Dept. E.
Corner Wabash Ave. and Jackson Boulevard
CHICAGO

DENVER

COLLEGE of MUSIC, Inc.

An Endowed Institution—Not for Profit
The Largest in the West—Diplomas and Degrees

SUMMER SCHOOL
June 15 to July 27

"There's inspiration in the mountain grandeur!"

Excellent Faculty and Educational Facilities
Courses in Voice, Instruments, Public School Music, Theory, Progressive Series, etc.

Fall Term Opens September 13th
Write for Catalogue E for full information
EDWIN JOHN STRINGHAM, Mus. B., P. D., Dean
10th Ave. and Grant St., Denver, Colorado

Public School Musi

A SUMMER session course leading to a special Public School Music Teacher's Certificate.

See general Summer Session announcement elsewhere in this issue, and write for Catalog.

Sherwood Music Schoo

Founded 1895 by Wm. H. Sherwoo

FINE ARTS BUILDING
410 So. MICHIGAN AVE.
CHICAGO, ILLINOIS

COSMOPOLITA

SCHOOL OF MUSIC & DRAMAT ART

DR. CARVER WILLIAMS—President
Located in Kimball Hall—Chicago's Music Cen

Eminent faculty of 60 Artists. Normal trainin Teachers. Students' Orchestra, Concerts, Lec Diplomas, Degrees and Teachers' Certificates.

Departments—Piano, Voice, Violin, Mus Theory, Composition, Violoncello, Orc tral Instruments, Public School Mu Dramatic Art, etc.

Many Free Advantages and Scholarships Piano and Violin Prizes

For particulars address — Edwin L. Stephen,
COSMOPOLITAN SCHOOL OF MUS
Box E, 16th Floor Kimball Hall Bldg., Chica

MILLIKIN CONSERVATORY OF MUS
DECATUR, ILLINOIS

Offers thoro training in music. Courses leadi Bachelor of Music Degree, Diploma, and C cate in Piano, Voice, Violin, Organ, Public Sc Music Methods and Music Kindergarten Meth

Bulletin sent free upon request

LOWELL L. TOWNSEND, Director.

LAWRENCE CONSERVATOR

A department of Lawrence College. Advanced cour all branches of Music. Superior Public School Music C Excellent Normal Courses in Piano, Voice, Violin, Orga Theory. Certificates, Diplomas and Degrees aw Dormitories. *Free Catalog.*

Address
CARL J. WATERMAN, Dean **Appleton, Wisc**



PERCY FULLINWI
VIOLINIST
Head of Violin Departme
LAWRENCE CONSERVAT
APPLETON WIS.
A MASTER TEACHE
Unusual opportunity for t rious student of violin. W free catalog and informatio
CARL J. WATERMAN, D.

DO NOT PUT OFF UNTIL NE YEAR STUDY YOU CAN DO TH SUMMER

Theater Organ

AN intensive Summe Session course, em bodying the fundamen tals essential to preparatio for a position; given by Mildre Fitzpatrick, one of Chicago' highest paid and most popula theater organists.

See general Summer Session announce ment elsewhere in this issue, and writ for Catalog.

Sherwood Music Schoo

Founded 1895 by Wm. H. Sherwoo

FINE ARTS BUILDING
410 So. MICHIGAN AVE.
CHICAGO, ILLINOIS



As a means of contributing to the development of interest in opera, for many years Mr. James Francis Cooke, editor of "The Etude," has prepared, gratuitously, program notes for the production given in Philadelphia by The Metropolitan Opera Company of New York. These have been reprinted extensively in programs and periodicals at home and abroad. Believing that our readers may have a desire to be refreshed or informed upon certain aspects of the popular grand operas, these historical and interpretative notes as several of them will be reproduced in "The Etude." The opera stories have been written by Edward Ellsworth Hipsher, assistant editor.

Janacek's "Jenufa"

resentation of novelties at an opera world fame is, for the most part, to the later works of composers ve already made reputations. In of "Jenufa," however, we have a mposer, whose works are very known to Americans, although he past middle life.

Janacek was born in Hukvaldy, , in 1854. His father was a school with a large family. His parents ry poor and the youth of the boy ontinuous struggle. His first musi- uction was received in a choir con- by the Bohemian, Krizkowsky. At ive we find him entering the Leip- servatorium—an age long past the en most students have finished their atory training. Like Edvard Grieg, id the stern and somewhat stilted ie of the famous Reinecke not to his He left for Vienna, determining to a piano virtuoso. In this he failed. ame conductor of the Philharmonic and Director of the School for Or- at Brünn in 1882. He then com- to compose part songs and choruses ecame immensely popular in Czecho- a. In fact, he was first regarded as oser of the people. He now teaches ue and in Brünn, where he became or of composition at the Conserva- 1919.

ek has composed six operas up to sent time. These works have dis- folk titles, such as "The Quick- Fox," "The Storm," "Katja Kaban- 'Fate," "The Excursions of Mr. k," and "Jenufa," which was for- known as "Her Step-Daughter." In to his compositions, which include honic poem, "The Musician's Child," ned last year in London, Janacek has books upon "The Musical Struct- National Songs" and "Chords and Connections."

ufa" was written in 1901 and was for the first time in Brünn, in 1904. It was not presented in any other opera house until twelve years later, when it was seen in Prague. The composer was then sixty-two years of age and tasted his first draught of greater musical triumph. In 1918 it was given in Vienna and Jeritza found this new work in her repertoire.

The distinctive characteristic of "Jenufa," from the musical viewpoint, is found in the radical philosophy of its composer, who is unaffected and naturalistic in all things. Although he has made a life study of folk songs, and has done that rarest of things, written folk songs which have been adopted by his own people, his operas are based upon a totally different conception from that of other composers of folk opers—such for instance as Humperdinck's "Hansel and Gretel" and Smetana's "Bartered Bride," which are replete with infectious melodies written in folk song style.

Janacek, on the contrary, feels that music for a music drama must follow the natural speech of the people. He thus abandons the conventions of rhyme and ordinary metre and melody. The text of "Jenufa" is not a poem in the ordinary sense, not a libretto, but a prose drama of the people, a terrible, humanistic story of the tragedy of a Moravian peasant girl, whose lover deserts her, whose child is murdered and to whom happiness comes in a very dramatic peripetia. This must not be taken to mean that the work is unmelodic or unmotivated. When Janacek feels that the natural trend of the story calls for a song, more or less conventionalized, he does not hesitate to introduce one. For the most part, the fabric of the score is an astonishingly free tonal tapestry. The tonalities are not as vague as in the modern French school or even in Moussorgsky; but it becomes at once clear that Janacek has reached that phase of artistic advancement and larger technic, where he is wholly unfettered by the limitations of the classical school.

The Story of Jenufa

e plot of the opera is founded on a drama of Moravian village life, by Gabriele Preiss. l *Widow Buryja* has a daughter-in-law, the *Sexton's Widow*, also a grandson, *Stewa*, step-grandson, *Laca*. Dramatic interest centers about *Jenufa's* love for *Stewa* and for her.

t I. *Old Buryja's Mill.* The chances of *Stewa* being exempted from military duty ng discussed. Most interested of all is *Jenufa* (foster-child of the *Sexton's Widow*), m marriage has become a necessity. *Stewa*, drunken, enters, boasting to the recruits. themselves, *Jenufa* tells *Stewa* of her humiliating secret; and *Stewa*, assuring her constancy, stumbles off the scene. *Laca* appears, twits *Jenufa* for her devotion to offers her a bouquet in exchange for a kiss, which being refused, in the ensuing e he slashes her face with a concealed knife and runs off.

t II. *Interior of Home of the Sexton's Widow.* Hidden here, *Jenufa* has borne the f her shame. Her foster-mother urges that she pray the child may die. *Jenufa*, of her beauty by the knife-cut, no longer interests *Stewa*. The *Sexton's Widow enufa* a sleeping potion, summons *Stewa* and pleads that he make *Jenufa* an honest ; but he refuses even to look at his son and announces his intended early marriage *olka*, daughter of the *Village Judge*. *Laca* enters, and, after some hesitation, accepts s child as his own for the peace it will bring to *Jenufa*. But, at his moment of ng, the foster-grandmother has assured *Laca* that the child was dead. She sends way, and, to remove all obstacles, hurries out and drowns the child beneath the ice. awakes, asks for the child, is told that he has died of fever during her two days p, and, moved by *Laca's* kindness, agrees to their marriage, though not without baring ist.

t III. *Home of the Sexton's Widow. Old Buryja*, the *Village Judge, His Wife*, a, and *Stewa*, whom *Jenufa* has insisted that *Laca* shall forgive, arrive for the g. The *Sexton's Widow* has raised her hands to bless *Jenufa*, when voices from t announce the finding of the baby's body. The *Judge* re-enters with the child's red nd the crowd denounces the despairing *Jenufa* until the foster-mother confesses her *Karolka* casts off the odious *Stewa;* and *Jenufa*, after forgiving her mother, who en taken into custody, turns to say farewell to *Laca*. But *Laca's* love endures and es her past as she pardons the wound he inflicted on her cheek for love's sake.

A Perfect Little Piano

An age-old dream of the master makers



IT remained for the Wurlitzer craftsmen to make the dream of a practical, small piano come true. Now they offer you the Wurlitzer Studio Piano—a wonderfully compact, small piano possessing all the artistic excellence of larger instruments.

Superb tone quality is here—that pure, rich resonance that distinguishes all Wurlitzer pianos. The full 88 note scale has been retained. The whole has been condensed into an instrument that stands no more than 3 feet 8 inches high.



For apartments, studios, small homes and dozens of places where space is limited, this diminutive Studio Piano is ideal. Its trim grace and beauty lend a fresh charm to the appearance of any room.

If you have always wanted a piano but have waited 'til you could afford a *good* one, see these truly remarkable studio pianos as soon as possible. The prices are surprisingly low—Studio Piano, $295 and up. Studio Player, $445 and up. Prices F. O. B. Factory. Payment on most convenientterms.

THE RUDOLPH WURLITZER MFG. CO., *North Tonawanda, N. Y.*

Principal Wurlitzer Stores

NEW YORK, *120 W. 42nd St.* • PHILADELPHIA, *1037 Chestnut St.* • BUFFALO, *674 Main St.*
CLEVELAND, *1017 Euclid Ave.* • CHICAGO, *329 S. Wabash Ave.* • CINCINNATI, *121 E. Fourth St.*
ST. LOUIS, *1000 Olive St.* • SAN FRANCISCO, *250 Stockton St.* • LOS ANGELES, *814 S. Broadway*

Sold by Wurlitzer dealers everywhere

WURLITZER
REG. U.S. PAT. OFF.
Studio Piano

PIANOS • ORGANS • HARPS • MUSICAL INSTRUMENTS

SUMMER MASTER SCHOOL

June 28 to August 7 (Six Weeks)

PROF. LEOPOLD AUER
MASTER VIOLIN INSTRUCTOR OF THE WORLD

ALEXANDER RAAB
EMINENT HUNGARIAN PIANIST

EDWARD COLLINS
RENOWNED AMERICAN PIANIST

HERBERT WITHERSPOON
DISTINGUISHED SINGER AND TEACHER

RICHARD HAGEMAN
NOTED COACH AND ACCOMPANIST

WILLIAM S. BRADY
CELEBRATED VOCAL INSTRUCTOR

SERGEI KLIBANSKY
INTERNATIONALLY FAMOUS VOCAL TEACHER

FLORENCE HINKLE
AMERICA'S FOREMOST SOPRANO

LEON SAMETINI
RENOWNED VIOLINIST

ARNOLD VOLPE
ILLUSTRIOUS THEORIST AND VIOLINIST

W. OTTO MIESSNER
NOTABLE AUTHORITY ON PUBLIC SCHOOL MUSIC

CLARENCE EDDY
DEAN OF AMERICAN ORGANISTS
AND REGULAR FACULTY OF MORE THAN 100 ARTIST TEACHERS

FREE FELLOWSHIPS

Prof. Auer, Mr. Raab, Mr. Collins, Mr. Witherspoon, Mr. Brady, Mr. Hageman, Mr. Klibansky, Mme. Hinkle, Mr. Sametini and Mr. Eddy have each consented to award Free Fellowships to the students who, after an open competitive examination, are found to *possess the greatest gift for playing or singing.* Free Fellowship application blank on request.

TEACHERS' CERTIFICATES and DEGREES

Teachers' Certificates and the Degrees of Bachelor of Music, Master of Music, Bachelor of Music Education Bachelor of Oratory and Master of Oratory are conferred at the end of each summer session upon professionals who have the required knowledge and pass satisfactory examinations. Full details in Summer Catalog.

STUDENT DORMITORIES

Artistic and sumptuous dormitory accommodations for men and women in college building. Piano furnished with each room. Prices reasonable. Make reservations early.

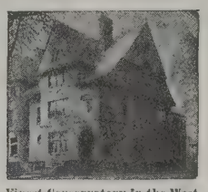
COMPLETE SUMMER OR WINTER CATALOG ON REQUEST FALL SESSION OPENS SEPT. 13

CHICAGO MUSICAL COLLEGE

60 EAST VAN BUREN ST. (Chicago Musical College Building) Chicago, Ill.

A Conservatory Pledged to the Highest Artistic Standards. Established 1867

HERBERT WITHERSPOON, President
CARL D. KINSEY, Manager



Finest Conservatory in the West

DETROIT CONSERVATORY OF MUSIC

52nd Year

FRANCIS L. YORK, M. A., *Pres.* ELIZABETH JOHNSON, *Vice-Pres.*

OFFERS courses in **Piano, Voice, Violin, Cello, Organ, Theory, Oral Interpretation, etc.** Work based on best modern and educational principles. Numerous Lectures, Concerts and Recitals throughout the year. Excellent Board Accommodations. Teachers' certificates, diplomas and degrees conferred. Many free advantages. We own our own building, located in the center of most cultural environment. Students may enter at any time.

SUMMER MASTER SCHOOL— June 28 to August 7— Six Weeks

For particulars of summer session and detailed information address
JAMES H. BELL, *Sec.*, Box 7, 5035 Woodward Ave., DETROIT, MICH.

Cincinnati Conservatory of Music

INCORPORATED

60TH YEAR

SUMMER SESSION OF THE DEPARTMENT OF PUBLIC SCHOOL MUSIC (Accredited)

Intensive six-weeks' courses giving credit toward certificates, diplomas and degrees
Instruction in Orchestral Instruments and in organization of School Orchestras
Affiliation with the University of Cincinnati provides a complete course for Public School Music Supervisor

MASTER CLASSES IN VOICE, PIANO AND VIOLIN

Artist, normal and preparatory courses in all depts. Ideal Home Department on the Campus

Send for Summer Announcement

BERTHA BAUR, Director
Burnet C. Tuthill, General Manager

Highland and Burnet Aves. and Oak St
Cincinnati, Ohio

DANA'S MUSICAL INSTITUTE

WARREN, OHIO

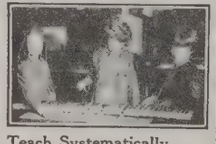
The Only University of Music in the World

All branches taught on the daily lesson plan : : Special Music Supervisors Course

Fall term opens Monday, September 7th, 1925. Summer School opens Monday, June 22nd, 1926

Catalogue on application to LYNN B. DANA, Pres. Desk E.

DUNNING SYSTEM OF IMPROVED MUSIC STUDY Inc.



Enables You to Teach Systematically, Intelligently, Thoroughly and Interestingly
Practical Normal Training Courses for Teachers Will Be Held
SUMMER—Bellefontaine, Ohio and Cincinnati Cons. of Music.
WINTER—St. Petersburg, Jacksonville and Miami, Fla.
For Information and Catalog, Address
MISS ADDA EDDY
136 W. Sandusky Ave., Bellefontaine, Ohio

The Cleveland Institute of Music

Summer School, June 21st - Aug. 1st

Complete courses under regular faculty for students of all grades.

Special courses for teachers and professionals. Exceptional living accommodations for out of town students.

Mrs. Franklyn B. Sanders, Acting Director
2827 Euclid Avenue Cleveland, Ohio

VALPARAISO UNIVERSITY

Founded 1873



VALPARAISO, INDIANA

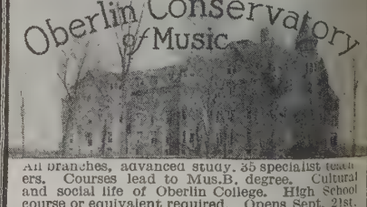
SCHOOL OF MUSIC
"Better Than Ever"

Offers courses in Piano, Voice, Violin, Organ, Theory, and Public School Music. Students may attend the Music School and also take the regular work at the University.

Special Summer Courses Begin June 14
Controlled by Lutheran University Association since Sept., 1925. Open to all. For special Bulletin address office of the President, Dept. K.

VALPARAISO UNIVERSITY Valparaiso, Indiana

OBERLIN OHIO



All branches, advanced study, 35 specialist teachers. Courses lead to Mus.B. degree. Cultural and social life of Oberlin College. High School course or equivalent required. Opens Sept. 21st.
Oberlin Conservatory of Music, Oberlin, Ohio

Collections Every Organist Should Know

AMERICAN ORGANIST, PRICE $2.00
Compositions by American composers. The numbers are chiefly of intermediate difficulty and cover practically all styles. Cloth Bound.

THE ORGAN PLAYER, PRICE $2.00
One of the best pipe organ collections obtainable. There are very few Church organ music racks upon which this book has never been placed. Cloth Bound.

ORGAN MELODIES, PRICE $1.50
A compilation of 47 organ numbers. Each a gem and of the type an organist should have convenient as they are in this flexible cloth bound collection.

THE STANDARD ORGANIST, Price 75c
An organ collection that is something else besides low in price. Contains 43 pieces all of good character and wide adaptability.

THEODORE PRESSER CO. 1710-1712-1714 CHESTNUT ST. PHILADELPHIA, PA.

Now Ready!

EN VOLUMES

ese Song Collections

o, Three and Four Part Singing

, Female and Mixed Voices

ued as the result of thousands of eceived from all over the country or just this sort of material and we ain they will receive a hearty wel- om

pervisors & Teachers of School Music rectors of Glee Clubs erty and Community Choruses, Etc.

well-chosen exception they are made st entirely of modern songs whose nd popularity have been successfully roughly tested. Among these well- favorites are several melodies for ew lyrics have been written especi- this edition, making them suitable demands for which they are intended. e available in book form only in



h of Material A Delightful Variety

d Ballads, Spirituals, Sacred, Hu- , Patriotic, Nature, March, Southern, and Friendship songs are included fascinating pages of melody.

A BIG FEATURE

Tenors and Deep Basses Are Scarce

o this we have paid particular atten- our arrangements, the Tenors rarely ove F, the Basses only touching an occasionally.

Not a Dull Page in The Series ook Sparkles with Gems of Melody

1—FOUR-PART SONGS

for Male Voices

l and well-balanced selection. Twen- umbers. The first of this series to ished and already established as a vorite among Glee Clubs of all kinds.

2—JOYOUS MOMENTS

en Little Two-Part Songs

ra Rountree Smith and Anna Heuer- amilton. Can be sung in unison and action songs. Short, descriptive and every number. A pleasing variety ill delight the children both in learn- performing them.

3—TWO-PART SONGS

Male, Female or Mixed Voices

be used for *Unison Singing*. An nt of unusual value; twenty-five , including some of the best known , old and new.

—THREE-PART SONGS

for S. S. A. or T. B. B.

tion of twenty-two numbers serving e purpose; compiled primarily for Soprano, Soprano and Alto, but so l that they can also be used by Baritone and Bass.

—THREE-PART SONGS

Soprano, Alto and Baritone

aterial for this combination is scarce; tents of this volume received our cial attention. Each number a gem, few giving melody to the Baritone.

6—FOUR-PART SONGS

for Female Voices

three numbers. Showy waltzes, negro s, sacred songs, humorous ditties, lullabys—all represented with others delightful, and skillfully arranged.

7—FOUR-PART SONGS

for Mixed Voices

ing for every taste among the twenty- ice numbers in this volume. A treas- e indeed for mixed choruses.

ABOVE SENT ON APPROVAL

oyous Moments 50 Cents thers $1.00 Each, Post Paid

OL ENTERTAINMENTS

ATEUR MINSTRELSY

AYS SONGS-JOKES

RETTAS MONOLOGS

OCTAVO MUSIC

WITMARK-SCHOOL-EDITION

PART SONGS—FOR ALL OCCASIONS

SENT FREE ON REQUEST

WITMARK & SONS

E. 1650 Broadway, New York

Question and Answer Department

Conducted by

ARTHUR DE GUICHARD



A Common Chord and Its Inversions.

Q. What is the chord of the 6-4 *in the key of E? What is a* 6-4 *chord, anyway?*

J. T. M.

A. A Common Chord is a note acompanied by its third (major or minor), 5th (perfect—that is, containing seven semitones) and octave. It would be better to call it a triad, a chord of three notes, the key-note, its third and its fifth, because the octave is merely the repetition of the bass note. In the key of E major, the triad is E—G♯—B. If you invert it, putting the E at the top, you will have G♯—B—E, or the 6-3 chord, so named from its intervals from the bass, B being a third and E a sixth from the G♯. This is termed the first inversion. Invert this again, by putting the G♯ at the top and you will have B—E—G♯, or the second inversion, B to G♯ a sixth and to E a fourth, whence the 6-4 chord. This applies to every key; the original position being (in solfeggio) do-mi-sol; first inversion or 6-3 chord, mi-sol-do; second inversion of 6-4 chord, sol-do-mi, the first note in each case being the bass.

The Various Forms of Allegro

Q. You will render me a great service for my teaching if you will give me a list of the different styles of "Allegro," together with their meanings.—Piano Teacher, Saint Louis, Missouri.

(All Italian Names)

A. Here is the list requested:

Allegro agitato—Quick and agitated.
" *assai*—Fast enough. Quicker than simple allegro.
" *commodo* or *comodo*—An easy, graceful allegro.
" *con brio*—Quickly, with spirit.
" *con fuoco*—Rapidly, with fire.
" *con moto*—Quickly, with sustained celerity.
" *con spirito*—Quickly, with spirit.
" *di bravura*—Quickly, with difficulties, to display the performer's ability.
" *di molto*—Much quickly, exceedingly rapid.
" *furioso*—Rapidly, with fury.
" *giusto*—Quick, but steady.
" *ma graziosa*—Lively, but gracefully.
" *ma non presto*—Quickly, but not too fast.
" *ma non tanto*—Quickly, but not too much so.
" *ma non troppo*—Quickly, but not too much.
" *moderato*—Moderately quick.
" *molto*—Very quick.
" *risoluto*—Quickly, with firmness and decision.
" *veloce*—Quickly, with velocity.
" *vivace*—Vivaciously.
" *vivo*—Quick and lively.

Old English Country Dances

Q. Now that there seems to be a movement to resuscitate old-time country dances, can you give me some account of them, together with the music to which they were danced? Was the dance really English? Was it not originally French or Italian?—W. B. G., Detroit, Mich.

A. The country-dance, under many names, has been popular in England for many centuries. Originating in England, it was copied and adopted in France as the *Contre-danse* and in Italy as the *Coranto*. In the Bodleian Library, at Oxford, may be seen the music of a tune, called "Country Dance Tune," dated about the year 1300. One of the old English names for country dances was "hey digyes" or "rounds." The "Hay," or "Raye," was probably the same as the "Hay digyes." "Dargason" was another name in vogue for a country-dance dating before the Reformation, the tune of which is still employed today in country villages. Among the most popular tunes used for the dance, even today, are: "Sir Roger de Coverley," the "Tank," the "Triumph," "Gee-ho, Dobbin," "Merrily Danced the Quaker's Wife," "Petticoat Loose," "Gossip Joan," "The Devil Among the Tailors," "Moll in the Wad," and the "Wind That Shakes the Barley," of which the writer possesses the music. The set-dances, known as "Quadrilles," "Lancers," and "Caledonians," are but arrangements of the Country Dance. For further particulars consult William Chappell's "Popular Music in the Olden Time."

What is Technic?

Q. What is the real signification of the word "technic," as applied to music?—D. P., Pawtucket, R. I.

A. Technic (English, from the Greek *"techne,"* art), *technique* (French), *technik* (German), are employed as a general name for the system, devices, and resources of musical art.

Time Notes—Accidentals—Bar-strokes.

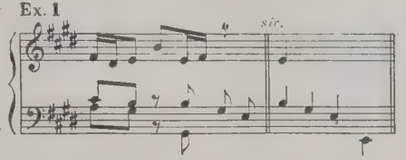
Q. Who invented the shapes for the different time-notes, and when? When were bar-strokes first introduced? When were accidentals first employed?—Christine, Tunis, Africa.

A. The system for indicating the relative times of notes by employing different shapes is supposed to have been invented by Franco of Cologne, about the year 1145. As far as can be ascertained, music was first divided into bars, or measures, by means of perpendicular bar-strokes, about the year 1574. Accidentals (♯, ♭, ♮) were first introduced during the eleventh and twelfth centuries. The ♭ and ♮ were applied at first only to the note B, of which they are modified forms, the ♭ really standing for B♭ and the ♮ for B♯. The ♯ was like the sign of multiplication, or St. Andrew's cross.

The Harmonious Blacksmith.

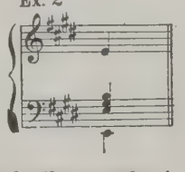
Q. Is the following passage, from Handel's "Harmonious Blacksmith," to be played arpeggio-like, or not?

Ex. 1



The last chord of the piece is written thus:

Ex. 2

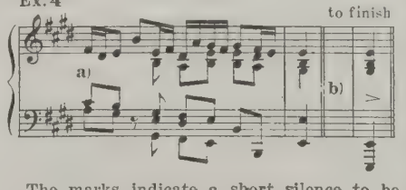


Also, what do these marks (⟋⟍) indicate?—Elise M. H., Oakland, Cal.

Ex. 3

A (a) *Not* arpeggio. Play as follows:

Ex. 4



The marks indicate a short silence to be observed by both hands.

Marks of Expression.

Q. If such marks as *are not printed on the music page as they ought to be, but frequently are not, how long should I hold, or rather, play p, pp, f, ff, cresc., dim., rit., in fact, all expression marks, for the length of the measure, for one note, or for one chord only? Most music in albums is very imperfect in expression marks. Pedal notation is sometimes entirely omitted. I have been using my own judgment, but realize that I cannot do that correctly.*—W. A. M., Sunland, California.

A. As a general rule a sign such as *p, pp, f, ff,* or *rit.,* should be observed and maintained until corrected by another sign. Careful study and analysis of each phrase will reveal the culminating point and points of the composition. Let the expression suggested by the composer's indications work up to, or away from, those points. Where there are no such indications, you must let your own study and analysis, plus your musical sentiment, dictate the expression which you have logically deduced. The same advice applies to the use of the pedal, but care must be observed not to keep the damper-pedal down during changing harmonies, or changing chords, producing a discord.



COMPACT

Beauty

It is the day of *"the Compact"*.

Beauty, of course, is no more "only skin deep" today than it ever has been. Now, however, it is the fashion to proclaim more vividly—at all times and in all places—the desire to be beautiful. The proper use of the right *Compact* is the first requisite.

Roger & Gallet face powders, famous the world over for their exquisite texture and absolute purity, are now offered in *Compact* form in

Le Jade

The Precious Perfume

AND

Fleurs d'Amour

The most luxurious Perfume in the World

The metal boxes are dainty as jewels. Powders are shaded in *Blanche, Rosee, Naturelle, Rachel,* and other tints.

Roger & Gallet loose powders, as always, in *Fleurs d'Amour, Le Jade* and many other fragrances.

Ask your dealer to show you the new Roger & Gallet *Compacts*.

ROGER & GALLET

Parfumeurs — Paris

709 Sixth Avenue
New York

Canadian Agency: Emile Mériot
103 rue St. François-Xavier, Montreal

Write for *"Fashions in Fragrance,"* our colorful little book of Parisian toilette specialties. *Complimentary on request.*



The Organist's Etude

Edited for April by Well-Known Specialists

It is the Ambition of THE ETUDE to make this Organ Department "An Organist's Magazine Complete in Itself"

Organ Recitals

By William C. Carl, Mus. Doc.

IN TREATING the organ from the recital standpoint, there are many interesting things to consider. Should the organ recital be eliminated from our musical life at the present time, one of the potent factors in educating the masses would be done away with. The organ recital is an institution of long standing and will always be with us. In every community there are thousands who by this means have for the first time heard the master works of the great composers and have thus cultivated a taste for the best in music.

In our own country it required a decade before the people would listen to the works of Bach and his contemporaries. They would have none of them until they had been repeatedly subjected to "storms" and "tempests" of no mean order, refusing to be comforted until the lightnings had ceased, the storm clouds rolled away, and the vesper hymn had been sung in trembling accents by an invisible choir.

It has been necessary for the people of all countries to be educated in music. Even the great Johann Sebastian Bach was not contented with himself, for did he not walk fifty miles on foot to hear Buxtchude play in Lubeck? Did he not also gain the necessary knowledge which completely changed his previous style of writing? If this had not occurred, he would never have possessed the monumental works for the organ which he bequeathed to the world.

Americans Study and Work

Americans have demonstrated their willingness to study and work for the best in Art, as has been repeatedly shown by the numbers who have gone abroad and those who have flocked to our musical centers here.

The organ is the noblest of instruments. It is capable of expressing every known emotion, and is a complete orchestra in itself. Berlioz said, "The organ is Pope; the orchestra, Emperor."

It remains for the organist to bring from the instrument a response to his ideas in order to convince the audience. It has been justly said, "The soul of the organ is the organist."

An organ recital can be one of two things. It can be interesting, or it can be uninteresting. If the former, there are many things we may well consider as valuable requisites.

The organist must possess talent of the highest degree and aim to develop it by means of systematic study, must acquire an adequate technic of both hands and feet, must have a sense of rhythm and with it brilliance of execution. The foundation principles of organ-playing should be patiently studied. Master the trio form, in order to gain facility and independence of hands and feet; and make an exhaustive study of theoretical subjects. The minutest detail should never be lost from sight.

Memory Playing

It is gratifying to note the number of our recitalists who are now playing their programmes from memory; and this argues well for the future. Memory playing should be insisted upon in all study courses, from start to finish.

One night when Bonnet was touring in the middle West, the committee accompanied him to the station after the recital. As the train approached, one of them exclaimed, "Why you only have a small grip, where is your music?" Bonnet replied, "I carry my baggage in my hands, but always my music in my head!"

Referring again to Bonnet, when he arrived in Paris from Bordeaux, to study at the conservatoire, Guilmant would not allow him to proceed until he had studied and memorized the Six Organ Sonatas Bach wrote for his son, Wilhelm Friedmann, in order that he might become an expert organist. Bonnet considers this to have been one of the great factors of his success as a virtuoso.

Every aspirant for fame would like to be a recitalist, and all recitalists aim to become virtuosos

To throw one's hat in the arena, and land it on either stage, requires a certain preparation few are willing to undergo. I refer to the subject of slow organ practice. Volumes have been written on the subject; but the fact remains that only about one in a thousand has yet grasped the idea of what slow practice actually means and why it is necessary to do it. Harold Bauer says, "No one can play with style until each note the composer indicated has been correctly played."

Guilmant's rule was to take a certain amount of the daily practice and sub-divide the groups, giving one beat to each sixteenth note, in order that every note should receive its exact value, special attention being given to a correct playing of the dotted notes. I recall a certain passage he insisted upon being practiced in this manner for six weeks. Following this, vary the tempo, transpose passages in various keys, both staccato and legato, and thus continue until the required tempo of the piece can be correctly played.

When Bonnet first came to America, people asked for the privilege of hearing him practice. As his recital preparation was always done in a slow measured tempo, with the exact note valuation attended to, with not over two or three manual stops and a four foot stop in the pedals, it was naturally not a very inspiring performance.

Acquiring Confidence

After listening a few moments, the auditors would exclaim, "Why he is only a beginner," and would leave the auditorium. In order to secure confidence it is an excellent plan to play over each selection in this manner the day of the recital. It will also help materially in maintaining the form and symmetry of the composition.

Coming to the subject of registration, and with a modern organ at command, I often think of Michael Angelo, and his masterpieces in the Sistine Chapel in Rome—such marvelous colorings, tints and effects, for centuries have startled the world. A story is told of the visit of Gounod to one of the well-known organ lofts in Paris. The organist played one of the master Fugues of Bach. As the finale died away, he exclaimed, "It is as it were a great painting hung down from heaven, suspended there without a nail!"

With the modern organ before us, we have only to make our choice of stops, mix our colors, the same as the artist does with his brush or as the orchestra does with a hundred different instruments, and produce a tone color that will represent the idea we intend to express. I do not favor too frequent changes of registration, unless the composition absolutely requires it, nor to use all the resources of the instrument in a single composition. In this connection, may I suggest a better understanding of the use of the balanced swell pedals, and a moderate use of the tremolo.

Improvisation

Along with the great advance made in organ-playing, we should take up the study of improvisation with a zest. For years the foreign artists have posed the question, "In America, you have many fine performers, but why don't you do more with improvisation?" Since the tours of visiting virtuosos, there has surely been a demand for it. The solution of the problem is in creating an enthusiasm amongst our students for the subject. Guilmant studied it for twenty years, and the world will always know of his marvelous achievements. Let us, therefore, go to work with a will.

Program Making

The art of program making must not be forgotten. A large repertoire may be at one's command; but the success of the recital depends largely on how to arrange the selections. An excellent plan is to avoid having two pieces, written in the same key, following one another. Aim for contrast of style and tone color. As the middle sections of many organ pieces demand a similar registration, either choose another number, or else place them as far apart as possible. Guilmant often devoted more time in grouping the numbers of the program, than in its actual preparation at the organ. Mental preparation is also strongly recommended. Always build up the program to a climax, and let it end there. An anti-climax detracts, and is to be avoided. An organist should possess a kaleidoscopic vision in order to cope with the variety of twentieth century programs. Surely it needs an active mind and well schooled brain to do them all equally well. In these days we are asked to play not only an organ recital pure and simple, but also one of the following: An historical recital, one with vocal and instrumental assistance; a wedding recital; a funeral recital; a twilight recital; the picture recital; a fifteen-minute recital preceding the church service; one devoted to a particular composer or subject; the private house recital; or one devoted to the various ecclesiastical forms. There may be others, but surely this list is varied enough.

We should not lose sight of the wonderful Bach *Chorales;* for in them we find the heart of the Cantor of Leipzig; nor of the *Chorales* of César Franck, with their mysticism and marvelous power of expression. Naturally the great *Preludes and Fugues* of Bach are a foregone conclusion, but their exact place on the program is worth studying. The music of the fifteenth, sixteenth and seventeenth centuries should find a prominent place; and there is a large amount available. Play the works of composers of all countries, that have merit; but never forget that we have available works right here in our own country that should not only be included in program lists, but that we also should give with greater frequency entire programs to the works of our gifted Americ posers. As in the other arts, the v the modernists have kept abreast times and should be accorded a pr place.

How to Improve the Organ Re

First of all, maintain the highes ards; play only the best in music is a wealth of material to choose fr sufficient research, only, is needed t Make the playing musical; and keep in mind the fact that the orga a mechanical instrument. The c capable of many varieties of touch years ago this was not considered but today it has been demonstrat and over again. Cultivate accentua rhythm to a high degree. Avoid p the breaking of the rhythm wher ing the registration, as thus the atte the audience is invariably diverte this occurs. Play naturally, and constantly aim at producing ar Above all, learn to concentrate and the mind focused on the subject Always wait before beginning, s gain poise before starting. Perf difficult to attain, but we can alw to do our best.

Free Organ Recitals

I do not favor the playing of citals. Why should an organist st prepare himself for years, and th his talents and time freely to the Surely no other artist is asked to with the frequency of the orga story is told of Marchand, the French virtuoso-organist of the teenth century. He always attracte houses when he appeared, but ne money home to his wife and fami king, having been appealed to, his wife that at the next recital sh receive half the fee. When the arrived, the house was filled to th and great enthusiasm prevailed. W first half of the program was co Marchand suddenly stopped playin the organ and said, "If I receive fee, then I play half the recital," the hall. This incident must not c impression that organists are me It is quite the opposite, from al points.

Looking Forward

May I offer my congratulations preciation to the women organists they have done and accomplished are a credit to the profession a added much to its lustre and succ

Let us, therefore, aim to make t recital of the future a greater achievement than ever before. Le America to the front, and let cons work be our watchword.

Advice to Organist

By W. P. Merrill

STUDY your particular field, and be, what is needed there.

Co-operate heartily with the and with all religious forces an

Have your music fitting—simple.

Give special attention to the h

View your work as primarily and secondarily art.

Take pains to become part o of the church you serve.

Keep up your personal and reli

(From an address before the Association of Organists.)

"O wondrous power! Art, th nearest breath of God's own bea to us amid the infinite gallery reconciliation, solvent of hard elements—blender of soul with all with the infinite Harmony." *Dwight.*

Arranging Piano Music for the Organ

By Helen Oliphant Bates

every church in which a vocal solo uartet forms part of the service it will ne of the organist's duties to arrange piano accompaniments at sight for the n. Practice, experience, good musical rment and a careful study of the re- ements of each piece will be necessary. a few general suggestions may guide student in his early efforts.

rst, it must be remembered that the uals of the organ not only have a ler compass than the piano, but also ess useful in their upper and lower reg- s. The high chords and figured pass- , which are brilliant on the piano, will iercing and unpleasant on the organ. methods of softening them are possi- The first is to play the disturbing ds an octave lower and the second is to as written with a sixteen foot stop or ler. The full rich tones of the lower ves of the piano will sound muddy on rgan. These may be made more clear more beautiful either by transposing up an octave or by including four foot in the registration. The lowest tones e pedals, on the other hand, are always l. Passages which are too low to d well on the manuals may sometimes ven to the pedals with excellent results. precaution, however should be ob- ed; that is, to make the lines complete. elodic line or bass progression started e manuals should not be continued on edals or the reverse. An idea should nished on the keyboard upon which it gun. Light and trivial figures are not d to the deep and dignified character e pedals.

nlike the piano, the organ has no per pedal. It is therefore necessary rovide a background of sustained tone. is accomplished either by adding a or by holding one of the voices al- y present. Repeated chords, for ex- e, should be played with some of the s held, preferably the outer ones, and about two of the inner ones repeated. This gives the rhythm without causing the disagreeable effect which would result from repeating the whole chord. As long as some of the voices are sustained a great deal of motion may be secured in the remaining voices without producing a bad effect.

The arpeggios, which are beautifully blended together by the damper pedal on the piano, are apt to sound empty on the organ, unless great care is taken to play them very legato. The tones may even over-lap or the first note of the arpeggio may be held while the others are being played. Frequently it is advisable to add a part. This added part is especially desirable when the piece does not contain a suitable bass for the pedals. The original bass will then be given to the manuals.

When the harmony is thin it is difficult to get the proper balance between manuals and pedals. This is especially true of two-part harmony, which, when played with one part on the manuals and the other on the pedals, will seldom give satisfactory results. These places should be played on the manuals without the pedals. If the parts progress too low they may be transposed up an octave. The young organist should not think it necessary to keep his pedals going constantly. Many places will sound effective on the manuals alone; and the pedals will resume their duties with added forcefulness after a short rest.

Rests on the organ are invaluable. The cadences of piano music usually fill the entire measure; but on the organ a complete break is very desirable, not only because it is a good means of securing variety but also because it affords an opportunity for change of registration.

These few hints may start the organist on the right track. After he gains facility in placing his piano music in the proper register for the organ, and providing for continuity of tone, he will begin to realize for himself the many other details of artistic arrangement.

Advantages and Disadvantages of the Coupler

By Virginia Thomas White

ERY organ instructor must answer for elf the question, "Should my beginners on an organ having couplers?" To eginner it makes little difference; but nstructor must be the judge. If the nt has a good ear, an organ without lers would be advisable. If the stu- is inclined to take the easiest way out e line of least resistance, let him work n organ without couplers.

ychology plays a definite part in the ion as to which type of an organ is for each type of student. The stu- s disposition must be taken into con- ation, too. Should the instructor fail ive the matter proper consideration, ay have reason to wonder at some date why his organ students fail to ress as he feels they should.

ie organ with couplers is very helpful e beginning student because the pedals ather vague and mysterious; but when ey moves with the pedal the student learns that he has a guide in the coup- Whether his ear is true enough to tell or not, the keys will tell him if his notes are not correct. That vague- in connection with the pedals soon pears and the student finds that he play three or at least two scores of though they are far apart.

t the disadvantages of the keys mov- with the pedals are as prominent as dvantages. The student is prone to little heed to pedal exercises because the keys are his guides. The ear gets little, if any, training because, as the student will say, "You have the couplers." In fact, the couplers are made to carry many responsibilities and the student thinks organ playing is very easy.

The beginner who studies on an organ without couplers finds himself on his own initiative. He must learn his pedal scales just as his baby fingers learned the piano scales. The distance must be gauged between the pedal notes, for there is nothing to guide him but his ear. Ear-training is an important part of organ-playing; and one learns to rely upon his ear when he has no couplers.

He who studies the organ must be patient; for time is very essential. If he works on an organ without couplers he may become discouraged, though in the end his will be the best foundation. If the student's ear is not true he will do little without couplers, for there will be little to guide him at first; but gradually he will learn to listen and his ear will become more true.

In fact, it is a real question as to which type of organ is best for the beginner. For more advanced students it is a question, too. A student who has learned on an organ without couplers finds an organ having couplers somewhat confusing and *vice versa*. It is simply a matter that every organ teacher should take into consideration when he studies his students.

WEAVER
GRAND PIANOS

In thousands of worth-while homes —on the concert stage —in conservatories of music, the inimitable tone of Weaver Grand Pianos is an inspiration, and the passing years serve but to mellow it to more subtle harmonies— serving joyously the musical needs even to the third and fourth generations.

WEAVER PIANO CO.
York, Pa.



THE PIANO OF ENDURING TONE

AUSTIN ORGANS

THE standing of Austin in the one great city of Philadelphia, is indicated by Austin organs in St. Mark's, St. Luke and Epiphany, St. Clement's, Church of the Saviour, Arch Street Presbyterian, Cathedral SS. Peter and Paul, Girard College, Temple New Jerusalem. All are very large, comprehensive instruments; models of modern construction and beautiful churchly tone.

AUSTIN ORGAN CO.
165 Woodland St. Hartford, Conn.

THEATRE ORGANIST'S SECRETS

EVERY PROGRESSIVE ORGANIST should have this complete course in trick and imitation playing. Contains detailed instruction for producing Dog-bark, Snore, Rooster-Crow, R. R. Train, Bag-pipes and over twenty other effects indispensable to the motion-picture organist.
Price, One Dollar, postage prepaid
C. ROY CARTER, Organist
Cabrillo Theatre, Los Angeles, Cal.

Dr. WILLIAM C. CARL
Instructor
of Many Prominent Organists
Director
of the Guilmant Organ School
WRITE FOR CATALOG
17 East 11th Street, New York City

Kill The Hair Root
My method is the only way to prevent the hair from growing again. Easy, painless, harmless. No scars. Booklet free. Write today enclosing 3 red stamps. We teach Beauty Culture. D. J. Mahler, 144 A Mahler Pk, Providence, R. I.

Look Inside the Piano for this Trade-Mark
WESSELL, NICKEL & GROSS NEW YORK TRADE MARK
The Sign of the World's Standard Piano Action

The Right Start In Music Practice

ACQUIRING *correct touch* is the first essential in your child's music practice. As touch is transmitted to string by the *piano action*, it is essential that little fingers be given the early advantage of a perfectly balanced and delicately responsive action.

Choose for your child a piano equipped with the Wessell, Nickel & Gross piano action. Then will daily music practice begin with a piano action developed to the very borderland of perfection. You will be assured of a quality piano, too, for this famous action is found only in worthy instruments.

The Wessell, Nickel & Gross action is the *world's highest-priced piano action*—used since 1874 by leading American piano manufacturers—built by the oldest, largest and leading makers of high-grade piano actions.

WESSELL, NICKEL & GROSS
Established 1874 New York City

When you Buy an Upright, Grand, Player or Reproducing Piano— Insist on the Wessell, Nickel & Gross Piano Action.



TWENTY YEARS of development has won universal acknowledgment of "ORGOBLO" superiority. Recent improvements have made the
SUPER "ORGOBLO"
Sturdy—Efficient—Quiet
Most of the largest and finest American Organs are blown by ORGOBLOS.
The ORGOBLO has won the highest award in every exposition entered.
Special "ORGOBLO JUNIOR" for Reed and Student Organs.
THE SPENCER TURBINE COMPANY
Organ Power Department
HARTFORD CONNECTICUT

SUMMER MASTER SCHOOL

June 28 to August 7, 1926 (40th Season)

MME. DELIA VALERI
World-famous instructor of the Voice, Repertory Teacher's and Auditor Classes.
Available for instruction from June 1 to July 20.

HENIOT LEVY
SILVIO SCIONTI
Brilliant pianists and eminent instructors. Repertory and Teacher's Classes.

KARLETON HACKETT
Distinguished vocal instructor and critic. Repertory and Teacher's Classes.

JACQUES GORDON
Famous violin virtuoso and Concert Master Chicago Symphony Orchestra.

HERBERT BUTLER
Eminent teacher of the violin.

WILHELM MIDDELSCHULTE
One of the world's greatest organists.

JOHN KENDEL
Noted authority on Public School Music.

Faculty of over one hundred artist teachers

Special Summer Courses for Supervisors of Public School Music *O. E. Robinson, Director*

Special Summer Courses in Dramatic Art, Expression *Walton Pyre, Director*

School for Theatre Organ Playing
Frank VanDusen, Director

Special Summer Courses in Musical Theory
Arthur O. Anderson, John Palmer, Leo Sowerby

Lectures by eminent Educators, Recitals by distinguished artists

FREE SCHOLARSHIPS

Mme. Delia Valeri will award two free scholarships to the most talented and deserving students. Apply for application blank.

Superior dormitory accommodations.
Rates of tuition moderate.

CREDITS will be given for summer courses taken, toward Certificates, Diplomas, Degrees—granted by authority of the State of Illinois.

Summer Session prospectus, regular catalog and Public School Music circular mailed free on application. For detailed information address

AMERICAN CONSERVATORY OF MUSIC

571 KIMBALL HALL Chicago, Illinois
JOHN J. HATTSTAEDT, President

COLUMBIA SCHOOL OF MUSIC

Clare Osborne Re
Director

TWENTY-FIFTH YEAR

Professional Summer School

Five Weeks June 28 to July 31

Many Special Features for the Teachers of Music

INTERPRETATION FOR ARTIST STUDENTS
INTENSIVE COURSE FOR SUPERVISORS
PIANO, THEORY, VOICE, VIOLIN
NORMAL TRAINING
PUBLIC SCHOOL MUSIC

Send for Summer School Booklet

Columbia School of Musi
Box E 509 South Wabash Avenue
CHICAGO

Louisville CONSERVATORY OF MUSIC



Individual and class instruction in Piano, Organ, Harp, Voice, Violin, Dramatic Art, Orchestral Instruments and all Theoretical Subjects. Many student and faculty recitals and three large student orchestras in connection with work. Public School Music Course leading to Supervisor's certificate. Practice teaching in Public Schools. Graduates accepted by State Boards of Education. Individual attention to needs of each student.

Address:
Jno. L. Gruber, *Manager*
252 W. Broadway Louisville, Ky.

WILLIS J. CUNNINGHAM
Piano

JOSEPH D. DeNARDO
Harmony, Composition

ASHEVILLE, NORTH CAROLINA

Atlanta Conservatory of Mu
THE FOREMOST SCHOOL OF FINE A
IN THE SOUTH
Advantages Equal to Those Found Anywhere
Students may enter at any time. Send fo
Catalog. GEO. F. LINDNER, Director
Peachtree and Broad Streets, Atlanta, Ga

ESTABLISHED 1857

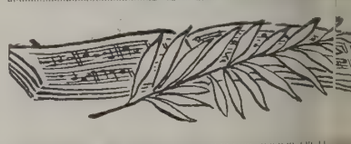
PEABODY CONSERVATORY

BALTIMORE, MI

HAROLD RANDOLPH, Director

One of the oldest and most noted Music Schools in America.

Mr. and Mrs. Crosby Adams
TWENTY-THIRD
ANNUAL SUMMER CLASS
FOR TEACHERS OF PIANO
July 22nd to August 6th, 1926
MONTREAT, NORTH CAROLINA



SECULAR DUETS
For all Voices
A New and Worth-While Volume for Singers

SINGERS possessing this volume are well prepared for duet concert singing or for pleasurable moments of recreation at the keyboard with other singers. Practically all combinations of two voices are covered and in this one hundred and two page volume there is a wealth of carefully selected, good duets.

Price $1.25

THEODORE PRESSER CO., PHILADELPHIA, PA.

Organ and Choir Questions Answered

By Henry S. Fry

President of the National Association of Organists, Dean of the Pennsylvania Chapter of the A. G. O.

Will you kindly advise me as to when should rise, also the congregation? organist in a village church (United) congregation of about one hundred choir of fourteen. Shall I give a chord? I also like to know how to seat the We have three strong sopranos, four ones, three altos, one tenor, and three (not strong). We have three scats, olding five.

There is no set rule as to when a choir rise. A safe and simple arrangement be to have them rise at once as you playing over the hymn-tune. It will ake no difference if you do not play of the hymn-tune. This arrangement made by you so far as the choir is con-

A simple arrangement in reference regation would be to have the minister that the congregation rise with the Of course there might be objection to rangement on the part of the congrega- a long hymn-tune were played through. dently this is not your custom. Any ement you may wish can be made if taken that choir and congregation un- d the plan. We do not quite under- our question. "Shall I give a chord?" mean a separate chord before starting ging of the hymn or the verses of the ve would not advise it. Have the choir and that they are to begin *with* the Your "stops" between the verses of a should be of equal length—in keeping ie rhythm—so that those in the choir he time of attack. Preliminary notes ds are not in good taste. In anthems a printed Introduction or Prelude, a nay be given for the pitch if you do h to play an Introduction or Prelude n the anthem to be sung. This chord be released and organ and choir start r. We would suggest the following r seating the choir—assuming the choir ice the congregation:

e Tenor				Three Basses
opranos g Weak				Three Altos
g Weak	Sopranos Weak	Strong	Weak	

cattering the strong sopranos among aker ones the latter have the advan- more help from the stronger ones than be true if the stronger ones were l in one place. If the one strong so- objects to being placed on the second u may be able to convince her by tell- you are placing her there as one of ders. If the choir seats are placed ne ends to the congregation, our sug- would be as follows:

2

If on left side

Three Altos	Sopranos Weak Strong	Sopranos Strong - Weak - Weak - Strong - Weak			

gation end oir seats

If on right side

Weak Strong	Sopranos Strong Weak	Sopranos Weak Weak Strong	Three Altos	Three Basses	One Tenor

Congregation end of choir seats

reason for changing the seating in this e is to bring the one tenor (the weakest your choir) next to the congregation, of placing him at the inside extreme the rear seat.

Can you suggest means of stimulat- nular attendance in a volunteer choir? tried several plans, such as having ata or oratorio every six weeks, hav- rties, and plenty of new music. Are other ways, and which do you consider t? I want to try them all.

Handling a volunteer choir these days difficult problem, and one that should imposed on a choirmaster unless it lutely necessary and an abundance of material available. What you have tried should bring results if the rs of the choir are interested. The n of the matter is to be able to make eel that it is a privilege for them to uded in the membership of the organ- Perhaps, if you could have some feature as part of each rehearsal it help in awakening interest. Why not call a meeting of the choir, and to insure a good attendance have some unusual attraction, perhaps a choir dinner (at the expense of the church), and on this occasion have your minister make a strong address appealing for help in making the music of the church a valuable feature and outlining the plans in mind to interest the choir members? Let him emphasize the value of the training they will receive and the privilege they enjoy in being included in the membership of such an organization. Prizes might be offered for regular attendance, musical progress, and so forth. In the church where the writer is engaged prizes were provided for by a very good friend of his who happened to be in the choir room one day at rehearsal. In his church, also, although the members of the choir (consisting of boys and men) are all paid, there are additional attractions for the boys such as gymnasium with attendant, an occasional visit to the Y. M. C. A. for a swim or other sport (one of the men of the choir is officially connected with the Y. M. C. A.), a day at the circus, and a week or so at a summer camp, expenses for which are met by a special concert. Of course some money is required for these features which the church should endeavor to supply, especially if the members of the choir volunteer their services.

The problem of the volunteer choir is indeed a difficult one, and the church should lighten the choirmaster's burden by giving all the help possible.

The writer thanks you for your appreciation of the column and hopes to see you in Philadelphia on the occasion you mention.

Q. Will you please recommend a good school where one may study the pipe organ?

A. There are many Schools of Music which include a course in Organ-playing, as well as many private teachers of the organ. Among the schools we would suggest the following:

The Guilmant Organ School, William C. Carl, Director, 17 East Eleventh Street, New York, N. Y.

The Sherwood Music School, Fine Arts Building, 410 South Michigan Avenue, Chicago, Illinois.

Chicago Musical College, 60 East Van Buren Street, Chicago, Illinois.

New England Conservatory of Music, Boston, Massachusetts.

American Conservatory, Kimball Hall, Chicago, Illinois.

Oberlin Conservatory, Oberlin, Ohio.

Peabody Conservatory, Baltimore, Maryland.

If you are interested more particularly in Theatre Organ-playing, we will be pleased to suggest, in a future number of THE ETUDE, other schools that specialize in that branch.

Q. If an organist who plays for Sunday morning services, special events, such as Christmas and Lenten services, funerals, weddings, choir rehearsals, and rehearsals with soloists, receives a salary of three hundred dollars per year, and the minister's salary is a little over three thousand dollars, what should a choir director receive in payment for directing a volunteer choir which rehearses once a week but does not sing every Sunday morning? Which is considered more important, the work of an organist or that of a choir director, and which one, as a general rule, receives the largest salary? I read an article in THE ETUDE some time ago which stated that an organist should receive fifteen per cent. of the amount of salary that the pastor receives. According to that the organist should receive more. What is your idea in reference to this?

A. If an organist attends to all the duties you mention without any extra compensation, it would seem to the writer that the salary should be larger than that of the choirmaster who is present only at rehearsals once a week and not regularly on Sunday mornings. Not knowing the respective ability of the organist and of the choirmaster makes it necessary to answer the question in a general way—not necessarily applicable in all cases. The salary you mention for the organist is certainly very inadequate, and there should be extra remuneration for weddings and funerals. The work of organist and that of choirmaster are equally necessary and important whether combined in one individual or divided between two individuals. The choir director is usually responsible for the musical work of the choir and organist, and with an equal amount of service and ability would probably be entitled to receive the larger salary, though here again the question is answered in a general way. We do not know what per cent. of the pastor's salary is paid, as a general rule, to the organist. In some cases, when the position of organist and choirmaster is combined in one individual, the salary is probably as much as fifty per cent. of the pastor's salary. Fifteen per cent. is certainly not an overgenerous appropriation for an organist and choirmaster, although in some cases it is probably less than that.

PIANO JAZZ

By Note or Ear. With or without music. Short Course Adult beginners taught by mail. No teacher required. Self-Instruction Course for Advanced Pianists. Learn 259 styles of Bass, 684 Syncopated Effects, Blue Harmony, Oriental, Chime, Movie and Cafe Jazz, Trick Endings, Clever Breaks, Space Fillers, Sax Slurs, Triple Bass, Wicked Harmony, Blue Obligato and 247 other subjects, including Ear Playing. 133 pages of REAL Jazz, 25,000 words. A postal brings our FREE special offer.

Waterman Piano School, 1836 W. Adams St., Los Angeles, Cal.

THE expert, the finished player, the beginner—*everyone* who delights in tone purity out of the ordinary owes it to themselves to investigate this magnificent instrument. The

Jesse French & Sons Grand

represents an honest and successful endeavor to produce an instrument as near artistic perfection as is possible of attainment.

The Grand is the *ideal* instrument for all artistic interpretations.

Jesse French & Sons Pianos, Grand, Uprights, and Players, are made by the JESSE FRENCH & SONS PIANO CO. J and 20th Sts., New Castle, Indiana

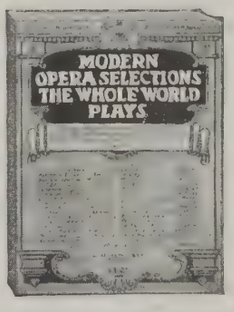
We carry a full stock of these celebrated instruments, cordially invite you to inspect the same at our ware-rooms, test them for yourself and learn our liberal exchange offer on your old piano, and the remarkably easy terms upon which they may be had when terms are desired. If you cannot call, then write for our catalogue.



The Jesse French & Sons Grand—Mahogany, Polished or Art Finish

"Jesse French, a name well known since 1875."

A Book Every Piano Lover Will Appreciate



MODERN OPERA SELECTIONS THE WHOLE WORLD PLAYS

Modern Opera Selections fills a keenly felt want on the part of music lovers for a compilation of modern operatic music to take the place of individual foreign publications which are no longer available. Its more than thirty selections afford a comprehensive view of modern Russian, French and Italian opera. Each selection contains the opera's salient melodies, and the arrangements are sufficiently elastic in difficulty to meet the requirements of varying degrees of technical skill. Those who delve deeply into the pages of this book will develop an ever-growing admiration for the genius of the great modernists who have conceived these operas.

This is the Complete Index of Operas

Ballo in Maschera
Bartered Bride
Boris Godounov
Cid, Le
Coppelia
Coq d'Or
Crispino e la Comare
Damnation of Faust
Dinorah
Eugene Onegin
Feramors
Forza del Destino
Gioconda
Hansel and Gretel
Herodiade
Italiana in Algeri
Juive, La
Lakme
Loreley
Manon
Mefistofele
Mireille
Naila
Oberon
Pecheurs de Perles
Prince Igor
Raymonda
Reine de Saba
Romeo and Juliet
Sadko
Samson et Dalilah
Snow-Maiden
Source, La
Sylvia

Price $1.25 at all Music Stores in the United States
NOT SOLD IN CANADA

Send for Catalogue of Piano Collections in the "Whole World" Music Series free to "ETUDE" Readers

D. APPLETON & COMPANY 35 W. 32nd Street New York City

NEW YORK SCHOOL OF MUSIC AND ART

824 West End Avenue, Corner 100th St. 24th YEAR Ralfe Leech Sterner, Direc

SIX WEEKS SUMMER COURSES for Teachers and Professionals, also Beginners and Advanced Stud

Starting May 15 pupils may enter any day Rates: $250 and $300 (according to teacher for private lessons) which include board and room, t lectures, classes, concerts, teachers' certificates, etc.

CELEBRATED FACULTY INCLUDING

Arthur Friedheim
One of the world's greatest pianists.
The great Liszt interpreter who during this course will play works of all the great masters.

Ralfe Leech Sterner
The well-known voice teacher of the heads of voice departments in colleges and schools.

Aloys Kremer
Teacher and Pianist.

Leila Yale
Teacher of Public School Music in our York City Schools.

Frederick Riesberg
Distinguished pianist who studied with Franz Liszt, Xaver Scharwenka and Carl Reinecke.

Helen Carmichael Robertso
Drawing, Painting and Interior Decorati

Paul Stoeving
The eminent violin artist, teacher, scholar and author.

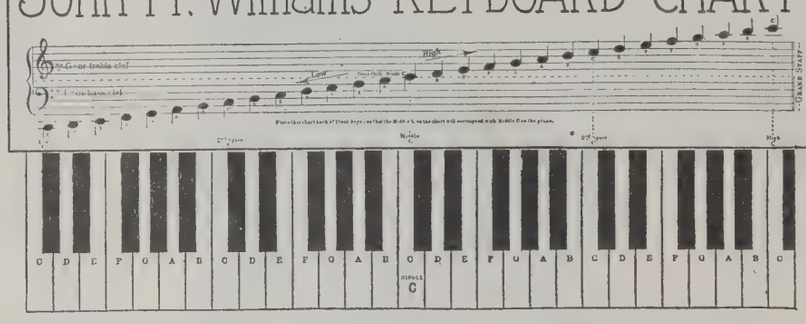
Frank Howard Warner
Pianist, Composer and Lecturer.

Alexander Pero
Harmony and Counterpoint.

AND MANY OTHERS

Free and Partial Free Scholarships Open for Competition in these Courses BALDWIN PIANO USED **Our Entire Faculty will Remain in New York City and Teach all Sum**

John M. Williams' KEYBOARD CHART



FREE—Send name and address for keyboard chart—for correlating the keys of the pianoforte with the notes on the grand staff—sent absolutely free on request

JOHN M. WILLIAMS

of New York City

author of "Child's First Music Book" (Schirmer); "First Year at the Piano" (Presser); "John M. Williams' Very First Piano Book" (Boston Music Co.); "Nothing Easier, or Adventures of Ten Little Fingers in Mother Goose Land" (Schirmer); "Tunes for Tiny Tots" (Presser).

Will conduct NORMAL CLASSES FOR TEACHERS OF PIANOFORTE *in the cities given here*

SAN ANTONIO (April)	KANSAS CITY, MO. (April)	ST. LOUIS, MO. (May)
CHICAGO (July)	PHILADELPHIA (August)	NEW YORK CITY (August)

Places where classes will be held in different cities and booklet describing the course in detail sent upon request.

JOHN M. WILLIAMS, P. O. Box 216, Trinity Station, New York City

EDWIN HUGHES

ANNOUNCES HIS

SUMMER MASTER CLASS

For Pianists and Teachers

New York City June 28 to August 7

Individual and Class Lessons, Lectures and Recitals FOR PLAYERS AND AUDITORS

For full information, address
MANAGEMENT of EDWIN HUGHES, 340 W. 89th Street, NEW YORK

TWO NEW COURSES

INSTITUTE OF MUSICAL ART
FRANK DAMROSCH, Director
120 Claremont Avenue New York, N. Y.

CRITICAL AND PEDAGOGIC COURSE
for Teachers and Advanced Pianists under CARL FRIEDBERG

NORMAL COURSE FOR TEACHERS
Methods of interrelating all theoretic subjects and correlating them with the study of piano, violin, voice, etc.

TUITION FEES VERY MODERATE. CATALOGUE UPON REQUEST, ADDRESS DEPT. U



VIRGIL PRACTICE CLAVI

(Invented by the late A. K. Virgil)

Manufactured and sold only by The A. K. Virgil Cla

Full length keyboard. All latest improvement

FOUR OCTAVE PORTABLE CLAVIER for use in t

VIRGIL SCHOOL OF MUSI

Summer Session June 14th to July 1

For catalogue, etc., address The A. K. Virgil Clavi or Mrs. A. K. Virgil, 510 West End Ave., New Yo

No Other Address

GRANBERRY PIANO SCHOOL

149 East 61st St., New York, N. Y.

For PIANISTS, ACCOMPANISTS and

TEACHERS

MUSICAL DEVELOPMENT THROUGH SIGHT-TOUCH and HEARING. *Booklet*

American Instit of Applied Mus

Metropolitan College of

KATE S. CHITTENDE
Dean

Private Instruction by specialists in all branches of music

Fortieth Season

For Circulars, Address
D. THOMPSON
212 West 59th Street New Yo

THE

VIRGIL METHOD

used exclusively at the

VIRGIL PIANO CONSERVATORY

120 W. 72nd St. New York City

is the Most Thorough Way and the Very Shortest Way of becoming a Fine Pianist or a Superfine Teacher

SPECIAL INTENSIVE TERM

(for Teachers and Advanced Players)

June 15th to July 3rd, 1926

SEND FOR CIRCULAR

Address—
JULIA WEIL, Secretary

SUMMER MUSIC SCH

Chicago, Ill., July 12th to 24th House, State and Monroe Sts.
New York City, August 2nd 121 Madison Avenue.
Courses for Teachers, in Pe Musicianship, Piano Playin Singing without "do-re-me" "in "numbers." Visitors Welcome.

Special Student Class

Address
EFFA ELLIS PERFIL
121 Madison Avenue (30th S
New York City Phone – Ashl

INTERNATIONAL MUSICAL AND EDUCATIONAL AGENCY

MRS. BABCOCK

OFFERS Teaching Positions, Colleges, Conservatories, Schools. Also Church and Concert Engagements

CARNEGIE HALL, NEW YORK

30th YEAR Alviene SCHOOL OF THE UNIVERSITY THE Thea

Summer and Fall

Courses for Acting, Teaching DRAMA, OPERA, MU STAGE DANCING

DIRECTORS
Alan Dale
Wm. A. Brady
Henry Miller
Sir John Martin-Harvey
J. J. Shubert
Marguerite Clark
Rose Coghlan

Singing, Fine Arts and Photopla personality and poise essential f in life. Alviene Art Theatre and Co. afford appearances while l debuts and careers stressed. Pu Taylor, Mary Pickford, Eleanor P Kellermann, J. Arnold Daly, F Astaire, Dolly Sisters, Evelyn L Nora Bayes, Taylor Holmes, La Vivian M. Astor, Gloria Gould-Bla Write Study wanted to Secretar St. N. Y., ask for catalog 8M

ARE YOU SAVING FOR FUTURE STUDY AT SOME LEADING SC OR COLLEGE OF MUSIC? You can hasten the goal of your ambitions by out all nearby homes where there are music lovers and interest them in a subscri THE ETUDE. Write Circulation Department as to how you can become an ized ETUDE agent and earn money securing subscriptions in your spare time.

Letters from Etude Friends

The Duty of Students

E ETUDE:

e is one phase of music-study that ot receive the emphasis it should. ous articles are written setting forth of the teacher towards his pupils; much is said about the duty of the ward his teacher and towards him-

many pupils take the position of a sponge, and think they are doing uty if they absorb a portion of the ion supplied by their teacher. The nd of student, however, is the one the habit of asking questions on the he is supposed to have at heart. remember that your teacher—al-he may be a veritable encyclopedia ical knowledge—is not a thought and cannot always be relied on to ch parts of the subject present the difficulty to your understanding. eacher will be only too willing to to an "inquiring turn of mind," and e an added interest in the question-il. As an example, have you never your teacher when he has played r you a piece of music that you are g, "Yes, that sounds very nice, in-it when *I* play it ever so correctly n't sound so good as that." Well, a little further and ask him to ex-y is doesn't sound so well when you and, if you listen very carefuly to lanation, you will most likely begin b some *real* insight into music. In both you and your teacher will get your weak points; and the outcome e an increased effort at those points, of the extra knowledge of the sub-s obtained.—SAMUEL HOBSON.

Hearing With Eyes

ETUDE:

recent iden of quoting extracts from pieces has interested me very much. ill be a useful addition to the plan I ed for several years. I cut soiled sic into strips, separating at the end hrase. Where key and time signature appear on the strip I wrote them in er. These were put in a box and the pupils in turn took a strip, analyzed it aloud, played the phrase on the piano, copied it into their music blank books and tried to compose another phrase to match it. The difficulty was increased gradually in the harmony work.

I also wrote down phrases from the master-pieces, for sight reading work. For juveniles I just copied the melodies.

Besides seeing with the ears, it is important to hear with the eyes, as an aid to memory. Your printed phrases facilitate my plan.

R. I. C.

Liszt's La Campanella

TO THE ETUDE:

This brilliant composition of Franz Liszt baffles many advanced pianists; and yet even a fifth-grade pupil could play it if it were not for the double octave jumps throughout the composition.

The first means of conquering these difficult jumps is to practice other pieces with the same difficulties, such as Czerny's Opus 740, Book I, Nos. 7 and 8, which will strengthen both the left and right hands in overlapping second-finger leaps. Also practice Schubert's "Faith in Spring," transcribed by Liszt, and William Vincent Wallace's *Second Grande Valse de Concert.*

Clementi's *Gradus ad Parnassum*, numbers 25 for the left hand and 27, 28, 24 for the right hand, will accomplish wonders if practiced correctly.

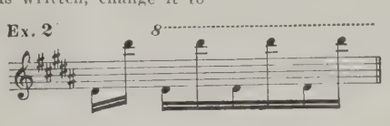
Another good way to practice these jumps is to take, for instance, the fourth measure in *La Campanella*, which is

Ex. 1



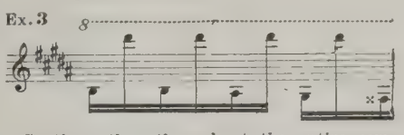
Now, instead of playing this measure as it is written, change it to

Ex. 2



Then practice the next measure like this:

Ex. 3



Continue thus throughout the entire composition, making a triple octave instead of double octave jumps. By this method you will be pleased to find how easily Liszt's original version can be played, after several days of study as directed. As Joseffy used to say, "To overcome a difficult passage, one must practice something more difficult."

FREDA HUNT.

New Music Books Reviewed

dy of Modern French Opera. By Mrs. k Schuyler Wardwell. Paper bound; s; illustrated. Published by the au-$1.50 per copy.

ook is planned for the use and assist-clubs, schools, Teachers and Students. nical sketches of leading French com-or the stage are given. Following each is an outline of his most successful list of records illustrating the style of ion, and a short interpretative outline ork in general. A most useful booklet s purpose well.

on Music and Singing Towers of the d and the New. By William Gorham loth bound; 297 pages. Published by lead & Company, Inc., at $3.00.

is too often made subservient to man. s when "the mood is on him;" he buys to the concert if the artist appeals to y; when he is bored or indifferent he ay his instrument, leaves the concert-s the victrola run down, or pulls the m his radio apparatus. But here is n of art that is master! It compels e's attention; no alternative is given. villagers of Holland and Belgium to e to singing towers is like a bird re-ot air, a fish distasteful of water. To his music is to be a social, almost a outcast. Perforce the child, the he man listen, and through listening love it. Meanwhile, the bells ring nely, triumphantly, melodious.

Rice's volume is, in its way, as com-as the playing of the carillon. It does d with us to accept any statement; not asked to believe anything; we are told the story of these singing towers the peoples who live under their spell. put the book aside and forget it—if

King's Breakfast. By A. A. Milne. n boards; 17 pages; cleverly decorated . Shepard; music by H. Fraser-Simson. ed by E. P. Dutton & Company, at copy.

ave all heard of the near tragedy of ng's Breakfast," and why there was no for the royal slice of bread," but we have not yet gained an insight into how it is to be sung (standing on tip-toe) nor into the personal problems of the Queen (the purple dress *was* important) nor been told why the cow slept at breakfast-time. This book gives not only this information, and another poem, "Feed My Cow," but also sets both poems to music as delightful as the verses themselves. A book indispensable to children who like to sing—standing on tip-toe.

Haydn. By Miss Townsend. Cloth bound; 124 pages. Published by Sampson Low, Marston & Co., Ltd., at $1.25 a copy.

In these days of extremes, when a biography either lionizes or depreciates, it is refreshing to read a "life" that is a record of combined strength and weakness, serenity and complexity, exaltation and humanness. Haydn, the genius, is not made a victim of malice, poverty, or his own personality; nor is he made a possessor of unqualified fame, prosperity, and Olympic indifference. Instead, he is a man striving—not overmuch—but sturdily, with his fellowmen, toward achievement. There are lineaments in this plain portrait more touching than any that could have been painted with rumor for a brush and fancies for colors. Moreover, for the student, this authentic description of musical Europe in the latter part of the eighteenth century will prove enlightening.

First Aid to the Opera-Goer. By Mary Fitch Watkins. Cloth bound; 367 pages; illustrated. Published by Frederick A. Stokes Company, at $3.00.

Unlike the series of books that promises to tear us from our play and hold us to the chimney corner, this volume purposes to part us from our hearth-fire, giving us instead the glare of the footlights. The librettos of forty-two operas are considered and, thanks to the author's good sense, taken with whimsical forbearance and frank humor. Nor is the music enveloped in the dust of dramatic suspense. Under the sympathetic touch, artisans, courtiers, fairies, and farmers become an array of living people mingling in scarlets and blues and silvers before our fascinated eyes. When closing the book we wonder if it is too late this evening to go to the opera.



The KIMBALL Honored Through the Years

THE World's Columbian Exposition of 1893 marked a triumphant milestone in the progress of art and science. Here the Kimball was accorded the award for "Superlative merit" and "Highest standard of excellence in all branches of their manufacture."

Honored again in 1898 at the Trans-Mississippi Exposition by the only gold medal awarded any piano, the Kimball continued to gain the approval of the most critical juries of award. The Alaska-Yukon-Pacific Exposition in 1909 conferred "Highest Award." Another milestone in our country's progress was the completion of the Panama Canal, which was celebrated in 1915 by the Panama Pacific Exposition, and here the Kimball was given "unprecedented recognition": Grand Prize, Medals of Honor and Gold Medals.

In accord with these tributes to the Kimball has been the substantial recognition from the hundreds of thousands of homes in all parts of our country in which the Kimball, both grand and upright, has proved pre-eminently satisfactory.

Write Dept. KE. Descriptive catalogs, also nearest dealer's address, sent on request

W. W. KIMBALL CO.

(Established 1857)

Gen'l Offices and Sales Depts.: 306 So. Wabash Ave., CHICAGO, U.S.A.



Maybelline

DARKENS and BEAUTIFIES EYELASHES and BROWS INSTANTLY, makes them appear *naturally* dark, long and luxuriant. Adds wonderful charm, beauty and expression to any face. Perfectly harmless. Used by millions of lovely women. BLACK or BROWN, obtainable in solid form or waterproof liquid. *75c at your dealer's* or direct postpaid.

MAYBELLINE CO. CHICAGO





TINDALE

Music Filing Cabinet

Needed by every Musician, Music Student, Library, School and Convent.

Will keep your music orderly, protected from damage, and where you can instantly find it.

Send for list of most popular styles

TINDALE CABINET CO.

Flushing, New York City, N. Y.

ZABEL BROTHERS CO. INC.

MUSIC PRINTERS, ENGRAVERS AND LITHOGRAPHERS

Send for

ITEMIZED PRICE LIST

Write to us about anything in this Line

The Music Supplement of this Magazine is Printed by Us

Fifth St. and Columbia Ave., PHILADELPHA, PA.

ANTONIUS STRADIVARIUS CREMONENSIS
Faciebat Anno 1716
Made in Germany

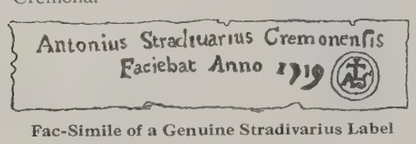
Now in this case the label is a correctly worded Stradivarius label, but the last line "Made in Germany" gives it away, and stamps the violin as an imitation, for Stradivarius made his violins in Cremona, Italy, and not in Germany. It has been a custom in Germany, for many years, for manufacturers to put the phrase, "Made in Germany," on all kind of articles, especially those intended for export.

Thus we find many violins with correctly worded labels of the names of the great makers, and the places where the violins were made, but followed by the trade marks, "Made in Germany," "Made in France," "Made in Italy," "Made in Japan," and so on. Such violins are all imitations, for none of the great makers used the phrase, "Made in . . . ." They invariably used written or printed labels with their names, the name of the places where the violins were made, the date when they were made, and sometimes an emblem, such as "I. H. S." (Jesus Savior of Men).

Then there are the trade marks, branded on the violin, usually on the shoulder or the back of the scroll. The names of these trade marks are legion. Thus we have "Conservatory," "Ole Bull," "Strad," or "Stradivarius," "Amati," "Stainer," "Guarnerius," "Sarasate," "Paganini," "Cremona," "Paris," and so on. Violins branded in this manner are invariably factory fiddles of doubtful value. The great historical makers, and also the best modern makers, did not brand their violins in this manner. Makers of good reputation have always used labels pasted in the violin, and not branded on the outside.

Violins With Labels

Then there are the violins which contain labels which distinctly state that the violin is an imitation and not an original. Such a label would read, "Copy of Guarnerius," or in French "Modelé d' apres Amati" (modeled after an Amati) or "Copie de Stradivarius" (Copy of Stradivarius). In German a label reading "Nach Maggini," would mean "Made after the style of Maggini." Where the words indicating that the violin is only a copy are in a foreign language, people who do not understand the language think these words are part of the original label and that the violin is genuine. Labels written in the more unusual languages, such as Hungarian, Polish or Russian, are very mystifying to the average violin owner. Even when the label says in plain English, "Copy of," many people fail to understand its significance. The name of a great maker, "Stradivarius," "Guarnerius," or "Amati" catches their eye, and they jump to the conclusion that they have a real Cremona.



Fac-Simile of a Genuine Stradivarius Label

In many instances the cheaper grades of factory fiddles have labels incorrectly worded, or printed in ordinary modern type, instead of being exact duplicates of the originals. Sometimes the dates on the labels are incorrect. Thus we may find a Stradivarius label with the date of 1747. Now, as Stradivarius died in 1737, he could not very well have made the violin in 1747, ten years after his death, unless he made it in the spirit world and sent it back to earth. Also the spelling of names and places on the labels is often incorrect.

Real experts pay little attention to labels as a means of judging whether a violin is genuine or not, since labels can be removed from violins without much difficulty, and because any kind of a label can be pasted in any kind of a violin. Thus a genuine label might be found in an imitation violin, or an imitation label in a genuine violin. Labels of all the great violin makers can be readily obtained at a moderate cost. Some of these labels are very crude affairs, roughly printed, to be sold to manufacturers of very cheap grades of violins, while others are skilfully executed counterfeits.

Next we come to violins which are "doctored," to give the appearance of age and wear. Eminent violin makers who have made a specialty of imitating the work of the old masters usually content themselves with duplicating, as far as possible, the model, characteristics, varnish, and graduation of the works they copy and do not "fake" the marks of age; but a great number of factory fiddles made to sell at medium and low prices, are purposely doctored to appear old.

Made "Antiques"

We have all heard of the fellow who made "antique" (?) furniture, who was found in his workshop by an acquaintance, shooting tiny bird shot into an old mahogany bed-stead to give the appearance of worm holes. We have something similar in the doctoring of violins. By special tools made for the purpose, little grooves and scratches and imitation cracks are made on the backs and bellies of the violins, which, when varnished over, give the appearance of having been made many years ago. There is a little tool also which makes imitation chip marks in the varnish to imitate checks and chips in very old violins which have been subjected to hard usuage. In extreme cases I have known of real cracks being made and then carefully repaired. The back of the scroll is often shaved off slightly to give the appearance of wear which comes from the violin lying in its case or being hung up against the wall. Sometimes, where there is a deliberate intention to deceive the purchaser, the inside of the violin is rubbed with dust to give it an old appearance. The makers of the cheaper grades of factory fiddles simply counterfeit the appearances of age to give the violin a more artistic appearance, never thinking that anyone will be fooled by such easily detected marks of age. Any intelligent violin student can soon learn to distinguish such artificial signs of age from the genuine.



Fac-Simile of a Genuine Guarnerius Label

The Violinist's Etude

Edited by ROBERT BRAINE

It is the Ambition of THE ETUDE to make this Department "A Violinist's Magazine Complete in Itself"

Is It Genuine?

Part II

(Continued from last month)

Hints on Repairing

Part I

By Otto Rindlisbacher

THE slightest defect in the construction of the violin is, due to the sensitiveness of the instrument, many times amplified through its tone. Obviously the violin must be kept in constant repair and shou'd have an occasional examination for defects. To do this it is not necessary to remove the top or back or in other way dismember the instrument. Neither will there always be defects!

The object of this article is not to give a complete treatise on the art of violin making or repairing, but merely a number of helpful suggestions in regards to minor repairs with which every violinist is confronted, and which anyone can make without consulting a violin maker.

Stringing being one of the most frequent and one of the most important adjustments, it deserves first mention. Procure the best strings obtainable, preferably gut A, D, G and wire E. Under ordinary conditions the E steel is preferable to the gut; and most of our modern soloists are now using it, which should be sufficient proof of the argument. Sometimes the aluminum wound D is found very satisfactory. A medium of balance between the aluminum D and the steel E is still desired, in the form of some new A. The G is always covered.

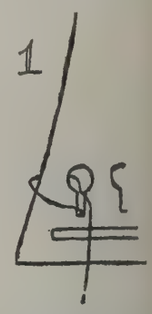
It is very necessary to have the strings of a corresponding gauge, for truth of fifths. A string gauge may be purchased at any music store. Just what style of strings and what gauge to use depends upon the instrument and the player and can be determined only by experimenting. Have the strings gauged by an expert and then remember the gauge for future reference.

When putting on a complete set of new strings the A should be attached first, as this string is the most difficult to fasten to the peg when other strings are in the way. Tie one single knot very near the end. Cut off any surplus; fasten to the tailpiece, get the desired length (to allow the string to wind three or four times around the peg) and cut with a sharp knife.

When strings are wound on the peg avoid the long tab end; and each succeeding coil must hold down this end two or three times so as to preclude any possibility of vibration. The hole in the peg should be in about the center of the peg box or toward the smaller end of the peg; and should it be too far to one side, drill a new one by removing the peg and using a small common drill. Wind each coil toward the side of the peg box from which the peg is turned. This has a tendency to draw the peg in and is the proper remedy for many slipping pegs.

If the string is too long, cut off the surplus. A faulty surplus end may manifest itself in several ways by buzzing, rattling or sympathetically vibrating.

For a steel E nothing is more con than the little metal "E string ac for the tailpiece, which may be pu for a small sum. A gut E shou one extra turn on the right edge tailpiece to take the strain off th and prevent breakage at that point



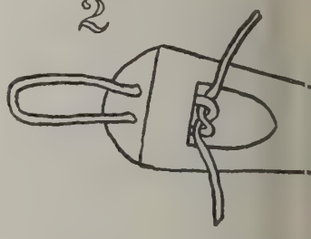
Giving a gut string an extra twis will prevent its unravelling, which times the cause of a rattle or de This, of course, does not apply wound string.

The life of a string varies, de upon the player, weather conditions of string and many other reasons. (differ in regard to when a string s changed. But it is not necessary card a string so long as it is n and still gives a good tone. Age, thing, should improve it, though i sible to overstretch it. Always extra set of strings in your case apply—strings which have some "stretch" taken out, and which wil stay at the right pitch.

The chief cause of slipping peg they are poorly fitted to the hol whittled with a jack-knife. Whe pegs, care must be taken to get t bevel so that the peg fits tight hole. Carefully use a file, then peg between sandpaper and give turns, occasionally trying the fi usually is sufficient.

It is not advisable for an am meddle with the peg holes; and they be uneven or too large, ha bushed by a reliable repair ma should be of ebony, preferably, other very hard wood. An occas plication of soap and chalk, mak turn easily and stick better. patent pegs are not recommended.

The tailpiece is fastened with the end-pin. The latter must fit t under no condition must it be g the violin. Slip the gut around pin and through the holes in the measure the right length, so that piece rests well back to the sadd single knot in the gut is usually when pulled tight. No other should be used.



If you find this difficult, wr around each end, cut ends close with a match or by pressing aga stove. A long end touching the cause a buzz.

If the tailpiece touches the top, out a small amount from the ta put on a higher saddle.

(To be continued)

"Violinists should consider it posed duty to bring forward so new things—otherwise how will ture be extended?"—*Francis Ma*

The Violinist's Opportunities

(Continued from page 267)

s would be the greatest cultural force nable for the United States. Besides ling the doctrine of good music to undred new cities and therefore to mense number of auditors, the young who performed would be given an unity to gain experience before ces and make a dignified though s small living, while they were ng their way forward toward the r concerts of the large cities, instead nting "movie" jobs in order to exist, herefore, giving up at once all hope cert work; for the many hours play- equired by most "movie" jobs pre- the idea of practicing enough to technic in shape for the exacting ds of concert work.

Competitive Examination

ere there were many applicants for me concert or position there could npetitive examinations at which the nts would play before an impartial, xpert jury. Teaching positions in tter schools could be also arranged central bureau. In short the bus- of the bureau would be, in the bus- rernacular, to create a market for nusic, to sell the good music and to the best musicians of the younger to furnish the music.

k how encouraging it would be for ner to be able to tell a graduating who played well, "We have arranged gagements for you at a certain fee, you will be able to make a living your concert work this year. Go home and practice so that you may do your best, for if you make good next year the bureau will be able to place you in the larger cities." Instead of this, alas, when the pupil asks, "What shall I do now?" the teacher can only say, "Hunt a job, or pay a manager a large sum to advertise you and try for engagements which you may or may not get."

In fact the competition for concert work is now so large that it is very difficult for a young artist, no matter how good, to get a big manager to book concerts for him. The manager naturally says, "Why should I work hard trying to book this unknown artist when there are enough internationally known artists competing for engagements to keep me busy?" It generally takes a very large fee to the manager to arouse any enthusiasm about an unknown artist.

The enlarging of the concert field and the arranging of means to take the worthy young artist and start him in his work of concert playing or teaching seems to me to be the most important need in American musical life to-day; and if this interview should in any way lead to progress in that direction, I will feel that I have started a movement of the greatest importance to American musical life.

America is capable of infinite musical expansion. It is the freshest and youngest of the nations. Europe is blasé and unchanging, like an old man, while America, like a youth of sixteen, looks not back to the past, but forward to the future.

No Two Violins Alike

people, who know little about violins 's, seem to go on the assumption that ns and bows made by the same maker dardized as to quality and value. For , people write to THE ETUDE, sending of the labels in their violins, or the amped on their bows, and ask us to n exactly what the violin or bow is They may ask about violins as if they king about popular brands of vacuum , watches, fountain pens or type-

is a vast difference, however. Even ase of comparatively new violins and modern makers, there is often a fference in the quality of a certain of violins and bows made to sell for e price. No two violins and bows tly alike, even if by the same maker of supposedly the same material. The a violin and the excellence of a bow on their being correctly made out of hich is exactly fitted for the purpose, no two leaves or blades of grass are tly alike, so no two pieces of wood tly alike in sonority, although in some e difference may be infinitesimal. The equation also operates, for the maker to do better work at some times than

imes a maker gets hold of a lot of peculiar excellence, and in that case ns made out of that particular lot of ll be of super-quality. In the case Cremona violins we find instances e wood in the belly has been pieced, that the maker was running short on wood of such splendid tone quality, used it up to the last scrap.

his reason the purchaser makes a istake if he buys a violin or bow, n the strength of the maker's name, he would buy a watch or a clothes The instrument should be tested ly, no matter who made it. It is the wisdom to try out several violins or en although made by the same maker. d unevenness as to quality in the vio- bows made even by the Cremonese, r master workmen of the world, owing different periods of the maker's life e violins were made, the varying f wood, varnish, and other material d the fact that every workman at ceeds in doing his work better than s.

over a dealer's price list of violins Stradivarius, the world's premier aker, and of bows made by Tourte, of all bow makers. You will find e specimens are priced two, three or es as much as others. It is a ques- uality and good preservation, except ome instances violins or bows have an istorical value from having been some great violinist, by royalty, or e famous historical personage. A hich had been owned and used for years as a concert violin by Paganini, or Henri Wieniawski, would naturally command a higher price than if it had been the property of plain John Smith.

A year or so ago I saw in Chicago a splendid Stradivarius violin which was known as the Duke of Edinburgh Strad. The Duke was the brother of the late King Edward of England. The Duke was an excellent violinist and had often used the violin for playing in private, and on public occasions of a charitable nature. He was so fond of violin playing that he was known in England as the "Royal Fiddler." The violin was offered at a very high price, and no doubt a considerable part of this price represented the added value accruing from its royal ownership, where the owner was at once a violinist and the brother of a King. Other things being equal, a violin with an interesting history is worth more than one without. Most of the great Cremona instruments have names, expressive of some particular characteristic of the violin, or its ownership. Thus we have the "Dolphin Strad," the "Messiah Strad," the "Duke of Edinburgh Strad," the "King Joseph" Guarnerius, and so on.

The question of preservation plays a great part in the value of violins and bows. Collectors of rare coins and stamps pay much higher prices for specimens which are perfect and which look as if they were just freshly issued. There are specimens of Stradivarius, Guarnerius and other Cremona violins in existence at the present day, which seem to have escaped the ravages of time and which look as if they had been made two years ago, instead of two centuries. Such specimens are, of course, worth much more than if they showed signs of wear and abuse.

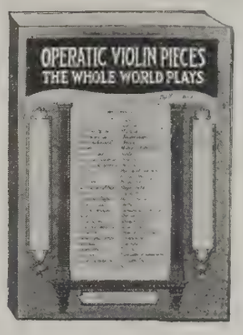
There is a popular impression among some people who know little about violin values, that the older and more dilapidated a violin looks, the more valuable it must be. They think that cracks, scratches, spots where the varnish has been worn off, and chipped edges, add to the value of the violin. Never was a greater mistake. Good preservation adds largely to the value of any violin, new or old. For this reason a violin should have the best of care. It should be kept in the case at all times when not in use, in a place which is not too warm or cold, and above all not damp. Rosin should not be allowed to accumulate under the bridge, and the utmost care should be used to guard the violin from accidents. Young violinists are continually leaving their violins lying around on chairs, and then seem to be surprised when the first person who comes along sits down on them, and makes a wreck of them.

A violin, seemingly one of the most fragile of all human contrivances, is really one of the most durable; for with a few minor repairs occasionally—a new fingerboard, pegs, or nut—it is good for a couple of centuries of use at least.

NINI is the turning point of vir- —SCHUMANN.

"Too many of the technicians of the present day no longer sing."—YSAYE.

D. Appleton & Company Present an Entirely New and Remarkable Collection for Violin Entitled



OPERATIC VIOLIN PIECES THE WHOLE WORLD PLAYS

"Operatic Violin Pieces The Whole World Plays" differs in design, character and scope from any collection along similar lines ever published. It not only presents a comprehensive survey of the entire romantic and modern opera field, including the fifty-three finest productions of the Italian, Russian, Bohemian, French, German and English schools, but the form in which the music excerpts are arranged also differs entirely from the usual old-fashioned "selections," and still more antique "potpourris." Really vital melodies alone are featured—in many instances a single aria or dance movement has been sufficient. The arrangements vary sufficiently in technical difficulty to make the work interesting and useful to players of all degrees of proficiency, and the violinist who plays it over from cover to cover will have learned fully the true appreciation of "mood" in opera.

Here is the Complete List of Opera Selections

Africaine
Aida
Bartered Bride
Bohemian Girl
Boris Godounoff
Carmen
Casse-Noisette
Caucasian Sketches
Cavalleria Rusticana
Cid, Le
Coppelia
Coq d'Or
Damnation of Faust
Eclair
Egyptian Ballet
Elixir of Love
Eugene Onegin
Faust
Feria (Suite)
Forza del Destino
Gioconda
Hansel and Gretel
Kunihild
Lohengrin
Loreley
Lucia di Lammermoor
Manon
Maritana
Martha
Meistersinger
Mignon
Millions d'Arlequin
Naila
Orpheus
Pagliacci
Poet and Peasant
Prince Igor
Prophete
Raymonda
Rigoletto
Roi s'Amuse
Sadko
Samson and Delilah
Sheherazade
Sleeping Beauty
Snow-Maiden
Tales of Hoffmann
Tannhauser
Traviata
Trovatore
Trumpeter of Sakkingen
William Tell
Zampa

Price $2.00 for Violin With Piano Accompaniment
For Sale at all Music Stores in the United States
NOT SOLD IN CANADA
Send for Free Catalogue of Violin Books in the "Whole World" Series
D. APPLETON & COMPANY 35 W. 32nd Street New York City

AUGUST GEMÜNDER & SONS
125-127 West 42nd St., New York
HAVE A WONDERFUL COLLECTION OF
OLD AND NEW VIOLINS
At prices to suit every individual for cash or on deferred payments.
ALL THE BEST and THE BEST FOR ALL OUTFITS at $15.00 up for the students
OUR "GEMUNDER ART" VIOLINS
are preeminently the superior of all. We have been making and selling violins for over 50 years. Just think of our experience. *Catalogues free on request.*
THE VIOLIN WORLD
58rd year, $1.75
with 45 separate solos with piano. Send for premium list.



WANT WORK AT HOME?
Earn $18 to $60 a week RETOUCHING photos. Men or women. No selling or canvassing. We teach you guarantee employment and furnish WORKING OUTFIT FREE. Limited offer. Write to-day. ARTCRAFT STUDIOS, Dept. D-3, 3900 Sheridan Road, CHICAGO

Violins Sent on Approval
Write for Catalog and Details
MUSICIANS SUPPLY CO.
83 Newbury Street
Boston Mass.



You can play this wonderful instrument
ABDON F. LAUS
Saxophonist and Teacher Director of Boston Saxophone Orchestra
If you can whistle a tune, you can master the Saxophone. 3 free lessons give you a quick easy start. Play scales in an hour, tunes in a week. Send coupon today for literature on any instrument. Get our free trial, easy payment plan. No obligation. Nothing else could give you greater pleasure than a
BUESCHER True Tone Saxophone
BUESCHER BAND INSTRUMENT CO.
Everything in Band and Orchestra Instruments
1435 Buescher Block Elkhart, Indiana

On Credit VIOLINS
Deep, Mellow, Soulful
We are makers of high-grade violins instruments of the finest tonal quality appreciated by the greatest artists. Easy terms, if desired. Get details today.
GUSTAV V. HENNING
2424 Gaylord St., Denver, Colo



Clip the Coupon NOW!
Mail BUESCHER BAND INSTRUMENT CO.
1435 Buescher Block, Elkhart, Indiana.
Gentlemen: I am interested in instrument checked below:
Saxophone☐ Cornet☐ Trombone☐ Trumpet☐
Mention any other ----------
Name ----------
Street Address ----------
Town ---------- State ----------

VIOLIN STRINGS and ACCESSORIES
Write for Catalog and Prices
THEODORE PRESSER CO. PHILA., PA.

Ithaca Conservatory of Music

W. GRANT EGBERT, *Musical Director*

SUMMER MASTER SCHOOL of Piano under the direction of LEON SAMPAIX, master pianist and pedagogue.

Ten-week Term, June 7-August 13.

Six-week Term, July 5-August 13.

Concert, Chautauqua, Lyceum and Teachers' Courses. Repertoire and Public Performance classes. Graduates in this school have won honors abroad as well as in the United States and Canada.

FLETCHER-COPP Music Method Normal School under personal direction of Mrs. Fletcher-Copp at the Ithaca Conservatory of Music, June 21 to August 13. The most noted method for children. Teachers in demand.

All departments of the conservatory and affiliated schools will be in session during the above terms. All courses completed lead to certificates, diplomas, degrees. Six large and handsome dormitories. Reservations for either summer or fall should be made **now.**

Fall Term begins September 23, 1926.

Full details, year book and special catalogue sent on request. Address, Registrar,

1 DeWitt Park, Ithaca, New York

EASTMAN SCHOOL OF MUSIC

of

The University of Rochester

HOWARD HANSON, Director

SUMMER SESSION

Opens June 23, 1926
Closes July 28, 1926

All regular departments in session with complete faculties

Special Courses for

TEACHERS OF VOCAL MUSIC and PUBLIC SCHOOL TEACHERS OF INSTRUMENTAL MUSIC; CLASSES FOR PIANO TEACHERS, METHODS, REPERTORY, ORGAN ACCOMPANIMENT OF MOTION PICTURES

Academic Work in University in Conjunction with Music Study

For Information Address Arthur See, Director of the Summer Session

EASTMAN SCHOOL OF MUSIC, Rochester, New York

COMBS CONSERVATORY

PHILADELPHIA

FORTY-FIRST YEAR

A School of Individual Instruction **A School of Public Performa**

Four Pupils' Recitals a week give you opportunity for Public Performance

All branches taught from elementary to the highest artistic standard. Pedagogy and Normal Training Courses for Teachers. Degrees conferred. Daily reports keep the Director personally informed of your progress—Daily Supervision shows you to work. Two complete Pupils' Symphony Or tras offer exceptional privilege of orchestra ro and accompaniment.

Courses for Public School Music Supervisors

Approved and Accredited Three-Year Courses in Public School Music Supervision. Standard State C cates issued upon completion of Course, without further examination. Four-year course leads to B.M. in P School Music.

Dormitories for Women

(The Only Conservatory in the State with Dormitories for Women)

In addition to delightful, homelike surroundings in a musical and inspirational atmosphere in the fore musical city in America, dormitory pupils have advantages not offered in any other school of music, incl Daily Supervised Practice and Daily Classes in Technic.

Six Spacious Buildings, Faculty of 95

Accommodations for 2500 Students

A School of Inspiration, Enthusiasm, Loyalty and Success

Illustrated Year Book Free

GILBERT RAYNOLDS COMBS, Director Offices, Dormitories and Stu Broad and Reed Streets

ZECKWER-HAHN

Philadelphia Musical Academy

and Branches

Highest standards of musical instruction. Faculty includes **Professor Leopold Auer, Guest Teacher; Leo Ornstein, Composer Pianist,** and other distinguished musicians. 56th season. Registration Sept. 7nd-4th. Classes begin Sept. 8th. Catalog. **Charlton Lewis Murphy, Managing Director.** 1617 Spruce Street, Philadelphia.

P.M.I.

Summer Te

Six weeks from Ju

Daily theory and mal classes for teachers.

Pittsburgh Musical Institute, In

131-133 Bellefield Avenue Pittsburg

MUSIC SUPERVISORS

Make Summer School Count

A happy, profitable combination. A Summer of special study at outstanding School for Music Supervisors, plus attractive recreational activities, social affairs, etc. Credit toward graduation given for Summer School work. Dormitories. Gym. Theatre. Chorus. Orchestra. In heart of famous Finger Lakes Region. Write for new NEA Booklet. 6 weeks' course, from June 28 to August 7.

ITHACA INSTITUTION of Public School Music

301 DeWitt Park ALBERT EDMUND BROWN, Dean

College of Fine Art

Syracuse University

Harold L. Butler, Dean

Syracuse, N. Y.

MUSIC, ART, ARCHITECT

900 STUDENTS 42 INSTRUC

Four-year Courses in

Piano, Voice, Organ, Violin, (position, Public School Mu

leading to the Bachelor's degre

Unexcelled advantages for the study of Special students may enter at any time. tory with 42 practice pianos reserved for music students. Five pipe organs.

6 Weeks Summer Session Begins Ju

CONWAY

MILIT.. BAND SC

Prepares for Leadership in Community, Sel Professional Bands. Private and Class Inst Teachers of nat onal renown; Conducting a Arrangements; **Daily Band Rehearsals** un Conway; Large Symphony Orchestra. Lar Library. Degrees. Dormitories. Gym **Under personal direction** of the famo leader, **Patrick Conway.** Catalog.

601 De Witt Park, Ithaca, New Yo

DUNNING SYSTEM of Improved Music for Beginners

The Demand for Dunning Teachers Cannot be Supplied—Why!

NORMAL CLASSES AS FOLLOWS:

MRS. CARRE LOUISE DUNNING, *Originator,* **8 West 40th St., New York City; Normal Class, July 15, 1926**
Mrs. Zella E. Andrews, Leonard Bldg., Spokane, Wash.
Katharine M. Arnold, 93 Madison St., Tiffin, Ohio, Arnold School of Music.
Allie E. Barcus, 1006 College Ave., Ft. Worth, Texas.
Elizette Reed Barlow, 817 Central Ave., Winter Haven, Florida, Normal Classes;—June 1st—Tampa, Fla.; Ju Asheville, N. Car.
Catherine Gertrude Bird, 658 Collingwood Avenue, Detroit, Mich.
Mrs. Jean Warren Carrick, 160 East 68th St., Portland, Oregon—Normal Classes.
Dora A. Chase, Carnegie Hall, New York City; Pouch Gallery, 345 Clinton Ave., Brooklyn, N. Y.
Beulah Crowell, 201 Wellston Bldg., 1506 Hodamont Ave., St. Louis, Mo. Normal Classes, June, July ar For further information write.
Adda C. Eddy, 136 W. Sandusky Ave., Bellefontaine, Ohio, Miami, Fla., April 14th; St. Petersburg, Fla., Jun Cincinnati Cons., July 27th.
Beatrice S. Eikel, Kidd-Key College, Sherman, Texas.
LaVerne C. Fleetwood, 1344 N. Spaulding Ave., Hollywood Studio: Hollywood Woman's Club, 7078 H Blvd., Hollywood, Calif.
Ida Gardner, 17 East 6th Street, Tulsa, Okla.
Gladys Marsalis Glenn, 1605 Tyler St., Amarillo, Tex.
Carrie Munger Long, 608 Fine Arts Bldg., Chicago, Ill. Normal Classes, Memphis, Tenn., June; Chicago, Ju and September.
Harriet Bacon MacDonald—13434 Detroit Avenue, Cleveland, Ohio. April and June, Dallas, Texas; July land, Ohio.
Mrs. Kate Dell Marden, 61 N. 16th St., Portland, Oregon.
Mrs. Wesley Porter Mason, 6262 Oram Ave., Dallas, Texas. Normal Classes, Feb. 1, 1926, three months; weeks.
Robin Ogden, Box 544, Waterbury, Conn.
Mrs. U. G. Phippen, 1536 Holly St., Dallas, Texas. Classes held Dallas and Ada, Okla.
Ellie I. Prince, 4106 Forest Hill Ave., Richmond, Va.
Virginia Ryan, 940 Park Ave., New York City.
Isabel M. Tone, 626 S. Catalina St., Los Angeles, Calif.;—June 8th, 1926.
Mrs. S. L Van Nort, 1431 West Alabama Avenue, Houston, Texas.
Mrs. H. R. Watkins, 124 East 11th St., Oklahoma City, Okla.

INFORMATION AND BOOKLET UPON REQUEST

Crane Normal Institute of Music

Training School for Supervisors of Music

BOTH SEXES

Voice culture, sight-singing, ear-training, harmony form, music-history, chorus-conducting, methods, practice-teaching. Graduates hold important positions in colleges, city and normal schools.

53 MAIN ST. POTSDAM, NEW YORK

THE ETUDE conducts a "Special Notice" Department to aid its friends and readers to reach the ETUDE audience of 215,000 when they desire to secure a musical position, offer a musical position, or when they seek to sell or secure something musical. Nothing in the nature of a business venture is entitled to the very low word rate charged on Special Notices.

See Page 322 this issue.

The Courtright System of Musical Kindergarten

Oldest and most practical system A great opportunity for teachers to specialize in this unlimited field. Write for particulars in correspondence course.

Mrs. Lillian Courtright Card, 116 Edna Ave., Bridgeport, Conn.

A generation ago the earnest American student of music found it necessary to cross the ocean to secure master instruction. Now the many excellent music study advantages offered by schools and colleges throughout the country that one need not travel more than a few get the best instruction. Note the SUMMER CLASSES announced in this issue.

Violin Questions Answered

By MR. BRAINE

i Violin.
R. L.—If genuine, your Amati violin be worth several thousand dollars; but are thousands of imitations, so the s of yours being a real one are very ndeed. Send your violin to a dealer in olins for examination.

nius Stradivarius.
H. S.—No, Antonius Stradivarius was mous as a maker of violin cases and His fame rests on his violins, which e best in the world. A Stradivarius is worth what it will bring. I have of sales within the past few years at $10,000 to $40,000, and it is said that k's Strad. is valued in London at $125,- There is no way of getting at the real in regard to these figures.

n "Schools."
.—Some teachers prefer one and some her. Personally, I prefer the *Hermann School II*. 2—About the same. 3—In g the firm staccato, the upper part of w is best; but virtuoso performers must epared to play it in any portion of the oth up and down. I have seen violinists ere able to play a dazzling down-bow to commencing at the frog. 4—In flying to the hair bounds from the string y at each stroke, but in firm staccato s not.

nning Late.
3. W.—Twenty-seven is too late to start olin with the hope of becoming an artis- ayer; but at that age you can no doubt enough to afford considerable pleasure rself and others. 2—As you will be able ure a teacher by September, I would you to put off your start until then, as ill avoid many faults which you would ably acquire if you made the start with- teacher.

ng a Violin.
D.—It would be impossible for me to u the value of your violin without see- The label pasted inside the violin does its value by any means; in fact, it has o do with it, in many cases. You have violin makers and repairers and good sts in Rochester. Take your violin to l of these and they can fix the value.

aising a Violin.
H.—If your violin with the Stradivarius were genuine it would be worth a very sum. Unfortunately there is not more ne chance in a million that it is genu- Imitation Strads are worth $1 up, ac- g to quality and how well they are made. of the imitations are worth hundreds of , if made by excellent violin makers. can tell what your violin is worth with- eing it. Your only course is to send it ood violin dealer for valuation.

ming Practice.
M. C.—Having studied the violin up to ncluding Kreutzer, you have a good of getting your technic back, even al- you gave up the study of the violin e years. I should certainly not advise study jazz, unless you are absolutely led to do so to make a livelihood. you already have a considerable founda- violin playing, or you could not for- have played Kreutzer, I should think ld be inadvisable to take up the study other instrument. Your best course be to resume your violin practice, using of moderate difficulty at first. In time ould no doubt get back your former pro- y.

enth Notes.
I.—In playing the sixteenth notes in the e you send, the tip of the little finger lie lightly on the stick of the bow; or bowing, when played in the middle of w, it would not make a great difference little finger were held off the stick. In g such a passage at the frog, however, tle finger would have to be held on the so as to balance the bow. 2—There are nt methods of memorizing. Some seek ke a mental photograph of the printed so that in playing they seem to be look- the printed page; others memorize a sition by playing it over and over until an remember it by sound. 3—Leading teachers usually give their pupils com- ons in miscellaneous order, as regards t and modern schools, so that the educa- ill not be one-sided, as it might be if pil were kept too long on music of a school.

ion of Thumb.
.—As far as I can learn from your de- on of the position of the thumb when g in the third position, your present r is correct.

ini.
fcD.—Giovanni Paolo Maggini, Brescia, 640, famous violin maker, was the best of Gasparo da Salo. Many of his violins double purfling. The tone is broad, dark elancholic. There are very few speci- of Maggini's work in existence, and an se number of imitations. Your 'cello is ly an imitation, and the only way I by which you can find out certainly er it is genuine or not would be to sub- to an expert for examination.

Harp in "Strad."
R. V. P.—As your violin with the Stradivarius label is trade-marked with a harp, it is quite certain that it is an imitation, as Stradivarius did not use trade-marks on his violins. Its value depends on how good an imitation it is, and how well it is made. No one can set a value on it without seeing it, so you will have to send it to a violin dealer for valuation.

Stradivarius Label.
E. D.—Unfortunately it is quite impossible to set a value on a violin without seeing it. Your violin has a Stradivarius label in it, but that means nothing, as you will find the same label in millions of violins, imitation and genuine, and worth from $1 up to $25,000. You could ship your violin to an expert violin dealer in one of the large cities for valuation, but the chances are you would go to useless trouble and expense in so doing.

Imitation Stradivarius.
J. D. H.—There is perhaps one chance in a million—not more—that your violin is a real Stradivarius. You will have to have it examined by an expert.

School and Practice.
F. R. A.—If your school duties do not take up too much of your time, and you can get an hour and a half or two hours daily for practice on the violin, you can make fair progress. You can advance quite a bit with even one hour practice a day if you have a good teacher, and practice earnestly and with great concentration. Violin students preparing for the profession practice from three to six hours a day, some of them longer. 2—I cannot say whether or not your fingers are too short for violin playing without seeing them. You do not give your age, either, which has a great deal to do with the matter. Some of the great violinists have had hands of only moderate size for it is flexibility and stretching capacity which count. Eminent violinists occasionally visit the Philippines. Go to see one of them and ask his opinion as to the size of your fingers and hands.

Selecting a Bow.
J. A. M.—All the bow makers you name have made good bows. The main point is to get a good specimen of the maker's workmanship. Out of a dozen bows, supposedly of the same quality, and made by the same man, some will be better than others. Even in the case of Tourte, the greatest of all bow makers, you will find a variation of quality, and you will find, on examination of a dealer's price list of Tourte bows, some will be priced two or three times as high as others. Your best course is to have a number of bows sent to you on selection and pick out the one you like best.

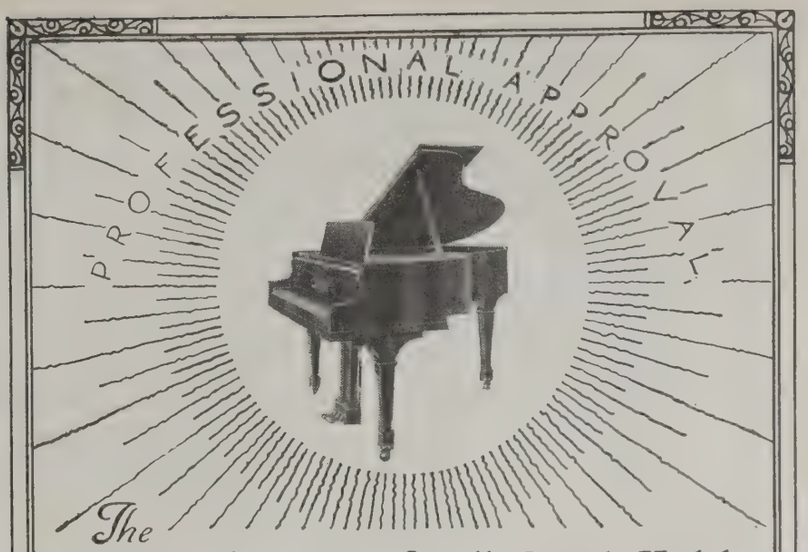
Carlo Tononi.
W. H.—Carlo Tononi, one of a famous family of violin makers, Bologna (a city in Italy), was a maker of considerable eminence, and his violins are valuable. His models are large and well proportioned, his varnish rich and lustrous, and the tone of his violins is sympathetic and of good quality. His work has been copied a good deal, so you had better have your violin examined by an expert to see if it is genuine.

Left-Handed Violinist.
B. W.—In a late catalog of a leading American violin dealer, a Sanctus Seraphin violin is listed at $6,500. This maker was an Italian who worked in Venice. Are you sure yours is a genuine instrument? There are thousands of imitations. 2—As far as I can judge from the drawing of a violin you send, it would be entirely practical for a pupil to use it, provided the violin is normal in its measurements, and not too large or small for the reach of his arm, length of fingers, and so forth. 3—The age of eight is none too early for a start in violin study. As the pupil is left-handed, you could either have him try to finger with the left hand, or else have his violin changed, so that the string read G, D, A, E, from right to left, instead of vice versa. When this is done the relative positions of sound-post and bass-bar have to be changed also. Pupils who start very young are often able to overcome their left-handedness, as far as violin playing is concerned, and play in the normal manner, bowing with the right hand. You might try this first. 4—Your idea of having a prospective ten-year-old 'cello pupil study one year on the piano first is not a bad one. He will get a fundamental idea of music which will assist him with his 'cello studies later.

Appraising Violins.
R. D.—Write to one of the dealers in old violins who advertise in THE ETUDE, and arrange with them for an appraisal of your violin. You would have to ship them the violin as no one can give you an idea of the value on the strength of the label alone.

Violin Studies.
Sr. M. D.—If your pupil has not yet had the Kayser *Studies*, Op. 20, Books II and III, they would, no doubt, prove very helpful, also Mazas *Thirty Special Studies* for the Violin, Op. 36, Book 1. There is also much good material for shifting and double stops in Schradiecks' *Scale Studies*.

Hopf Violins.
A. B. S.—An article of some length on the Hopf violins appeared in THE ETUDE, for August, 1922, page 565. You can get this number by remitting 25 cents to the publisher.



The
Premier Aristocrat Small Grand Model
5 feet, 3 inches long. Price, $725. f. o. b. New York

THIS attractive small grand has proved its musical value from coast to coast.

Its moderate price is possible only because of large production and the specialization and concentrated manufacturing behind it.

Every student, teacher, studio, conservatory and college who has selected the Premier, is enthusiastic about its mellow, exquisite tone and easy, sensitive action.

See and ***hear*** the Premier at your Dealer. If you cannot obtain locally, let us know.

Send for "The Magic of Music" and paper pattern, showing floor space requirements.

PREMIER GRAND PIANO CORPORATION

America's Foremost Makers of Baby Grands Exclusively

514-576 WEST 23rd STREET NEW YORK

Manually Played Small Grands, Period Models, Premiera Reproducing Grands and Reproducing Grands (Welte-Mignon Licensee)

Only Conn
Gives You these Features



FOR quick success and lasting satisfaction choose a Conn saxophone. Its exclusive features enable you to win both pleasure and profit playing the music you like best. Remember only with a Conn you get the improved key system, patented tuning device, integral sockets with rolled edges, straight mouthpipe and above all, the new Conn-foil pads; features which make Conn the choice of world-famous artists.

Free Trial—Easy Payments

Conn is the only maker of every instrument for the band. Send now for free book describing Conn features in detail; mention instrument.

C.G. Conn, Ltd., 413 Conn Bldg., Elkhart, Ind.

CONN BAND INSTRUMENTS
WORLD'S LARGEST MANUFACTURERS



Master Reproductions
The Pride of Artists

The true artist will find in these violins qualities supposedly found only in a real old master's violin. They are finished with a Cremonese oil varnish in detailed reproduction of every mark of use and age customary to a genuine old master. Each violin is subjected to two years seasoning process, then graduated and adjusted by experts.

A Guaranteed Instrument

Every Vega Master Reproduction is guaranteed to be perfect in every detail and for a period of one year to maintain perfect adjustment. Thirty-six years as manufacturers and importers of the finest instruments substantiates the guarantee.



Vega Master Reproductions $200 to $500

Other Vega Models $50 and up.

THE VEGA CO.
159-79 Columbus Ave.
Boston, Mass.

Write for Free Catalog



The NEWEST and GREATEST
help to the violinist
The LEMEIR
Shoulder Pad No. 122

Soft sponge rubber, adjustable to fit any shoulder. Light in weight, no cumbersome parts. Instantly installed. Holds violin in position firmly and comfortably. Eliminates fatigue and neck soreness. Send for circular with testimonials or send $1.25 [postage 10c extra] for sample. Money back if not satisfactory.

Your Dealer or
WM. LEWIS & SON 207 So. Wabash Ave. Chicago
Manufacturers and General Distributors

Interesting Study Materials

Piano Teachers are Offered the Privilege of Examining Any of These Publications

The task of securing the best possible teaching material is not a difficult one for the teacher utilizing the advantages of the Presser Co. "On Sale" Plan. This plan is a convenience and economy, giving music teachers liberal examination privileges. Thousands of Teachers have found the Presser Co. "On Sale" Plan and other features of Presser's Mail Order Service to be of great value to them in securing anything in music publications. (Details of the "On Sale" Plan Cheerfully Sent on Request.)

Successful Teachers Use Works Such as These For Building Up Technical Weaknesses of Some Pupils

FIRST GRADE SERIES

By L. A. Bugbee Catalog No. 7718 Price, $1.00

An unusually popular and interesting set of first studies for young pupils. A number of these studies have accompanying text and in general these studies are so nearly like little pieces that the pupils "take" to practicing them. A set of studies such as these can be used to good advantage in conjunction with any elementary instructor.

THE MUSIC SCRAP BOOK

A Kindergarten Method for Piano Beginners

By N. Louise Wright Price, 60 cents

A first instructor that brings the young student up to the playing of delightful little pieces in which the young performer will feel a pride of accomplishment. Both clefs are taught.

GENERAL STUDY BOOK

By Mathilde Bilbro Price, 75 cents

The useful is mingled with the entertaining in this work. There are studies interspersed with short pieces containing words and they are strictly first grade. Throughout this is a charming set of easy piano studies.

THE PIANO BEGINNER

By Louis G. Heinze Catalog No. 9651 Price, 80 cents

A compilation of exercises in progressive order and intended for the beginner who has mastered the rudiments of music. These easy studies have been selected chiefly from the works of standard masters.

TEN BUSY FINGERS

Nine Melodious Studies With Characteristic Verses

By Mabel Madison Watson Price, 75 cents

Little playing pieces introducing a variety of technical problems in their very easiest form. They combine melodic, rhythmic and dramatic interest with finger training. There is a place for material such as this to bridge between those charming little beginner's books so often used and the possibly less attractive but necessary studies in the more advanced first and easier second grades.

SECOND GRADE BOOK OF MELODIC STUDIES

By L. A. Bugbee Catalog No. 13041 Price, $1.00

A teacher can find use for these studies with almost any second grade pupil. Pupils welcome a change from the best of instruction books and these attractive study pieces serve that purpose. The success of this set of studies has been phenomenal.

ETUDES FACILES

By Albert Franz Catalog No. 17671 Price, $1.00

These studies start in the second grade and progress into the third grade. They are melodious and of great technical value. They really give new, fresh material to take the place of such a set of studies as Streabbog Op. 63.

TWENTY-FIVE MELODIES FOR EYE, EAR AND HAND TRAINING

By Mathilde Bilbro Price, 75 cents

These may be regarded as second grade studies. They are intended to establish the position of the hand upon the keyboard, attaining freedom, training the eye, especially in the leger-lines, in staff positions and cultivating a musical ear.

PIECES FOR THE DEVELOPMENT OF TECHNIC

For the Equal Training of the Fingers

By N. Louise Wright Price, 60 cents

Studies running from grade two to grade three, that logically cover the training of each hand to equal facility in such phrases of technic as Relaxation in Chords, the Trill with the Turn, Broken Chords, Double Thirds, the Scale and Arpeggios.

RECREATIVE ETUDES

For Equalizing Both Hands

By R. S. Morrison Price, 70 cents

Excellent to introduce to pupils in the early third grade. They tend to develop independence of the hands. With their melodies and attractive qualities, these study pieces encourage profitable practice.

TIME STUDIES

By Sidney Steinheimer Catalog No. 13356 Price, 80 cents

Very useful studies in which all sorts of time and rhythm problems, such as triplets, syncopation, two against three, dotted notes, etc., are presented. Grade two.

INTRODUCTORY LESSONS ON THE ART OF POLYPHONIC PIANO PLAYING

By Theodore Presser Price, 75 cents

A definite course on polyphonic or part-playing commencing from the very beginning. There is no better mental drill than that offered by such studies as these. They may be given to a pupil well along in the second grade and will serve to correct many of the faults that cause a lack of charm to the student that has been drilled on only studies of a mechanical nature.

RHYTHM AND TECHNIC

By M. Greenwald Catalog No. 13932 Price, $1.25

Early grade studies of a melodious nature designed for special purposes. Each is devoted to some special feature such as double notes, wrist work, repeated notes, velocity, staccato, embellishments, etc. Grades 2-3.

ALBUM OF TRILLS

Price, 75 cents

Each of the eighteen pieces in this album contain some form of the trill and the use of this volume with medium grade pupils will be found by teachers to be the most desirable means of perfecting their ability to handle this valuable technical device.

ALBUM OF ARPEGGIOS

Price, 75 cents

Twenty attractive, medium-grade pieces, every one presenting Arpeggios in some form, giving the best medium by which facility and security in arpeggio playing can be obtained. One of the volumes in the successful series of *Albums of Study Pieces for Special Purposes.*

ALBUM OF SCALES

Price, 75 cents

The fact that the pupil comes upon the scales in various rhythms and in connection with interesting harmonies makes study more appealing than otherwise. Some of these pieces are but grade two, while none go much beyond the early third grade.

Any of the Study Material On This Page May be Successfully Used in Conjunction With These Successful Teaching Courses

BEGINNER'S BOOK

SCHOOL OF THE PIANOFORTE, VOL. 1

By Theodore Presser Price, $1.00

A truly **Beginner's Book** in every sense. Teachers have achieved speedy results with even the youngest beginners through using this elementary method. This is the first volume of a most successful **School for the Pianoforte.** The second volume, STUDENT'S BOOK, is equally popular and in response to numerous demands a third volume which gives promise of enjoying the same success was produced. The third volume is entitled THE PLAYER'S BOOK.

STANDARD GRADED COURSE

OF STUDIES FOR THE PIANOFORTE

By W. S. B. Mathews

In Ten Volumes Ten Grades Price, $1.00 Each

The greatest educational work of the age. A complete course from the very beginning to the highest degree of virtuosity. This original graded course gives standard material for study purposes selected from the best composers. This course has been the "main trunk of the tree" in the music study of hundreds of thousands of pupils.

FIRST STUDIES IN OCTAVE PLAYING

By Theodore Presser Catalog No. 14590 Price, 80 cent

Studies that pupils in the second and third grade ma take up. This work was carefully prepared and the resu is an unusually fine teaching offering for the first octave pla ing at the keyboard.

SIX STUDY PIECES FOR THE DEVEL OPMENT OF THE WRIST

By Carl Moter Price, 80 cents

These six study pieces will benefit the well progresse second-year pupil who uses them in daily practice for a perio They strengthen the wrist and form an excellent preparatic for *Bravura* study and also for expression.

SIX STUDY PIECES IN THIRDS

By Carl Moter Price, 60 cents

These six study pieces should be practiced over and ov again in order that the pupil may become accustomed to a sorts of groupings and fingerings in which thirds are utilize

EXERCISES IN DEVELOPING ACCURACY

By Gustav L. Becker Catalog No. 12952 Price, 80 cen

There are few who do not need studies of this characte Many teachers even would find these studies a great he to their technic. They are thoroughly practical and whi some of the studies might be graded as intermediate, othe run up to the seventh grade.

THE NEW GRADUS AD PARNASSU

By Isador Philipp In Eight Books Price, $1.00 Eac

An academic course of selected studies. The entire offe ing of educational piano literature was ransacked in ord to select the best possible material for each phase of techi treated. The studies in each part are arranged in logical a progressive order covering grades about four to six.

Book 1	Left Hand Technic	Catolog No.	8690
Book 2	Right Hand Technic	" "	8691
Book 3	Hands Together	" "	8692
Book 4	Arpeggios	" "	8693
Book 5	Double Notes	" "	8694
Book 6	Octaves and Chords	" "	8695
Book 7	The Trill	" "	8696
Book 8	Various Difficulties	" "	8697

HAND CULTURE

By Anna Busch Flint Catalog No. 7906 Price, $1.0

A system of double-note finger training. They are desigr to develop the fingers to equal strength. The ideas embodi in these studies are based on physiological laws. Grade

TEN BRILLIANT OCTAVE STUDIES

By A. Sartorio Op. 1044 Catalog No. 11480 Price, $1

Sartorio has several sets of octave studies that may used to precede this group and with these, this group co pletes a thorough course in octave playing. These stud are musical and are just right for advanced pupils arou grades six to eight.

MASTERING THE STUDIES AND ARPEGGI

By James Francis Cooke Price, $1.50

Complete treatment is accorded scales and arpeggios in t volume. With this work the teacher is enabled to start sc study with very young pupils and carry it on to the high degree of proficiency as they progress and become advan students.

L'ART DU CLAVIER—THE ART OF THE PIAN

By Theo. Lack Op. 289 Price, $1.50

There are exactly one hundred short exercises covering the various phases and difficulties of piano technic, in t volume. The idea of artistic piano playing is not forgot throughout. Pupils may take up these studies after two three years of study.

FINGER GYMNASTICS

By I. Philipp Op. 60 Price, $1.50

Moderately advanced players should use these finger gy nastics over a number of years, in fact, they are just the te for the pianist's daily use. Here is an excellent work that decided departure in the completion of finger work in tension.

Teachers! You May Secure Any of These Wo for Examination at Your Leisure in Your O Studio. Order Now for Fall Needs.

The Art of Listening

By Hope Stoddar

musician's main purpose, that of many sounds into one pleasing , is apt to be frustrated in the en- to respond to visual, tactual or stimuli.

is a fascination, for instance, in arance of the music on the printed the whole notes and half notes, escendo marks, and the staves. But arks are of no importance whatever n leading the student to correct the The reaction on seeing them should y automatic. There should be no travelling of the eye from note to a rapid and accurate impression as along the staves, and an immediate sion of the signs into proper tones. actual or "touch" sense, the im- on the mind of cool or warm, r dry, high or low, soft or hard, be thrust immediately into the ound. Mere muscular play should ded and all sensations of finger ist bent wholly on service to the

all, the "thought" sense, the at- remember directions or form ideas cal ordering of words should never ed to interrupt the student's listen- ers. Such a train of thought as, "This finger should go here; it must bend more; this one is a little too stiff; my hand must not be heavy," is sure to retard progress. Brief "mental flashes" only, such as "finger there," "thumb under," "flexible," or "too fast," should be the guides and even in these there should be no attempt to visualize, hear or dwell on the sense of the words.

In spite of the seeming difficulty, there is a singularly easy way to make these senses fall into motions of obedience. If the whole attention be given to listening, there will be no energy left for word, sight or touch. To grasp the sounds actually as they are impressed on the ear drum; to make the most of every tone; to be "all ears" for the time being; this is the secret of musical art.

Waking up in the dead of night we sometimes hear a train whistle far away. How poignant, how haunting the sound is! Yet this sound has not half the musical value of a single tone on the piano. Why, then, the effectiveness? It is because our eyes are closed, our hands idle, our minds wholly passive. Music should be heard like that; each tone a unity, a possibility, while it is played, of becoming as beautiful as the singing of angels.

Hints About Teaching Technic

By Viva Harrison

able to know a normal hand, in correct any peculiarity.
npart helpful suggestions by com- to overcome weak points.
nstruct each pupil according to its ucation and character, supplying al needs.
rotect the pupils from incorrect actice, as it leads to the wrong the muscles.

V. Encourage asking questions, when points are not clear, as teacher and pupil should co-operate in their work.

VI. Thought and concentration train the muscles and fingers to be independent.

VII. Always center the mind upon one part, where the difficulty arises, ever thinking that the brain does not send out two thoughts at once.

An Egg-Timer as a Practice Incentive

By Emil A. Bertl

E are pupils who practice because e music; there are those who prac- cause their parents hold the rod m; and there are those who simply practice, because they are too play- don't find enough amusement in at the piano.
ast two are the ones with whom e scheme may be worked.
s of all descriptions, with a fair of the competitive spirit in them, o all youngsters.
g-timer (3 minute copy of the hour which can be procured in any of and ten cent stores, is used.
upil is told not to watch the clock and asked to compete instead, with the sand that runs from one end of the glass to the other when turned down-side up.

Ask her to see how many times she can play a scale or exercise in the time it takes the sand to travel from one end to the other. The results that may be obtained with some very dull and discouraging types of children are surprising.

This is best used for scales and small finger exercises, which the youngsters as a rule neglect to practice.

For compositions it may be used as a timer for one performance, as quite a bit of music can be played in the short space of three minutes.

Musical Smiles

NUFACTURER of motor car accessor- engaging a factory superintendent. e's just one thing more," he said pplicant, who appeared to be satis- "Could you run a house organ in on with your other work?"
se organ?" said the man, with a expression. "What's the need of a factory?"

E BEGINNING OF THE TROUBLE in Literature Class (describing f Greek tragedies): "Two people sing to each other, and that's the gedies began."

Allegro—Do you think that Wagner early in his youth was under the influence of Meyerbeer?

Presto—I didn't know he drank the stuff.

"You have left the name of the author off the program," the stage manager ventured to suggest.

"What's the author's name?" asked the manager with the thick moustache and double chin.

"William Shakespeare."

"Friend of yours, eh? All right, give him all the credit there is. Put down on your program, 'Words and music by William Shakespeare.'"—*Washington Star.*



Many a fine performance has almost met disaster because of wet, slippery hands. A quick application of Odorono before playing corrects this condition

Don't suffer with perspiring hands!

Keep them dry and flexible with Odorono
Send for sample

Those who play know the extreme discomfort, even the danger of wet, slippery hands. Perspiration of the palms and fingers impedes movement and so endangers ease and accuracy of playing.

This condition of excessive perspiration is often caused by nervous strain. It is a condition which medical authorities say can be corrected easily and harmlessly by local application.

It was to relieve this very annoyance that a physician formulated Odorono, the original perspiration corrective. It is a clear, clean antiseptic liquid which, used only twice a week, will keep the hands, underarms or any other small area completely dry and free from all distressing moisture.

You do not need to suffer the distress of excessive perspiration. Simply apply Odorono to the hands several hours before playing. Use regularly three times a week and enjoy hands perfectly dry and free from hampering moisture.

A corrective for BOTH *moisture and odor*

Odorono is now used by millions as their one perfect precaution against the disagreeable odor of perspiration, as well as its excessive moisture. For they have learned that underarm odor is a danger into which one may fall unconsciously—in spite of careful soap and water cleanliness.

One application of Odorono will give you complete relief from *all* perspiration annoyance for at least three days. It keeps your clothing fresh and unstained, and safeguards your personal daintiness from any taint of odor. And if you would enjoy dry, comfortable hands when you play—just one simple little application of Odorono to the palms and underarms! At all toilet counters, 35c, 60c and $1.

Send for trial bottle —only five cents

THE ODORONO COMPANY
424 Blair Avenue
Cincinnati, Ohio

Please send me sample bottle of Odorono with your booklet, for which I enclose 5c.



Name_____

Address_____

NOTE: If you would also like to try Creme Odorono, a delightful new creme for odor only, send 5c additional.

A Few Suggestions for Close-of-the Season Prize and Graduation Gifts for Music Pupils of all Age

Attractive Music Albums for Prizes and Gifts

Piano Solo—1st and 2nd Grades

Berwald, W. Twelve Mother Goose Melodies for Piano	$0.60
Cramm, H. L. Pleasant Pastimes	.75
New Rhymes and Tunes	.75
Sunny Day Songs	.75
Jolly Jingles for Little Fingers	.75
Engelmann, H. 24 Pieces for Small Hands	.75
First Parlor Pieces	.75
Greenwald, M. Children's Rhymes from A to Z	1.00
Hamer, Geo. F. Old Rhymes with New Tunes	.60
Spaulding, Geo. L. Birthday Jewels	.75
Standard Graded Compositions, Grade 1, 2. Price, each	.75
Standard Elementary Album	.75
Standard First Pieces	.75
Young Folks' Piano Folio	.50
Young Players' Album	.75

Piano Solo—Medium Grades

Album of Descriptive Pieces	$1.25
Album of Song Transcriptions and Variations for the Pianoforte	1.00
Celebrated Pieces in Easier Arrangements	1.00
Contemporary March Album	1.00
Crown Collection. Teaching Pieces	.75
First Recital Pieces	1.00
Engelmann, H. Album of Favorite Pieces	1.00
Parlor and School Marches	1.00
Piano Players' Repertoire of Popular Pieces	.75
Popular Home Collection	.75
Popular Parlor Album	.75
Reverie Album	1.00
School and Home Marches	.75
Schubert Album	1.00
Standard American Album	.75
Standard Brilliant Album	.75
Standard Graded Compositions. Grades 3, 4. Price, each grade	.75
Standard Opera Album	.75
Standard Parlor Album	.75
Standard Students' Classic Album	.75
Sunday Piano Music	1.00

Piano Solo—Difficult

Advanced Study Pieces	$1.25
Brahms' Album	2.50
Beethoven. Selected Sonatas	2.50
Celebrated Compositions by Famous Composers	1.00
Celebrated Light Overtures	1.00
Exhibition Pieces	.75
Master Pieces	1.50
Popular Recital Repertoire	.75
Rachmaninoff, S. Album	.75
Russian Album	1.00
Standard Advanced Album	.75
Standard Graded Compositions. Grades 5, 6, 7. Price, each grade	.75

Piano Collections—Four Hands

Celebrated Light Overtures	$1.50
Standard Duet Players' Album	.75
Two Players, 33 Duets	.75
Concert Duets	1.25
Operatic Four-Hand Album	.75
Original Four-Hand Pieces	1.25
Grieg, E. First Peer Gynt Suite	1.00

Vocal Collections

Artistic Vocal Album for High or Low Voice. Each	$1
Celebrated Recital Songs. Compiled and Edited by David Bispham	2
Songs for Girls. Songs that avoid love texts.	1
Songs of the North American Indian. Thurlow Lieurance. "By the Waters of Minnetonka" and others.	1
Standard Song Treasury. Forty-eight selected songs for church, home and concert use.	
Standard Vocalist. Fifty selected songs.	
Standard Vocal Repertoire	
Singer's Repertoire. 36 Songs for Medium Voice	
Studio Song Album	
Oratorio Repertoire (Sop., Alto, Tenor or Bass). Each. Compiled and Edited by Nicholas Douty.	1
Secular Duets for All Voices	

Musical Jewelry Suggestions



No. 64—Medal.....Price, $6.00
10K, solid gold.

No. 64S—Medal....Price, $3.00
Sterling silver, oxidized finish.

Name or date engraved on the bar or back for small additional charge.

No. 63—Brooch....Price, $4.00
10K, solid gold.

No. 63S—Brooch.. Price, $1.50
Sterling silver, oxidized finish.

MEDAL 64 and 64S

The Brooch Design for No. 63 and 63S is the same as the medal without bar and chain.



A neat and very substantial bar pin, heavy quadruple gold plate, rose gold, satin finish, raised parts polished.

No. 75 Bar Pin (Illustrated above) Price, $1.00

A Very Attractive Lyre Design Pin



No. 76—10K solid gold, hand chased, safety catch	$1.25
No. 44.—Heavy gold plate, hand chased	.50
No. 77.—Sterling silver	.75

A well designed pin of fine quality. Ideal for an award or gift to a Music Student.

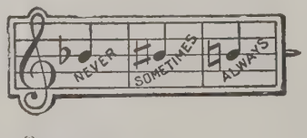


The lyre with wreath pins (No. 62) and harp pins (No. 60) come lettered Music, or may be had plain.



No. 62—(10K solid gold)	$2.00
No. 62F—(gold-filled)	.75
No. 62S—(sterling silver)	.50
No. 60—(10K solid gold)	$2.00
No. 60F—(gold-filled)	.75
No. 60S—(sterling silver)	.50

Special club or society initials, if desired, engraved on Nos. 60 and 62 for 25 cents additional.



No 4—Breast Pin (sterling silver).....$0.70
Above may be had either gold or silver finish.
No. 14—Same (gold or silver plated). .30



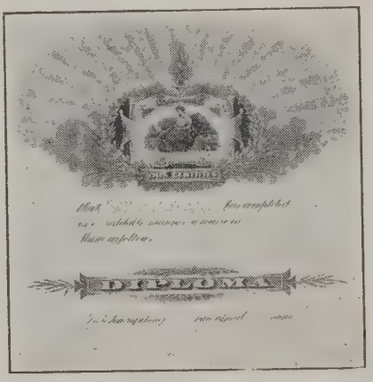
No. 18—Always "B" Natural. Enameled	.15
No. 18—Sometimes "B" Sharp	.15
No. 18—Never "B" Flat	.15
No. 18—Complete Set	.40
No. 17—Same as No. 18—Gold-plated on gilding metal. Complete	.40

These clever musically-made sentiments Nos. 17 and 18 may be had also as stickpins.

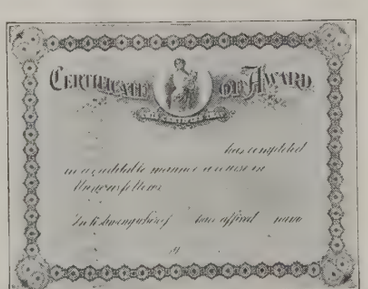
Additional Musical Jewelry items include stickpins in Saxophone, Violin, Cello and Cornet designs; also Miniature Musical Instrument Pendants and Charms of Violins, Mandolins, Drums and Tambourines. List on request.

Diploma Forms

Lithographed Blank Forms of Very Attractive Character



Course of Study Certificate, with wording	$0.12
Course of Study Diploma, 21x16 inches, Parchment, with wording same as illustration above	.60
Diploma Form, 21x16 inches, Parchment, same as above without wording	.50
Diploma Form, 21x16 inches	.18
Certificate of award, 12x9 inches, with wording (cut below)	.12
Certificate of Award, 12x9 inches	.06
Teacher's Certificate, 11x8½ inches	.06



Musical Literature Works

How to Succeed in Singing. A. Buzzi-Peccia	$1.50
Great Men and Famous Musicians on the Art of Music. James Francis Cooke	2.25
Great Pianists on Piano Playing. James Francis Cooke	2.25
Great Singers on the Art of Singing. James Francis Cooke	2.25
Principles of Expression in Pianoforte Playing. A. F. Christiani	2.50
Secrets of the Success of Great Musicians. Eugenio Pirani	2.00
Piano Playing with Piano Questions Answered. Josef Hofmann	2.00
Life Stories of Great Composers. R. A. Streatfield	2.25
Descriptive Analyses of Piano Works. Edward Baxter Perry	2.00

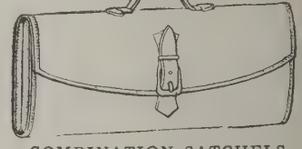
Music Rolls and Satchels

FULL SIZE MUSIC BAGS

No. 32—Seal grain India goat, unlined; full-length leather handles with guide tabs. Black	$4.50
No. 34—Pol cobra crepe grain, unlined; double handles and straps, leather bound edges. Black, dull or polished	5.50
No. 36—4½-ounce cowhide, unlined brief case with extension cowhide gussett and steel reinforced handle. Colors: Black, brown or mahogany. Two pockets	5.50
No. 41—Brief style, 4 to 5-ounce cowhide, round handle, two cowhide straps extending around the bag, with extension lock. Three pockets. Black, brown or mahogany	7.50

HALF SIZE STYLES OF MUSIC SATCHELS

No. 8—Fabrikoid walrus-grained half bag, moire lining. Colors: Black or brown	$1.50
No. 10—Seal grain sheepskin, lined with good quality moire. Black only	2.50
No. 12—Cowhide, unlined half bag, nicely finished. Black or brown	3.50
No. 14—A music satchel made in one piece, four to four and one-half ounce cowhide, smooth finish. The ends of the same leather extend two and one-half inches, has two heavy long handles, securely stitched. The flap is closed with a one-inch heavy leather strap to match and a nickel-plated buckle. The edges are finely polished. Black or brown	5.0



COMBINATION SATCHELS

No. 16—Imitation seal grain leather with full gussett; moire lining: Black	$1.3
No. 17—Same as above closed by nickel lock: Black or brown	1.5
No. 19—Long grain leather, half way extension gussett, lined. Black or brown	4.5
No. 20—Crepe or seal grain, India goat, full extension gussett to match; reinforced ring handle; closed by two nickel locks. Black	5.0
No. 22—Heavy seal grained leather. Black	6.0
No. 23—Boarded cowhide, 4 ounce stock, closed by two gilt locks. Black or brown	6.0

MUSIC ROLLS

No. 1—Imitation leather seal grain roll; moire lined. Black	$ .7
No. 2—Crepe grain fabrikoid; with sheet holder; taussah silk lined. Black	1.0
No. 5—Seal grain genuine leather music roll; unlined. Has heavy cowhide strap and handle. Nickel buckle. Colors: Black, brown or mahogany	2.0
No. 7—Music roll made of genuine cowhide cut in fancy shape. Heavy strap and handle of leather to match. Has nickel-plated, one-inch buckle. Colors: Brown, black or mahogany	2.5

Our Descriptive Catalogs of Piano, Voca Violin and Organ Collections (any of whic may be secured gratis) describe Albums th may well be used as Prizes, Awards or Gift

THEODORE PRESSER CO

1710-1712-1714 Chestnut Street

PHILADELPHIA, PA.

"Everything in Music Publications"

Destroy Your
fluous Hair & ROOTS
Rapid—Harmless—GUARANTEED
verywhere—write for FREE Book.
Berthé, 562 Fifth Ave., New York
713
IT'S OFF
because
IT'S OUT

Comparing Pictures and Music

By Mary M. Pleasants

PICTURES and music have seven qualities in common. These are: Perspective, Proportion, Angles, Lines, Curves, Shadings, and Coloring.

Perspective, the first requisite of a painting, may be compared to the tempo or speed at which a piece of music is performed.

Proportion in a picture may be likened to the time in music. "Time is the division of music into regular measures as related to the whole note, which is considered as the standard of measure."

Angles, which are so necessary to the picture, suggest the various rhythms of a perfect piece. Rhythm results largely from the use of the different lengths of notes, their combinations being almost innumerable.

Lines, so essential to a painting, have a parallel in the chords and their arpeggios.

Curves, the life of a picture, have their likeness in the chromatic progressions of music, as well as in the urge of augmented and diminishes intervals and progressions.

Shadings, which give relief to a picture, may be rightly compared to the *crescendo* and *diminuendo* of music.

Right Coloring, the crowning attraction of a picture, finds its counterpart in music to be tone quality which is the secret of the great charm of so much music as it is heard.

With all these in common, we find the masterpiece in pigments or tones to be a blending of the best creative attributes of mind, soul and body.

How Much Talking

By S. E. Jennings

JUST how much of the music-lesson time should be given to talking, is a thing to be determined by judgment. The pupil who pays for a music lesson does not pay to hear the teacher's praises of himself or his method; his views upon religion, science or philosophy; nor should the time be taken up in abstract discussions upon music in general, such as the pupil could get for himself from books or articles in the musical magazines. Ordinarily speaking, the lesson period should be given to teaching the lesson, stopping to talk only when an explanation is necessary.

In the case of very young pupils, however, this rule should not be too rigidly followed, for often a few moments' pause in which the pupil is allowed to tell some little event in his life, some incident of his day, will break the dull monotony of the lesson and make the time pass with less of that fatigue which the child sometimes experiences at a lesson.

In the case of the very young child, especially where the parents are ignorant of music, it is well to take occasionally sufficient time for a little inspirational talk, for the teacher is often the only source of inspiration that some pupils have.

A short story of the achievements of some of the great musicians will be found time well spent. The writer recalls one occasion when the teacher, wishing to praise a little girl for the manner in which she had played a scale, said: "I would be willing to have Paderewski hear you play that scale."

It developed that the child, incredible as it may seem, had never heard of Paderewski. The time spent in explaining who he is, the position he holds in the musical world, the sums he receives for playing, could not be called time wasted; for, though the pupil must "do" and "keep on doing" to advance, the rewards of persistent effort must not be overlooked.

Learning a New Piano Piece

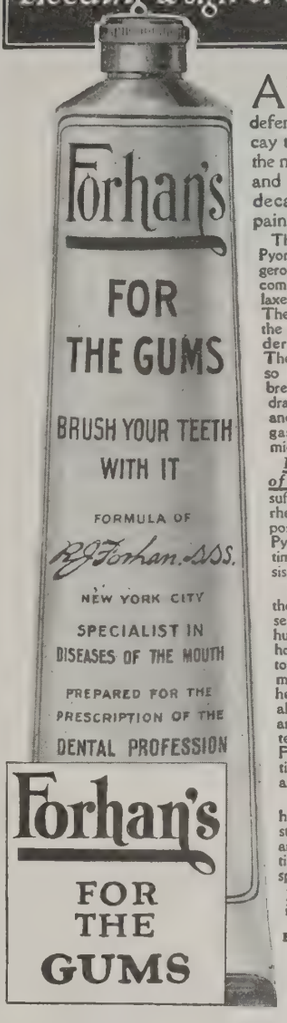
By Norman Lee

LEARNING a new piano piece is a problem. As in mathematics, some preliminary study is well worth while. A morceau may be likened to a quadratic, wherein the right hand is one of the simultaneous equations and the left the other. It is logical therefore, to "solve" each hand separately as far as possible—learn its intricate passages—before attempting to combine the two.

The key combinations on the piano are extremely numerous, but they are not infinite. In every piece certain figures will be found that are similar to some that have been encountered before. Study it out and try to remember where you have previously played that particular combination. If a figure repeats itself (1, 3, 4, 2—1, 3, 4, 2,) and then changes slightly (1, 2, 3, 4,) make a mental note of the change only:—"That is like what comes before; *now* for the change!" Frequently the same figure will occur removed a fifth. A piece is often constructed on a system of such repetitions with tonal differences which do not become apparent perhaps until it is well under way.

It is of the utmost importance to play slowly enough to get the piece right from the very beginning, in order that the subconscious mind, which ultimately takes care of technic, need not be re-educated out of a mistake. If a slip occurs with annoying frequency mark "nat" or "sharp" over the note in question so that it will be specially called to mind. Put the fingering in early. Finger similar passages as nearly alike as possible. Take yourself well in hand when a mistake occurs and say, "No, that is a *natural.*" Save your energy where you can, but stress the tricky parts.

Watch your gums—
bleeding a sign of trouble



Forhan's
FOR
THE
GUMS

AS sappers mine the enemy's defenses, so gum-decay tunnels through the normal gum line and produces tooth decay in its most painful form.

This gum decay or Pyorrhea is most dangerous. The gums become devitalized, relaxed. They recede. They shrink and age the mouth. Gum tenderness is present. The teeth loosen. Also Pyorrhea pockets breed bacteria which drain into the system and cause many organic diseases of mid-life.

Four people out of five over forty suffer from this Pyorrhea; but Forhan's positively prevents Pyorrhea if used in time and used consistently.

Forhan's hardens the gums. It conserves the gums that hug the teeth and hold them firm. It touches the fundamentals of tooth health in fact. And all this while you are cleansing your teeth scientifically. Forhan's is cool, antiseptic and pleasant to the taste.

If gum-shrinkage has already set in, start using Forhan's and consult a dentist immediately for special treatment.

35c and 60c tubes in U.S. and Can.

Formula of R.J. Forhan, D.D.S.

FORHAN CO. New York
Forhan's, Ltd. Montreal

MUSIC PRINTERS
ENGRAVERS AND LITHOGRAPHERS
PRINT ANYTHING IN MUSIC—BY ANY PROCESS
WE PRINT FOR INDIVIDUALS
ESTABLISHED 1876 REFERENCE ANY PUBLISHER
THE OTTO ZIMMERMAN & SON CO., INC.
CINCINNATI OHIO

hing New
Music for Very Young Beginners on
Violin, Cornet and Clarinet
Send for descriptive pamphlet
IEIS MUSIC CO., Spray, N. Carolina
And Much Needed

CLASS PINS
AND RINGS
pecial designs for Conservatories of
usic and for Musical Clubs. New
talog (600 designs) SENT FREE.
ay Class Pins and Rings direct
om maker. SAVE MONEY!
C. K. GROUSE CO.
Bruce Ave., North Attleboro, Mass.



Faust School of Tuning
STANDARD OF AMERICA
ALUMNI OF 2000
Piano Tuning, Pipe and
Reed Organ and Player
Piano. Year Book Free
27-29 Gainsboro Street
BOSTON, MASS.

omething Different
LCOME HOME"
Mother's Day Song
nd Piano, 30c Mixed Voices, 10c
Male Voices, 12c
N MUSIC CO., Washington, D. C.

For Inflammation
of the Throat,
Coughs, Hoarseness
I. BROWN & SON, Boston, Mass.
bie & Co., Inc., Sales Agents, New York.

IN EUROPE'S CAPITALS
including two weeks of
NORMALE de MUSIQUE
England, France, Germany, Italy
RCOLLEGIATE TOURS
k Square Bldg. Boston

Axel Christensen's Instruction Books for Piano. Book 1—How to "Jazz-Up" Any Tune, Chord Work, etc. Book 2—Arpeggio-Rag, with Bass Melody, New Breaks, Fills, etc. Either book sent for $3. Five new "Syncophonies for advanced Also new Jazz Instructors for Saxophone or ach, postpaid. TEACHERS WANTED to n cities where we are not already represented.
NSEN SCHOOL OF POPULAR MUSIC
Jackson Blvd. Chicago, Illinois

ano Tuning Business Yourself
manent, clean, independent business any-
regular customers and steady income
o $400 monthly. No capital needed. De-
od tuners and player men exceeds supply.
for both thoroughly and rapidly at home.
t. Send for particulars.
MACK INSTITUTE
Station, EM., Pittsburgh, Pa.

SUMMY'S CORNER

TWO-PIANO numbers have attained a wide and stable popularity for use in recital and concert.

The following arrangements are made with skill and musicianship.

Arrangements by EDOUARD HESSELBERG

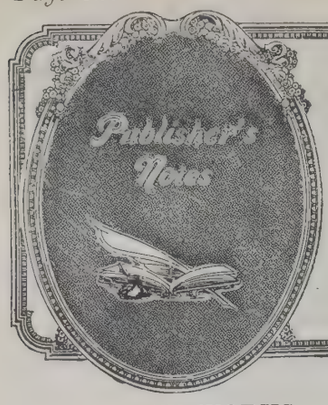
(Published in score. Price covers two complete copies.)

ELEGIE, E. Nollet	$1.50
PRELUDE, C♯ MINOR, Op. 3 No. 2, Rachmaninoff	1.50
PRELUDE MILITAIRE, Op. 23 No. 5, Rachmaninoff	2.50
HOPAK, Moussorgsky	1.50
STACCATO-CAPRICE, Rubinstein	3.50
ERLKÖNIG, Schubert-Liszt (English translation of poem included in score)	3.50
THE MAID OF GANGES, Mendelssohn-Liszt (Words included—same as in Erlkönig)	1.50
TROÏKA, P. Tschaikowsky	1.60
AU COUVENT, A. Borodin	1.25
UNE TABATIÈRE À MUSIQUE (Valse Badinage) A. Liadow	1.25

The following may be used with the original Piano Solo

SOLFEGGIETTO, Ph. E. Bach Second Piano part by Frances Frothingham	.60
FOREST IDYLLE, Walter Keller Second Piano part by the composer	.90
RONDO IN D, Mozart Second Piano part by Fred F. Beale	1.00
SONATINA IN C, Op. 157, No 4., Fritz Spindler Second Piano part by Fred F. Beale	.50

CLAYTON F. SUMMY CO., Publishers
429 South Wabash Avenue Chicago, Ill.



A DEPARTMENT OF INFORMATION REGARDING

New Music Works

AND OTHER MATTERS OF INTEREST TO MUSIC BUYERS

NEW WORKS
Advance of Publication Offers

April, 1926	Special Offer Price
Album of French Composers—Piano	.35
Album of Octave Playing	.30
Bach Album for Piano—Heinze	.30
Beginning With the Pedals of the Piano —Cramm	.30
Brehm's First Steps for Young Piano Beginners	.25
Dozen Melodies for Saxophones—Clay Smith—Saxophone Parts	.30
The Same. Piano Accompaniment	.45
First Garland of Flowers—Violin and Piano—Weiss	.35
From the Dalles to Minnetonka—Piano—Lieurance	.40
New Collection of Favorite Songs and Choruses for All Occasions	.10
Romeo and Juliet—Operetta for Men—John W. Brigham	.40
Six Picturesque Studies for the Pianoforte—Du Val	.30
Standard Second Grade Recreations	.35
Technic for Beginners—Risher	.35
Twelve Melodious Studies in Scale and Chord Passages—Piano—Kern	.30
Two and Twenty Little Studies for the Pianoforte—Cramm	.30

Commencement Music

The Commencement without beautiful music and lovely flowers is almost as prosaic as a wedding without flowers or music. In practically all educational institutions music now is given a very prominent place in the Commencement program. There is something which only the tone art can bring to this unforgettable celebration of the beginning of a new day in the lives of young men and young women.

For years the Theodore Presser Company has made a specialty of providing its customers with the most attractive, the most inspiring and the most characteristic music suitable for Commencements. All that we need is to have you set down as definitely as possible what you feel that this important occasion demands in the way of music. Then let our experts give your letter their attention and we will submit at once, for you to examine, a list of the material which should be most suited to your needs.

Summer Classes in Harmony and Composition

The summer season is an excellent time for organizing classes in theory. Nowadays it is essential that every music student should have at least an elementary working knowledge of harmony. In the regular busy and crowded teaching season, especially with the private teacher, there is not always time to do thoroughly this very necessary theory work. In the summer, however, much may be accomplished. A class working twice a week during the summer should be able to accomplish all, or nearly all of the work contained in *Orem's Harmony Book for Beginners.* This would bring the class through the dominant seventh chord and prepare the members for more advanced work during the regular season.

Ambitious students who have attained a fair mastery of harmony are in most cases anxious to try their hands at some actual efforts in original composition. A most interesting class in composition might be made up of such advanced students and an ideal book to use would be *Orem's Theory and Composition of Music.*

In both the above cases the classes should continue through eight, ten or twelve weeks, preferably the latter. It is surprising what an amount of interest may be aroused in work of this character when taken up in a practical manner and with attractive text books.

Conduct a Class in Musical History

There are thousands and thousands of students who have a good working knowledge of musical history, who would be ignorant of it, had it not been for the smartness and activity and initiative of some teacher who decided in the past to conduct a summer class in musical history.

We have watched some of the teachers who have been doing this for some years and we have seen them rise in their profession. Why? Merely because they have the interest of their pupils genuinely at heart.

The Standard History of Music, with its 42 lessons, may be very delightfully and conveniently divided into five lesson sections, any section of which may be mastered readily in a week or less. This provides for eight lessons which would cover the entire summer. There is a special list of talking machine records issued for the use of this history by the Victor Talking Machine Company. By means of some of these records, the summer course in musical history may be made a most delightful session.

One thing about the history that is interesting is that it does not require any special previous knowledge on the part of the teacher. Any teacher anywhere may take up the work and add a very pleasant amount to the annual income by this means. The price of this history is $1.50.

With very young pupils, you may find it expedient to employ the much simpler *Young Folks' Picture History of Music,* Price, $1.00, in which the pictures are printed on separate sheets to be cut out and pasted in the book. This is the simplest of all music histories.

Brehm's First Steps for Young Piano Students

This is a little work of which we came into possession when we took over the catalog of Brehm Brothers. In response to various demands we are now about to print a new edition of this work, revised and somewhat enlarged. It is a very good little beginners' book, especially for those who still prefer to start out with the treble clef only for the first few pages. The material is tuneful and interesting and after a student has completed this book, one can go right into Grade One of the *Standard Graded Course.*

The special introductory price in advance of publication is 25 cents per copy, postpaid.

Album of Octave Playing

Octave technic is an important part of the pianist's equipment and the process of developing this in young students should begin as soon as the hands are able to span an octave. The early part of the third grade is none too soon. As with other studies many teachers find it advantageous to use for this purpose interestingly musical pieces containing parts in which these technical devices are introduced instead of the dry exercises in study books. It is much more pleasing to the pupil to practice a piece and, as a result, it is quite sure to induce more faithful practice. This will be the fourth volume in the series *Study Pieces for Special Purposes,* the first three devoted respectively to *Trills, Scales* and *Arpeggios* having already become established successes.

The advance of publication price is 30 cents, postpaid.

Twelve Melodious Studies In Scale and Chord Passages For the Pianoforte By C. W. Kern, Op. 560

The many admirers of Mr. Kern's delightful piano pieces will welcome the announcement that Mr. Kern has at last produced a set of studies. These studies display all the good qualities of this composer as exemplified in his various piano works. In point of difficulty they begin at about Grade 2 or 2½ and advance progressively into the early third Grade. While each study has real technical value, the studies as a whole are quite different from any other studies in similar style and grade, due to the fact that they are so very musical and characteristic. Each study has an appropriate title together with some brief explanatory text explaining the purpose for which it is to be used.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

Two and Twenty Little Studies on Essential Points in First Grade Piano Teaching By Helen L. Cramm. Op. 38

Here is another one of Miss Cramm's splendid little books for young players. This is a book of studies of general nature which may be used to accompany or to follow any method or instruction book. It would be very good to use after *Presser's Beginner's Book.* The material is all original with Miss Cramm and the studies are based upon sound technical principles. These little studies are not a bit dry, but on the contrary they are entertaining to play.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

Beginning with the Pedals of the Piano By Helen L. Cramm

This will prove to be one of the best little Pedal Books ever issued. It may be taken up to advantage even by students who are in the second grade and as a matter of fact, it is better to take up a little pedal work in this grade and then continue on by gradual stages. Everything that Miss Cramm writes proves interesting to the young student. We are convinced that this new work will add another to her long list of successes.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

From the Dalles to Minnetonka Five Impressions for the Pianoforte By Thurlow Lieurance

This work is now on the press and copies will be ready very soon. These five pieces may be termed real American music; they are either based upon Indian themes or they are in characteristic style the music of all out-doors. All players will like the new concert transcription of the famous song, *By the Waters of Minnetonka.* The other numbers are original piano pieces.

The special introductory price in advance of publication is 40 cents per copy, postpaid.

Technic for Beginners Preparatory to Hanon or Pischna By Anna Priscilla Risher

This may be regarded as the first technic book. "Finger-Exercises" for daily use over a considerable period are essential almost from the very start. These are not provided for as a rule in the instruction book. After the young student has learned the rudiments and attained a correct hand position and finger action, the time has arrived for the daily technical work. Miss Risher's new book is just right for this purpose, containing two-finger exercises, five-finger exercises, preparatory scale work, etc.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

A Dozen Melodies for Saxophones By Clay Smith

Mr. Clay Smith is well known poser and entertainer. The s however, is one of his special Smith has conceived the idea of twelve gems from his many songs and setting them as solos. Mr. Smith's melodies are ing character and splendidly a the voice, but at the same time such as may prove effective on a instrument, particularly the saxo

The collection is made up so t be used for solo work for the v ophones, or as duets for any tw of the saxophone family, in e with piano accompaniments i There will be a volume for solo E-flat saxophones, a volume fo second C melody saxophones, for solo and second B-flat bar ophones.

These saxophone volumes m dered at the advance of publica of 30 cents per copy, postpaid. accompaniment volume may be advance of publication at the s price of 45 cents.

Six Picturesque Studies for the Pianoforte By Paul du Val

Good fourth grade studies numerous than those of most oth but the new picturesque studies are just right. They show t amount of technical and musica ment over the third grade an extremely interesting to practi one of them is just as good having a separate title of its each number also is based technical figure which will p essential in fourth grade work.

The special introductory pr vance of publication is 30 cent postpaid.

Romeo and Juliet Operetta for Men By John W. Brigham

Cleopatra, an operetta by writer, is a real "hit" and has frequently by high school and clubs and other men's singing tions. *Romeo and Juliet,* like is a screamingly funny burl well known classic. Who cann the possibilities for burlesque speare's highly emotional ro Brigham has made the most o tunities and the music, some of other parts original, is always never exceeds the capabilit average amateur organization. this play may be ordered in publication at the special price postpaid.

A New Collection of F Songs and Choruses fo all Occasions

All the world loves to sing. many occasions, however, v known songs or old favorites ar so arranged that they may be in unison with an accompani four-part harmony. For the school use, community singing gatherings, such numbers are In our new book all the favor all kinds will be assembled. a very comprehensive book, l and extremely well made.

The special introductory p vance of publication is 10 cen postpaid.

Album of French Com For the Pianoforte

Our new Album of piano by French composers is well It will include some of the n pieces from Godard to Debu ing of course Chaminade, W and others. This volume wi in grades 4 and 5 in point of

The special introductory p vance of publication is 35 cen postpaid.

HE PRESSER PERSONNEL



Introducing our patrons to the highly trained and experienced Members of our Staff who serve them daily.

ir. George H. Benzon

In introducing Mr. George H. Benzon o our patrons, we might well call im the Dean of Music Clerks, since e has been actively engaged in hand- ng music publications for over 55 ears.

Mr. Benzon started with the firm of ee and Walker. From this organi- ation he went to J. E. Ditson Co., and nded his many years of service with he Ditson Co. in September, 1909, hen he joined the Retail Organiza- on of the Theodore Presser Co.

Mr. Benzon belies his years of ser- ice by keeping apace with things in ur busy Retail Department, where he always ready to assist the young or he old, the distinguished or the un- nown with the same genial courtesy, hich is just as important a part of is equipment as the vast knowledge f music publications that he has ac- uired in his years in the music busi- ess.

It would be possible to write vol- mes upon one who has been in the usic business since 1870, and in this troduction of Mr. Benzon, it is diffi- lt to hold to the space limited, but e can not refrain from saying we are roud to have in our organization a an who gave his services to Phila- lphia musicians in days when they uld drive down Chestnut Street a e their horses to a hitching post, and ho is still serving them in these days hen the same street is so busy that the affic police hardly spare the auto- obile chauffeur enough stopping time allow a passenger to alight.

dard Second-Grade eations for the Pianoforte

who are familiar with our series sonably priced albums which in- the Standard Elementary Album, Player's Repertoire, Popular Recital , Music Lover's Duet Book and will appreciate just what is meant ve say that there will be the same sity in the contents of the Stand- cond Grade Recreations as in pre- issued albums of this series.

y teacher should secure a copy of bum in advance of publication, if other reason than to have in his a reference volume of second grade g pieces. All of the numbers in lbum will be procurable in sheet form, should the teacher desire to any of them for the pupil sep- .

collection will be a fine variety of for the piano player only in the grade.

ial advance of publication price is s per copy, postpaid.

Album ara Heinze

rand new edition of this standard ation will soon be published in the r *Collection*. It contains twenty- sier compositions of this great com- principally selected from the *Suites artitas*. This material is excellent e as a preparation for the *Well- red Clavichord* and the more ad- Bach compositions and is included curriculum of many teachers and schools. While this book is in pro- publication we are booking orders t the special price of 30 cents a copy, d, and those who use this book r work, or intend to use it, should lvantage of the opportunity to obtain at this exceptionally low price.

First Garland of Flowers Favorite Melodies in the First Position for Violin By Julius Weiss, Op. 38

Within the past few years we have added to the *Presser Collection* quite a few standard violin educational works. This collection of delightful little first position pieces is frequently used by teachers as it never fails to arouse the interest of the student. Not only are the violin parts all easy to play and in the first position, but the piano accompaniments, too, offer no technical difficulties. This book will be published with the usual carefulness of detail given all the numbers in the *Presser Collection* and while it is in the course of preparation it may be ordered at the special price of 35 cents, postpaid.

Advance of Publication Offers Withdrawn

Although all of our advance of publication offers usually run at least four to six months, there always are some who rush in orders on the advance of publication price after the advance of publication price has been withdrawn.

Four excellent publications are withdrawn with this announcement and although these cannot be secured any more at the advance price, there are quite a few works still being offered at the low advance of publication price and our readers should carefully scan these offers and order now, any that have an appeal. One cannot tell just what month the advance of publication price will be withdrawn and the opportunity now open will be lost.

Previous publisher's notes have well described the four works now being withdrawn; therefore, we will not take space in this withdrawal notice to describe any of them.

These works with their regular prices are *Easy Studies In Early Grade*, by Bilbro, 75 cents; *Older Beginner's Book*, by John M. Williams, $1.00; *Etudes for the Violin*, Op. 32, Book 1, by Sitt, 75 cents; *Rhythmical A-B-C's for the Violin Beginner*, by A. Louis Scarmolin, Violin part 35 cents and Piano accompaniment 40 cents.

We might mention this last work is sold in two parts because it is specially suited for class teaching.

Any teacher who desires to secure any of these new works for examination may do so according to our regular "On Sale" plan.

Beware of Swindlers

Pay no money for ETUDE MUSIC MAGAZINE subscriptions unless the solicitor is personally known to you or can produce credentials which are above question. There is a man at present travelling through Minnesota, who uses various aliases, sometimes giving the name of Sobel, again, Schaible and many other variations, but usually beginning the surname with an S. He does not use official receipts, but sells yearly subscriptions for ETUDE at a so-called bargain rate less than $2.00, and claims to be working for the Crowell Publishing Company. Look out for him! Also look out for so-called students working their way through college, fake ex-service men and others with hard luck stories. The man or woman who takes subscriptions for ETUDE MUSIC MAGAZINE has nothing for which to apologize. Our representatives are alert, up-to-date, honorable men and women, nearly always permanently located in the town in which subscription is taken.

Daily receipt of complaints from all over the country make this notice imperative. We cannot be responsible for the work of swindlers and frauds.

Your Expiration Date Appears on Every Etude Wrapper

If, to the right of your name, the date is April, '26, it means that the last paid-for copy was mailed in the month of April. Please let us have your renewal promptly which will avoid misunderstanding and confusion.

(Continued on page 322)

THE PRESSER PERSONNEL

Introducing our patrons to the highly trained and experienced Members of our Staff who serve them daily.



Mr. Louis A. Laemmel

The great miscellaneous stock of music publications, carried by the Theodore Presser Co., benefits not only those dealing direct with the company, but indirectly serves thousands of others. Most music publishers supply only their own publications to music dealers, but the Theodore Presser Co. is continually called upon to furnish, from its large stock, publications whose publishers are unknown to dealers. In this way we materially assist our dealer friends in giving satisfactory service to their patrons.

In order to handle the many orders of this nature which we receive, it is necessary to utilize the services of quite a few clerks. It frequently happens, however, that dealers send us special delivery or telegram requests for publications of other companies. All such special dealer orders are handled by Mr. Louis A. Laemmel.

His 40 years of experience in the music business have well equipped Mr. Laemmel for this important service, and, in addition to filling these special orders, he gives personal attention to the messengers of dealers in Philadelphia and vicinity, who make calls upon the large and varied Presser stock. He began his career in the music business with Orrin Rogers in 1885, later going to the J. E. Ditson Company. In 1911 the Ditson concern, then a branch of the Oliver Ditson Co., was closed, and Mr. Laemmel joined the Theodore Presser Co. at that time. He has since become one of the most faithful and most industrious members of the Presser organization, and is a highly valuable member of the Trade Dept.

Pianologues

The clever pianologue merits a place on every entertainment program. For either stage or home use, we especially recommend the following as *musical readings* or as vocal solos.

DREAMIN' IN DE TWILIGHT	(Negro)
THE HALF O' ME KINGDOM	(Irish Dialect)
HATS	(Humorous)
KEEP A SMILIN'	(Inspirational)
THE LADIES' AID	(Humorous)
THE LADY WHO LIVES NEXT DOOR	(Humorous)
THE MISSIONARY BARREL	(Humorous)
A PERFECT LITTLE LADY	(Humorous Juvenile)
SPEAK FOR YOURSELF, JOHN	(Swede Dialect)
STYLE	(Humorous)
TONY ON DA PHONE	(Italian Dialect)
THE YOUNGEST IN THE FAMILY	(Humorous Juvenile)

In full sheet music form—price, postpaid, each **35c.**
The set of "ETUDE 1926 COLLECTION," **$3.50.**
Large catalogue of entertainment material on request.

T. S. DENISON & CO.
Dramatic Publishers
623 S. WABASH AVE., DEPT. 73 CHICAGO

The most complete opera book ever published

1001 NIGHTS OF OPERA

BY FREDERICK H. MARTENS



An account of the stories and music of over 1500 operas and ballets. An opera encyclopedia, story book, and historical study. Invaluable for reference.

Price $3.50
At Book and Music Stores

D. APPLETON & COMPANY
35 WEST 32ND STREET
NEW YORK

World of Music

(Continued from page 247)

"Singing," a new voice magazine, edited by Alfred Human, is welcomed by THE ETUDE to the circle of Musical Magazines. The publication is fresh and interesting, it fills a peculiar need, and has our heartiest wishes for a long and successful career.

The Concordia Society of Wilkes-Barre, Pennsylvania, won first place in the contest of the Associated Glee Clubs of America, held in the Metropolitan Auditorium of New York on February 6th. Second place fell to the Guido Chorus of Buffalo.

Fighting Fires By Radio is a future possibility as a result of recent experiments in New York where a gas flame was extinguished by the vibrations of a tuning fork. Each building may in the future have its "pitch" properly registered so that a screech from the proper siren will extinguish a fire therein.

The Associated Glee Clubs of New York gave a remarkable concert on February 6th, at the Seventy-first Armory, when twelve hundred men sang under the direction of Walter Damrosch. The movement has gained such momentum that it is predicted that there will be a nation wide organization of men's singing societies.

The New Civic Auditorium of Los Angeles, California, was dedicated on January 31, by a gala performance of "Aïda" by the San Carlo Opera Company. The new room, with its stage adapted to concert, opera or civic meetings, is one of the best in the entire country and seats sixty-five hundred people.

Emile Paladilhe, the well known French composer, born at Montpellier in 1844, is reported to have died recently in Paris. He won the *Grand Prix de Rome* in 1860; and after several unlucky attempts at writing for the stage, his opera "Patrie," adapted from Sardou's play, had a great success.

Schubert's Romantic Opera "Fierabras" had what was virtually a world première at the Théâtre de la Monnaie of Brussels, late in February. Though written on the commission of Barbaja, in 1823, it was never presented during the lifetime of the composer, nor had it had a complete performance since that time, till given in the Belgium capital.

Boieldieu's "La Dame Blanche" was revived at the Opéra Comique of Paris, in January, in celebration of the one hundredth anniversary of its composition and has been having a successful run, *L'Echo de Paris* saying that it "has lost none of its charm and freshness."

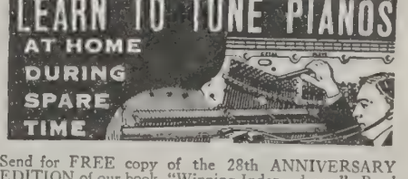
The Royal Court Orchestra of Stockholm is preparing to celebrate its four hundredth anniversary with a musical festival. The orchestra was established in the reign of King Gustavus Vasa, the founder of modern Sweden, and it has had since 1526 a continuous existence under various forms of patronage.

The Salzburg Festival is to take place from August 5th to 29th. Mozart's "Magic Flute" and "Abduction from the Seraglio," Johann Strauss's "Fledermaus" and Richard Strauss's "Ariadne auf Naxos" are announced for presentation.

Henri Verbrugghen has been re-engaged for another period of three years as conductor of the Minneapolis Symphony Orchestra.

The Late Queen Mother Margherita of Italy was an accomplished organist as well as a great devotee to the King of Instruments. She was long a pupil of the great Filippo Capocci, organist of the church of St. John Lateran. An organ was especially installed in the Royal Palace at Rome for Her Majesty's personal use.

Stravinsky's "Les Noces" had its American première at Aeolian Hall, New York, on the evening of February 14. As a real valentine to the composer, it seems to have restored him "to his former high favor in these precincts." It was given at a concert of the International Composers Guild, under the baton of Leopold Stokowski, and with four recognized modern composers, Germaine Tailleferre, Alfredo Casella, Georges Enesco and Carlos Salzedo seated humbly at pianos in the orchestra, and well known singers standing behind music racks (like so many mere musicians!), all giving themselves seriously to the interpretation of Stravinsky's voice-piano-and-percussion orchestration. The ballet is a symbolic depiction of a Russian wedding ceremony, but was this time given a purely concert performance.



Send for FREE copy of the 28th ANNIVERSARY EDITION of our book, "Winning Independence." Read how students master TUNING with our Tune-A-Phone, and WHY our graduates head the profession in all parts of the world. With Bryant's patented devices, tools, charts, and lessons, one learns quickly and easily. Low tuition, easy terms. Diploma granted. MONEY-BACK GUARANTY. $10 to $25 a day, exceptional opportunities, and an ideal profession await you.

BRYANT SCHOOL OF TUNING
72 Bryant Building Augusta, Michigan

Premium Workers

The following very desirable rewards for new ETUDE MUSIC MAGAZINE subscriptions are yours without any cash outlay. Any music lover, student or teacher, not already an ETUDE subscriber will be glad to hand you a subscription for ETUDE MUSIC MAGAZINE if the publication is properly presented. Considering the splendid music in each issue which in twelve numbers would cost far in excess of the small subscription price, $2.00, it is not difficult to convince anyone what a wonderful investment a year's subscription to the ETUDE MUSIC MAGAZINE means to any music enthusiast.

We will give the following standard merchandise for the number of new subscriptions designated—

Sterling Silver Powder Box—with compact, rouge and lip stick. Two subscriptions.

Tooth Brush Holder—white celluloid. One subscription.

Instant Service Salt and Pepper Sifter—no shaking, press the button and the sifter does the rest. One subscription.

Ladies' Envelope Change Purse—very popular and handy for pocket or bag. One subscription.

Six-Hook Key Purse—black or brown cowhide, each key instantly available for service. One subscription.

Friendship-Pin—solid gold, with four pearls, safety catch. Two subscriptions.

Cuff Buttons—chased, gold filled. One subscription.

Bar Pin—solid rose gold, with safety catch. Two subscriptions.

Sterling Silver Thimble—one subscription.

Child's Locket and Chain—with pearl setting. One subscription.

Leather Case with Folding Shoe Horn and Buttonhook—you will find one of these convenient for overnight visits. One subscription.

Leather Vanity Case—with mirror and bone comb; just the thing for bobbed-heads. One subscription.

Send post card for premium catalog, showing many other desirable rewards.

Unavoidable Delay in Delivery of "Etudes"

We have been disappointed during the past two months because of the unavoidable delay in the delivery of ETUDE MUSIC MAGAZINE. We ask our subscribers to bear with us and have every assurance from our mechanical department that beginning with the April issue, delays will be a thing of the past. If, however, any copies have gone astray, a post card to the Circulation Department giving us the date of the missing number will receive careful and immediate attention.

RAYNER·DALHEIM & CO.
MUSIC PRINTERS and ENGRAVERS
ANY PUBLISHER OUR REFERENCE
WRITE FOR PRICES
2054 W. LAKE ST. CHICAGO, ILL.

SPECIAL NOTICES AND ANNOUNCEMENT

PERSONAL FOR SALE or WANTED
Rate 10c per word

FOR SALE—A very fine old 'Cello—"Genuine" George Gemunder. For price and particulars address Mrs. Theo. M. Baumann, Philipsburg, Pa.

FOR SALE—One complete Sherwood Music School Course of Piano Music. Very reasonable. Address L. H., care of ETUDE.

FOR SALE—Two Virgil Claviers, in good condition. P. L. Moore, 1716 Chestnut St., Phila., Pa.

FOR SALE—Progressive Series of Music Lessons. Complete, $75.00. C. L., care of ETUDE.

FOR SALE—Violin business of good reputation in Western educational centre. Box C. I. K., care of ETUDE.

FOR SALE—Clavier, in good condition; price $25.00. Mrs. E. B. Miller, 1859 E. 77th St., Kansas City, Mo.

ANNOUNCEMENTS
Rate 20c per word

MUSIC MANUSCRIPTS revised and prepared for publication. Stanley T. Reiff, Mus. Bac., Lansdowne, Penna.

CORRESPONDENCE HARMONY COMPOSITION—Simple, practical, the under personal instruction of Dr. Wool substitute teachers. Small monthly pay Musical manuscripts corrected. Music posed, send poem, price reasonable. for prospectus. Alfred Wooler, Mus. 171 Cleveland Avenue, Buffalo, N. Y.

MUSIC COMPOSED; manuscripts r Band and Orchestra arranging. Comple guaranteed instruction in Harmony by J. Rode Jacobsen, 2638 Milwaukee Chicago, Ill.

R. M. STULTS, COMPOSER AN RANGER, Ridley Park, Pa. Manuscri ranged for publication. Melodies harm Manuscripts revised. Correspondenc cited.

MOVING PICTURE PLAYING Art of Pipe Organ Playing to Moti tures," a complete guide and referenc M. M. Mills, 5 Oikema Apts., Lincoln

HARMONY CORRESPONDENC STRUCTION. 50 cents a lesson. Kei Cooper Ave., Brooklyn, N. Y.

MUSIC COMPOSED AND ARRA piano, vocal, orchestra. Send wo melody. H. O. Sontag, 1802 Chestn Milwaukee, Wisc.

A Few Excellent First Grade Teaching Piec

VERY EASY

Cat. No.		Price
9629	Dance of the Fairy Queen Bugbee	$0.30
16379	Dreaming Poppies. Spaulding	.30
7664	Turtle Doves.....Engelmann	.30
16415	Beginning to Play.....Rolfe	.30
6482	Airy Fairies.....Spaulding	.30
7271	I Begin.....Willy	.30

EASY

Cat. No.		P
6634	Fife and Drum Brigade Spaulding	$(
16578	Cradle Croon.....Strickland	
2262	Four Leaf Clover Waltz Engelmann	
11165	Come and Play.....Sewall	
16452	Haymaking .....Slater	
16338	The Big Bass Singer...Rolfe	

THEODORE PRESSER CO. PHILADELPHIA,

When You Come to the "Sesqui"



Independence Hall

THOUSANDS and thousands of people from all parts of the United States are planning to attend the Sesqui-Centennial of the Declaration of Independence which will be held in Philadelphia, "the Cradle of Liberty," from June to December next.

WHEN you come we want you to make the Theodore Presser Company your headquarters. Have your mail addressed here if desired. Meet your friends here. Let us serve you in every practicable way. You will be welcome and will find experienced, courteous attendants ready to give you information and other help.

WE want you to see the establishment founded by Theodore Presser, the largest music publishing business in the world, and the largest musical magazine in the world, now scheduled for still greater expansion in every direction.

The Sesqui-Centennial Philadelphia 1776 1926 150 Years of American Independence

YOU will find a hearty welcome at 1712 Chestnut Street, as our relations with our customers at a distance have been so intimate that we are looking forward to meeting this Summer personally hundreds of old friends, whose letters have been coming to us for years, but whom we have never seen.

THE Theodore Presser Store is right in the heart of the newer business section of Philadelphia, only a short distance from the best Hotels and the Railroad Stations.

THEODORE PRESSER CO. PUBLISHERS OF "THE ETUDE Music Magazine"
1710-1712-1714 Chestnut Street, Philadelphia, Pa.

Advertisement

The Choir Master

Each Month Under This Heading We Shall Give a List of Anth Solos and Voluntaries Appropriate for Morning and Ev Services Throughout the Year.

Opposite "a" are anthems of moderate difficulty, opposite "b" those of a simple ty

Any of the works named may be had for examination. Our retail prices are always able and the discounts the best obtainable.

SUNDAY MORNING, JUNE 6

ORGAN
Romance .....*Zitterbart*
ANTHEM
(*a*) God's Peace is Peace Eternal .....*Grieg*
(*b*) The Lord Reigneth.....*Stults*
OFFERTORY
Search Me, O God (Duet, Mez. S. and B.) .....*Marks*
ORGAN
Allcluia! Alleluia! .....*Armstrong*

SUNDAY EVENING, JUNE 6th

ORGAN
Evening Devotion .....*Williams*
ANTHEM
(*a*) Lord Now Lettest Thou Thy Servant Depart in Peace .....*Douty*
(*b*) The Strife is O'er.....*Hosmer*
OFFERTORY
Then They That Feared the Lord (Solo, A.).....*Hosmer*
ORGAN
Minuetto in G.....*Galbraith*

SUNDAY MORNING, JUNE 13th

ORGAN
June .....*Tschaikowsky*
ANTHEM
(*a*) O, That I Had Wings Like a Dove.....*Smieton*
(*b*) The Homeland.....*Schnecker*
OFFERTORY
My Prayer (Solo, T.).....*Baines*
ORGAN
Allegro con Spirito .....*Warner*

SUNDAY EVENING, JUNE 13th

ORGAN
Theme .....*Vieuxtemps*
ANTHEM
(*a*) Magnificat in E Flat.....*Terry*
(*b*) Jesus, the Very Thought of Thee .....*Roberts*
OFFERTORY
Just as I Am (Duet, A. and T.) .....*Martin*
ORGAN
Triumphal March .....*Verdi*

SUNDAY MORNING, JUNE

ORGAN
Under the Leaves.....
ANTHEM
(*a*) Thou Wilt Keep Him in Perfect Peace .....
(*b*) I Will Praise the Lord.
OFFERTORY
Father of Mercies (Solo, S.) *Gluck-*
ORGAN
Processional March .....

SUNDAY EVENING, JUNE

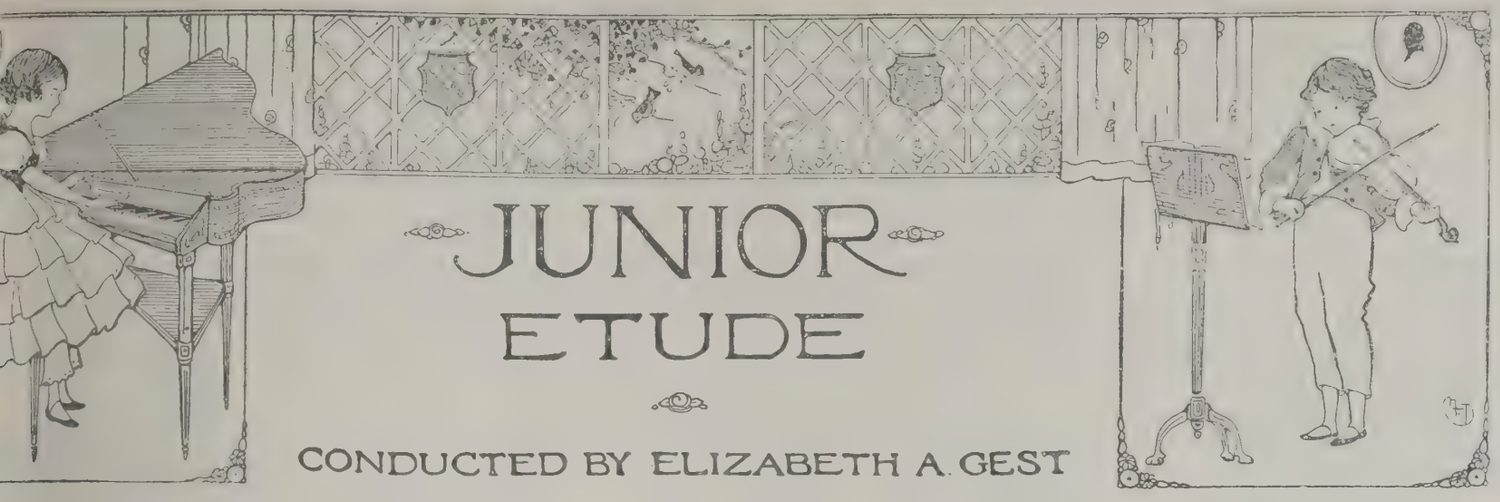
ORGAN
Vesper Bells .....
ANTHEM
(*a*) Ye Shall Go Out with Joy .....
(*b*) It is a Good Thing to Gi Thanks .....
OFFERTORY
Some Sweet Day (Solo, B.).
ORGAN
Recessional .....

SUNDAY MORNING, JUNE

ORGAN
Melody in F.....
ANTHEM
(*a*) O, Be Joyful in the Lord,
(*b*) The Cross .....
OFFERTORY
I'm a Pilgrim (Duet, S. and A.) .....
ORGAN
Postlude in G.....

SUNDAY EVENING, JUNE

ORGAN
Twilight Reverie .....
ANTHEM
(*a*) O How Amiable.....
(*b*) Lead, Kindly Light.....
OFFERTORY
Lead Us, O Father (Trio, S. A. and T.) .....
ORGAN
Marche Moderne .....



JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST

"Jean Finds Something"

By Patricia Rayburn

mer, Jean had gone to visit her in a dear, big old house ry. Though there were no lay with, there were a thou- o be done in the country that n, especially to one like Jean, the city the rest of the year. mber, Jean started to take s. Like many another boy was very eager and happy to olved that no one would have o practice. But before many assed the novelty had worn onstant routine of practicing se all enthusiasm. She would a new piece for two or three nen she would start complain- d of that old piece! I can't and its ugly, anyway!"

worked steadily, she would great progress. Miss Elson ach month for the best work, er won any. Work done by , is rarely finished.



again, and the visit to grand- ere was no piano there, and emed not to have to practice! Jean could keep up her music summer," said Mother. But possible.

long walks to be taken in ows; there were cherries and e picked from the lower the big old trees in the

ay was rainy and cold, and said, "You must stay in to- f and amuse yourself."

red about the big rooms. She ner pretty story-books to read. ed at all the pictures in the g before. How lonesome she

red up the stairs to the big, was dim up there and in the vere big shadows. But Jean d, for at once she noticed at nare, box-like thing. She ap- proached it. Why, it was a—a tiny, old-fashioned piano!

How nice! She could try over her *Bunny,* and *The Dancing Daisy Fields,* and as much as she could remember of *Dolly's Good Night Song.* "How I wish I had my music book here!" she said, to herself.

Far from being unhappy at finding this little old piano, she was glad. It would help to pass the time.

Downstairs she ran. "Oh, Mamma and Grandma! There's a piano in the attic! Whose is it?"

Mamma looked puzzled, but Grandma replied: "I had forgotten we had it. It is one your mother had when she was a little girl. It is all out of tune and nobody ever played on it, so I had it taken up there out of the way."

"Oh, Grandma, please open it!"

Mother was astonished. "I thought you were the little girl who didn't like her music?"

"Yes, I do! And I want to try over my pieces."

Up to the attic they went. The old piano was opened and dusted. It was badly out of tune and several keys wouldn't work. Jean's mother thought that, as the tone was so bad, it would be best not to let her play on it, but she begged hard.

Jean played her four little pieces over and over again. For the first time, she found how much fun and pleasure can be gotten out of playing the piano.

Jean and her mother went home a week or so later. Then it was that Jean appreciated the lovely big piano in her home, with the fine, clear tone, so different from the tinkle, tinkle of the little piano in grandmother's attic.

Club Corner

DEAR JUNIOR ETUDE:

I have been interested in reading the letters in the JUNIOR ETUDE department.

Last year we organized a music club and called it the "Treble Clef Club." We gave an interesting program before the high school. It was a Japanese program, and we used piano piece, songs and drills of a Japanese character, dressed in Japanese costumes. This year we are planning a Spanish program.

Our club meets the first Wednesday in each month, and we study two composers and two modern musicians at each meeting. Our object is to raise the standard of music in our town. Our motto is: "Always ready and willing."

We like the idea of the club corner, and hope it will continue.

From your friend,
MARIAN HUMPHREYS (Age 13),
(Secretary) Indiana.

Question Box

DEAR JUNIOR ETUDE:

I shall be extremely thankful if you will please publish this letter in the JUNIOR ETUDE page, as there is something I want to say to all your little readers who have been so kind as to answer my letter in the last May issue, 1924. I have received so many letters that it seems impossible to answer all. And will you please tell the Junior readers that Hong-Kong is by no means a typical Chinese place. It is a semi-European colony. I am a Chinese, but a Westernized one, and I am 17 years old. Your Magazine is a wonderful book. It is no wonder it has touched far-off China. Thanking you very much. Your friend,
NELLIE CHENALLOY (Age 17),
P. T. O., Hong-Kong, China.

DEAR JUNIOR ETUDE:

This is my first letter to the ETUDE and I hope I will soon see it in print. I love music and sometimes I find it hard to believe that some people grumble when they hear the piano playing. I enjoy the privilege of having a good music teacher. Ballina is a large town and there is some beautiful scenery around it. I am getting THE ETUDE for quite a long while and needless to say enjoy it immensely. A great friend of mine is very interested in THE ETUDE, although she does not get it.

Your Friend,
MARY MCMONAGLE (Age 11),
Ballina, Co. Mayo,
Ireland.

Who Said Neat?

You know, one of the conditions for winning prizes in the Junior Etude contests is to be *neat.* Some, of course, are really quite neat. Some are fairly so, and some are—well, just terrible!

And as some of you *un*-neat people do not seem to know what neatness means, the Junior Etude is going to show you something pretty. This is a *photograph* of a letter that came from England.

Butts Farm
Driffield
Cirencester
Gloucestershire
England.

January 7th, 1926.

Dear Junior Etude

I have been taking The Etude for over a year, and am very pleased with it. My Sister (who lives in America) sends it to me every month, and I read it from beginning to end.

I love music very much and I have studied, both piano and organ, ever since I was five years old.

I am an Organist now, and have been, since I was fourteen.

My favourite Composers are Chopin and Liszt. I can play Chopin's Nocturne No2 Op:9 entirely from memory.

I have heard both Cortot and Paderewski and I think their playing is really magnificent.

I live on a farm, but I find nice time in which to practice. Is it not a true saying, Practice makes Perfect?

I could very much like to hear from Junior readers my age, who are interested in music, especially those who live on Ranches or in the Sunny South.

From Your Friend
Gertrude M. Chadney age (17)

Professional Directory

EASTERN

ALBERT CARL, VIOLIN INSTRUCTION 139 West 97th Street New York City Telephone 1620 Riverside

COMBS Broad St. Conservatory of Music Gilbert Raynolds Combs, Director 1327-31 S. Broad St. Philadelphia, Pa.

DUNNING SYSTEM. Improved Music Study for beginners. Normal Training Classes Carre Louise Dunning, 8 W. 40th, N.Y.

MAESTRO FABRIZI Teacher of Singing. Italian Method (bel canto) correctly taught. 1172 So. Broad Street., Phila., Pa. Summer Studio, Naples, Piazza Dante, 32-13. Maestro G. Fabrizi is in a position to make excellent arrangements for the concert and operatic debut of his pupils in the various musical centres of Italy.

GUICHARD ARTHUR de—SINGING, [from Rudiments to Professional Excellence] MUSICOLOGIST, LECTURER, 176 Huntington Ave., Boston, Mass.

HAWTHORNE Piano School Leschetizky Method Potsdam, N. Y.

MOULTON Mrs. M. B. Piano Instruction Studio—Sternberg School 80 S. 21st St. Philadelphia

NEW YORK School of Music and Arts Ralfe Leech Sterner, Director 150 Riverside Drive, cor. 87th St.

RIESBERG PIANO F. W. Piano Instruction based on personal instruction by Reinecke, Scharwenka & Liszt. N. Y. School of Music and Arts, Tel. Cal. 10091 River 324 West End Ave., cor. 100th St., New York, N. Y.

TRENTON CONSERVATORY OF MUSIC A modern institution with a strong faculty. 540 E. State Street, Trenton, N. J.

VEON CHARLES *Correspondence Instruction, Musical Theory, Harmony, Melody Writing, Counterpoint and Musical Form.* Tuition for each course is Twenty Dollars, payable one-half in advance—STATE NORMAL SCHOOL, California, Penna.

VIRGIL MRS. A. M. Piano School and Conservatory 120 West 72nd St., New York

VIRGIL Mrs. A. K. SCHOOL OF MUSIC 510 West End Ave. New York

WESTERN

AMERICAN CONSERVATORY 70 Instructors Piano, Voice, Organ, Violin, etc. Kimball Hall Chicago

CHICAGO Musical College. 60th year. Leading School in America. Piano, Vocal, Violin, Organ, Theory, P. S. M. 60 E. Van Buren St., Chicago.

CINCINNATI Conservatory of Music ESTABLISHED 1867. Highland Ave. and Oak St. Cincinnati, Ohio

DETROIT CONSERVATORY OF MUSIC 1000 Students. 50 Teachers 1013 Woodward Ave., Detroit, Mich.

EDDY ADDA C. Normal Teacher, Teacher's Training Classes in Dunning System of Improved Music Study. Leschetizky Technic. Catalog free. 136 W. Sandusky Ave., Bellefontaine, Ohio.

KNOX Conservatory of Music Galesburg, Illinois Catalog free. Wm. F. Bentley, Director

TOMLINSON THE ANNA, SCHOOL OF MUSIC. Piano and Teachers' Normal Training. Special material for children's classes. 700 Lyon and Healy Building 6937-34th St., Berwyn, Ill.

SOUTHERN

CONVERSE COLLEGE School of Music, W. C. Mayfarth, Dean Spartanburg, S. C.

FOUR MELODIOUS PIECES

In Lighter Style

In the First Position

FOR VIOLIN AND PIANO

By FRANZ DRDLA

World famed for his "Souvenir" and "Serenade"

Cat. No.	Title	Price
22730	CAVATINA	.40
22731	DANCE CAPRICE	.55
22732	VALSE RUSTIQUE	.55
22733	TARANTELLA	.75

Published by

Theo. Presser Co., Philada., Pa.

1712-1714 Chestnut Street

JUNIOR ETUDE—Continued

Junior Etude Contest

THE JUNIOR ETUDE will award three pretty prizes each month for the best and neatest original essay or story and answers to puzzles.

Subject for essay or story this month "The Minuet". Must contain not over one hundred and fifty words. Any boy or girl under 15 years of age may compete whether a subscriber or not.

All contributions must be received at the JUNIOR ETUDE Office, 1712 Chestnut St., Philadelphia, before April 20. Names of prize winners and their contributions will be published in the July issue.

Put your name and age on upper left corner of paper, and address on upper right corner of paper. If your contribution takes more than one sheet of paper do this on each sheet. Do not put puzzles and essays on the same sheet. Do not use typewriters.

Competitors who do not comply with ALL of the above conditions will not be considered.

WHAT I LIKE BEST IN MUSIC
(Prize Winner)

What I like best in music is good technic. Many people can play runs fairly well, but few can play them perfectly. My teacher, a very fine artist, is a man with very brilliant technic. To me, when any one has a fine technic, it shows that practice made it. It did not fall from the sky to the balls of their fingers. Many people are able to play chords, but to find one who has the ability to play runs and scales correctly, is what I call "over the mountain." How delighted we are if we see a person sit at the piano and play a piece with lovely smooth runs, without jumping the keys. It does my soul good. Does it yours?

GRACE CORDIA MURRAY (Age 14),
New York.

WHAT I LIKE BEST IN MUSIC
(Prize Winner)

The study of harmony is what I like best in music, because it mentally clears the way in piano and organ work. Music is built on harmony. A composer is required to have full knowledge of it before he can compose. Everything in music must have a form as definite as an essay in English composition. Harmony has helped me so much that I would not be without it. I understand what I am playing. It has helped me in sight reading, transposing and ear training. It seems to me that to hear music and not understand its structure is like a man partly blind trying to see a beautiful picture. The three great factors in musical composition are melody, rhythm and harmony, and all three are included in the study of harmony.

EDNA KAEBER (Age 14),
California.

WHAT I LIKE BEST ABOUT MUSIC

Music offers such a great variety of likeable things that it sometimes is hard to make a choice, and I don't think there is anyone who does not enjoy it in some way. What I like best about music is that it educates and refines the mind; it makes a person popular and wins a host of friends. Everyone loves music and if one is able to play any kind of instrument there is no feeling of being friendless and lonesome, for music has the power of drawing crowds of people wherever one happens to play, and listening to it always puts a feeling of well-being in one's heart.

MELVIN C. ECKLEY (Age 14),
Virginia.

Honorable Mention for Essays in January

Anna Fay Sutphin, Florence Skeels, Camilla J. Roy, M. E. Forney, Charlotte Campbell, Janice Kennedy, Gladys Sargent, Ruth Stevens, Selma Richter, Katherine Kamper, Helen Barkmer, Helen Estabrook, Eleanor Scott, Ruth Warman, Ola K. Dinny, Evelyn Perkins, Hattie L. Eckley, Ethel Hartman.

DEAR JUNIOR ETUDE:

This is my first letter to the ETUDE and I hope it will be printed. I have been taking the ETUDE for six years. I am fifteen years old and in the tenth grade in the school and the fifth in music.

I live in a small mining town, which has recently been organized as a city, in northern Michigan. Our winters are very long and cold. There are many beautiful lakes and rivers here, and beautiful islands in the lakes. The shores are bordered with cottages, where people spend the summer. We have a nice school, too, and nearly a thousand pupils. Our little city is very proud of it.

From your friend,
MADELINE VILAS (Age 15),
Mich.

Puzzle Corner

Puzzle

Number your alphabet from one to twenty-six. Each of the following numbers represents a letter, which when correctly placed will give the name of a famous composer. When arranged on the dots, the word reading down will be an important musical term.

13-15-26- 1-18-20
19- 3- 8-21- 2- 5-18-20
13-15-26- 1-18-20
23- 1- 5-14- 5-18
19- 3- 8-21-13- 1-14-14
3- 8-15-16- 9-14
8- 1-25- 4-14

. . . x . . . . .
. . . x . .
. x
. . . . x . . .
. . . . . x . . .
. x
. . x . .

Answer to Puzzle in January

1, Violin—linnet. 2, Piano—anon. 3, Cornet—nettle. 4, Horn—ornate. 5, Trumpet—petunia. 6—Several answers fit number six, as, Trumpet—petrol; helicon—condor; organ—gannett; organ—gander; horn—ornith.

Prize Winners of January Puzzle

Margaret Chamberlain, age 12, Illinois.
Gretchen Kohler, age 13, South Dakota.
Selma Richter, age 13, Maryland.

Honorable Mention for January Puzzles:

Gladys Frederick, Ruth Worman, Helen Estabrook, Francesca Hall, Doris Scaulau, Junietta Perra, Estelle Devine, Elizabeth Roatz, Josephine Davis, Camilla J. Roy, Francis Slavin, Frances Kraft, Margaretta Mullin, Henri Sibsky, Velma Smith, Marion Smith, Jackson Martin, Jean Bellman, Isabel Bornstein, Helen Hillman.

Question Box

DEAR JUNIOR ETUDE:

What must I do to attain a true interest and enthusiasm in my music? I find it very difficult to concentrate and practice. I play in public a great deal, and play fairly difficult pieces; but I am sure I could play much better if I could only cultivate a love for practicing. I love music with all my heart, but I am living in a beautiful out-of-door country and love sports, and also have many interests in school besides my music. I hope you can help me.

J. B. (Age 15),
Canada.

Answer.—It often happens that a lack of incentive causes a lack of interest in practice; but as you have, as you say, the incentive of frequently playing in public, there must be another cause of your lack of interest.

Perhaps you are really trying to do too many things—school affairs, out-door sports, and music—all at once, and consequently you are tired physically.

Close your piano. Do not under any condition open it for a week; but stay out of doors. You will be so glad when the week is up and you can get back to your music that it will become a new pleasure to you, and you will take it up with renewed interest. Memorize all your pieces, so that you need never use notes when playing in public.

I have a hand
And fingers five.
A left one and a right,
And there are lots
Of things to do
To keep them busy, quite.

But if my hands
And fingers five
Would practice all they could,
They'd learn to play
The proper way
As all good fingers should.

Announcin

AN

ETUD

RADI

HOUR

For Music Lo

in the

Western Sta

Owing to the educationa manifested in the ETUDE HOUR, broadcast on th Thursday of each m

STATION W-I-
GIMBEL BROTHERS, PHIL
8 P. M. Eastern Standa

A Similar

ETUDE

RADIO HO

Will be put on th

by

STATION W
CHICAGO
SEARS-ROEBUCK FOU
Beginning at 7.15
Central Standard T

on the

Third Tues
of Each Mo

Under the Directio

D. A. CLIPPIN

MARK YOUR CA

ETUDE RADIO

STATION W-I-P Ph
(GIMBEL BROTHER
Second Thursday of ea
8.15 P. M. Eastern Stan

STATION W-L-S h
(SEARS-ROEBUCK FOUN
Third Tuesday of eac
7.15 P. M. Central Start

A treat for every musil a wonderful help for e teacher and stu

THE CREAM OF THE MAGAZINE WORLD

COMBINED WITH THE ETUDE

At Money Saving Prices

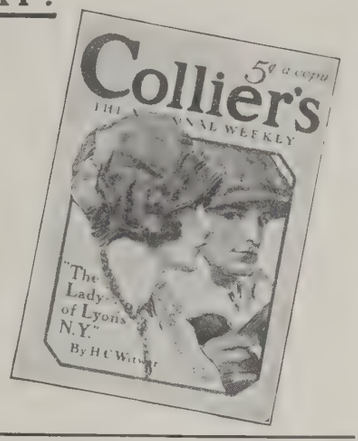
NOTE THESE REDUCTIONS AND ORDER TO-DAY!







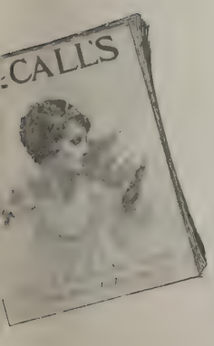


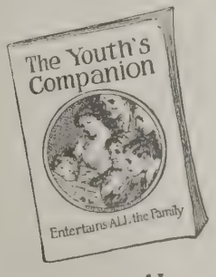


DE MUSIC MAGAZINE....	$2.00	All
IAN'S HOME COMPANION.....	1.50	$4.25
ORIAL REVIEW.....	1.50	Save 75c
egular price.....	$5.00	
DE MUSIC MAGAZINE....$2.00		
ALL'S	1.00	All
IAN'S HOME COMPANION.....	1.50	$3.75
egular price.....	$4.50	Save 75c
DE MUSIC MAGAZINE....	$2.00	Both
LE'S HOME JOURNAL	.50	$2.25
egular price.....	$2.50	Save 25c
DE MUSIC MAGAZINE....$2.00		
AN'S HOME COMPANION.....	1.50	All
ER HOMES AND GARDENS....	.60	$3.40
Regular price.....	$4.10	Save 70c
DE MUSIC MAGAZINE....	$2.00	All
STIAN HERALD.....	2.00	$4.70
ORIAL REVIEW.....	1.50	Save 80c
egular price.....	$5.50	
DE MUSIC MAGAZINE....$2.00		
O NEWS	2.50	Both
egular price.....	$4.50	$3.85
DE MUSIC MAGAZINE....$2.00		Save 65c
' LIFE (Boy Scout Magazine)	2.00	Both
egular price.....	$4.00	$3.50
DE MUSIC MAGAZINE....	$2.00	Save 50c
AN'S HOME COMPANION.....	1.50	All
& FIRESIDE.....	.25	$3.40
egular price.....	$3.75	Save 35c
DE MUSIC MAGAZINE....	$2.00	Both
ICAN MAGAZINE.....	2.50	$4.25
egular price.....	$4.50	Save 25c
DE MUSIC MAGAZINE ...	$2.00	Both
W OF REVIEWS.....	4.00	$4.75
egular price.....	$6.00	Save $1.25
DE MUSIC MAGAZINE....	$2.00	Both
CHOLAS.....	4.00	$5.25
egular price.....	$6.00	Save 75c

ETUDE MUSIC MAGAZINE....	$2.00	Both
PICTORIAL REVIEW.....	1.50	$2.85
Regular price.....	$3.50	Save 65c
ETUDE MUSIC MAGAZINE....	$2.00	Both
MODERN PRISCILLA	2.00	$3.40
Regular price.....	$4.00	Save 60c
ETUDE MUSIC MAGAZINE....$2.00		Both
PATHFINDER (52 Issues)	1.00	$2.50
Regular price.....	$3.00	Save 50c
ETUDE MUSIC MAGAZINE....$2.00		Both
CHRISTIAN HERALD (52 Issues).....	2.00	$3.25
Regular price.....	$4.00	Save 75c
ETUDE MUSIC MAGAZINE....$2.00		Both
GOLDEN BOOK.....	3.00	$4.75
Regular price	$5.00	Save 25c
ETUDE MUSIC MAGAZINE....	$2.00	All
WOMAN'S HOME COMPANION	1.50	$4.75
AMERICAN MAGAZINE	2.50	Save $1.25
Regular price	$6.00	
ETUDE MUSIC MAGAZINE....$2.00		All
MODERN PRISCILLA.....	2.00	$4.50
PICTORIAL REVIEW.....	1.50	Save $1.00
Regular price	$5 50	
ETUDE MUSIC MAGAZINE....$2.00		Both
WOMAN'S HOME COMPANION.....	1.50	$2.85
Regular price	$3.50	Save 65c
ETUDE MUSIC MAGAZINE....$2.00		All
PICTORIAL REVIEW.....	1.50	$4.70
YOUTH'S COMPANION	2.00	Save 80c
Regular price.....	$5.50	
ETUDE MUSIC MAGAZINE...	$2.00	All
McCALL'S	1.00	$4.05
MODERN PRISCILLA.....	2.00	Save 95c
Regular price	$5.00	

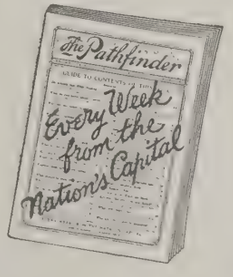
ETUDE MUSIC MAGAZINE....	$2.00	All
McCALL'S.....	1.00	$4.25
YOUTH'S COMPANION	2.00	Save 75c
Regular price.....	$5.00	
ETUDE MUSIC MAGAZINE....	$2.00	All
MODERN PRISCILLA	2.00	$4.75
CHRISTIAN HERALD.....	2.00	Save $1.25
Regular price	$6.00	
ETUDE MUSIC MAGAZINE....	$2.00	Both
DELINEATOR	2.00	$3.50
Regular price.....	$4.00	Save 50c
ETUDE MUSIC MAGAZINE $2.00		Both
AMERICAN BOY.....	2.00	$3.75
Regular price.....	$4.00	Save 25c
ETUDE MUSIC MAGAZINE....$2.00		Both
DESIGNER.....	1.50	$3.00
Regular price	$3.50	Save 50c
ETUDE MUSIC MAGAZINE....	$2.00	Both
PHYSICAL CULTURE.....	2.50	$4.00
Regular price	$4.50	Save 50c
ETUDE MUSIC MAGAZINE	$2.00	Both
YOUTH'S COMPANION (52 Issues)..	2.00	$3.50
Regular price.....	$4.00	Save 50c
ETUDE MUSIC MAGAZINE....	$2.00	Both
McCALL'S.....	1.00	$2.35
Regular price	$3.00	Save 65c
ETUDE MUSIC MAGAZINE....	$2.00	Both
FASHIONABLE DRESS.....	3.00	$4.25
Regular price.....	$5.00	Save 75c
ETUDE MUSIC MAGAZINE....$2.00		Both
COLLIER'S NATIONAL WEEKLY....	2.00	$3.50
Regular price	$4.00	Save 50c
ETUDE MUSIC MAGAZINE....	$2.00	Both
COSMOPOLITAN	3.00	$4.50
Regular price	$5.00	Save 50c

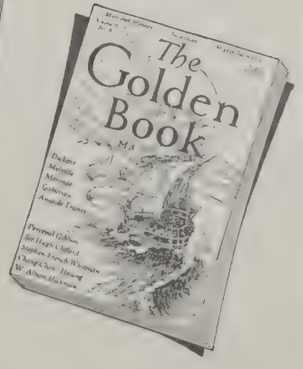












Above Prices do not Include Canadian nor Foreign Postage

For Everyone Interested in Music

ETUDE MUSIC MAGAZINE

Price $2.00 a Year

Add Canadian Postage, 25c—Foreign, 72c

THEO. PRESSER CO., Publishers

1710-12-14 Chestnut Street, Philadelphia, Pa.

Write to us for prices on any magazines not listed.

Musicians, Attention!

Take subscriptions for ETUDE and add to your income. Send postcard for particulars.



Alabastine Time is He

Time of clean, fresh beauty coming into homes, as well as gardens. Time of color harmonies. Time of renovation, of change and improvement.

With the Alabastine colorcard, you can choose the loveliest tints and colors for the different rooms whose walls need decorating—certain of pleasing results, with Nature's tints.

With genuine Alabastine (and it is never genuine unless it comes in the package pictured on this page, with Cross and Circle printed in Red) you are certain, too, of the utmost economy commensurate with good taste. No substitute can duplicate this package—any more than it could duplicate Alabastine results. So insist on the genuine.

Use Alabastine on any interior surface. On plaster, wallboard, paint, burlap, canvas, or even old wall paper where it is fast, has no raised figures, and contains no aniline dyes. Just mix Alabastine with cold or warm water. It won't rub off if properly applied.

When unusual tints are desired, combine standard Alabastine colors. When lighter colors are desired, add white Alabastine.

Ask your dealer for the latest Alabastine colorcard, and as soon as possible advise him what colors you require. Insist on genuine Alabastine, to save yourself the disappointing results of using a makeshift instead of Alabastine. Signed—Alabastine Company, 702 Grandville Road, Grand Rapids, Michigan.

* * *

For latest styles in wall colors, write Miss Ruby Brandon, Home Betterment Specialist, care Alabastine Company, Grand Rapids, Michigan.

Alabastine

Instead of Kalsomine or Wall Paper





MUSIC STUDY EXALTS LIFE

ETUDE MUSIC MAGAZINE

ce 25 Cents MAY 1926 $2.00 a Year



hoven's Sonatas and How to Play Them, Frederick Corder ✐ Getting Technic Away From the Keyboard, Eugenio Pirani ✐ Making Changes in Tempo, Adolph F. Christiani ✐ The Art of Skriabin, Siegfried Lavoie-Herz ✐ A Master Lesson on Liszt's "Les Preludes" by Victor Biart ✐ 24 Pages of Music

IDEAL TEACHING HELPS
FOR
SUMMER CLASS INSTRUCTION

Activity is the best publicity. When school studies cease then the progressive music teacher organizes Special Summer Classes of great benefit to the students and the teacher's prestige.

These works are recommended because they aid in accomplishing much in a short time. Teachers may secure any of them for examination.

An Immensely Popular Musical History



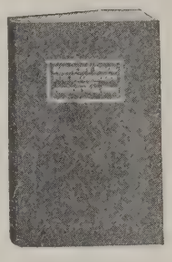
Standard History of Music
A Text Book for Students of All Ages
By JAMES FRANCIS COOKE

Price, $1.50

NO MUSICAL education is complete without the study of the history of music. The "Standard History of Music" is an invaluable text book for music history classes, giving the essentials of musical history authentically, clearly and in a logical manner.

It is a thoroughly practical text book of forty-two entertaining chapters. Each chapter forms a complete story lesson with ten test questions at the end for use in reviewing the work contained in the lesson. Many illustrations add to the interest-holding powers of this extensively used musical history.

The Most Used of All Harmony Books



Harmony Book for Beginners
Brief, Simple, Vital and Practical
By PRESTON WARE OREM

Price, $1.25

"A HARMONY BOOK WITHOUT MYSTERY." In laying strong foundation for future musicianship this excelle work is unsurpassed for class use or self help. It is n a re-hash of the old "cut and dried" harmonies, but gives modern, sound treatment of the main essentials of the subject an understandable and interesting manner.

The use of blank music staves, furnished in the book, and a series of questio with each chapter are most practical in testing the student's grasp of the subject.

Secrets of the Success of Great Musicians
By EUGENIO PIRANI

Price, $2.00

THIS IS a book of biographical information written by a pianist, composer and teacher, whose wide musical experience and remarkable intimacy with the masters of many countries, fit him pre-eminently for the task of passing on to others the knowledge of the attributes that counted toward the success of great musicians.

Each chapter is an inspirational life analysis, starting with Bach down to Debussy, and will stimulate to greater endeavor and diligence those who are trying to succeed in the music world.

Music Writing Book
A Thorough Course in Notation
By ANNA HEUERMANN HAMILTON

Price, 60 Cents

WRITING IS not only the surest way of gaining exact knowledge—it is also the easiest way. Here we have an exceptional writing book which gives the theoretical as well as the practical side of music writing. It is not a mere series of patterns to be worked out by the student, but gives abundant opportunity for original work.

This is an excellent book for class instruction, as it may be utilized for teaching the rudiments of notation to students who are but little past the elementary stages.

Theory and Composition of Music
By PRESTON WARE OREM

Price, $1.25

AN UNEQUALLED guide in the practical application of harmony to composition. This work is a concise and logically progressive text book, teaching such phases of the subject as melody making, harmonizing melodies, writing of accompaniments, modulation and musical forms,—every step explained in plain and colloquial language.

The whole aim of the book is to teach one to write—clearly, sensibly and fluently—and to know the "whys and wherefores." It is a sequel to the same author's immensely successful "Harmony Book for Beginners."

Musical Progress
A Series of Practical Discussions of Present Day Problems in the Tone World

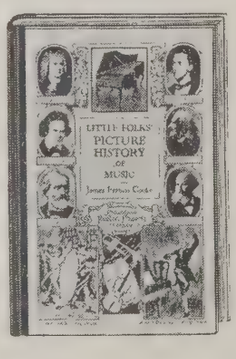
By HENRY T. FINCK

Price, $2.00

A WORK that will prove interesting and inspiring to every music lover, teacher and student. Written in a truly fascinating style, it presents a wealth of musical topics in a liberal and enlightened spirit.

The author deals with musical atmosphere, prodigies, celebrities, applause, business in music, patrons, failures, and weaves into the whole collection delightful shades that charm the reader and easily hold his interest.

An Immediate Success Wherever Used



Young Folks' Picture History of Music
By JAMES FRANCIS COOKE

Price, $1.00

THIS FIRST "history of music," telling all with an intimate touch which really makes it a fascinating story book, makes possible the instruction of young students in the origin and development of music. It is compiled in a charming manner and covers many phases of musical history, including anecdotes and biographical sketches of great composers.

It even tells how any little child may learn to compose a tune. One hundred picture illustrations are furnished on sheets, to be cut out and pasted in their proper places in the book. The young student enjoys this touch of play.

A Fine Work—Excellent for Juvenile Classes

Musical Composition for Beginners



By ANNA HEUERMANN HAMILTON

Price, $1.00

THIS VOLUME imparts a wealth of knowledge which is c culated to further the musical intelligence of pupils a to keep alive their interest in music lessons. From simplest possible beginning the student is introduced to fascination of "really truly composing." Its primary purpos to teach the art of writing music hand in hand with gain acquaintance with the rules of harmony, following the p ciples used in teaching the writing and forming of sentences English before waiting until all rules of grammar are maste

Although designed for children as young as six years with no knowledge of h mony, students of more mature years will find in it worth-while hints as to "t how to go about it."

Catalogs covering any classification of music publications cheerfully sent upon request.

THEODORE PRESSER CO.

"Everything in Music Publications" *"Mail Order Music Supply House"*

1710-1712-1714 Chestnut St. **PHILADELPHIA, PA.**

Unequalled service to teachers everywhere. Right prices, liberal examination privileges and convenient charge accounts granted.

List of Interesting New Music Publications

ANO—Solos, Duets, Trios, Quartets and Studies. VOCAL—Sacred and Secular Solos and Duets. VIOLIN AND PIANO—PIPE ORGAN OCTAVO—Sacred and Secular Choruses.

ANY OF THE PUBLICATIONS LISTED ON THIS PAGE MAY BE HAD FOR EXAMINATION

PIANO SOLOS

		Gr.	Pr.
	AMBROSE, PAUL		
	Longing	4	.35
	ARENSKY, A.		
	False, from "Suite Op. 15" (Arr. W. P. Mero)	4	.35
	ASTENIUS, A. O. T.		
	Sunset "In the Golden West"	3½	.25
	BALDWIN, J. M.		
	Dollie Waltz	1½	.25
	BERNARD, PAUL		
	Benite Adoremus (Christmas Song)	5	.40
	BERWALD, W.		
	Alpine Waltz	2½	.25
	Maytime	2	.30
	Shadow Dance	2½	.30
	BIXBY, ALLENE K.		
	Quips and Quirks	3	.35
	BLAKE, CHAS. D.		
	Waves of the Ocean	4	.40

TWO COMPOSITIONS

For the Right Hand Alone

	Gr. 3
Paul Bliss	
Forest Echoes	.30
The Winding Road	.30

	BLISS, PAUL		
	Sunbeams and Roses	3	.45
	BOEHM, FRANK T.		
	Battle of Lake Erie	4	.35
	BOVILLE, VERNON		
	Chipmunks' Parade, The	3	.35
	BOWING, MONTAGUE		
	By the Waters of Sicily	3	.35
	Chinese Dance	3	.35
	Neath Fuji-Yama	3	.25

ZOO-FOLK

Six Recreation Pieces

	Gr. 3
Montague Ewing	
Dance of the Ostriches	.25
Tortoise Parade	.25
On Penguin Island	.30
In the Aquarium	.30
Birds and Butterflies	.30
Galloping Zebras	.25

	BOREY, FRANK H.		
	Valse des Fleurs	3½	.45
	BRIEG. EDVARD		
	Puck (Kobold), Op. 71, No. 3	5	.30
	BURLITT, CORNELIUS		
	Polonaise, Op. 148, No. 11	4	.35
	CHANDEL, G. F.		
	Harmonious Blacksmith, The (With "Master Lesson" by Mark Hambourg)	6	.30
	CESS, J. CH.		
	O Holy Night! (Ad. Adam)	5	.40
	CEWITT, H. D.		
	Purple Twilight. Reverie	2	.30
	COMMELREICH, F.		
	Londonderry Air	5	.25
	CUERTER, CHARLES		
	From the Land Where the Shamrock Grows	2	.30
	Gondolier's Song, The	3	.40
	Joys of Spring	1½	.30
	Neath Shady Trees	3	.30
	Over the Garden Wall	2½	.35
	Reverie	3½	.40
	Silhouettes	3½	.35
	ERNEFELT, ARMAS		
	Berceuse	4	.20
	JOHNSON, WALLACE A.		
	Chapel Bell	3	.25
	In a Haunted Cave	3	.25

DOWN AND COUNTRY

Four Piano Pieces

	Gr. 2
Hallace A. Johnson	
Singing to Dolly. Waltz	.25
Fields are all White with Daisies	.25
Buttercups	.25
Soldiers Brave	.25

Cat. No.		Gr.	Pr.
	KEATS, FREDERICK		
23091	March Joyous	3	.30
23160	'Rickshaw Boy	3	.40
	KINKEL, CHARLES		
23146	Sweet Kiss Polka	3	.30
	KNOUSS, ISABELLE		
23090	Breath of Autumn	4	.35
	KOHLMANN, CLARENCE		
23133	In the Starlight	3½	.35
	LAIS, JOHN G.		
23128	Burglars	3	.45
	MARTIN, GEORGE DUDLEY		
23156	Merry Lilt, A	3	.35
	MARTIN, JOHN		
23124	Meadow-Brook Waltz	2½	.25
	McGRATH, JOSEPH J.		
23179	From Sunny Italy, Tarantelle	2½	.45
	MORRISON, R. S.		
23194	Gay Little Swing Song	2	.35
23195	Jolly Boating Song	2	.25
	MUELLER, CARL F.	4	
23105	Christmas Fantasia, Op. 20	3½	.40
	PADEREWSKI, I. J.		
22952	Nocturne	5	.40
	PRESTON, M. L.		
23185	Love's Romance	3½	.40

SIX COMPOSITIONS

For the Pianoforte

	By Carl A. Preyer	Gr. 2½
23099	Mazurka Miniature	.25
23100	Hindoo Dance	.25
23101	Strolling Along	.25
23102	Song of the Cello	.20
23103	Scherzino	.20
23104	Dusk	.25

	RINGUET, LEON		
23121	A Toi "To Thee". Grand March	4	.40
	RISHER, ANNA PRISCILLA		
23184	Lion and the Mouse, The	2	.25
	ROBERTS, J. E.		
23147	Pride of the Company. March	2½	.25
	ROLFE, WALTER		
23032	Fireflies. Fantasy-Caprice	4	.60
23031	Mystic Shadows. Concert Waltz	5	.50
	RUBINSTEIN, A.		
23049	Reve Angelique (Kamennoi-Ostrow) Op. 10, No. 22. (With "Master Lesson" by Katharine Goodson)	8	.40
	SARTORIO, A.		
23203	Life in Spring	3½	.40
	SCHICK, HANS		
23024	Pomponette, Valse	3	.30
	SCHMEIDLER, CARL		
23173	Satanella. Mazurka	4	.40
	SCHUBERT, FRANZ		
23208	Menuetto in A Minor (From a recently discovered manuscript)	4	.30
	SCHUMANN, R.		
23051	Soaring (Aufschwung) Op. 12, No. 2 (With "Master Lesson" by Victor Biart)	7	.40
	SIMON, WALTER C.		
23157	Jack in the Box	3	.45
	STRANG, S. TUDOR		
23060	All Nature's Lullaby	4	.35
	TOURJEE, HOMER		
23134	In Love's Garden. Valse Caprice	4	.40
	VAL, PAUL du		
23132	Dance of the Coquettes	4	.45
	WARD, HERBERT RALPH		
23200	Marche Humoresque	2½	.25

FOUR MINIATURES

For the Pianoforte

	By Herbert Ralph Ward	Gr. 3
23064	Danse Petite	.25
23065	The Chase	.25
23066	In the Temple	.25
23067	Aquarelle	.20

	WENRICH, PERCY		
23158	Lilac Blossoms	3½	.30
	WILLIAMS, FREDERICK A.		
23148	Yuletide. (A Christmas Story)	2½	.30

PIANO DUETS

Cat. No.		Gr.	Pr.
	BEETHOVEN, L. van		
23026	Farewell to the Piano (Arr. A. Sartorio)	3	.35
23088	Minuet in E flat	3	.35
	McDONALD, HARL		
23087	Arkansas Traveler, The	4	.45
	ROLFE, WALTER		
23166	Silver Clouds	3	.40
	SCHUMANN, R.		
23154	Valse, Op. 124, No. 10	3	.25
	SEEBOECK, W. C. E.		
23130	Hungarian Gipsy	3	.35

PIANO STUDIES

	VAL, PAUL du		
23165	Six Picturesque Studies	4	.75
	WRIGHT, N. LOUISE		
23140	Child's Visit to Noteland	1	.40

SIX HANDS

	BEETHOVEN, L. van		
23027	Farewell to the Piano (Arr. A. Sartorio)	3	.45

TWO PIANOS—Eight Hands

	BIZET, G.		
23164	Intermezzo and Minuet. Arr. A. Sartorio	3-4	1.25
	SUPPE, L. von		
22828	Light Cavalry. Overture	4	1.25

VIOLIN AND PIANO

	ABELARDO, N.		
22941	Cavatina	4	.45
	BEETHOVEN, L. van		
23028	Farewell to the Piano (Arr. A. Sartorio)	3	.35
	DRDLA, FR.		
23017	Court Minuet, Op. 201, No. 3	3	.60
22970	Dragon Flies	5	.65
23016	Sylvan Dance, Op. 201, No. 2	3	.60
	FERBER, RICHARD		
23069	Carmelita. Spanish Dance	3	.50
	KERN, CARL WILHELM		
23136	Hope Gavotte	2	.45
23137	Purple Iris	2	.40
	KOUNTZ, RICHARD		
23098	Sleepy Hollow Tune	3	.40
	SCARMOLIN, A. LOUIS		
23211	Strephon. Pastoral Dance	3½	.60
	SUTER, R. O.		
23106	Magic Horse, The	1	.30

PIPE ORGAN

	ARMSTRONG, W. D.		
23080	Alleluia! Alleluia! Choral	3	.30
	BECKER, RENE L.		
23161	March in G	3	.35
	BERWALD, W.		
23117	Meditation	3	.30
	FRIML, RUDOLPH		
22917	Moon Dawn (Arr. by O. A. Mansfield)	3	.45
	GALBRAITH, J. LAMONT		
23129	Minuetto in G	3	.45
	HARRIS, CUTHBERT		
22932	Finale, Alla Minuet	3	.40
	HASTINGS, RAY		
22956	Love's Greeting	3	.25
	HOSMER, E. S.		
23167	Easter Joy	3½	.40
	ROGERS, JAMES H.		
23097	Miniature Suite	3	.75

VOCAL

Songs and Ballads

	BANKS, HARRY C., Jr.		
23116	Your Smile (d-E)		.25
	ELLIS, CECIL		
23096	Nomad, The (b-E)		.40
	GALLOWAY, TOD. B.		
23089	Before the Dawn (c-F)		.35
23176	Life (c-F)		.30
	GEIBEL, ADAM		
23074	Mazie (E flat-E flat)		.45
	KOUNTZ, RICHARD		
23183	Rover, The (a-D)		.35
	LIEURANCE, THURLOW		
23238	Snowflakes (F-F Opt. a)		.35

Cat. No.		Pr.
	STOUGHTON, R. S.	
23038	Love Will Conquer All (F-g)	.35
23150	Rose of All the Flowers that Bloom (d-F sharp)	.40
23155	Through Dreamland's Golden Hours (d-g)	.40
	VAUGHAN, GRAHAM	
23131	Pipes of Fairyland, The (d-F sharp)	.40
	WING, HELEN and CLAY SMITH	
23095	Fancies (c-F)	.40

Secular Duet

	HAMBLEN, BERNARD	
23182	Sunshine in Rainbow Valley (S. and A.)	.50

Sacred Solos

	WOOLER, ALFRED	
23073	Now the Day is Over (E flat-F)	.40
23125	O Lord, Most Mighty (c sharp-F)	.45
23072	Someone (E-F)	.45
23071	Walking with Thee (E flat-F)	.35

Sacred Duets

	MARKS, EUGENE F.	
23070	Search Me, O God (Mezzo-S and Bar)	.40
	PONTIUS, WILLIAM H.	
23094	At Eve It Shall be Light (Sop. & Tenor)	.40

PART SONGS

Mixed Voices

	GAUL, A. R.	
20594	Singers, The	.10
	LIEURANCE, THURLOW	
20622	Each in His Own Tongue	.12

Women's Voices

	BAINES, WILLIAM	
20605	Laughing Brook, The (Two Part)	.12
20609	River, River, Flowing On. (Two Part)	.12
20610	St. Swithin's Chimes. (Three Part)	.12
20596	Skylark (Two Part)	.12
	CALVER, F. LESLIE	
20598	February. (Three Part)	.12
	GEST, ELIZABETH	
20607	Egyptian Song. (Two Part)	.12
	RISHER, ANNA PRISCILLA	
20601	Roads (Three Part)	.10

Men's Voices

	ZECKWER, CAMILLE	
20586	Bull Pup, The (Arr. Edwin Evans)	.15

ANTHEMS

Mixed Voices

	BACH, J. S.	
20600	Break Forth, O Beauteous Heavenly Light (Choral from "Christmas Oratorio")	.06
	BAINES, WILLIAM	
20585	I Will Lift Up Mine Eyes to the Hills	.15
20593	I Will Praise the Lord	.12
20604	Praise the Lord, O Jerusalem	.12
	GRIEG, EDVARD	
20603	God's Peace is Peace Eternal (Arr. Rev. H. H. Woodward)	.06
	HOSMER, E. S.	
20588	Fear Not	.12
20614	Strife is O'er, The (Easter)	.12
	MORRISON, R. S.	
20587	Preserve Me, O God	.12
20595	In the Beginning Was the Word (Christmas)	.15
	ROBERTS, J. E.	
20611	Jesus, The Very Thought of Thee	.12
	STRANG, S. TUDOR	
20592	Magnificat and Nunc Dimittis in G	.15
	STULTS, R. M.	
20597	Lord Reigneth, The	.12
20612	Alleluia! Christ is Risen (Easter)	.12
	TSCHAIKOWSKY, P.	
20606	Save Me, O God! (Arr. from Op. 31 by P. Greely)	.20

Women's Voices

	ELGAR, EDWARD	
20599	Now Doth the Sun (Two Part) (Arr. Paul Bliss)	.10

SCHOOL CHORUS

	GEST, ELIZABETH	
20615	A+B=C (S. A. B.)	.10

THEODORE PRESSER CO.
Music Publishers and Dealers
Established 1883
1710-1712-1714 CHESTNUT STREET
PHILADELPHIA, PA.

Use Edition Wood

Children's Musical Moments



For diversity and uniform excellence
Insist upon

Edition Wood

CHILDREN'S MUSICAL MOMENTS

A New Natural Method for the Pianoforte: By STELLA MORSE LIV

Edition Wood No. 614. Price, 85c *net*

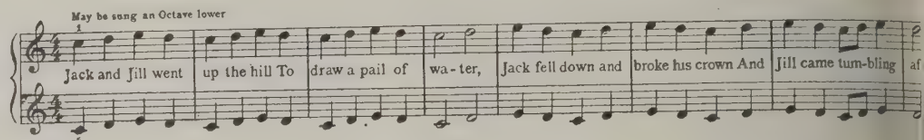
Also published with beautiful multi-color title like the accompanying illustration. Price, $1.00

"To sing, to play, we learn the way;
Then how and why comes bye and bye."

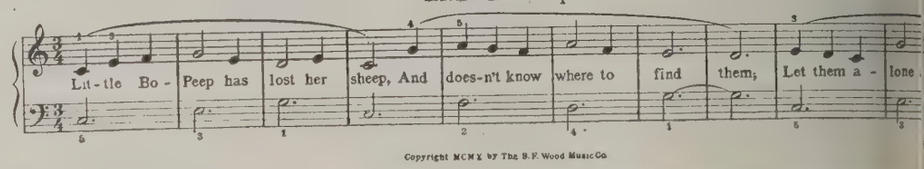
THIS intensely practical work has well been called the "Natural Method" of teaching children the first steps in piano playing. The same pedagogical principle that first teaches the child words and sentences, and afterward the alphabet, is applied to his musical instruction. learns musical phrases and periods, and afterwar

From the start, each exercise is built upon son ery rhyme or other attractive verse, so employed words at once define the rhythm, and in many ca gest the melody-line as well. For example:

Jack and Jill.



Little Bo-Peep



Copyright MCMX by The B. F. Wood Music Co.

IN addition to this, the careful arrangement of the exercises makes for real progress, as does the effective device of having the little student write his lessons in a note-book. An Appendix is especially designed and adapted to the purpose of practice in reading notes and in counting, so that the passage from all words to no words, which will occur when another book is taken up in second-year work, is greatly facilitated.

The advantages claimed for this method are: T ing of the ear; superior rhythm; phrasing; all mu orized; minimum amount of practice required; ur interest of the child; love of music fostered ar oped; and the playing of music in a musical wa

Teachers with very young pupils will wish to excellent book to their teaching repertoire.

Consult your dealer *Ask for catalogs*

PUBLISHED BY THE B. F. WOOD MUSIC COMPANY 88 ST. STEPHEN S
BOSTON 17, MASSACHUSETTS

Use Edition Wood

The Greatest Collection of Piano Music in the World

MASTERPIECES OF PIANO MUSIC

This book is established beyond question as the most important collection of piano music in the world for teacher, student or amateur music lover. It comprises 536 pages of the best classical, modern, light, sacred and operatic piano music, containing 218 compositions by the greatest masters. Recently purchased for $10,000 by the Mumil Publishing Co. and republished on splendid paper with durable and attractive paper and cloth bindings.

Read This Complete Contents of 218 Musical Masterpieces

Classic Compositions

Adagio "Moonlight Sonata" *Beethoven*
Alla Turca *Mozart*
Andante (Orfeo) *Gluck*
An Alexis *Hummel*
Berceuse *Guonod*
Berceuse *Kjerulf*
Bourrée *J. S. Bach*
Bourrée *Handel*
Caprice (Alceste) *Gluck*
Confidence *Mendelssohn*
Consolation No. 5 *Liszt*
Consolation *Mendelssohn*
Evening Song Op. 23 *Schumann*
Für Elise *Beethoven*
Gavotte *Gossec*
Gavotte *Lully*
Gipsy Rondo *Haydn*
Gondola, La *Henselt*
Happy Farmer, The *Schumann*
Last Thought *Weber*
Loure *J. S. Bach*
Love Dream, A *Liszt*
Love Song *Henselt*
Marche Militaire *Schubert*
Mazurka Op. 7, No. 1 *Chopin*
Minuet (Divertimento) *Mozart*
Minuet in G *Beethoven*
Minuet in A *Boccherini*
"Minute" Waltz *Chopin*
Moment Musical Op. 94 *Schubert*
Nocturne Op. 9, No. 2 *Chopin*
Nocturne Op. 55, No. 1 *Chopin*
Nocturne in B♭ *Field*
Prelude in C *J. S. Bach*
Prelude Op. 28, No. 4 *Chopin*
Prelude Op. 28, No. 6 *Chopin*
Prelude Op. 28, No. 20 *Chopin*
Remembrance *Schumann*
Rondo Espressivo *P. E. Bach*
Sarabande *Handel*
Serenade *Haydn*
Serenade *Schubert*
Slumber Song *Schumann*
Spinning Song *Mendelssohn*
Spring Song *Mendelssohn*
Tambourin, Le *Rameau*
Tarantelle *Heller*
Tempo di Ballo *Scarlatti*
Träumerei *Schumann*
Unfinished Symphony *Schubert*
War March "Athalie" *Mendelssohn*
Wedding March *Mendelssohn*
Why? *Schumann*

Modern Compositions

A la Bien Aimée *Schütt*
Alla Mazurka *Nemerowsky*
Angelus *Massenet*
Anitra's Dance *Grieg*
Arabeske *Karganoff*
Ase's Death *Grieg*
At Sunset *MacDowell*
Au Matin *Godard*
Berceuse *Delbrük*
Berceuse (Jocelyn) *Godard*
Berceuse *Schytté*
Cabaletta *Lack*
Canzonetta *Cui*
Canzonetta *Godard*
Chanson Triste *Tschaikowsky*
Chant Sans Paroles *Tschaikowsky*
Consolation *Leschetizky*
Cradle Song *Ilyinsky*
Crescendo *Lasson*
Elgie *Youfcroff*
En Bercant *Schütt*
Erotik Op. 43 *Grieg*
Flatt'rer, The *Chaminade*
Flow'ret, The *MacDowell*
Habanera *Chabrier*
Humoresque Op. 101, No. 7 *Dvorak*
Humoresque Op. 10 *Tschaikowsky*
Hungarian Dance *Brahms*
In the Wood *Poldini*
Mazurka Op. 54 *Godard*
Mazurka Op. 40 *Meyer-Helmund*
Mazurka Op. 21 *Saint-Saens*
Melodie *Massenet*
Melody Op. 18 *Moszkowski*
Melody in F *Rubinstein*
Minuet l'Antique *Paderewski*
Moment Musical *P. Scharwenka*
Murmuring Brook *Poldini*
Murmuring Zephyrs *Jensen*
Nocturne *Borodin*
Norwegian Dance *Grieg*
Papillon *Grieg*
Pas d'Amphores *Chaminade*
Petite Valse Op. 10 *Karganoff*
Polish Dance Op. 3 *X. Scharwenka*
Poupée Valsante *Poldini*
Prelude C♯ Minor *Rachmaninoff*
Pres de l'Eau *Blumenfeld*
Rêverie *Debussy*
Rêverie Op. 34 *Schütt*
Rêverie (Gypsy Suite) *Wormser*
Romance *Jensen*
Romance *Rachmaninoff*
Romance Op. 2 *Raff*
Romance Op. 44 *Rubinstein*
Romance Op. 5 *Tschaikowsky*
Romance Sans Paroles *Fauré*
Rustle of Spring *Sinding*
Salut d'Amour *Elgar*
Scotch Poem *MacDowell*
Scarf Dance *Chaminade*
Serenade *Olsen*
Serenade *Pierné*
Serenata *Moszkowski*
Silhouette Op. 8 *Dvorak*
Souvenir *Drdla*
Spanish Dance *Moszkowski*
Spring Dance *Grieg*
Swan, The *Saint-Saens*
Toreador et Andalouse *Rubinstein*
Träumerei Op. 9 *R. Strauss*
Valse Gracieuse Op. 54 *Dvorak*
Villanesca *Granados*
Waltz Op. 83 *Durand*
Waltzes Op. 39 (Selected) *Brahms*

Light Compositions

Album Leaf *Kirchner*
Alp-Maid's Dream *Labitzky*
Blacksmith in Woods *Michaelis*
Canzonetta *Hollaender*
Chinese Serenade *Fliege*
Cinquantine, La *Gabriel-Marie*
Con Amore *Beaumont*
Cradle Song *Hauser*
Czarine, La *Ganne*
Dying Poet, The *Gottschalk*
Entr'acte Gavotte *Gillet*
Esmeralda *Mesquita*
Fifth Nocturne *Leybach*
Flower Song *Lange*
Fontaine, La *Bohm*
Good-Night *Loeschhorn*
Intermezzo Russe *Franke*
Joyous Life *Spindler*
Loin du Bal *Gillet*
Longing *Kjerulf*
Longing for Home *Jungmann*
Love's Dream *Czibulka*
Maiden's Prayer *Badarevesska*
One Heart, One Mind *Strauss*
Paloma, La *Yradier*
Pure as Snow *Lange*
Secret, Le *Gautier*
Simple Aveu *Thomé*
Song of the Robin *Warren*
Stephanie Gavotte *Czibulka*
Sylphes, Les *Bachmann*
Thine Own *Lange*
Turkish Patrol *Michaelis*
Under the Leaves *Thomé*
Valse Bleue *Margis*
Warblings at Eve *Richards*
Waves of the Ocean *Blake*
Zingana, La *Bohm*

Sacred Compositions

Adeste Fideles *Vilbac*
A l'Eglise *Pierné*
Andante Religioso *Thomé*
Angel's Serenade *Braga*
Ave Maria *Gounod*
Ave Maria *Schubert*
But the Lord is Mindful, *Mendelssohn*
Cujus Animam *Rossini*
Dead March (Saul) *Handel*
Funeral March *Chopin*
Glory to God, The *Beethoven*
Hallelujah Chorus *Handel*
Heavens Are Telling *Haydn*
Inflammatus *Rossini*
Kol Nidrei *Hebrew*
Largo (Xerxes) *Handel*
Last Hope, The *Gottschalk*
Last Dream of Virgin *Massenet*
Lost Chord, The *Sullivan*



Monastery Bells
Palms, The
Pilgrim's Song of Ho
Pleyel's Hymn
Prayer
Shepherd Boy, The

Operatic Compi

Anvil Chorus
Aragonaise
Barcarolle *Tale*
Bridal March
Celeste Aida
Coronation March
Dance of the Hours
Drinking Song
Entr'acte
Evening Star
Gavotte
Grand March
Grand March
Grand March
Habanera
Intermezzo *Cavalle*
Minuet
Miserere
My Heart at Thy Swe

Overture *Poc*
Pizzicato
Prayer
Prayer *Hans*
Quartet
Selected Melodies
Sextette
Siciliana *Cavalli*
Valse Lente
Waltz

For Sale at all Modern Music Shops throughout the United States (Not Sold in Canada)

CLOTH BOUND $2.50 — or sent postpaid on receipt of price by — PAPER BOUND $2.00

THE MUMIL PUBLISHING CO. - 1140 Broadway, New Yo

SUBSCRIPTION PRICE, $2.00 per year in the ted States and Possessions, Argentine, Bolivia, il, Columbia, Costa Rica, Cuba, Dominican Re- lic, Ecuador, El Salvador, Guatemala, Mexico, aragua, Paraguay, Republic of Honduras, Spain uding Balearic Islands, Canary Islands and Pos- ions in North Africa (Ceuta, Melilla and Tan- Peru and Uruguay. In Canada, $2.25 per year. other countries, $2.72 per year.

Single copy, Price 25 cents.

REMITTANCES should be made by post-office or ex- money orders, bank check or draft, or registered letter d States postage stamps are always received for cash. ey sent in letters is dangerous, and we are not responsible s safe arrival.

DISCONTINUANCES.—Owing to the educational acter of THE ETUDE a majority of its readers ot wish to miss an issue. Therefore, the pub- rs are pleased to extend credit covering a Twelve ths' subscription beyond expiration of the paid- eriod. Those of our subscribers not wishing to l themselves of this convenience of remitting will please send a notice for discontinuance.

PRESSER'S MUSICAL MAGAZINE

The Etude

A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT, AND ALL MUSIC LOVERS.

Edited by JAMES FRANCIS COOKE

Assistant Editor, EDWARD ELLSWORTH HIPSHER

Vol. XLIV. No. 5 MAY, 1926

Entered as second-class matter Jan. 16, 1884, at the P. O. at Philadelphia, Pa., under the Act of March 3, 1879.
Copyright, 1926, by Theodore Presser Co., for U. S. A. and Great Britain
Printed in the United States of America

RENEWAL.—No receipt is sent for renewals. On the wrapper of the next issue sent you will be printed the date on which your subscription is paid up, which serves as a receipt for your subscription.

Liberal Premiums and cash deductions are allowed for obtaining subscriptions.

MANUSCRIPTS.—Manuscripts should be addressed to THE ETUDE. Write on one side of the sheet only. Contributions on music-teaching and music-study are solicited. Although every possible care is taken the publishers are not responsible for manuscripts or photographs either while in their possession or in transit. Unavailable manuscripts will be returned.

ADVERTISING RATES will be sent on application. Advertisements must reach this office not later than the 1st of the month preceding date of issue to insure insertion in the following issue.

THEODORE PRESSER CO., Publishers,
1712 Chestnut Street, Philadelphia, Pa.

The World of Music



SSEVITSKY

Serge Koussevitsky received in the first week of March the honorary degree of Doctor of Music, from Brown University of Providence, Rhode Island. In conferring the degree President William H. P. Faunce referred to the eminent musician as "a distinguished virtuoso and interpreter of the music of all peoples." He it is who mostly has revived the glories of the Bos- iphony Orchestra which so long set the e of American accomplishments in this musical art.

First Mozart Operatic Festival en in America will be held at Cincin- ring the first week of May when "Don ni," "Cosi Fan Tutti" and "The Mar- Figaro" will be given in Emery Au- n, by the Hinshaw Opera Company, in English.

Kansas State Music Teachers' ation held its eighteenth annual con- at the Kansas State Teachers' College, , on February 25 and 26. D. A. Clip- Hazel Gertrude Kinscella and Charles Skilton were leading speakers; and warthout, of the University of Kansas ence, was elected president.

William Capet Clopton Collec- f Violins is reported to be about to d in the National Museum at Wash- The connoisseur and collector died at e in Baltimore, on March 12; and the ents he had assembled are said to be at considerably over half a million

. Giulia Valda, one of the few sur- of those pioneers who first convinced that there were voices in America, passed away in Paris where she was ive as a teacher.

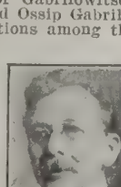
ication of American Orchestral is made possible to the American ion Society, through the coöperation Carnegie Corporation of New York. o the activities of this organization een confined to the publication of r music. Now will someone plant a hope in the breast of the American omposer?

re Attaingnant, supposed to have e first to print music in Paris from characters, published in 1531 *Deux l'Orgue* which have recently been pub- y the *Societe Francaise de Musicologie* volume, thus placing these early com- s for the organ within the reach of s interested in this older music.

e the Bagpipes!" is the latest Scot- an; and the Braemar Royal Highland has started a campaign to teach to g the elements of the Doric tunes and ditional Highland dances.

Thirty-first Spartanburg Festi- l be held May 5-7. Frederick W. Wodell ect the chorus of three hundred and gers in "Elijah" and "Carmen," with roit Symphony Orchestra which will y under the bâton of Gabrilowitsch ar. Luella Melnis and Ossip Gabrilo- will be leading attractions among the

Bach Festival at m, Pennsylvania, will this year a fortnight han has been the cus- is to favor a certain nt of the performers rons. The dates fixed 14 and 15. On Fri- ernoon three of the cantatas will be while on that evening ill be four of the can- d one motette. On y will occur the usual ance of the monumental "Mass in B



FREDERICK WOLLE

Helen Searles Westbrook achieved ners in the contest in organ-playing Society of American Musicians, since he has played the *Organ Concerto* by ith the Chicago Symphony Orchestra rederick Stock, at Orchestra Hall.

Thirty Operas in Manuscript, including several from Europe, were received in the Sesqui-Centennial International Competition which closed on March 1st. The winner of the prize will receive three thousand dollars for the privilege of the première of his work but will retain all other rights to the composition.

The Duke of Leuchtenberg, described as a descendant of Napoleon's stepson, Eugene Beauharnais, and a cousin of the late Czar of Russia, has had a successful appearance as orchestral conductor at Munich. He has renounced all titles of nobility and asks to be known in the future merely as Nicolaus Leuchtenberg.

An Organ Built for George III, in 1760, and given to Queen Charlotte who later gave it to the Princess Amelia, after which it was sold to Lord Egremont of Sussex, has lately been presented to and set up at Eton College. It is said to be an admirable and untouched specimen of its period.

"L'Enfant et les Sortilèges (The Child and the Witches)" a fairy-tale opera which had such a success at Monte Carlo in March of 1925 and which unites the talents of Maurice Ravel and Madame Colette, the popular French novelist, has lately had its successful Paris première at the Opera Comique.

Mme. Jean de Reszke has presented to the Covent Garden Opera Museum, the costume worn by her illustrious husband as *Walther* in "Die Meistersinger."

The Choruses in most London theatrical productions of musical note are often of surprising excellence; and this for the reason that many young singers—often advanced or finished scholars of the Royal Academy of Music, the Royal College of Music, or of the Guildhall School of Music—are glad to join these organizations for the stage experience, and often step from them into solo rôles. Many young American singers could do worse.

The Philharmonic Orchestra of Berlin receives a subsidy of sixty thousand marks from the city government, which is to be raised to one hundred thousand marks. The Berlin Symphony Orchestra also receives a similar subsidy of sixty thousand marks.

The "Wedding Cantata" of John Sebastian Bach had its first performance in America, at a concert of the New York Chamber Music Society, at the Plaza Hotel on March 21st. A Bach première in these late years is sure enough novelty.

Emilie Frances Bauer, composer, pianiste, linguist and journalist, died unexpectedly at her New York home on March 9. Born at Walla Walla, Washington, she first attracted attention as a writer on the *Portland Oregonian.* Most of her best known compositions were published under the name of Francesco Nogero.

Opera at Fourpence has been made a success at Liverpool where a fortnight's engagement of the O'Mara Company, at prices ranging from fourpence to four shillings drew patronage to the number of twenty-five thousand. The experiment is to be repeated next season.

The Upright Piano Centenary is being celebrated in London where "Patent No. 5384 granted to Robert Wornum, of Wigmore Street, London, A. D. 1826" is the first on record. It was granted for the invention of the upright check action.



MRS. E. S. KELLEY

Mrs. Edgar Stillman Kelley, President of the National Federation of Music Clubs, is one of the leading protagonists of the American composer of opera. It was largely through her initiative that Francesco de Leone's "Algiala" was given two performances in Akron and two in Cleveland last year. It was she who inspired the organization of the American Opera Foundation of Cincinnati which brought Ralph Lyford's "Castle Agrazant" to production on April 18, and which is bound to produce at least one American Opera each year.

Samuel Sebastain Wesley, the eminent English organist and composer of church music, died fifty years ago the nineteenth of April. The British Music Society is celebrating the event by compiling lists of his works for the convenience of lovers of his art.

Schumann-Heink returned to the Metropolitan on February 23 for a single appearance as *Erda* in "Das Rheingold," in celebration of the fiftieth anniversary of her début. Twenty-eight years had passed since her American début, and nine since she had been heard in a Metropolitan performance. "Her presence on the stage, the breadth and nobility of style, the largeness of utterance, the depth of feeling and the epic manner which the 'Ring' demands," roused the audience to a series of curtain calls for the best loved contralto of musical annals.

Fritz Reiner, conductor of the Cincinnati Symphony Orchestra, will go immediately at the close of its season for a short series at the Royal Opera of Budapest, after which he will conduct a season of two months at the Colon Theatre of Buenos Aires. South America is more and more drawing its operatic talent from the opera houses of the United States.



FRITZ REINER

Herbert Forrest Odell, editor and publisher of the *Crescendo,* and for many years a leading teacher and advocate of the popular stringed instruments, died recently at his home in Boston, in which city he was born in 1872.

Dr. Henry Coward, the eminent British conductor, is a fine specimen of the musician of purpose. Starting to earn a living at nine in a cutlery warehouse, by dint of hard study he qualified for the teaching profession, became a schoolmaster; but, as music had been always his greatest love, at thirty-nine he embraced it professionally; a few years later obtained the degree of Doctor of Music from Oxford, and now is to receive the "Freedom of the City" from Sheffield, where he was born.

"Mr Pepys," a ballad opera with "the world's most famous diarist" as the central character, has made quite a stir by its production at the Everyman Theatre of London. It is really a "chamber opera" for a small stage and with an orchestra of only eight players of strings and woodwinds. Clifford Bax created the libretto and the musical score is by Martin Shaw. The music and lyrics fit so neatly that the Savoy operas are said to be recalled without hint of Gilbert and Sullivan imitation.

A Prize of Five Hundred Dollars, donated by the Austin Organ Company, and a Gold Medal offered by the National Association of Organists, are offered for the best organ compositions submitted before June 1, 1926, by composers of at least five years' permanent residence in Canada or the United States. Particulars from The National Association of Organists, Wanamaker Auditorium, New York.

"The Immortal Hour" by Rutland Boughton is to have its first performance in America on April 5th, by the Opera Players' Club at the inauguration of their new Grove Street Theatre, with Joyce Borden in the leading rôle and Alberto Bimboni conducting. It has been running for two months at the Kingsway Theatre of London with seats booked weeks in advance. Previous to this it had had two seasons of six months each at the Regent Theatre.



C. S. SKILTON

"The Guardian Angel," an oratorio by Charles S. Skilton, was given public performance for the first time on March 24, during the Convention of the Kansas Federation of Music Clubs at Lawrence. A chorus of two hundred and fifty voices, augmented by a children's chorus of three hundred, and accompanied by the Kansas City Little Symphony Orchestra, all under the bâton of Alfred Hubach, interpreted the work.

The Eastern Music Supervisors met at Atlantic City on March 10, 11, 12, for their ninth Annual Convention. Eminent speakers and authorities addressed the meetings and led the round tables, and a forward step was taken in the development of Public School Music.

(*Continued on page 491*)

CONTENTS FOR MAY, 1926

	PAGE
World of Music	327
Editorial	331
Beethoven's Sonatas, How to Play. *F. Corder*	333
Technic Away From Keyboard. *E. Pirani*	335
Vitality in Practice. *A. R. Keefer*	336
I Am Music. *B. Bellis*	336
Silent Practice. *C. Knetzger*	336
Study of Scales. *S. C. Gilson*	336
Speeding Sight Reading. *P. Rayburn*	336
Going to Opera in Europe. *C. Olinger*	337
Syncopation. *S. M. C.*	338
Teaching Child to Listen. *M. A. Smith*	338
Study in Rhythm. *M. Felicitas*	338
Chopin, Master of Form. *A. R. Cripps*	339
Sesqui-Centennial Musical Program	340
How Raise My Standard. *F. Leonard*	341
Changes in Tempo. *A. F. Christiani*	343
A Time Keeper. *E. Mendes*	344
Selecting Music for Pupils. *J. A. Greene*	344
Great Men on Chopin. *S. Poraj*	344
Art of Skriabin. *S. Lavoie-Herz*	345
How Memorize? *I. D. Hilton*	346
How Make Interest? *A. H. Perkins*	346
More Entertaining Pieces. *G. Coulter*	346
Testing Accuracy. *E. H. Nickelsen*	346
Teachers' Round Table. *C. G. Hamilton*	347
Musical Scrap Book. *A. S. Garbett*	348
"Les Preludes," Interpretation. *V. Biart*	349
Musical Nuggets. *L. G. Heinze*	350
Creed for Teachers. *E. P. Warden*	350
Using Pictures of Masters. *M. S. Drynan*	379
Two, Company; Three, a Crowd. *N. A. Hanson*	379
Two Simple Rhythms. *H. Stoddard*	379
Singers' Etude	380
Coloratura. *O. A. Mansfield*	381
Articulation. *W. Lyle*	381
Making Words Understood. *B. Venuto*	383
Questions and Answers. *A. de Guichard*	385
Organists' Etude	386
Letters from ETUDE Friends	391
Musical Smiles	391
Violinists' Etude. *R. Braine*	392
Motion and Music. *L. S. Ashton*	397
Stretching Exercises. *M. C. Wilson*	397
Rhythmic Methods. *E. A. Bertl*	397
Junior Etude. *E. A. Gest*	403

MUSIC

Fireflies. *W. Rolfe*	351
Andante from the "Symphony in C." *F. Schubert*	354
Prelude. *A. Scriabine*	355
Gay Katydids' March (Four Hands). *H. D. Hewitt*	356
Procession of the Sirdar (Four Hands). *M. Ippolitow-Iwanow*	356
Neapolitan-Saltarello. *E. Marzo*	360
Circling 'Round. *N. L. Wright*	361
Fairies and Elves. *M. M. Howard*	362
The Sun-Dial. *C. W. Kern*	367
Pride of the Company. *J. E. Roberts*	368
Alpine Waltz. *W. Berwald*	368
Joys of Spring. *C. Huerter*	369
Consolation. *Th. Leschetizky*	370
Barcarolle "Tales of Hofmann," *A. Garland*	370
Village Chapel. *W. A. Johnson*	371
Vesper Hymn. *M. Adair*	371
Minuetto Pomposo (Organ). *C. Harris*	372
Now the Day is Over (Vocal). *A. Wooler*	373
Family Traits (Vocal). *J. L. Pease*	375
She Stands There Smiling (Vocal), *Th. Lieurance*	376
Singing Water (Violin and Piano), *T. D. Williams*	378

A Few Suggestions for Close-of-the Season Prizes and Graduation Gifts for Music Pupils of all Ages

Attractive Music Albums for Prizes and Gifts

Piano Solo—1st and 2nd Grades

Berwald, W. Twelve Mother Goose Melodies for Piano	$0.60
Cramm, H. L. Pleasant Pastimes	.75
New Rhymes and Tunes	.75
Sunny Day Songs	.75
Jolly Jingles for Little Fingers	.75
Engelmann, H. 24 Pieces for Small Hands	.75
First Parlor Pieces	.75
Greenwald, M. Children's Rhymes from A to Z	1.00
Hamer, Geo. F. Old Rhymes with New Tunes	.60
Spaulding, Geo. L. Birthday Jewels	.75
Standard Graded Compositions, Grade 1, 2. Price, each	.75
Standard Elementary Album	.75
Standard First Pieces	.75
Young Folks' Piano Folio	.50
Young Players' Album	.75

Piano Solo—Medium Grades

Album of Descriptive Pieces	$1.25
Album of Song Transcriptions and Variations for the Pianoforte	1.00
Celebrated Pieces in Easier Arrangements	1.00
Contemporary March Album	1.00
Crown Collection. Teaching Pieces	.75
First Recital Pieces	1.00
Engelmann, H. Album of Favorite Pieces	1.00
Parlor and School Marches	1.00
Piano Players' Repertoire of Popular Pieces	.75
Popular Home Collection	.75
Popular Parlor Album	.75
Reverie Album	1.00
School and Home Marches	.75
Schubert Album	1.00
Standard American Album	.75
Standard Brilliant Album	.75
Standard Graded Compositions. Grades 3, 4. Price, each grade	.75
Standard Opera Album	.75
Standard Parlor Album	.75
Standard Students' Classic Album	.75
Sunday Piano Music	1.00

Piano Solo—Difficult

Advanced Study Pieces	$1.25
Brahms' Album	2.50
Beethoven. Selected Sonatas	2.50
Celebrated Compositions by Famous Composers	1.00
Celebrated Light Overtures	1.00
Exhibition Pieces	.75
Master Pieces	1.50
Popular Recital Repertoire	.75
Rachmaninoff, S. Album	.75
Russian Album	1.00
Standard Advanced Album	.75
Standard Graded Compositions. Grades 5, 6, 7. Price, each grade	.75

Piano Collections—Four Hands

Celebrated Light Overtures	$1.50
Standard Duet Players' Album	.75
Two Players, 33 Duets	.75
Concert Duets	1.25
Operatic Four-Hand Album	.75
Original Four-Hand Pieces	1.25
Grieg, E. First Peer Gynt Suite	1.00

Vocal Collections

Artistic Vocal Album for High or Low Voice. Each	$1.25
Celebrated Recital Songs. Compiled and Edited by David Bispham	2.00
Songs for Girls. Songs that avoid love texts.	1.00
Songs of the North American Indian. Thurlow Lieurance. "By the Waters of Minnetonka" and others.	1.50
Standard Song Treasury. Forty-eight selected songs for church, home and concert use.	.75
Standard Vocalist. Fifty selected songs.	.75
Standard Vocal Repertoire	.75
Singer's Repertoire. 36 Songs for Medium Voice	.75
Studio Song Album	1.00
Oratorio Repertoire (Sop., Alto, Tenor or Bass). Each. Compiled and Edited by Nicholas Douty.	1.00
Secular Duets for All Voices	1.25

Musical Jewelry Suggestions



MEDAL 64 and 64S

No. 64—Medal.....Price, $6.00
10K, solid gold.

No. 64S—Medal....Price, $3.00
Sterling silver, oxidized finish.

Name or date engraved on the bar or back for small additional charge.

No. 63—Brooch....Price, $4.00
10K, solid gold.

No. 63S—Brooch.. Price, $1.50
Sterling silver, oxidized finish.

The Brooch Design for No. 63 and 63S is the same as the medal without bar and chain.



No. 75 Bar Pin (Illustrated above) Price, $1.00

A neat and very substantial bar pin, heavy quadruple gold plate, rose gold, satin finish, raised parts polished.

A Very Attractive Lyre Design Pin



No. 76—10K solid gold, hand chased, safety catch $1.25
No. 44.—Heavy gold plate, hand chased .50
No. 77.—Sterling silver..... .75

A well designed pin of fine quality. Ideal for an award or gift to a Music Student.

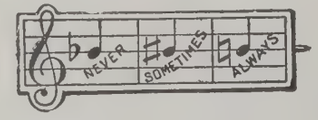


The lyre with wreath pins (No. 62) and harp pins (No. 60) come lettered Music, or may be had plain.



No. 62 — (10K solid gold)	$2.00
No. 62F—(gold-filled)	.75
No. 62S—(sterling silver)	.50
No. 60—(10K solid gold)	$2.00
No. 60F—(gold-filled)	.75
No. 60S—(sterling silver)	.50

Special club or society initials, if desired, engraved on Nos. 60 and 62 for 25 cents additional.



No 4—Breast Pin (sterling silver)..... $0.70
Above may be had either gold or silver finish.
No. 14—Same (gold or silver plated). .30



No. 18—Always "B" Natural. Enameled .15
No. 18—Sometimes "B" Sharp..... .15
No. 18—Never "B" Flat..... .15
No. 18—Complete Set..... .40
No. 17—Same as No. 18—Gold-plated on gilding metal. Complete..... .40

These clever musically-made sentiments Nos. 17 and 18 may be had also as stickpins.

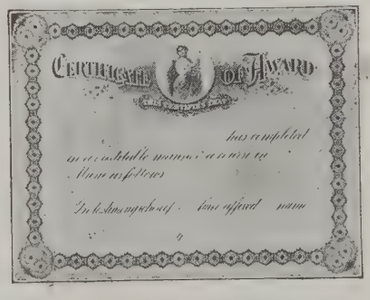
Additional Musical Jewelry items include stickpins in Saxophone, Violin, Cello and Cornet designs; also Miniature Musical Instrument Pendants and Charms of Violins, Mandolins, Drums and Tambourines. List on request.

Diploma Forms

Lithographed Blank Forms of Very Attractive Character



Course of Study Certificate, with wording	$0.12
Course of Study Diploma, 21x16 inches, Parchment, with wording same as illustration above	.60
Diploma Form, 21x16 inches, Parchment, same as above without wording	.50
Diploma Form, 21x16 inches	.18
Certificate of award, 12x9 inches, with wording (cut below)	.12
Certificate of Award, 12x9 inches	.06
Teacher's Certificate, 11x8½ inches	.06



Musical Literature Works

How to Succeed in Singing. A. Buzzi-Peccia	$1.50
Great Men and Famous Musicians on the Art of Music. James Francis Cooke	2.25
Great Pianists on Piano Playing. James Francis Cooke	2.25
Great Singers on the Art of Singing. James Francis Cooke	2.25
Principles of Expression in Pianoforte Playing. A. F. Christiani	2.50
Secrets of the Success of Great Musicians. Eugenio Pirani	2.00
Piano Playing with Piano Questions Answered. Josef Hofmann	2.00
Life Stories of Great Composers. R. A. Streatfield	2.25
Descriptive Analyses of Piano Works. Edward Baxter Perry	2.00

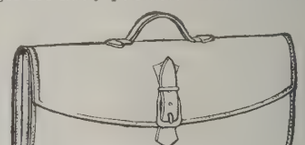
Music Rolls and Satchels

FULL SIZE MUSIC BAGS

No. 32—Seal grain India goat, unlined; full-length leather handles with guide tabs. Black	$4.50
No. 34—Pol cobra crepe grain, unlined; double handles and straps, leather bound edges. Black, dull or polished	5.50
No. 36—4½-ounce cowhide, unlined brief case with extension cowhide gussett and steel reinforced handle. Colors: Black, brown or mahogany. Two pockets	5.50
No. 41—Brief style, 4 to 5-ounce cowhide, round handle, two cowhide straps extending around the bag, with extension lock. Three pockets. Black, brown or mahogany	7.50

HALF SIZE STYLES OF MUSIC SATCHELS

No. 8—Fabrikoid walrus-grained half bag, moire lining. Colors: Black or brown	$1.50
No. 10—Seal grain sheepskin, lined with good quality moire. Black only	2.50
No. 12—Cowhide, unlined half bag, nicely finished. Black or brown	3.50
No. 14—A music satchel made in one piece, four to four and one-half ounce cowhide, smooth finish. The ends of the same leather extend two and one-half inches, has two heavy long handles, securely stitched. The flap is closed with a one-inch heavy leather strap to match and a nickel-plated buckle. The edges are finely polished. Black or brown	5.00



COMBINATION SATCHELS

No. 16—Imitation seal grain leather with full gussett; moire lining: Black	$1.35
No. 17—Same as above closed by nickel lock: Black or brown	1.50
No. 19—Long grain leather, half way extension gussett, lined. Black or brown	4.50
No. 20—Crepe or seal grain, India goat, full extension gussett to match; reinforced ring handle; closed by two nickel locks. Black	5.00
No. 22—Heavy seal grained leather. Black	6.00
No. 23—Boarded cowhide, 4 ounce stock, closed by two gilt locks. Black or brown	6.00

MUSIC ROLLS

No. 1—Imitation leather seal grain roll; moire lined. Black	$ .75
No. 2—Crepe grain fabrikoid; with sheet holder; taussah silk lined. Black	1.00
No. 5—Seal grain genuine leather music roll; unlined. Has heavy cowhide strap and handle. Nickel buckle. Colors: Black, brown or mahogany	2.00
No. 7—Music roll made of genuine cowhide cut in fancy shape. Heavy strap and handle of leather to match. Has nickel-plated, one-inch buckle. Colors: Brown, black or mahogany	2.50

Our Descriptive Catalogs of Piano, Vocal, Violin and Organ Collections (any of which may be secured gratis) describe Albums that may well be used as Prizes, Awards or Gifts.

THEODORE PRESSER CO.
1710-1712-1714 Chestnut Street
PHILADELPHIA, PA.
"Everything in Music Publications"

EARN A Teacher's Diploma or A Bachelor's Degree IN MUSIC
In Your Spare Time at Home

The teacher who gives High School credit—the one whose work is recognized by the artment of Education—has the largest class. This is an age of credits. The music lent today gets lessons where the credit will count and credits and Degrees are very ortant factors in the salaries received.

Get An Accredited Course

State Departments of Education recognize schools with high scholastic standing. Our lomas, Degrees and Teachers' Certificates granted by the authority of the State of Illinois.

al Certificates Awarded Our luates to Teach in the Public hools without Examination

: experience should be the same as other s. The following letters are from late

ave completed three of your courses now Director of Music and Dean in a College. Your courses are indeed a o teachers and it behooves every pro- e teacher to be prepared."

ish to thank you for your interest and obtaining my state certificate from the of Education. Soon I wish to take ork leading to the Degree."

ave gained many useful hints for my g which are putting money in my

ve completed three courses with you and I am glad to get credit for ars' work. I certainly gained a great deal of knowledge through urses and I never regret taking them."

r course was very valuable to me and it has enabled me to climb p in positions. You know, of course, how exacting cities are be- in engaging Public School Music Instructors. We have great nities and so much benefit can be derived from Mrs. Clark's "

Extension Courses Growing in Popularity Each Month

Earnest, ambitious students are invited to send for our catalog and sample lessons. We send them without any obligation and they show how it is possible to get accredited courses without having to go away from home for an expensive course.

We have been offering our courses through THE ETUDE ads since 1908. If you haven't sent for literature before, *do it now.* Check on the coupon below what particular course you wish to see and we will send sample lessons and quote special terms to you.

The Piano Course is by William H. Sherwood; the Harmony Course by Rosenbecker and Protheroe; History, including Analysis and Appreciation of Music, by Glenn Dillard Gunn; Advanced Composition by Herbert J. Wrightson; Ear Training and Sight Singing by F. B. Stiven, Director of Music, University of Illinois; Public School Music by Frances E. Clark; Choral Conducting by Daniel Protheroe; Violin by Dr. Heft; Cornet by Weldon; Banjo by Frederick J. Bacon; Mandolin by Samuel Siegel and Guitar by Wm. Foden.

MAIL THE COUPON TODAY!

If you are a teacher of music, take the time to tell us something about yourself. It will aid us in selecting lessons for you—lessons which will show you how to get better results and save time and make more money.

University Extension Conservatory

LANGLEY AVENUE and 41st STREET

D-34 CHICAGO, ILL.

UNIVERSITY EXTENSION CONSERVATORY, Dept. D-34
Langley Avenue and 41st Street, Chicago, Illinois

Please send me catalog, four sample lessons and full information regarding course I have marked with an X below.

☐Piano, Course for Students	☐Violin	☐History of Music
☐Piano, Normal Training Course for Teachers	☐Mandolin	☐Voice
	☐Guitar	☐Public School Music
☐Cornet, Amateur	☐Banjo	☐Harmony
☐Cornet, Professional	☐Organ (Reed)	☐Choral Conducting
☐Ear Training and Sight Singing		☐Advanced Composition

Name_____ Age_____

Street No._____

City_____ State_____

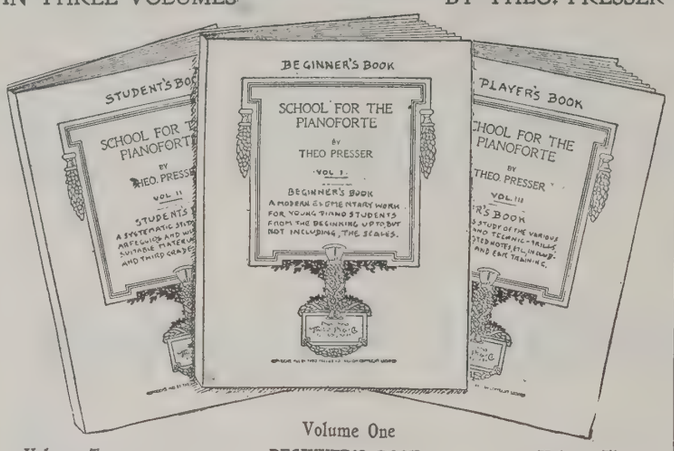
I have seen your ad in the ETUDE before and have been a subscriber since_____

"LEADERS" IN MUSIC PUBLICATIONS EACH AN OUTSTANDING SUCCESS IN ITS CLASSIFICATION

OVER 10,150,000 COPIES REPRESENT THE ENORMOUS SALE OF THESE WORKS

SCHOOL FOR THE PIANOFORTE

IN THREE VOLUMES BY THEO. PRESSER



Volume Two STUDENT'S BOOK

Volume One BEGINNER'S BOOK Price, $1.00 each

Volume Three PLAYER'S BOOK

The Most Popular of All Modern Instruction Works for the Piano

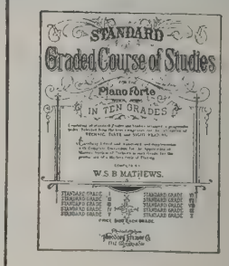
"Beginner's Book" is a veritable "first reader" for the piano. Thousands of teachers enthusiastically state that it is the best of elementary instruction books for young students. "Student's Book" and "Player's Book" are also very popular because of their value as educational works covering the stages following the "Beginner's Book." Throughout this school the material is attractive and pleasing and the teacher is enabled to achieve speedy results in a thorough manner.

STANDARD GRADED COURSE *of* STUDIES

FOR THE PIANOFORTE
In Ten Grades—Ten Volumes

By W. S. B. Mathews Price, $1.00

An Unequaled Educational Work for Piano



This is a complete, progressive series of the indispensable studies for the piano from the very beginning to the highest grade. It is a convenience to teachers and a great advantage to pupils. Except for young pupils, study can be started with the first book. Where the pupil is young, however, it is well to lead up to this course with the "Beginner's Book."

SUCCESSFUL TEACHING WORKS FOR VARIOUS GRADES of INSTRUCTION

TOUCH AND TECHNIC—By Dr. Wm. Mason—In Four Parts - $1.00 ea.
One of the most remarkable works in the entire range of piano pedagogy. A school for artistic piano playing highly endorsed by Paderewski, Joseffy, Grabrillowitsch, Liszt and others.

MASTERING THE SCALES AND ARPEGGIOS—By J. F. Cooke - Pr., $1.50
Scale study from the beginning to the highest degree of proficiency.

SELECTED CZERNY STUDIES—By Emil Liebling—In Three Volumes - $1.00 ea.
Extensively used because these volumes give the best of Czerny's wonderfully helpful studies arranged in progressive order. The editing, fingering and annotating are masterly.

COMPLETE SCHOOL OF TECHNIC—By I. Philipp - Pr., $2.00
A compendium of modern technic. Excellent daily practice material.

NOTE SPELLING BOOK—By Adele Sutor - Pr., 50c
An unusually successful work. The young student is instructed in notation in an entertaining manner.

FIRST GRADE STUDIES—By L. A. Bugbee - Pr., $1.00
Exceptionally attractive material for use after the first few rudimentary lessons.

ADULT BEGINNER'S BOOK—By C. I. Norcross - Pr., $1.75
These are "suggestive studies for music lovers." An excellent manual for the intellectually matured piano student.

A FEW "SUCCESSES" IN "SHEET" MUSIC PUBLICATIONS

PIANO	Gr.	Pr.	VOCAL		Pr.
Melody of Love, *Engelmann*	3	.50	By the Waters of Minnetonka, *Lieurance*	(2 keys)	.60
Airy Fairies, *Spaulding*	1	.30	Ol' Car'lina, *James Francis Cooke*		.60
In the Arena, March, *Engelmann*	3	.30	Gipsy Trail, *Tod Galloway*	(2 keys)	.60
No Surrender, March, *Morrison*	3	.40	I Heard the Voice of Jesus Say, *Rathbun*	(2 keys)	.40
Keeping Step With the Union, March, *Sousa*	4	.50	Sweet Miss Mary, *Neidlinger*	(2 keys)	.60
Dance of the Winds, *Peabody*	7	.75	Jean, *Burleigh*	(3 keys)	.60
American Indian Rhapsody, *Orem*	8	1.00	Sleepy Hollow Tune, *Kountz*	(2 keys)	.45



Standard History of Music

BY JAMES FRANCIS COOKE PRICE $1.50

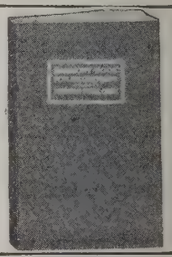
A History that Has Pleased Thousands
So Clear that a Child Can Understand Every Word
So Absorbing that Adults Are Charmed With It

Music lovers are here supplied with interesting reading and the music student is supplied with forty story lessons in music lore. The illustrations alone are of a most interesting character and number over 150. All difficult words are "self-pronounced." Bound in cloth, stamped in gold.

Harmony Book for Beginners

BY PRESTON WARE OREM PRICE $1.25

Teachers Achieve Speedy Results With This Harmony Book. Also the Best and Most Practical Work for Self-Study in Harmony



An unequaled "success". The main essentials of harmony are made understandable in a clear, concise manner and everything is presented simply, yet in an engaging manner. A work that lays a strong foundation for future musicianship. Flexible cloth binding.

Helpful, Economical and Convenient Service to Teachers

The Task of Securing the Best Publications for Teaching Purposes is Not a Difficult One for the Teacher Taking Advantage of the Liberal Examination Privileges of the Presser "On Sale" Plan. Decide on Material Tried in Your Own Studio.

Thousands of Teachers of All Branches—Piano, Voice, Organ, Violin, Theory and Other Branches—Have Found the "On Sale" Plan, Promptness and the Other Features Make

PRESSER'S MAIL ORDER SERVICE THE MOST CONVENIENT AND MOST ECONOMICAL METHOD OF SECURING NECESSARY MATERIALS

Details of the "On Sale" Plan as Well as Graded and Classified Catalogs on Any Branch Desired Will Be Furnished Cheerfully on Request

MUSIC PUBLISHERS AND DEALERS
MAIL ORDER MUSIC SUPPLY HOUSE
Established 1883

THEO. PRESSER CO.
1710-1712-1714 CHESTNUT STREET
PHILADELPHIA, PA.

SHEET MUSIC—MUSIC BOOKS
CHOIR AND CHORUS PUBLICATIONS
BAND AND ORCHESTRA MUSIC
"Everything in Music Publications"

THE ETUDE

MAY, 1926 | Single Copies 25 Cents | VOL. XLIV, No. 5

House Cleaning

SPRINGTIME is house-cleaning time.

But, Springtime is usually the harvest time of the music teacher. He has no time for the confusion of cleaning.

The result often is that the musician escapes the beneficent yearly upheaval of the housewife, the cascades of soap and water, the tide of fresh paint, the bang of the carpenter's hammers and the swish of new hangings.

Summer comes. The music teacher is tired and seeks a vacation. All too soon the Fall arrives and, with the rush of the new season and a thousand and one important professional and business duties, the studio is "cleaned up a bit" and that is all.

Really, Summer is the normal house-cleaning time of the teacher. It is the time to refurnish the studio, paint up, clean up, sort music, catalog the library—in fact, to make the music room so that it will shine and bespeak the good taste and initiative of the teacher.

It is not a bad plan to turn things around so that the room has a different aspect when the pupils arrive at the opening of the new season. The time to think about it is now. New pictures, new decorations, new paint, new books, new music, new wall paper, are quite as good investments for the teacher as they are for the business office or for the store.

One important investment is a good music cabinet. Nothing can give the pupil quite so injurious an idea of the teacher's lack of system as a poorly cataloged music library. It is a poor thing for the teacher to talk of method and order and then spend ten or fifteen minutes of the pupil's time in hunting for a piece of music which should have been immediately located. A good modern music cabinet is always a fine investment—no modern business man would attempt to do business without proper cabinets or files.

In fact, the progressive teacher will make it a point to have the "On Sale" assortment of music not only in the studio some weeks in advance of the opening of the season but also so classified and identified by frequent playing that when the pupil comes there will be no room for uncertainty in what materials to use.

The teacher who buys at the very last moment the music necessary to supply the pupil's needs makes a serious business mistake, because by the modern system it is possible to have the music available at the time when it is most desired.

Any progressive dealer is only too anxious to discuss the teacher's needs by correspondence or in person when possible. There is no excuse for the teacher who dodges the Summer house cleaning and adequate preparation for the Fall music season.

Sentiment

SOME months ago in a conference with Mr. Charles M. Schwab, the "Steel King," laid stress upon the value of sentiment in life. Incidentally he said that he had found most men of great accomplishment to possess sentiment of the sincere kind in very marked degree. He stated that John Pierpont Morgan, supposed by many of the unknowing public to have been a kind of financial iceberg, would literally melt into tears when he witnessed human suffering.

Greatly to our surprise we learned after the death of the Founder of THE ETUDE that, because of his great business success, many who never met him thought of him as a hard, cold, grasping man. Quite the contrary was true. Naturally, if he suspected that anyone was trying to take advantage of him, he was thoroughly capable of defending himself. On the other hand his liberality was boundless and immediate, when he ascertained that those who dealt with him were coöperating in the proper spirit. He was sentimental to a high degree. In looking over some of his personal effects we found a little faded envelope filled with some leaves. A note enclosed read:

"*Leaves I Picked at the Grave of Chopin.*"

Mr. Presser was extremely sentimental and the great barricades of flowers that appeared at his funeral were mere visible evidences of past kindnesses reflecting the fine character of the man.

Opera In-Comprehensible

BANDS of enthusiasts, in Chicago and elsewhere, are waging a war for opera in-English as against opera in-comprehensible.

Outside of England and the United States, most of the operatic centers of the world demand that their opera shall be in a language they can understand. There may be some excuse for opera in South America in Italian, because the similarity of the Latin tongues gives our Latin-American brother at least a cue to what is happening beyond the prompter's box.

In Italy and France, Wagner is almost always given in the Latin tongues, precisely as Verdi and Puccini are given in German in Germany.

English is apparently taboo in opera for no other good reason than that which perpetuates pounds, shillings and pence, in England, and pounds and ounces in America.

Surely it is not because of the English language itself; for the language of Shakespeare, Milton, Poe and Kipling is a rich, sonorous, forceful tongue, possibly not as mellifluous as Italian, as piquant as French or as ponderous as German, but, withal, an excellent language for singing. All singers know this and are glad to sing in the vigorous, elastic and orotund tongue which is used by more people than any other speech in the world.

Opera, in America, is apparently designed for three select groups:

Professors of languages,
Court interpreters,
Waiters.

As far as our experience goes, these are the only classes of our citizenship with enough linguistic glibness to comprehend the polyglot musical performances given in our opera houses. In most of the older operas it really does not matter because the libretti are so absurd that some kind of linguistic veil is the one thing which will save the performance from becoming a hilarious farce. Some of the modern libretti are, however, powerful dramas which cannot be fully appreciated unless the words accompanying the action and the music are understood.

But the mere translation of an alien text into English is not all that is to be desired. After the translation comes the delivery of the words through song in the opera house. Much of the operatic diction is so bad that its meaning is lost in any language. Mr. Charles Henry Meltzer, one of the most respected of American music critics, who has done more than any other one man to help in the cause of opera in English by translating libretti in excellent fashion, spoke in favor of his cause at a huge luncheon given recently by the Philadelphia Music Club. Although renowned in his own field, he has not the gift of addressing large audiences. The result was that, although he spoke in excellent English, to an English speaking audience, his address was given in such a low tone of voice that only a comparative few really heard what he had to say.

Unconsciously he exposed one of the great weaknesses in the plan of giving opera in English. To be really effective the singers must deliver the text so that the meaning of the words may be comprehended at all times. The size of a great opera house makes this a tremendous task. Of course no musical comedy would exist for more than a few nights if the audience did not get at least ninety per cent of the words spoken or sung; but musical comedies are given in auditoriums one-half or one-third the size of the metropolitan opera houses.

Oh, well, reforms are slow and tedious. Perhaps our grandchildren's children will be able to attend the opera and not go through the comedy of appearing intelligent when not one word in a thousand has any more significance to them than Choctaw. Incidentally, the introduction of understandable words will keep more tired business men from falling asleep in the middle of the second act.

A Store-House of Melody

The art of appreciating good tunes is something which one might assume needs little of teaching and no encouragement. We are living, however, in an age when melody, apparently, is expected to take a second place to what is known as atmosphere. This atmosphere very often proves to be nothing more than a pall of smoke which obscures the natural beauty of the art, but unfortunately does not obscure the incompetence of the would-be artist.

Thus it comes that discords are accepted for great achievement, while well-turned, sanely-balanced "airs" are avoided. The charms that one finds in the beautiful passages of Scriabine, Stravinsky, Ravel, Debussy, Moussorgsky, and others, are decidedly the charms of lovely original melodies.

We feel that it is an exceedingly good thing for the student to get acquainted with as much melodic music as possible. The old operas of Glück, Mozart and their contemporaries are full of exceedingly beautiful melodies. Another storehouse of exceptionally fine melodies is to be found in the "Light Overtures" which may be procured in collections for piano solo at a slight expense. "The Marriage of Figaro" of Mozart, the "Orpheus" of Offenbach, "Pique Dame" of von Suppe, "Mignon" of Thomas, "Jubilee Overture" of Weber, all form excellent musical educational material when considered from many aspects. They do not, of course, rank with Bach's *Fugues*, Beethoven's *Sonatas*, or Chopin's *Nocturnes* in the loftiness of their appeal, but there is really nothing quite like them for the study of rapidly changing metre, tempo, rhythms and styles of melodies. We recommend them very highly for their specific pedagogical value. Music teachers will find them very productive of good results in the cultivation of certain phases of musicianship, and especially in that important quality of instant adaptability. Moreover they form very sprightly entertainment for leisure hours.

Hands

If the human animal had been born with claws or hoofs instead of hands with their ten marvelous digits it is hardly conceivable that art could exist. Musicians, who are dependent upon their hands for their support, often give entirely too little attention to the marvels of this organ.

The hand is one of the distinguishing characteristics of man. Monkeys have prehensile hands and can do astounding things with them. Man, however, is the only animal that does not use the hands as a means of locomotion as well as for other purposes. Thus the human hand is developed to a much higher degree.

The twenty-seven bones, the bundles of ligaments and muscles are the human tools by which Michelangelo, Pericles, Sir Christopher Wren, Chippendale, Whistler, Rodin and Sargent have given their masterpieces to plastic art. The great writer can dictate his thoughts but it requires human hands to get these thoughts expressed upon paper so that you can read them in print or script.

The musician's hands are probably the most highly developed of all hands. They are trained to a condition of sensitiveness and disciplined to a degree of control hardly equaled by any other artist. The painter, for instance, can apply his crayon and his colors to the canvas with all needed deliberation. The pianist must often make his tonal interpretations with the rapidity of lightning and with an accuracy of the most delicate scientific apparatus, and yet with a sensitiveness for color and for expression upon which the artistic value of his work largely depends.

Maurits Leefson

In February Maurits Leefson died in Philadelphia.

In a wide international experience, meeting the most eminent teachers and performers for a quarter of a century and discussing with them all manner of teaching problems, we have rarely known a teacher who had greater personal gifts for laying the foundations for fine technic and fine tone.

Unfortunately Leefson's teaching was something which could not be communicated completely through books. It was the man himself—the personal contact with the extremely thorough, painstaking, keenly artistic teacher which produced the results.

When his pupils entered prize contests they won so frequently, even in the great national events, that his ability as a teacher became more and more obvious.

Leefson had one serious shortcoming in so far as making a very great name as a teacher. He was by nature very modest and retiring. He loved his work and conducted a certain limited amount of publicity altogether incommensurate with his real worth as a teacher. It was with great difficulty that we induced him to set down certain principles of his teaching work which we later published in The Etude for November, 1925. We were not surprised that a very large number of our readers recognized the worth of this unusual article and wrote us about it. Leefson told us that this was the first time he had been able to get into print to his satisfaction his ideas upon this important subject of preliminary training of the hand. We rewrote the article with him several times in order to get it just as he wanted it. He was not a writer and was very glad to coöperate in this way.

His art now rests with his disciples. We keenly regret that his modesty prevented him from exploiting his skill and knowledge. A biography of Mr. Leefson appeared in The Etude preceding the article to which we have referred.

He was an enthusiastic worker for the cause of his fellow music teachers and had many firm friends.

Monkey Music

One of the most extraordinary books that has ever come to our attention is "Chimpanzee Intelligence and its Vocal Expression," by Robert M. Yerkes, Ph.D., and Blanche Learned. The latter author has gone to the extent of presenting in over three hundred notation examples the noises made by a youthful chimpanzee. Although these are shown on different degrees of the scale, giving the reader the impression that the noises are musical, the editor's own experience with chimpanzees at close hand is that they do not sing but that there is a great variation in pitch in the intonation of their "spoken" sounds.

The remarkable thing is that the chimpanzee utters his noises with quite distinguishable vowel color—mostly Ooo, ah and ee. More than this, he will create very distinctive rhythms. The author is to be complimented for her patience in collecting this material; but there is really little in the book that could be used as "leit-motifs" for the great music drama of the future, "The Saga of Tennessee." Readers who want to learn more about monkey music can secure the work from the Williams and Wilkins Company at Baltimore.

Master Lessons

Over ten years ago The Etude commenced its notable series of Master Lessons on Famous Compositions by Great Artists. During the coming twelve months this splendid feature will be greatly amplified.

THE ETUDE has the honor to announce a very important series of practical educational articles of the greatest interest to all lovers of the pianoforte. Professor Corder will discuss the best known of the Beethoven Sonatas. With his keen, penetrating mind and wide experience, these articles will be rich in musical interest and exceedingly helpful.



BEETHOVEN PLAYING AT THE HOME OF THE SHOEMAKER, FRANZ

FREDERICK CORDER has been Professor of Musical Composition at the Royal Academy of Music since 1886. He has composed extensively in the larger forms and has written widely used books on Musical Composition. Many of the most distinguished British composers of the present day (including Granville Bantock) are among his pupils.

Beethoven's Piano Sonatas, and How to Play Them

By the Distinguished Educator

FREDERICK CORDER

Professor at the Royal Academy of Music, London, England

ROM time to time much has been written in THE ETUDE on this subject and I cannot hope that I am contributing the last word; but as I learned the whole of the Sonatas in early youth ve been hearing and teaching them ever since—and eans for over half a century—I do claim to speak me authority upon a matter of great importance to upil and pedagogue. The musician who does not he Sonatas of Beethoven proclaims him or hermere trifler; the would-be pianist who does not t least eight or ten of the thirty-eight or so is not to get far. Why? Because in these works we ot only noble music—that is a matter in which ay be left to its own judgment—but also music demands all the performer's skill without taxing irly. In using these pieces the teacher must natuxercise discretion and not treat the volume as one urney to be toiled through, as the unthinking are do with volumes—even the Holy Scriptures—if y say so without irreverence. Teach single move- by all means, to those whose age or technical ss renders the whole work unsuitable. For a you must know, is usually a set of three or four e pieces, with little or no relationship between ave that of key. But it will be most to the prespose to take each complete Sonata and survey it l.

Sonata No. 1, in F Minor—First Movement

general character of the music, conveyed by idden changes of tone, and numerous *sforzandi*, ue and impetuous; a favorite mood of Beethoven. that the opening measures are all *piano*, there be- *crescendo* as the passage rises; though one is in nearly all modern editions. One must always er that Beethoven was a law unto himself in these , and knew the value of the unexpected better yone before or since. The unexpected ff. is all re startling for this reticence. In measure 10 I harm in letting the idle right hand play instead left which, in return, can relieve the right hand accompaniment notes in the next four measures. nce for all, I bid the teacher remember that in composers you seldom find any attention given most convenient distribution of the notes between ds. In a mistaken reverence for what they deem ibtle intention of the composer, people often put ves to unnecessary inconvenience in order to play ge as it *looks* on paper. We shall find, as we numerous examples of this error.

A Pet Device

E the sudden p in measure 35. Do you know w to produce this without making any *diminu*front of it? Very few people do, and I must tell you, for it is one of Beethoven's pet devices, which he employs in the most unexpected places. This is one. In spite of the slur, indicating a smooth *legato*, you must make the tiniest of possible breaks—thus:

Ex. 1



Do this a few times quite slowly, when you will find no difficulty in hopping off a loud G and coming down lightly on a soft F. Fancy in your mind that the keys from G onwards are suddenly found to be too hot to touch, but that you must on no account interrupt the passage. Then gradually increase the pace until you can do it up to time without the break being perceptible.

The ability to change the tone instantaneously from *f* to *p*, or even from *ff* to *pp*, should be assiduously cultivated; it is indispensable to the proper rendering of Beethoven.

In the middle part of this movement the explosive *sforzandi*, sometimes in one hand, sometimes in both, can hardly be overdone; they maintain the character of savage energy which continues to the end. The trills in 85-88 are to be played with the upper note first; you will then just be able to get in three notes to each eighth-note for the left hand. Observe that on the return to the first subject this is now *forte*, and there should be no *p* in measures 107-8. The angry mood has now gained such power that Beethoven does not want to weaken it. Notice the difference in effect between this climax and the corresponding one at measure 7.



BEETHOVEN PLAYING THE MOONLIGHT SONATA

This Contemporary Print Doubtless Led to the Fictitious Story of Beethoven and the Blind Girl

At 140, and also at the similar point 41, the music is marked *con espressione*. (Beethoven actually wrote *con passione* the second time.) What do you *do* different to what you have been doing all along? You cannot have been playing *without* expression: that is not playing at all. And, anyhow, expression is not a kind of slop that you ladle out as required. What ought you to *do* when you see this direction: what does the composer expect you to do? He knows, and I know; but nobody ever troubles to explain, though it is really very important. You are intended to make the melody stand out in all possible contrast to the left-hand accompaniment, to which end the character of the two must differ as much as possible. So what you actually *do* is to play with a heavy *legato* in the right hand and a light *staccato* in the left. Many people will deem this explanation unnecessary, saying that musical instincts should be your guide, but the real teacher will know better. Reason is better than instinct any day.

Misleading Harmony

TOWARDS the end of this movement (140-2-4) I find pupils very apt to play D naturals in the bass instead of flats, in spite of the key signature. They are misled by the harmony of the corresponding passage (41-43-45). You had better write in the flats.

I make a point of teaching every pupil the second movement of this Sonata. There are few technical difficulties, and it affords an excellent practice in Grace-notes, the Turn, or Grupetto, occurring in every possible form. And as the sign ∾ employed is of variable meaning, it does not appeal directly to the eye, and so causes endless trouble to those who read only with that organ. To put, as many editors do, the translation into real notes at the foot of the page, is quite useless: the eye cannot be in two places at once. Explanation is never a thing to be ashamed of; but many people think that to alter the *look* of music is somehow to alter the music itself. Can any unprejudiced person say what harm there would be in writing the opening measures of this movement, for instance, thus

Ex. 2



etc.

What? You see no difference? That is just what I say: there is none, except to the comfort of the reader. But any classical-minded editor would have a fit if he *saw* it printed thus. Why, when Kroll printed Bach's 3rd Fugue in D instead of C there was such an outcry of horror that he had to cancel the edition and put his version at the end of the volume. Just make the experiment yourself. However well you may know the work, it will always be an effort to play the ornaments correctly from the original notation, while there will be no need to hesitate if you have them indicated as above.

In the 7th measure we find the grupetto sign placed over instead of after a note. However carefully you may have learned your "Rudiments," you will find this, as well as the turns in measures 9 and 11, to be puzzling, owing to the three varieties of this ornament all being indicated by the same sign. To add to your perplexities there is one place at the end of the 18th measure—where the composer has probably written not what he intended. According to rule, Ex. 3 (a)

Ex. 3



should go as at (b); though the passing notes clash sadly. I cannot help thinking that Beethoven must have intended the far more euphonious version

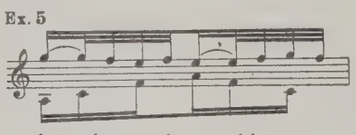
Ex. 4



which, indeed, I have often heard played by the really musical who follow their ears rather than the letter of the law. It is just another instance of how composers used to regard notation as only an approximate indication of their intentions.

Presently we meet with altogether another kind of difficulty. This is a slow two-against-three passage. Those who have not achieved the independence of the hands will never play this decently, and I advise them to modify boldly the right hand part thus,

Ex. 5



which is at least better than making a mere muddle of the passage. Those who have patience and determination to overcome a difficulty instead of shirking it will play the first group of four (r. h.) and the first group of three (l. h.) alternately, first quite quickly and then at the proper speed. When this can be done without hesitation, then try the two together as fast as possible, so that (as in Chopin's *Fantasie Impromptu*) the hands have not time to upset each other. Then gradually relax the speed, always endeavoring to think only of the *first* note of the group, until the right hand ceases to want to divide up his four with any subordinate accent. This seems very complicated when you read it, but is quite simple in practice.

The Correct Pace

ONE other passage in this movement needs attention. In measure 56 we find ourselves suddenly confronted with very quick notes—six to the beat. Start in the latter part of the preceding measure counting "five *and* six *and*" to the group of left hand notes, and it will give you the correct pace of the passage. But this is not all. The triplets are played by the alternate hands, commencing left, right, left, right, and then right, left, the rest of the way. If you will mark the first groups R. L. R. L. with a pen (neatly) you will be surprised at the gain in facility and rhymical clearness.

The third movement—*Menuetto*—is a very simple and pleasing one; but there are two unexpected difficulties. The *appoggiature* in the 11th and 13th measures—also in the 19th and 21st—are meant to be played exactly like those in 23 and 25. Beethoven only relapses into common-sense notation in these two measures in order to indicate a greater degree of smoothness; but you are supposed to know that an *appoggiatura* is (or rather, *was*) written as if it came before the beat but always played upon the beat.

The other difficulty is a matter of dividing the notes better between the hands. In the second part of the *Trio* the right hand has a passage of 4ths which it is impossible to render smoothly. Beethoven apparently thought it unwise to give the left hand 3rds to play, though this would have been easier. Suppose you try it this way.

Ex. 6



Once the unfamiliar appearance of the passage is got over, I think you will find it quite easy to play with the desired smoothness and speed. Then copy it neatly on a slip of paper and gum it into your own copy. That is the only way to make sure of doing it.

On no account omit to repeat the *Minuet* after the *Trio*.

The *Finale*, though marked *Prestissimo*, can hardly be played at a really furious pace. The five-note chords will usually be found too much for a small hand, but the lowest note may be omitted without much loss of effect. Here is a better fingering for the left hand than the one usually given, it avoids using so much thumb.

Ex. 7



It is not possible to play trills in measures 10 and 11; the speed is too great. Mere turns must suffice, thus:

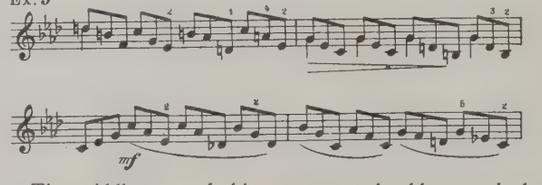
Ex. 8



By the way, most editions have measures 10 and 11 alike; this is incorrect, Beethoven marked the *tr.* only in 11.

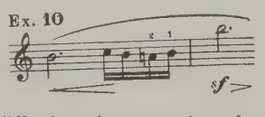
The two-against-three passage, which follows presently, offers no difficulty in evenness, because of its rapidity, but it is well to use the 2nd finger of the right hand instead of the 1st, in places.

Ex. 9



The middle part of this movement should go a shade slower, so as to sound leisurely, in strong contrast to the hustle of the other portions. When you come to the three turns on C, B and A do not be afraid to finger them all alike, thus:

Ex. 10



There is no difficulty about turning the thumb under onto a black note; and we have long got over regarding this as a crime.

For the final 8 measures go full speed ahead; and finish off with all you can do in the way of brilliancy.

Sonata No. 2, in A Major

THIS is much more difficult, as a whole, than the preceding work, demanding considerable agility of finger for the first and last movements. Also in this and all the succeeding Sonatas there is much that does not lie under the hands and demands what is known as "fake" or "trick" fingering. This consists chiefly in slipping a finger from one to another and is, of course, a breach of the rules of good fingering. It has to be indulged occasionally, in order to avoid breaking a legato and is mostly needed in double-note part-writing such as we find in Bach; but it is also pretty frequently demanded in the works of Beethoven, as for example, in measures 1 20 of this Sonata.

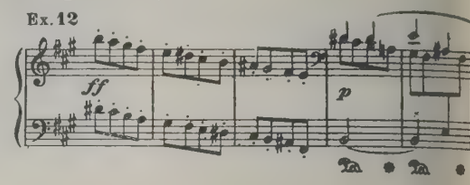
Ex. 11



There are cases, however, where slipping the fing insufficient help and other means have to be soug

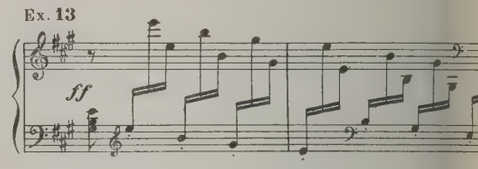
The character of the first movement is large fluenced by the manner in which the first two not played. Very marked accent is called for. M great point of the sudden *p* after *ff* at the 42nd me and let the left hand assist the right hand in th lowing measure, thus:

Ex. 12



At 84 the first note of each triplet was, of cours tended to be played by the left hand; but, as Beet thought it superfluous to indicate this (indeed the method of doing so had not then been invented), used at first to essay the almost impossible ta playing it all with the right hand. The proper w write it is

Ex. 13



but to this day nobody has dared to do it. The might understand it; and where would the poor te be then?

At 104 you will need a deal of trick fingering, are to keep the melody and the rising scales *legato*. I must leave you to work out this puzzl yourself. Mind the sudden *piano* here!

Crossing Hands Difficulties

IN THE middle section of this movement at 138, and others, broadly built persons will be able to cross hands to the extent demanded. can be no objection to exchanging hands, if it be neatly and in the middle of a measure.

The passage of canonic imitation extending fro to 198 is very difficult, especially for small hand would at least have *looked* easier had it been w thus:

Ex. 14



The small notes of the original, intended as a h the performer, are only a hindrance. A normal is forced to break the 10ths; but this is not des and should therefore not have been indicated.

In the *Scherzo*, in order to give the charact playful lightness, the rests must be well observe the chords played crisply. I cannot see that it be a sin, when the theme comes in the bass, to c over the work of the two hands. The movement certainly get better played, and that is the chief is it not?

It is hard to maintain the light and graceful cha of the *Finale*, through its many difficult passages. arpeggio, which is like the flourish to an ornan initial letter, gets more elaborate at each repe Where it is divided between the two hands the does not want to be made evident, if it can be h The middle subject, with its staccato triplets, oug be very noisy. Many people try—and fail—to mak last chord in each measure come *after* the note i treble, but in Beethoven, Schubert and Mendelssoh fact, up to quite modern times—composers nearly a

(*Continued on page 338*)

Getting Technic Away from the Keyboard

By the Noted Pianist, Teacher, Composer and Author,
COMMENDATORE EUGENIO PIRANI

ANISTS have to keep their fingers
n good shape, well "oiled;" other-
vise, like the wheels of a machine,
ill "rust" and become stiff. "If I do
actice for one day, I notice that my
lose their nimbleness. If I omit
ing for two days, my friends notice
I stop practicing for three days,
ublic notices it," so said a noted
. But many a time regular prac-
is interfered with by various ob-
, as, fastidious neighbors, sickness in
use, traveling, or lack of an instru-

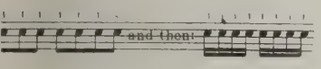
this reason dummy pianos have
nvented, so small that one can even
them around like a suit case. On
ncert tours I carried one myself and
nabled not long ago, when Ignaz
nan, the piano virtuoso, was in
York and at a loss as to how to
h an instrument, to aid him by giv-
m mine.

now I am going to make a present
my readers of a "dummy piano"
will be as light as a feather, or,
natter of fact, weigh nothing at all,
nich will serve not only the pianists,
so the violinists, the cellists, in a
all instrumentalists who use their
for playing.

is that?

ten!

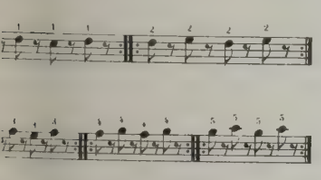
necessary, when raising your fin-
nd striking them down, to press a
rd, string or valve? Why not do it
rom the instrument? Why not seat
lf before an imaginary keyboard,
our fingers, one at a time, and strike
own with all kinds of touches, first
with relaxation, then heavily with
e; first slowly, then increasing in
, then as quickly as you possibly
Something like this:



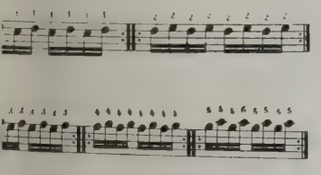
nilarly the other fingers.

Sideways Motion of Fingers

mobility of the fingers must be
ed not only in the up-and-down
ent, but also sideways: that is, the
must move as flexibly and readily
ide to side as up and down. In
owing exercises the sideways move-
s, of course, comparatively slight.
owly:



nore quickly:



exercises should be practiced with
hand.

Combinations of Two Fingers

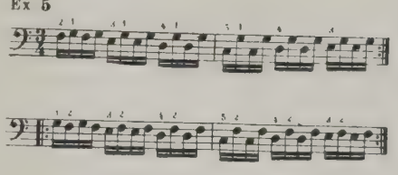
fresh air" exercises are as follows,
h the right:

Ex.4



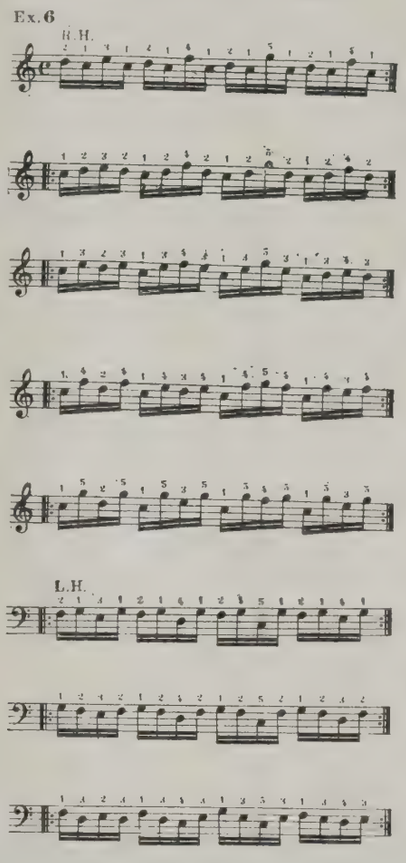
and then with the left:

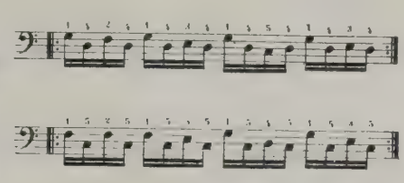
Ex 5



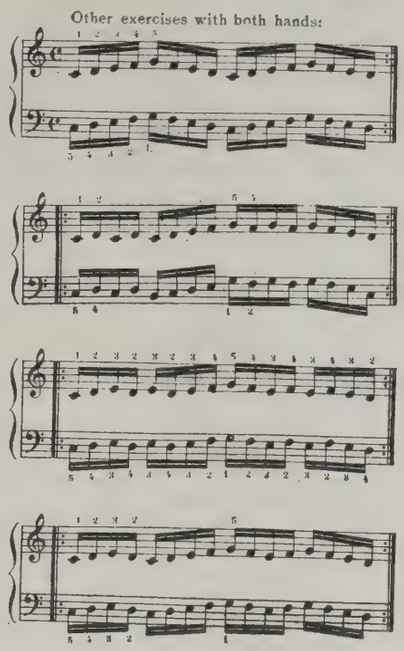
Combinations of Three Fingers

Ex.6





Other exercises with both hands:



Next practice trills at the imaginary keyboard with all fingers methodically; 1-2, 2-3, 3-4, 4-5, then combine them in various ways as: 1-3, 1-4, 1-5, 2-4, 2-5, 3-5, and trill incessantly, first slowly and then more rapidly.

Then proceed to double note exercises. First in order, thirds, raising contemporaneously two fingers: 1-3, 2-4, 3-5, like this:

Ex.7



then proceeding to third trills as follows:

Ex. 8



Then proceed to sixths, playing imaginary exercises like these:

Ex.9



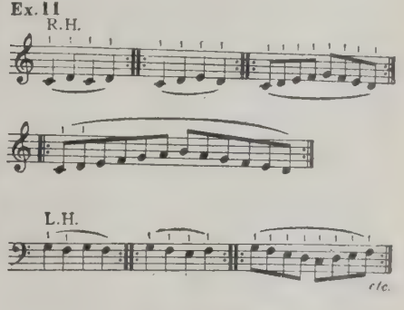
Our program now advances to *legato* octaves, describing in the air or on the table exercises like the following:

Ex.10



Notice here, that the upper notes with the fourth and the fifth can be played *legato*, while the thumb alone has to strike consecutively different keys, preventing a perfect *legato*. But an exercise like the following, all performed with the thumb alone, will ease the task:

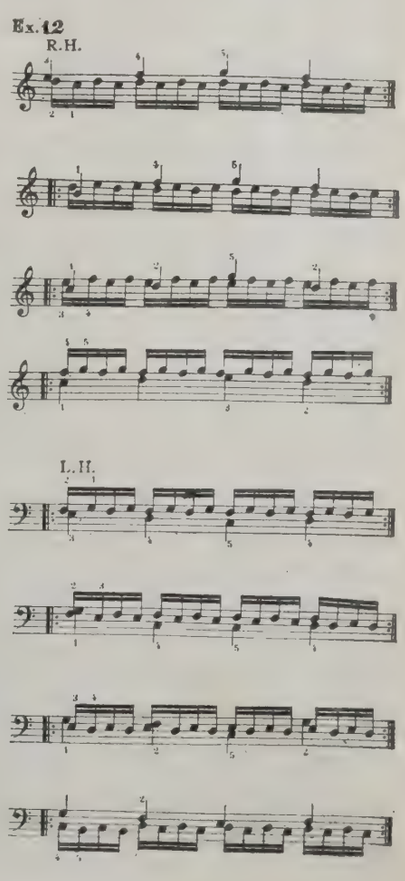
Ex.11



Two Part Exercises

The foregoing exercises in double-note playing are indispensable as a preparation for polyphonic playing, in which one hand sometimes has to play two or more parts at once. The following exercises in two-part playing will facilitate the task:

Ex.12



Many of the greatest pianists we have known have repeatedly told us that they have made a practice of going over compositions mentally and at a table when they have had no keyboard at hand. We are sure that Commendatore Pirani's article will prove a helpful asset to music students who are employed in business and who may have a chance to put in a profitable quarter of an hour at luncheon time in practicing upon a desk. Why not? Digital exercise is exercise whether you do it on the parlor mantel or on a keyboard.—EDITOR'S NOTE.

Our instrument, the air or the table, is a patient object. We are, therefore, free to proceed to other exercises with the wrist. What we did with the single fingers we can do with the wrist. Raise the hand independently from the arm, first slowly, and then more rapidly with a trembling, yet always controlled motion, as follows:

Ex. 13



first with the right hand, then with the left, and finally with both hands together, in the beginning, light, with relaxation, and then more substantially. This will give an excellent wrist practice.

But this is not all. We must practice also the whole arm, because *staccato* passages in octaves and in chords are not limited to wrist, but often require the use of the whole arm.

Therefore, we can repeat all the exercises given above for the wrist, using now, instead, the whole arm, that is, making the staccato from the elbow instead of from the wrist, a kind of staccato which brings forth more strength and power. Here also the motions should be in the beginning slow and well controlled, increasing afterwards in speed and velocity the oscillations of the arm from the elbow.

I have given you in a nutshell a complete method of piano playing away from the instrument, which renders you totally independent of time and space. You can laugh at your tyrannical landlord, who prevents you, through an ironclad contract, from practicing in the morning before 9 o'clock and compels you to stop at 10 P. M., and not touch your piano at all Sunday under penalty of expulsion. You can allow your wife to snooze sweetly in the morning hours without being disturbed by the jingling and the tinkling of your clavicymbal. In a word, you are unrestrained like the bird in the air. You do as you please and when you please.

And do not believe that this kind of practice will not benefit you. Try it and, after having done it conscientiously, you will see that your fingers will feel inclined to run away alone, as if they would not belong to you; an unruly behavior which, of course, must not be allowed!

I had the privilege of passing many days with Rubinstein, as I was in Petersburg (changed afterwards into Petrograd and lately Leningrad!) and, during our long conversations, he never stopped from performing with his fleshy fingers all kind of exercises like those mentioned here. I called his attention to that and he answered that he tried to "improve his technic," which, of course was said in joke, as Rubinstein's technic was insuperable. If the "prince of pianists" found useful those exercises, surely we may safely imitate him!

Now, my dear friends, I have made you a present of a dainty, useful "dummy keyboard" for your exercises, and I expect you to send me in return something nice in the way of practical results from it.

Vitality in Practice

By Austin Roy Keefer

It is almost useless to practice, or rather merely work the fingers, unless one is wide awake. Being wide awake means that every function of the body is striving keenly and steadily to perform its work, the fingers, like little dancers, full of vigor and activity, the wrists as light as air, the whole attitude one of alertness and comfort, wherein nothing worth hearing, seeing and feeling is missed. Every tone must live, must speak with a voice full of meaning!

"I Am Music"

By Berton Bellis

I am the song of the Universe.
I am the gurgle of the sparkling, silvery brooklet, the monotone of falling waters of the mountain stream, the dance of the rain on a lonely cabin roof.
I am the patter of children's bare feet on a city street that offsets the full clamor of busy commerce.
I am the harmonies of the earth and celestial bodies.
I am the voice of the reasoning power of the eternal love of God.
I am the unspoken, unarticulated voice of love.
I am the siren of the Universe.
I am the spirit that breathed the happiness of the Universe into existence.
I am the wooing voice that brings peace and order out of wreckage and chaos.
I inspired the Songs of Solomon and Psalms of David.
I am the wordless, winning voice of the Almighty, the Eternal God.
I am the paradise of deep love in human feelings and emotions.
I both inflame and soothe.
I furnish comfort to the aged who has lost a life mate—and bring sweet dreams of yesteryear and childhood.
I lull peaceful babies to sleep and excite warriors to battle.
I soothe the vanquished in defeat and cheer the victor in success.
I congratulate the proud parent at the birth of a child and soothe him when one has passed to the Great Beyond.
I was the inspiring notes from the harp of old, blind Homer, and aided him in composing his immortal verse.
I deeply touch the world with shame for the way they have treated past great masters, such as Mozart in the garret, and others.
I furnished cheer and comfort to my patron saint, Dante, in his miserable exile.
I utilize the crude harp of the child, the coarse bagpipe of the Scotch highlander, and the magic flute of the hillside shepherds.
I melt audiences to tears through lovely lips and with drum and fife I scale the Alps.
I am purity—truth—wholesomeness and you when your heart is true and your soul is merry.
I am the promoter of art and enlightenment.
I am the kind words of admonition from a loving father to his son.
I am the thoughts of an artist who works only for the betterment of humanity—and forgets himself.
I am the devoted lover speaking wooing words of magical fire to his soul mate.
I am the sweetest and most enchanting chord that touches the human ear.
I am the beautiful voice of love that a mother sings to her babe.
I am that hypnotic—something—that man can feel but cannot see, and I am free by the grace of God to both king and peasant.
I am the tamer of wild beasts and soother of the savage breast.
I am the inspiration of the human soul that radiates from the stringed instrument of Pan, by lovers of beauty and mankind.
I am the human soul in action and in tune with the omnipotent infinite.
I am the chimes of the combined merry laughter of children.
I am the bitterness and salt in the maiden's tear, or the illuminating sunbeams from her soul in her laughter that rings with love.
I deeply touch the heart and soul and am deeply felt by both friend or foe.
I am the song of the poet interpreted into the songs of ages.
I am poetry in harmony with God and the inspiration of the infinite Universe.
I am the heavenly chord that enchants and entrances the human soul.
I am the euphonious chords whispering through the summer zephyrs in the unpruned natural wildwoods.
I am the charming fascinator of the happiness and inner deep feelings of nature's expression.
I furnish music at the awakening hour in the song of the robin from the heavens and echo the voice of paradise at eventide in the super strains of the nightingale.
I supply your good-night anthem in the nightly carol of the grasshopper.
I am the sweet lullaby at the cradle and the hymn of God's eternal peace at the grave.

"I AM MUSIC"

Silent Practice

By Charles Knetzer

Did you ever hear of anyone aspiring to become an elocutionist who considered it sufficient merely to read silently to himself? Or did anyone ever presume to become a golf player by studying the rules without actual participation in the game? Neither can one presume to become an efficient violinist by substituting silent practice for the strenuous physical exertion requisite for the training of one who expects to master the art.

There are some great musicians, indeed, who resort to silent practice when they have no access to an instrument, but these are accomplished players with a finished technic, which needs but a little polishing to bring it up to the mark. This is entirely out of the question with a beginner with untrained mind and muscles. No one ever became an expert performer on any instrument by merely studying the theory of music.

Yet, we cannot deny the fact that silent practice has its advantages, when, for instance, there is a sick person in the house who cannot bear the sound of an instrument, or when someone is engaged in work which requires close concentration. Beginners, also, may find it helpful to hold the violin against the body, as one would hold a mandolin, and finger an exercise with close attention to spacing the whole and half steps. In doing this, however, care must be taken to curve the fingers and wrist properly, and to let the fingers fall with a firm and vigorous action.

Silent practice may indeed be helpful at times, but it can never produce the results of actual practice on the instrument, nor should it be indulged in when body and mind are exhausted. For worthwhile practice the student must be in good condition, both physically and mentally.

There is no short cut to success in violin playing. Only a most assiduous practice of scales, chords, finger exercises, double-stops, chromatics, harmonics, grace-notes, trills and the tremolo, to say nothing of an infinite variety of bowings of shading and tone quality, will help the student to overcome the difficult problems of violin playing.

The Study of Scales

By S. C. Gilson

Opinions as to how to practi scales vary, but they all lead to th purpose, to produce even, clear ton

The pupil may at first be given a variety of exercises for the thumb p under the other fingers, to be done away from the piano. When the can pass smoothly, we then take "two finger scale."

		4		4		4		4	
		3		3		3		3	
r. h.	1	2	1	2	1	2	1	2	
	C	D	E	F	G	A	B	C	an
		2		2		2		2	
		3		3		3		3	
l. h.	1	4	1	4	1	4	1	4	

Next step is the "three finger sc

r. h.	1	2	3	1	2	3	1
	C	D	E	F	G	A	B
l. h.	1	3	2	1	3	2	1

Also exercises for the thumb passing the fifth finger are given, but shou omitted if much strain is caused.

After these exercises are fairly ma the diatonic scale is introduced wi regular fingering at first with se hands and in strict *legato*, using firm sure touch (if the fingers are strong)

Later, as the pupil takes the sca different forms, he may practice th ferent touches:

(1) Playing legato, finger staccat wrist staccato, with wrist low, fingers to keys.

(2) Marking rhythm with accent

(3) Starting with slow tempo and ually increasing same.

(4) Playing with different dynam fects. At this stage particular stress be laid on the graduation of crescend decrescendo.

Practicing with eyes shut relaxes t tire body, and while the optic nerve rest the mind and soul can express selves more fully through the mediu hands and fingers.

Speeding Up Sight Readi

By Patricia Rayburn

Sight-Reading is a very importan of a musical education, and the pupil can read at sight will make a much showing and have a more complete of his study than the one who cann so.

It is true some people read at better than others. But after the " of the trade"—such as constantly ke the eyes a measure or two ahead o fingers—have been pointed out, the nothing more important than keen sive practice.

This can be secured by dividing the (consisting of pupils of about the age, who have one class-lesson a w into two teams pitted against each

The idea is for each pupil to through a new piece making as mistakes as possible. Each error c one point against the team of whic player is a member.

A certain degree of interpretation be developed by encouraging the use o pedal, phrasing and so forth, as ne possible in accordance with the pr symbols. Of course, perfection is n be expected, but a steady improve will be perceptible.

At the end of the teaching-year, winning team may be treated to a the party, followed by games and ref ments in which the losers, as consola may share.

"The four necessities of life are shelter, raiment and music."—*Ruskin*

Going to Opera and Concerts in Europe

By CONSTANCE OHLINGER

RIDEAU à huit heures" (curtain at eight o'clock) announce the posters advertising the weekly program of operas to be given at Théâtre National de L'Opéra and at the Comique in Paris. Accordingly everyone hastens n his place by eight o'clock sharp, which means must arrive at the opera house at least a quarter the hour, as it takes some time to check wraps, under no circumstances can be taken into the loges. checking of articles, buying of programs and tip- f ushers (usually women), the audience is settled e evening. In a few moments three loud raps ard back stage, the signal for the rising of the , and the house instantly ceases from its buzz of , the orchestra men quiet down, and all is ready e overture. Thus begins an evening of opera in and if the work presented is a long one, the eve- rns into morning, the curtain falling at twelve o'clock.

Vienna, going to the opera is quite a different Operas rarely or never begin at eight, seven be- usual hour. Long operas even begin at five-thirty o'clock; and this holds true, needless to say, of all the Wagnerian dramas. "Parsifal," I re- r, was presented in one evening and consequently at five in the afternoon.

irst visit to the Staatsoper was to hear "Rigoletto," hall always remember the occasion because of the of certain customs.

even o'clock the rising of the curtain was indicated ell. The audience sat through two acts, followed ng intermission. During this intermission there uch hubbub, of course, people coming and going, ng with their opera glasses from parterre to ceil- id there was also eating and drinking. Every- id it, even the most respectable and élite; and so ed that it was customary to lunch and might be le on the grounds that the opera began so early. Viennese regularly dine at eight o'clock, and it that when an opera begins at seven, the audience unregaled by a substantial meal. Hence the ful opera managers make provision for their g patrons by serving refreshments during the pauses. In the Vorsaal there were counters laden atables, where one could buy anything from enes" (eskimo pie), candies and chocolates, to substantial fare, such as cakes, fruit, semmel with summer sausage, sandwiches, and beer in large glass mugs. Most of the audience flocked e counters for their repast while others remained places to enjoy home made lunches consisting of red bread and sausage.

Cakes and Drinks at the Opera

THE convenience of the latter class, several "Die- " (waiters) went up and down the aisles selling nd various drinks. But what was my surprise, untry where beer is the great beverage, to see a ustling about with a tray, water! "Wasser! Was- ver wünscht hier ein glas " (water! water! who water?) he emphatically . For a few hundred (about half a cent) he serve you a glass of cold and a spoon. Why the n, I do not know, unless it t the Austrians prefer to gulping down cold at least a teaspoon always anies a glass of water). eating and drinking at the t first disgusts one, though while it is accepted as be- ite natural to the atmos- f a Viennese opera house. as are usually out at ten and so run true to d time, the hour of clos- g stated on the programs, Ten, as well as the "Be- ." Thus a good night's available to every opera- who desires it. On the the Viennese system rec- ls itself; for if one as bent on attending several operas and concerts a week, he is not wearied through loss of sleep.

At both opera houses the ushers perform their duties without a "tip," and one may go in without checking his wraps, provided he keeps them on and promises to keep them on throughout the performance. The person who dares venture in, however, without checking is not infrequently caused some embarrassment due to the shouts of "Wardrobe!" which assail him from the attendants on all sides. No coats or umbrellas are allowed to occupy space in the loges by being hung over the chair backs.

As for concerts in Paris they start at any time between eight and nine and in Vienna at six-thirty or seven. Concert etiquette is somewhat different in Europe from what it is with us. In the first place, and as might be expected, the audiences are much more demonstrative in their appreciation than are the Americans. Parisian audiences not only applaud and voice their sentiments by "ah's" and "exquisite's," but they also shout "bravo," "encore" and "bis" (the latter two meaning "again"). And when this fails to bring back the artist they resort to stamping of feet, umbrellas and canes. Encoring an artist is like an enthusiastic outburst of pandemonium.

In Vienna, audiences become just as much, if not more, enthused; but their demonstrations are restricted to applause and cries of "bravo" or "encore," as the *checking* rules are more strenuously enforced.

Hobnobbing with the Artist

AT THE close of the program, the audience, in mass as it were, precipitates itself forward toward the stage and even upon the stage; and when the artist returns to give encores he finds barely elbow room, the piano being engulfed by the crowds that press up close to the keyboard. This marks the beginning of what might be called an informal "encore concert." The artist plays one selection after another, some even at request. Such informal "encore concerts" range anywhere from three to twelve numbers in length. After they have reached generous proportions the janitor turns out the lights, and the audience has to leave. Backhaus, Friedman and Sauer invariably conclude their evening concerts in this way. In another respect, too, concert etiquette in Vienna is different from ours. There it is quite proper to shower artists with flowers; and this is by no means limited to the ladies. The men frequently receive bouquets, wreaths and potted plants; and they always do so with surprising (to Americans) ease and grace. Siegfried Wagner, at his concert in the Konzerthaus was presented with an immense laurel wreath tied with red ribbon streamers, and one or two potted palms, and Vienna's loved master of the piano (Emil Sauer) was similarly honored at one of his recitals. But one pianist received no less than two azaleas, a pot of tulips and three hydrangea bushes! These tributes were placed on the stage during the intermission, and the audience was allowed, or else simply took the liberty of examining them to see what person or organization was the donor. With us, an artist of the sterner sex would be somewhat embarrassed at receiving flowers, but not so in Vienna. They seem to enjoy it and to be even more pleased and grateful than the ladies.

For profusion, however I never have seen anything equal to the flowers received by Jeritza upon the occasion of her first concert in Vienna after her return from America. Three ushers were busy during the whole of the intermission in presenting one bouquet after another, until the entire stage was covered and Jeritza had only standing room left.

Lunching is as common in the concert hall as in the opera, and of course everyone buys his own program. But there is still another institution of the Viennese concert halls and operas which is unique, that is, the "Stehplatz" (standing place). When all seats are sold out or the remaining ones are too high-priced, the peoples' last recourse is "standing-place." My first and only experience going "standing-place" was to a symphony concert directed by Leopold Reichwein. I paid 5000 Kronen for my place (seven cents approximately) and found the "standing-place" not only satisfactory, but very interesting. Standing room is simply a large space at the rear of the hall that is separated from the parterre and loges by a high railing. Just how many places are available I could not guess; though in a crush, several hundred persons might be accommodated. That night, however, there were not many people, and as I had come early I found an excellent place right next to the railing with full view of the stage.

"Standing Place" and "Standees"

"STANDING-PLACE" struck me as being to the present day music halls of Vienna what the "pit" was to the Elizabethan theaters; and its occupants reminded me of the "groundlings." This distinctive section of the house was composed chiefly of music students and amateurs and so occupants of "standing-place" probably knew more about and had a keener appreciation of the music played than all the would-be "swells" in the loges put together. Most of them had scores and followed the performance very intently from beginning to end. During the pauses there was quite a bit of shifting and walking about to ease stiff or tired legs, and the floor squeaked horribly. Several times it happened that persons were still moving about after the conductor had raised his baton, whereupon the critical and offended majority would send up a "shh" that made the culprit stop short in his tracks, while furious eyes glared at him.

With the intermission, while the rest of the house stood to rest, the "standees" if they found anything to sit on, sat. Toward the close of the program I grew very tired, though none of my neighbors seemed a bit weary. As the Viennese say "Es ist wie man sich dran gewöhnt" (it's as one accustoms himself). Much as one may be amused at the habit of eating at operas and concerts, if he ever goes to an opera or concert *"Stehplatz"* he will find some justification for the act, for the "Steher," if nobody else, deserves refreshment.

Among the most spectacular operatic performances in Europe have, of course, been those given at Bayreuth at the Festival Theatre. Wagner very adroitly located the theatre outside of the city proper, so that the pilgrimage idea would be developed. The Wagner pilgrims in the olden days streamed out to the environs in carriages, on foot and in busses. Frau Cosima went out in state, with a magnificent equipage and liveried coachman and footman. The theatre itself was not contaminated with food and drink; but between the acts one strolled a few yards away and ate at the official restaurant, topping off the "Flying Dutchman" with appropriate *Wuerst und Bier*. The atmosphere was impregnated with art and there was in the people a spirit of sweet doing-nothing existing only in a land given over to melody.



FOYER OF THE GRAND OPERA AT PARIS

Self-Test Questions on Miss Ohlinger's Article

(1) What are the peculiar customs of arriving at the opera in Paris?

(2) What are the local customs of Vienna, as to the arrival at the opera?

(3) What refreshments are served at the Vienna opera?

(4) What are the hours of beginning the opera in Paris and Vienna?

(5) To what extent are flowers bestowed upon concert and opera performers in Vienna?

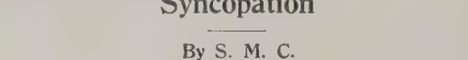
Syncopation

By S. M. C.

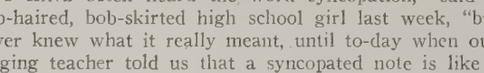
"I HAVE often heard the word syncopation," said a bob-haired, bob-skirted high school girl last week, "but never knew what it really meant, until to-day when our singing teacher told us that a syncopated note is like a policeman when he is off the beat. I remembered that and resolved to learn something more about syncopation, for I knew you would be eager to explain it to me."

"Certainly," said I. "Now first for the derivation of this formidable word. It is of Greek origin, and means 'intersection,' a 'cutting in,' as it were. In music it signifies a temporary displacement or shifting of the accent, which commonly occurs in two ways:

"(a) By trying a tone occurring on an unaccented or weak beat over an accented or strong beat, as:



"(b) By an accent or sforzando on a note occurring on an unaccented beat, as:



"Both the primary and the secondary accent may be shifted or suppressed."

"Are there any special rules for playing these syncopated notes?"

"In playing we accent the syncopated note ahead of its time: that is, upon the note which is tied over. The base note which occurs where the note is tied over also receives a stronger accent than would ordinarily be required."

"Did the great masters make use of syncopation?"

"Although they used it occasionally, their works by no means abound in this form of irregular rhythm. Hungarian music, however, and American ragtime, is characteristically syncopated. These few hints will give you a foundation upon which to base a more detailed study of this rather intricate rhythmical device."

Beethoven's Piano Sonatas

(Continued from page 334)

wrote  where they intended the notes to be played  . Such a movement should properly be written in 12/8 time, but composers seldom take the trouble to do this.

Finally, do not consider me over-fastidious if I ask you to make a slight modification in the conclusion of this Sonata. Beethoven has written

Ex. 15



On the modern piano the major third of a common chord sounds very unpleasant and we rarely play a full chord in the lower octaves, as used formerly to be done, purely to lend body to the tone. If you will change the sixteenth-note on C♮ of the left hand to an A, or a D♮, or even omit both the sixteenth-notes, you will find the effect much improved. If it were not the very last cadence it would not matter so much.

Self-Test Questions on Mr. Corder's Article

1. *Why are the Beethoven sonatas indispensable in the studies of the would-be pianist?*
2. *What is a "pet device" of Beethoven?*
3. *What interpretation shall one place on the "Con espressione" of Beethoven?*
4. *What two special difficulties are met in the Menuetto of Sonata No. 1 in F-Minor?*
5. *When and why should "fake" or "trick" fingering be used?*

Teaching the Child to Listen

By Mary Alice Smith

MARY LU began piano lessons before she was through with kindergarten. She didn't so much as know her letters, and the first seven of them she learned at the keyboard of the piano.

Her soft little fingers made friends with the ivory keys at once, and soon she was playing exercises and remembering to keep her hand in position, and to be accurate in rhythm. But her ears were lazy, and they wouldn't help her fingers, for she could not keep on the track of even the simplest tune. In vain her teacher and mother strove —Mary Lu's ear was a laggard in music.

And then an accident happened to her eyes, which made prolonged treatment necessary. All the fascinating notes and bars and lines that had made such a delightful puzzle to Mary Lu to read at practice time went under an impenetrable cloud. From behind the bandage she could not see the keys.

Lessons were, naturally, the last thing to be thought of. But mother and teacher had a talk, and out of that talk came a plan. It was this: that while Mary Lu's eyes were disabled, her lazy ear should be given a chance to catch up.

So Mary Lu was perched upon the stool and made to feel the keys, not trying to look at them. First she had to hunt for middle C, and, having found it, to lose it and hunt it again and again, and to know by the sound when she had found it. Then the same process was followed with the third above, then the fifth. And after this she was told to try to sing the note before and after she found it, then the whole triad in succession, first sung by her shifting, uncertain little voice, then found with her groping fingers, then sung again to make sure the keys were the right ones. It was an entrancing game, and Mary Lu played it with great pleasure.

After her fingers and voice had become accustomed to acting in concert, she was given a tiny tune to sing, and to find it on the keyboard. It was a funny tune when Mary Lu got through with it the first time or two, but by degrees it came into focus and was a real "sure 'nuf" tune.

When the voice grew tired, then mother or teacher played and Mary Lu sat in a big chair and listened with all her might. And sometimes she sang the tune after them, with more or less accuracy. There was a guessing game, too, in which teacher played every possible combination of the triad in various keys, and Mary Lu's part was to name the notes correctly.

Of course, all these devices were not tried o time, or the baby mind would have become wo this would never have done. But little by little student was led to accept the verdict of her ear in In a short time her memorizing mind had so p that she was playing the "Twelve Easy Studies" o bog entirely from memory, and executing the correctness and smoothness that was surprising.

And when at last the bandage was off the inju and Mary Lu was again reading notes, both th and mother were delighted at the balance in th musical development. She had not appeared to of much musical talent, but with those weeks o training something seemed to awaken in her. ear, recognizing their mutual dependence, move harmony natural to one with the heaven-born g Mary Lu, who had apparently had so little giu *to play*. Proper phrasing and delicacy of shadi oped with her new understanding; and, as time on, she has become an interested and intellige player. Without this period of intensive ear tra must undoubtedly have remained in the large young pupils who depend upon the mind withou operation of the ear, who rarely arrive at anyth tically creditable.

Every teacher, it is to be supposed, has her of teaching students to listen. One plays to with about the success that admonishing has. insists on separate hand work at the lesson, that little of it can be depended on at the home The methods are many. And yet pupils com from other teachers who seem not to have had plained to them what real listening is.

Playing after one has learned to listen is to ha thing to give; playing where the meaning of the tion has not been apprehended, is to have no m convey. One who sits beyond the sight-line opera. One in the parquet *sees* it. How few and see!

Now, to teach the child to listen is to hamper t way of study. Arriving is slow at the best for n none arrives who has not conceived truly th listening.

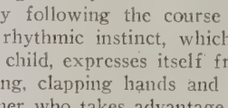
A Study in Rhythm

By M. Felicitas

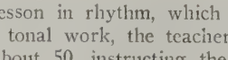
RHYTHM, an instinct which is practically universal, is the element which gives meaning to music. The first efforts in the musical training of children should be directed towards the rhythmic phase of the art, by impressing the feeling for rhythm.

This is merely following the course pointed out by nature, for the rhythmic instinct, which is in evidence in every normal child, expresses itself freely in dancing, marching, jumping, clapping hands and numerous other ways. The teacher who takes advantage of this fact obtains real and lasting results.

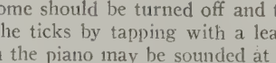
At the first lesson in rhythm, which should be done apart from any tonal work, the teacher should set the metronome at about 50, instructing the pupil to listen attentively to the regularity of ticks. After some time the metronome should be turned off and the pupil obliged to imitate the ticks by tapping with a lead pencil. Next, one tone on the piano may be sounded at the same tempo, and later on grouped into measures of two and three beat time by stressing the first of each two and three tones, as follows:



In the teaching of eighth notes for the first time play



with the metronome at 50, then



until the pupil is able to tap the eighths with a pencil without the metronome, but with evenness. tions of various note values may follow,



It is much better for the sense of rhythm to re eighths to be played without resorting to the m counting "one and, two and." The mere countii time, so often relied upon, is of no practical val the beat is heard and felt.

Another practical application would be to play in two-beat time, and train the pupil to march clap all the beats heard, to clap strong beats onl loud for the strong beats, and softer for the w Next, play pieces of three and four-beat tim through the same process. In a surprisingly sh children will be made to feel the difference betw of these meters and be able to tell which kind of being played.

Is not this training of the feeling for rhyth advantageous to a pupil than being able to tell ing" at a printed signature that a piece is in two three-four meter?

The "pouring in" of facts on the part of a which is analogous to an appeal to the intellect reversion of the natural order of human deve The sense of feeling exists in every child, but the ment of the intellect is a gradual growth aki growth of the physical being. Such a method of would be a fulfillment of the Pestalozzian pri pedagogy that "Reality must come before symbo

"The Etude" welcomes you to its headquarters, 1712 Chestnut Street, during the Sesq Centennial, from June to December, this year, and also at its exhibit in the Palace of Libe Arts, Section K, Booth 26.

Chopin As a Master of Form

By A. REDGRAVE CRIPPS

he following article is taken in part from an article which appeared "London Musical Times" over ten years ago. It will give the earnest t, with the patience to read slowly and carefully, a very excellent of the main factors in Chopin's employment of musical form.

here is probably no musician who has been at once so fortunate and ortunate in his posthumous fame as Frederic Chopin. Fortunate, he has attracted the attention of many to whom, as a rule, music makes but little appeal; unfortunate, because, largely through that very circumstance, a somewhat false picture of him has little by little been built up. His name has served as a peg on which to hang much empty rhetoric. Thus, we have Chopin the sentimentalist, Chopin the "tone poet," Chopin the lover, Chopin the (supposed) patriot; but Chopin the musician—for him, indeed, we have very far to look. And yet it is as musician pure and simple that his figure grows yearly stronger.

F THE perfection of Chopin's writing for the instrument there is indeed no need to speak; it is sufficiently recognized, in words at least (though perhaps it is only those who ually *played* his works who can have any concep- how very perfect that perfection is), by all who itten on him. But what needs to be pointed out is precisely because Chopin was not a pianoforte t all, in any special sense, that his writing is so Chopin, that is to say, was not *primarily* a writer pianoforte. We cannot imagine him scheming ial effects for the instrument, as Liszt, or even nn (in rather a blundering way) did, and then rating them in his music. In the whole of his in the whole, that is, of his mature writing— hardly an instance of a passage dragged in merely sake of display, or to fill up, or for the sake of ecial effect; every passage exists only for the its relation to the whole, and apart from that would have no meaning. The perfection of his te writing, in short, lies in this—that it is only a greater perfection; and it is only when this is ed that we can appreciate in any true sense even ection of his pianoforte writing itself.

Chopin's Conception of Form

thing further follows almost immediately from at has been said. We must not hope to find in examples of what theorists are pleased to regard " in the abstract,—or if we do we shall be disap- Theoretical writers are fond of dividing form ferent categories,—the "Sonata form," "Rondo he "Dance form," and the like. For Chopin—as ser—such divisions simply did not exist. Indeed, ould do justice to him we shall do best to start by g that there is such a thing as form, in the at all. Only then shall we be in a position to matter from Chopin's own standpoint; and only erefore, can we realize what he aimed at, and how he achieved his aim.

Rough Classification of Chopin's Works (As Regards "Form")

fication, however, provided it be sufficiently and loose, may be useful as making for clearness. And, taking Chopin's works altogether, that, roughly, they may be divided into three (1) Those pieces which are perfectly homo- (as to style and "subject") throughout, and which erefore be conveniently described as "one-idea" (2) those which are made up of two (at least) ideas or "subjects," and which may accordingly "two-idea" pieces; and (3) those pieces which of a number of "subjects," and may be described pletely developed" pieces. Of course this classifi- annot be strictly maintained; each class merges one above it; but that being understood, some gh classification may make our task easier. It is third of these classes (the "completely devel- ieces) that we are here chiefly concerned. Nev- , the principles of construction which Chopin are so essentially the same throughout all his hat it will be well to begin by glancing at the classes.

The Simplest or "One-Idea" Pieces

"one idea" pieces (as we have called them) are d, of course, slight in length. They are to be most exclusively among the Preludes and Etudes. w, however, of these—in fact, only a few smaller , such as Nos. 1 to 7, 9, 10, 11, &c.,—can be be strictly "one-idea" or absolutely homogeneous out. Mostly they may be sub-divided into three according to the following plan: (1) A "section" g of course on the tonic and making a more or nite close either in the tonic or (more generally) ied key; (2) another section, naturally spring'ng e preceding and forming a continuation to it; the first section repeated, but altered at end so as to remain in tonic. This plan may be conveniently represented to the eye by the formula $a + b + a$. Nearly all Chopin's Etudes are in the simple form (all of Book I. and nearly all of Book II.), and it is also to be found in a few other smaller pieces. So clear and simple, however, is it that it can hardly be overlooked. As a particularly obvious example the third Etude, Book I., may be quoted. The first section (*a*) ends at bar 21; the second (*b*) extends to bar 61; and the first (*a*) is then repeated with one phrase omitted. In the Etude which follows immediately, No. 4, the division is less clear; it is not easy to say precisely when the first section (*a*) ends, though its return (at bar 51) is clear enough. In this Etude, too, as in many others built up on this plan, Chopin extends the final section into a little *Coda*, thus emphasizing the sense of tonality, and rounding off the design.

"Two-Idea" Form

If in a piece built on the above simple plan the three sections be more distinctly marked off from each other, and given a more distinctly separate character, we have what we have called a "two-idea" form, which may similarly be expressed by the formula $a + b + a$. This form, in reality, in no way differs from that just spoken of, except in the more decided character of its sections; and it is, as a matter of fact, impossible to draw a hard and fast line between them. As decided examples, however, of the "two-idea" form may be mentioned Etudes Nos. 5 and 10 in Book II., which may be contrasted with the examples just mentioned of the "one-idea" form. Other examples may be found in the Valses (Op. 64, Nos. 1 and 3; Op. 70, No. 1), the Mazurkas (Op. 17, Nos. 2 and 4), the Nocturnes (Op. 9, No. 3; Op. 37, No. 1; Op. 48, Nos. 1 and 2), and the Impromptus (Nos. 1 and 4). Examples, indeed, are very numerous; in fact, by far the greater number of Chopin's pieces are founded on this form (which of course is one of the simplest known in music), or else, more commonly, on some simple extension of it. Such extensions are to be found, indeed, in even the smaller homogeneous pieces, especially the Mazurkas and smaller Valses (which may be said to stand about midway between the true homogeneous "one-idea" piece just spoken of and the more distinct "two-idea" pieces we are here considering); and generally they take the form of a sub-division of one or other of the sections, making the section so divided a complete little piece in itself. Thus in the Mazurka, Op. 17, No. 1, we have the first section sub-divided (giving the formula $a\ b\ a + c + a\ b\ a$); in the Mazurka, Op. 17, No. 3, both sections are sub-divided (giving the formula $a\ b\ a + c\ d\ c + a\ b\ a$). It may be remarked, however, that, as a rule, when the first section is sub-divided only the first sub-section is heard on the repetition, as in the Mazurkas, Op. 6, No. 1; Op. 7, No. 1; the Valse, Op. 69, No. 1 (of which the formula is $a\ b\ a + c + a$); and the Mazurka, Op. 7, No. 2 ($a\ b\ a + c\ d\ c + a$). Very often, of course, the first and second sections are divided less obviously, as into two parts only and so on, giving such forms as are to be found in—to take a few examples at random—the Mazurka, Op. 24, No. 1 ($a\ b + c + a$); Op. 41, No. 1 ($a\ b + c\ d + a\ b\ a$); Op. 7, No. 3 ($a + b\ c + a + e + a$). In the last of these, as in some other Mazurkas, a certain unity is given by the repetition of an opening phrase at the end. To go, however, over all the varieties to be found would be unnecessary as well as tedious; and it is, of course, in the larger (or "two-idea") pieces that the possibilities of this simple form are most strikingly conveyed. In these nearly always the first section is itself sub-divided, and very often the second: as in the Scherzo, Op. 20 (A ($a + b + a$) + B + A ($a + b + a$)); the Polonaises, Op. 26, No. 2 (A B A + C + A B A); and Op. 40, No. 2 (A ($a + b + a$) + B ($a + b + a$) + A a). Here, too, very often only the first sub-division of the first section is heard on the repetition; and it may be remarked that, as in the smaller forms also where this is the case, and especially where the three sub-sections of the first sections are pretty distinctly divided, the effect on the hearer is often that of the "Rondo" form. The simple form we are considering, however, is capable of even wider expansion than in the pieces just named. This may be seen from such pieces as the Scherzos, Nos. 3 and 4, and the Barcarolle. These, it is true, verge towards the "completely developed" pieces presently to be considered; but in all of them the underlying "three-form" (A + B + A) may be distinctly traced. Another method of extension (not so often employed) may be mentioned: it lies in the simple device of introducing after the repetition of the first section not a new section, but the second section again, following this by the first section once more,—thus making the formula (A + B + A + B + A). This may be seen very clearly in the second Ballade (F major) and the third Scherzo (C♯ minor).

Chopin's Mastery of Form Shown in His Perfect Management of Artistic Resource

It is, however—and this fact cannot be too strongly emphasized—not the mere fact that most of Chopin's compositions can be reduced to a certain form, or formula (satisfying to the eye), that makes him a master of form; otherwise any duffer who can compose in accordance with some predetermined scheme (and what duffer, alas! cannot?) would be a master of form. *It is in the wealth of resource exhibited within the limits of that form that his mastery is shown.*



THE BIRTHPLACE OF CHOPIN AT ZELAZOWA-WOLA FROM A POLISH ENGRAVING

Reading the Bass Clef

By Charles F. Wheeler

READING the notes of the bass clef is an almost insuperable difficulty to many beginners. The treble staff may be read with facility, yet the bass accompaniment must be studied chord by chord and practically memorized. I was so affected even when I began to play the organ in public; and it was only by accident that I stumbled upon a remedy.

As certain hymns were to be found in manuscript only, and others were to be transposed, I set to work copying and transposing. I soon discovered that to designate a note of the bass by remembering that it was on the fourth line was too great a strain; and gradually, with a slight effort, I began to call this note "F." Practice brought progress and I quickly became quite proficient in recognizing single notes. These grew into chords, and I began to refer mentally to a group of notes as the chord "F." It was only a step then to sight-reading.

Later, of course, when harmony was mastered, my ability to read took a slightly different form; but I can think of no better means of learning to read the "left hand notes" than copying manuscript.

"Rhythm, melody, and harmony are simply the threefold means of expression, both of the musician and of Mother Nature. Of the two, Nature makes the better Music, being closer to the heart of God."—H. ERNEST HUNT.

NOTABLE MUSICAL PROGRAM

THE PHILADELPHIA SESQUI-CENTENNIAL

1776 - 1926

May Thirty-First to December First

The musical events planned for the Sesqui-Centennial promise to be of extraordinary interest. They have been arranged by a Committee of one hundred leading musicians of Philadelphia under the Chairmanship of Dr. Herbert J. Tily. All communications should be addressed to Craig King, Secretary, 523 Chestnut Street, Philadelphia, Pa.

Chairman of Composition
James Francis Cooke

Chairman of Soloists
Helen Pulaski Innes

Chairman of Choral
N. Lindsay Norden

Chairman of Organ
Henry S. Fry

Chairman of Orchestra
Leopold Stokowski

Chairman of Bands
Albert N. Hoxie

The program, although not yet complete, is arranged definitely to date, as follows:

BAND CONCERTS

The following bands will give free concerts daily, afternoon and evening, at a music shell overlooking the lake in League Island Park, on the Exposition Grounds:

Conway . . . . . June 1st to June 19th
Thaviu . . . . . June 21st to July 17th
Creatore . . . . . July 19th to August 14th
Wheelock . . . . . August 16th to September 11th

Harmonica Band contests, massed bands, Army bands, the United States Marine Band and other miscellaneous bands are expected to provide additional entertainment.

CHORAL CONCERTS

It has been arranged to give one choral concert weekly—12 by Philadelphia societies and 12 by visiting organizations.

June 9. Catholic Choirs Festival ..... NICOLA A. MONTANI, *Director*
June 10. "The Messiah" ..... *Conducted by* HENRY GORDON THUNDER
Philadelphia Choral Society, Phœnixville Choral Society, Snellenburg Chorus, Fortnightly Club
June 17. "Hymn of Praise" ..... *Conducted by* N. LINDSAY NORDEN
Mendelssohn Club, Reading Choral Society, Strawbridge & Clothier Chorus
June 19. Liederkranz of New York
June 21-22. German Sängerfest
July 29. Negro Music Concert
Aug. 6. "Requiem"—(Verdi) ..... HOLLIS DANN, *Director*
New York University Chorus
Aug. 26. Concert of Negro Spirituals
Aug. 27. "Hiawatha" ..... By NEGRO CHORUS
Sept. 3-4. Eisteddfod
Sept. 23. "The Fall of Babylon"
Combined Suburban Choral Societies
Oct. 14. Concert by Private Schools and Colleges..... BRUCE CAREY, *Director*
Oct. 21. Associated Glee Clubs of Philadelphia
Oct. 28. Public School Concert..... GEORGE L. LINDSAY, *Director*
Nov. 18. Concert by Combined Women's Chorus
Matinee Musical Club ..... HELEN PULASKI INNES
Philadelphia Music Club ..... CLARENCE BAWDEN
Treble Clef ..... KARL J. SCHNEIDER
Nov. 24. A Capella Concert
Choral Art Society..... H. ALEXANDER MATTHEWS
Mendelssohn Club ..... N. LINDSAY NORDEN

ORGAN RECITALS

A four manual organ with practically two hundred stops, valued at $150,000, is being built by the Austin Organ Company.

Recitals will be given in the Auditorium daily from 12 to 1 o'clock by leading organists of America and Europe.

ORCHESTRA CONCERTS

The Philadelphia Orchestra of more than one hundred has been chose official Exposition Orchestra, and Leopold Stokowski has been appointed of the orchestra program.

It is planned to have two symphonic concerts weekly (Tuesday and S and guest conductors have been invited from other American orchestras, ea period of two weeks, covering the time from June 1st to October 1st.

During October and November, if possible, the other American orchest their own conductors, will be invited to appear for a week of two concerts

PRIZE WORK

The following prizes were offered in the International Musical Competiti Sesqui-Centennial Association:

Opera—$3,000—Contest closes March 1st
Symphony—$2,000—Contest closes April 1st
Choral—$2,000—Contest closes April 1st
Ballet, Pageant or Masque—$2,000—Contest closes April 1st
A Capella Choral Suite—$500—Contest closes April 1st

The Prize Works will be heard during the Sesqui.

NATIONAL INTERSTATE CONTEST

Successful works will be heard at the Sesqui-Centennial, to be conducte National Federation of Music Clubs under the auspices of the Sesqui-C Music Committee.

Prizes of $500.00 each for Soprano, Contralto, Tenor, Bass, Pianist, Violinist and 'Cellist will be awarded to boys and girls under 24 years of highest excellence.

State contests will be held; then twelve district contests from the State Then the final eight winners from the twelve districts will give a grand c the Auditorium, using the selections with which the honors were won, aft the prizes will be awarded.

SPRING FESTIVAL

The Philadelphia Music League will give its fifth annual Spring Festiv Stadium on the nights of June 23d and 24th, with a mixed chorus of 1,0 ballet, orchestra, band, stage and superstage.

"America," a patriotic fantasy in four periods and twenty-three table be rendered.

ASSOCIATED GLEE CLUBS OF AMERICA

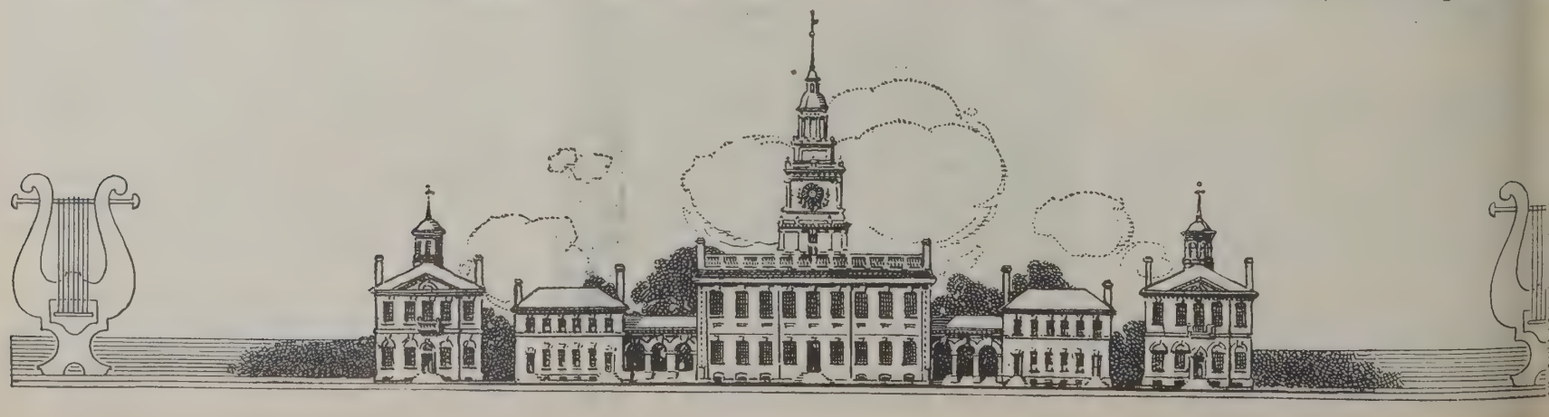
Two thousand male singers from Philadelphia, New York, and cities radius of 300 miles will give a grand concert in the Auditorum on Saturday ber 27th.

Leopold Stokowski will be invited to act as Guest Conductor.

FESTIVAL CHORUS AND CHORUS OF STATES

A chorus of 5,000 voices, comprising singers from every State in the being organized under the auspices of the Philadelphia Music League to supp numbers for special events and to give one grand concert.

THE ETUDE welcomes you to the Sesqui. Make our establishment your Philadelphia Headquarters. We are located in the of the new financial, business, hotel and theatre section of the city. Courteous attendants will be glad to extend assista making your welcome memorable. If you desire, have your mail addressed care of THE ETUDE, Philadelphia.



How Can I Raise the Standard of My Playing?

Some Experiments in the Fundamentals of Passage-Playing

By FLORENCE LEONARD

American Representative of Ludwig Breithaupt

SEEKING to overcome defects, it is wise to consider, at the beginning, whether they are defects of ear, of musical sense, of general mental attitude, or of the playing mechanism itself—the hand and the f the hand.

rthmic effects, for instance, may be clearly thought nd yet the hand may not carry out the thought. It or it may not be able to do so. The reason for its e must be found. For rhythm is vitally dependent ne, and tone is absolutely dependent on the use of nds.

nany cases, tone perception and tone imagination be latent but not developed. They need constant ng in connection with the development of the mech- which produces tone—the hand.

at is the hand, besides being that mechanism which ly touches the keys? It is the free end of the arm. f our most common mistakes, in former days, was at the hand as if we had no arms, as if we were ities, with our hands attached to our shoulders! we went a little farther and tried, in the words of r, to let our arms "hang like a wet towel." But naxim of Köhler did very little to overcome the ul effects of his other maxims in regard to stiff, ural positions. But we tried to get some help from dea; and then we went a little farther still, and our arms from side to side, at convenient pauses, ld ourselves that thus we were relaxed, and that ow that relaxation would help our playing. How hy, were pretty vague in our minds. For we were ractically clinging to Köhler's stiffness. We were g grasshoppers of ourselves. Grasshoppers can one direction only. They are constructed that way. our arms have the most marvelous mechanism for g in all directions, and each member of the arms, s, has its own equipment for moving in certain ons, so that most subtle combinations—compound nents—are possible.

Natural Players

E NATURAL players (who knows where Tausig ot his technic, or Liszt, or d'Albert, or Carreno, or oday, such players as Novaes; who have their technmost perfectly without academic training) make stinctively, of the subtle compound movements which e has provided, without regard to the restrictions hler and his followers. They play! They go to rs to be taught many things indeed, but they use ools instinctively and rightly.

we have learned many things about their playing. d down movements of the wrist were forbidden. ve find them indispensable, if made in the right way the right time. Moving the elbow, to help the pass under was forbidden. Now we find it most if it is done intelligently. Moving the hand in and as a horror! Yet we find it a contributing factor of est legato, and a fundamental of octaves and other notes. We are beginning to see with our eyes, most to hear with our eyes, when we listen to the players; that is, we are beginning to be able to see ney make their effects.

hen, we try to consider the hand as a part of the ow can we definitely apply that idea, to improve nd rhythm? First, we must consider tone, for that iously, the material from which we make rhythm. study the effect of finger alone, and finger plus And we must remember that black and white, words er, are a poor substitute for illustration and imitathe keyboard, and so let the ear, and the sense of uality, be very much alive in these experiments.

rcise 1. Lay the left arm diagonally across the lap, lm of the hand down. Lay the right arm across, the body than the left arm is, so that the fingers right arm lie upon the left arm, just above the Be sure that the right wrist lies upon the lap, so e arm is resting heavily at that point.

1 fingers 2 3 4 5 of the right hand, and without mov- wrist, play upon the left arm, repeating slowly , 2 3 4 5. The fingers fly lightly and freely, in the e joint, the hand should feel soft and relaxed. The m is conscious of a light, definite impact from each



Vertical Arm Playing

EXERCISE 2. Now, as each finger drops lightly upon the arm, make the wrist slowly rise, vertically and forward, a little higher with each succeeding finger, 2 3 4 5, in one smooth, ascending curve.

It is important to see that the elbow is loose, so that it gradually straightens out, or becomes almost fully straightened.

Drop the wrist again, and repeat the upward swing. Let the weight of the arm thus move from its resting position in the lap (the wrist) to rest on the tip of each finger, in turn. The sensation in the left arm will tell you whether the arm is resting on the fingertip, or whether you are "carrying" the arm in the shoulder. Make this test to see whether the fingertip feels heavy or light, as it "plays" on the arm.

Make another test also, a test for pressing. If you are pressing, the fingers will feel stiff and tense, and that feeling of tension will run back, through the hands, up the forearm, even into the upper arm. You will presently feel fatigue, and the impact on the left arm will be excessively heavy and "thick." Experiment until you can distinguish between pressing and *not* pressing, or leaning. Leaning on the fingertip is right, pressing is wrong. Why? Pressing causes fatigue and often deadens the tone instead of enriching it. Pressure and weight combine in the most advanced playing, with splendid effect; but this technic should be built up on the freer technic, and with great care, to avoid injury to the arm. Moreover, it is not necessary to all styles of playing, not even to all *ff* effects.

To return to the experiment—when you are "leaning," the fingers will not feel quite as free in the knuckle as when the arm was lying quietly and the fingers were doing all the work. That is because they are supporting a weight and more demand is made on the muscles. But they must feel mobile and not stiff. When there is pressure they will not feel at all mobile.

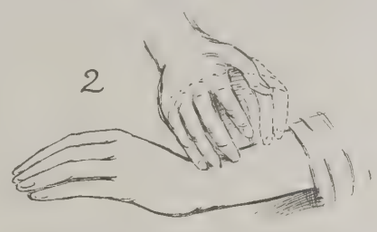


Portrait by Dooner

FLORENCE LEONARD

Rolling

AFTER you are sure of this up and down movement (vertical), try Exercise 3. Take position as in Exercise 1. Raise the wrist, and let the arm rest, with high wrist, on the second finger. Roll easily sidewise, upon 3 4 5, and back to 4 3 2, with high wrist, the wrist describing short sidewise curves, while the fingers act like the spokes of a wheel. The fingers here may move in the knuckles slightly, or, better, not at all, merely receiving the weight of the arm. The test of the weight is, as in Exercise 2, in the sensation felt by the left arm.



This movement is the sidewise rolling movement, sidewise only, with the wrist level.

Exercise 4. For the fourth experiment drop the wrist to the position of Exercise 2. Play with 2 3 4 5. On the second finger make the wrist rise, but instead of letting it continue to move vertically and straight forward, make it move *diagonally* forward,—a movement which is the combination of those in Exercises 2 and 3.

Experiment with these three movements—vertical, rolling, diagonal till you can easily distinguish between them.

The next step is to vary the weight on the fingertips, beginning with heavy weight and changing gradually to light weight, or the reverse, and always distinguish between weight and pressure, avoiding pressure.

There is still another experiment to make with these three, and the success of all of them depends on whether the experimenter is watching the feeling in *both arms*.

So far, it is probable that each individual finger has rested on the left arm in such a way that you have had the sensation of a definite, separate impulse for each finger, for each spoke of the wheel. Perhaps you remember that in the rolling exercise the impacts were not so distinct. But now imagine that there is a rim around the spokes, in each of the three exercises. Keep the fingertips near the left arm, or touching it, and try to get the smoothest possible connection in moving from finger to finger, so that you feel a line, and not a series of dots. Try, also, with Exercise 2 to roll the arm along in the same manner when the wrist is lower, the wrist about level with the knuckles.

Comparing Effects

FINALLY return to the very first position, where the wrist is resting on the lap, and contrast the light tapping of the finger with the smooth rolling or diagonal up swing of Exercise 6, and also with the effect of 4 2 and 4 4, where both finger and arm are in movement.

Exercise 7 is a variation of Exercise 4. Instead of beginning with the wrist low, begin with a high wrist, and make a gradually descending curve, 5 4 3 2.

What have these experiments to do with piano playing? They enable you to feel, through the impact of the finger on the arm, that there are possibilities of richness and power, smoothness, and detachment, good tone (and bad tone), all of which are found in the arm when we think of the hand as the end of the arm. These are some of the possibilities which are utilized, day by day, by the great players.

How shall they be applied to the keyboard, to obtain their musical value?

The postion in which you have held your arm for these experiments was well adapted to give you the results of

the movements. But it was not favorable for the movements themselves; for the muscles are less free in action when the arms are crossed in front of the body.

Try, then, the same experiment with the right hand resting on the right knee, or just above the knee, the hand lying in almost a straight line with the shoulder. Begin with the very first exercise, in which the wrist lies flat, "resting," while the fingers only "beat the tattoo."

In this form of the experiment, watch carefully the way the arm balances on the fingertip—whether it moves smoothly and evenly, or whether it "wobbles" and falls more heavily on one finger than on another. Notice also the difference between the smooth movement and the series of jerks in which the fingers had more the effect of separate spokes. You will find that the manner in which you guide the arm is the factor which makes these different effects of smoothness (unity) or jerkiness (separated tones).

The "Soft" Hand

BEFORE experimenting with tone-making, say to yourself that a soft hand is important. We have to remind ourselves frequently of that fact, for we are so accustomed to thinking "firm hand" that it is not easy to remember that the hand should *not always* be firm.

At the piano, sit with the elbow a trifle lower than the keyboard, otherwise wrist and elbow are not likely to move freely.

Place the right hand on $\begin{pmatrix} \text{E} & \text{F}\sharp & \text{G}\sharp & \text{A}\sharp & \text{B} \\ 1 & 2 & 3 & 4 & 5 \end{pmatrix}$.

At first, play with contact; that is, the fingers are laid upon the keys, and they are not lifted to make a stroke from the knuckle. There is no stroke. The tone is made by the movement of the arm. Place the hand (resting on the thumb) so that wrist and knuckle are nearly on a level. Swing the wrist down, to make the thumb tone, and swing up to make the remaining tones.

Repeat Exercise 2. Play the ascending figure, 1 2 3 4 5, several times, till you begin to feel some command of the movement, then play the descending, 5 4 3 2 1, dropping the wrist on 5, and gradually rising to 1.

Repeat all the experiments, *without using the finger stroke*, but following closely, with the ear, all the effects. Remember that a hard tone means that the hand is not soft, or that the elbow is not moving loosely, or that the wrist is not moving loosely. If the tones are unsteady, you are not leaning properly, or you are not balancing the arm properly.

Next, repeat Exercise 2, first without finger, and then with finger stroke added to the upward swing. Finger stroke means only a light swing of the finger, with a good, firm "throw" toward the key, but never at any time a high tightly curved position.

At first, the upward swing of the arm may throw the finger off the key. If this happens, the swing is too great, or too sudden. Keep trying, till the hand feels secure on the key. The swinging motion should add security, should swing the hand onto the keys, not off them.

Next repeat Exercise 3, but with level wrist, and with added finger stroke. Finally take Exercise 4 in the same manner—rising wrist, in diagonal direction, and finger stroke added.

Using the Three Movements

All these three movements are used in playing, with finger or without. No. 2 is used least, after the preparatory stage has been finished. No. 3 gives most rapidity, but, when it is used alone, it is the most difficult to control for accuracy in runs. It needs to be combined with No. 2, as in No. 4. But for broken octaves, tremolo trill, and the like, it is the most important movement. No. 4 (the combination of 2 and 3) is used constantly. In rapid playing it reduces to a movement so slight that it is hardly perceptible to an untrained observer.

After playing these exercises on the black notes, play them also on C, D, E, F, G. The fingers will here be slightly curved—*slightly*. The high knuckle, the fist-shaped hand is not the desirable one for these effects. The pear-shaped hand is better.

Play next on a broken chord, B, D♯, F♯, B, or B, D♯, G♯, B, or C, E, G, C, or C Eb, G, C♯, and C, E, A, C.

It is evident that adding one group of broken chords to another—dropping the wrist on the thumb, for example, and then rising again, will give an arpeggio. Likewise two groups, $\begin{pmatrix} \text{CDE and} & \text{FGAB} \\ 123 & 1234 \end{pmatrix}$, make the scale of an octave. The low position of the wrist sometimes falls on the thumb, sometimes on the second finger, according to the accent and use of the scale. Accents, by the way, are made at any point in the rising or falling movement, by giving a slight extra impulse in that direction. At first the scale should be played without accent, except on the first and last notes; for the arm must learn to make the groups of notes quite smooth and "even" in quantity, before making variations from the normal.

Now, if your ear is good, if you have a good sense of tone quality, of rhythmic accuracy, and of legato, you have already discovered that in respect to these three points, the movements which you have been practising are vitally important in improving your playing. But if you do not yet perceive such possibilities, do not feel sure that they do not exist, and do not feel sure that your ear is not good. The ear, too, develops with use.

On Tone Quality

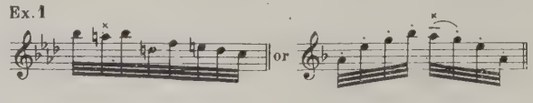
FOR example, the tone that you make—if the directions have actually been followed—is of a sweet quality; it is long and singing. When you do not use the finger, it has very little percussive quality. That is, as each tone begins it is less sudden, and more in effect like the tone made by playing on instruments with a bow. Of course that kind of tone is not always suitable for the piano. Most often we prefer the tone which is more definite in beginning (attack). But both tones are useful; and the ear should learn to distinguish them.

When you really lean on the fingertips your tone has a rich quality besides the sweet and singing one. And when you add the finger stroke to this arm tone, you gain distinctness, definition, without losing richness.

The tone may not be large, at first. But as you gain confidence, and allow the arm to move freely, the tone naturally increases, without losing quality.

If you experiment with modelling < > > < and with accenting, you will find that you can get a satisfactory graduation of tones, with no hardness. Brilliancy and hardness are not the same! Further, if you apply these arm movements to various figures, such as

Ex. 1



also to *Chopin's Revolutionary Etude* (measures 35-47); *Prelude in C major; Etude, op. 25 no. 11; Liszt's Concert Etude in D flat; Mendelssohn's Spring Song;* and countless other passages; you can with ease and certainty bring out a note clearly, give an accent, complete the rhythm—whereas that same note would sound weak or thin, might even seem impossible, without the help of the arm. Do you ask if it might not be played with finger strength alone? The answer is: *perhaps*, after months or years of practice, *and* with a sacrifice of quality.

Third, you find that one tone flows into another with smooth connection and without *effort* to make the legato. And as the ear develops, you will hear that this sort of connection, by means of the arm, makes a mature effect of grouping, of phrasing, which is usually not possible to the young student, and often not attained by the older one.

This legato, although it is advanced in style, is not yet the highest artistic legato; that develops out of still more advanced movements. But, if you would get these effects which have just been enumerated two things must be done:

First, it is necessary to allow the weight to rest on the fingers, and constantly to vary the amount of it.

Second, the arm must be balanced or swung, exactly *right*, neither with too much impulse nor with too little, neither dropping the wrist too often nor too seldom.

There is an interesting and satisfying proof of the naturalness of these movements in this fact, that the arm itself, if it is allowed to decide, will choose the right moments for balancing, will fit itself to the figure. And yet the ear must ever guide the arm; for every passage may be played in several ways, and the sensitive ear must decide whether it may be played in the most convenient way for the arm, or whether a less lazy way for the arm will give a more satisfying tone.

The Essential Ear

THE ear, which at first does not perceive much difference in tone quality, can be awakened to a lively sense of the different effects, by constant practice in listening to the different kinds of tone-making. What is more necessary for interpretation than the listening, discerning ear? Imagination? Yes; but, without ear, how can we imagine tone, or how can we determine whether we realize the interpretation that we have imagined?

Still other advantages of these movements become clear after experience with them. Speed, for instance, is greatly increased. To play a whole group of notes with one swing of the arm and only a slight effort from the fingers (the effort of taking their places on the keys) —this is quick as thought. Clearness? Certainly the notes are clear, if the balancing is right. A slight add movement from the fingers will give more cle as we have already seen.

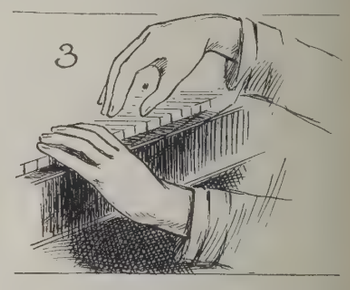
Ease and endurance are increased for the sam sons; absence of effort in the small muscles, the ing of rapid notes by the arm movements.

How far does this "lazy" sort of playing go? to play every composition this way, with more tilting of the arm, more or less vertical movement or less rolling, more or less finger? Every scale passage can be played in this way, and a few playe this style of playing exclusively. But the greates ers do not use any one style of playing exclusive

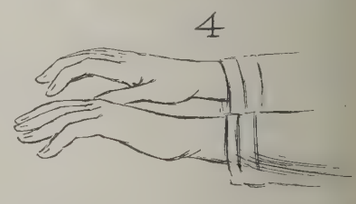
Individual Choice

When we take lessons from a famous player, we ably go to that teacher because we like his or he and style. Now each famous player has crystalliz ideas into a certain fixed combination of tones and ellings, and therefore of *movements* which h and imagination prefer. That does not mean th never varies from them, but that, in general, ones please him, and certain others displease his cal judgment. These chosen movements may be e perfect for this player himself, and entirely for some one else, because no two hands are quite no two dispositions are alike. If one person pl passage with no deviation from "a straight lin black and white keys, that does not prove that one else could not accomplish it better by turnin straight line into curves. Ideals of tone, conditio the hand and the nerve energy, must decide the tion.

The experiments which have here been describe experiments in free curves, not in straight lines. St lines, free curves and intently controlled curves, all are used by the greatest players. For some styles of positions require one movement, others require other ments. But certain players prefer only one style play all compositions in that one style.



This is the extreme high and low position in free c



Here we have the average position for the han straight-line playing or "controlled curve" playing.

These experiments are a key to all the free sty playing runs of every sort, and they are the found on which every other and more difficult style can be If you use such movements constantly, you can al from the beginning, have as much "independence" o gers as is needed. You will not have to overcome ness, in order to get smooth, mature phrasing and speed, because the stiffness will not be there.

In order to develop the movements properly, and them dependable they must be practiced and used, day, in slow tempo as well as fast, in every sort o (figure) that you meet, until the arm learns to move readiness and suppleness, to make small movemen well as large ones, and especially to keep the soft, able sensation in the small movements.

Note: The writer would be glad to hear what su any readers may have in these experiments.

The true evolution of art is dependent upon a realization of the value of the work of the past, an cannot even seek to destroy the beautiful things have been created by our predecessors without c gering artistic progress in the future. Those who to reverence the ideals of others are scarcely like have ideals of their own, and blind destructiven but a poor substitute for creative energy.—THOM DUNHILL.

Making Changes in Tempo

By ADOLPH F. CHRISTIANI

[EDITOR'S NOTE.—*For years we have been endorsing the notable on musical interpretation known as "Principles of Expression in oforte Playing," by A. F. Christiani, probably one of the very finest s ever written upon the art. Christiani lived in America for a long time and taught in New York City. He was a pupil of Franz Liszt. The following extract is made from his notable book. After many pages of discussion of accelerando and ritardando he discusses all matters pertaining to the interesting problems of sudden changes in tempo as follows.*]

Ritardando or *rallentando*, etc., means: *gradual, sudden,* decrease of tempo, viz.: *getting* slower, *already* slower.

celerando or *stringendo*, etc., means *gradual,* not *n* increase of tempo, *i.e., getting* faster, not *already* .

h meanings are analogous to *crescendo* and *di-ndo.*

e former does not signify *forte,* but *piano,* ning *forte.*

e latter does not signify *piano,* but *forte,* ning *piano.*

is both strange and true, that the distinction be- gradation and sudden change is frequently over- l.

mpo has its sudden changes as well as dynamics.

suddenly faster tempo is not an *accelerando.*

suddenly slower tempo is not a *ritardando.*

o not refer to those general changes of tempo which at the beginning of a new movement, or sometimes a movement, but to those temporary changes with- movement which are frequently confounded with tion, viz.: to the words,

Più—more; and *Meno*—less; and others.

se, coupled with other tempo-terms, signify an , not a gradual change of speed; for example:

osso, Più vivo, Più allegro, Più presto, Stretto, etc.,

r: faster, at once faster; and

Meno mosso, Più adagio, Più lento, etc.,

r: slower, at once slower.

difference between such a sudden change and the l change implied by *accelerando* and *ritardando,* s frequently of great importance, and is surely y of careful notice.

he second distinction is this:

words, *accelerando* and *ritardando,* are, strictly ng, applicable only on a plurality of notes, and n an individual note. To accelerate, or hasten an individual note, is absolutely wrong, because ythmical duration of the note would be curtailed sregarded; hence, the effect would be that of bad eeping, instead of permissible tact-freedom.

retard an individual note or rest, although sub- lly permissible, is, nevertheless, a misapplication of ea of *ritardando;* inasmuch as an individual note, t, may be *dwelt on,* sustained, prolonged, but can- ally be retarded, *i.e.,* become slower.

g habit, however, has so accustomed musicians to isapplication of the word, that very few even think d, still less, point out this difference which, though is well worth observing.

Tenuto and Fermate

meaning of these terms implies a dwelling on, or ing of, a special point—a note, a chord, or rest.

while *tenuto* (*ten.* or ^) is more employed with- ovement, *fermate* (𝄐) [French *point d'orgue, point* ; Germ. *Ruhepunkt;* It. *corona*] is chiefly used at d of a musical period, or cadence, and requires ger duration of the two.

exact duration of a *fermate* (𝄐) cannot be stated, depends on the character and tempo of the move- But, as general guidance, the principle may be d, that in slow movements a *fermate* prolongs about twice its value; while in a quick movement ongs a note at least three, even four times its

fact, that *tenuto* and *fermate* refer to individual merely, renders these terms and indications anal- in reference to time, to what *sforzando* (*sfz, fz,* c.), is, in reference to dynamics, the latter refer- ikewise, only to individual points.

In fact, everything connected with time has its similitude in dynamics; for example:

There are:

	IN DYNAMICS	IN TIME
Five Degrees.....	*pp, p, m, f, ff*....	very slow, slow, moderate, fast, very fast.
Two Gradations...	*crescendo, diminuendo*	*accelerando, ritardando.*
Indications Referring to Special Points	*forzando*, or *sf, fz, rfz, sfz*, etc.....	*tenuto* = *ten.*; *fermate* = 𝄐.
Sudden Changes..	*fp, ffp, fmf*.....	*più lento, meno mosso*, etc. / *più presto, stretto*, etc.

The analogy, in reference to individual points, is so great, and the symphony between emphasis and duration so strong, that very frequently notes, marked *fz, sfz,* <, etc., also need a *tenuto* (*ten*). Or, in other words, emphasized points can generally bear, and frequently even demand, to be dwelt on, sustained, prolonged.

Rubato

Rubato, robbed or stolen; hence, *rubato tempo,* or *rubamento di tempo,* robbed or stolen time. The Italians have also *contra-tempo,* and the French *contre-temps,* as synonymous terms, both signifying *against the time.* It may also be observed that the simple term, *rubato,* is generally used in preference to *rubato tempo.*

1. Any temporary retardation or acceleration is *rubato. Rubato* may be described in several ways.

2. Any negative grammatical accentuation (for example, syncopation), by which the time becomes robbed of its regular accents, is a *rubato.*

3. That capricious and disorderly mode of performance by which some notes are protracted beyond their proper duration and others curtailed, without, however, changing the aggregate duration of each measure, is a *rubato.*

The first of these three definitions requires no further observation.

The second, likewise, has been fully explained already, under Negative Grammatical Accents.

But the last mode, which is, in fact, the real *rubato* as is usually understood, will receive particular notice. This latter mode of performance is the *rubato* of Chopin; very beautiful and artistic when in its proper place and limitation, but very ugly and pernicious when out of place, or exaggerated.

It may be executed in two ways:

1. Both hands in sympathy with each other, *i.e.,* both hands accelerating or retarding together.

2. Or, the two hands not in sympathy, *i.e.,* the accompanying hand keeping strict time, while the other hand alone is playing *rubato.*

The latter way is the more beautiful of the two, and is the truly artistic *rubato.*

Chopin's often reiterated counsel to his pupils was substantially this: "Let your accompanying hand be your conductor, and let it keep time, even while your other hand plays *rubato.*"

Acting upon his own advice, Chopin was always a very good time-keeper; and, in spite of using the greatest tact-freedom and taking the widest *rubato* liberties, his tact-transgressions never overstepped the limit of moderation or offensively interrupted the general tempo. It is, therefore, all the more to be regretted, that a large number of his admirers and imitators, forgetting, or perhaps unaware of these well-known traditions, imagine they are portraying the style and personality of the master, by spasmodically changing the gait of movement, at any moment, generally an uncalled-for one. They thus misrepresent and caricature the very thing about which Chopin was most particular, viz.:

Tact-freedom within strictness;*
Tact-strictness within freedom.

There are musicians, who, believing absolute strictness to be an essential quality, rarely indulge in a *ritardando* or *accelerando;* while others, fancying strictness to be equivalent to stiffness, hardly play in time at all.

Of these two extreme classes of performers, the first is not quite so objectionable as the second; because who would not rather behold the straight-laced, rigid marching of a well-disciplined soldier, than the unsteady, vacillating gait of a musical rhapsodist, intoxicated by conceit or ignorance.

The former, the realist, though he cannot interest, is, nevertheless, a musician; whereas the latter, the idealist, exasperates the listener, and is, in reference to time-keeping, simply a nuisance.

Without discussing such extreme cases, which should both be avoided, let us remember that the proper course to be pursued, in this respect (as in everything else pertaining to musical art), is to keep a *juste milieu* —the golden mean—between exaggeration and tameness.

Accepting this course as the only proper one, we find the surest and best safeguard against overdoing, in either direction, in Chopin's advice to his pupils, as already quoted. In fact, we cannot overrate the importance of, or pay too much attention to, the principle of Chopin:

"One hand should be kept in time, while the other hand retards or accelerates."

Now, it may be said that this is impossible. But such is, by no means, the case. Listen, in Italian opera, to a first-class singer, and notice how steadily the orchestral accompaniment proceeds, while the soloist retards and accelerates, at almost every moment.

It is just this steadiness and general not-giving-way of the accompaniment which the soloist needs and desires, expecting only from the conductor that he will follow, or either wait for him, at the *tenuto* or *fermate* points. Just so should the pianist keep time, and yet be free in time.

How well Thalberg understood the art of singing on the pianoforte, those who heard him can bear witness. And how little the majority of modern pianists know of it, is shown by the unsteady way in which they play accompaniments.

When Thalberg Played

When Thalberg played a melody, it stood out in bold dynamic relief; not because he pounded, but because he kept the accompaniment duly subdued. And when he accelerated, retarded, or embellished his melody, the accompaniment proceeded with steady, unwavering precision, unaffected by the emotion displayed in the solo parts.

This method, far from being stiff or rigid, is not only rational and musical, but beautiful and highly artistic; never provoking and exasperating, as out-of-time playing with both hands, but always gratifying, attractive, and possessing a peculiar charm, which would be entirely lost, if the accompaniment were dependent on the melody, instead of independent of it.

This refers, of course, chiefly to homophonous music, and, particularly, to that kind of modern music which has a distinctly characteristic rhythm, such as dances and all descriptive modern pianoforte compositions.

Rhythm, being the real life of music, must be imperatively preserved, and not mutilated by fanciful or sentimental changes, at variance with the general character of a composition.

As the idea of a composition lies chiefly in its character, and the character is depicted in the rhythm, to mutilate the rhythm would be defacing the idea.

What is a waltz, a polonaise, a barcarole, or a lullaby, without the appropriate rhythm essential to each? And though, it may be argued, a waltz, a mazurka, a polonaise of Chopin, for example, is not really a dance, but a poetized dance-form; yet, it may be answered, the rhythm must, nevertheless, be kept up, or the idea becomes a travesty and a farce, instead of being a poetical portraiture.

I remember reading somewhere, I think in Spohr's auto-biography, that, at an evening-party, Hummel, the pianist, was coaxed by some young ladies into playing a waltz, for them to dance to. Hummel being in one room, while the young folks were dancing in another, kept on playing, and, at the same time, conversing for nearly an

*Tact is the European equivalent of the word beat.

hour; and, though diversifying his musical subjects in every imaginable way, letting even a little fugue creep in, yet he never relaxed or changed his time or tempo, and kept the merry feet a-going, until the young ladies came in a body to thank him, and crown him with an improvised wreath made with the flowers of their bouquets.

Now, although I do not intend to cite Hummel as a model as regards poetical interpretation, yet I mean to say that to play a waltz in waltz-tempo could certainly not impair the poetry of either the composition or the performance; while it is simply absurd to imagine that playing out of time, with the impression of its being *rubato*, could produce a more poetical effect.

Let the student try an experiment with a dance, choosing a waltz—the most pensive, melancholy, undancelike one. Let him play it, first, in the usual lackadaisical manner of sentimentalists, *i. e.*, placing sentiment above the character of the composition; and then play the waltz, again, in the character of a waltz, *i. e.*, keeping time with the accompaniment.

Comparing the effect, or better, judging the effect by the impression which each of these modes of rendering has upon competent listeners, the verdict, as to which is the most pleasing and acceptable, is scarcely to be doubted, and should be convincing.

A waltz must be a waltz, however opposed the sentiment of its music may be to its rhythm. Whatever *rubato* liberties may be taken with the melody, the rhythm (time) must be kept up, at least, in the accompaniment. What holds good in the case of a waltz is equally exigent in any other piece, in which the character is portrayed by the rhythm, such as: marches, mazurkas, polonaises, barcaroles, lullabies, serenades, etc., including even nocturnes, romances, and songs without words; in fact, every style of modern composition.

There is, perhaps, no one of the great pianoforte composers, whose individuality is better adapted to *rubato*, or whose creations more require the use of it, than Chopin; and among Chopin's works there is probably no class of composition more susceptible of *rubato*, than his mazurkas. In these, one may find perhaps the strongest illustration of his personality, in reference to *rubato* liberties.

If the student will try these mazurkas, or merely the earlier ones (Op. 6 and 7), and can succeed in playing them, each hand independently, the one in time, the other *rubato*, he will then understand what an artistic *rubato* signifies, and that its first condition is to guard against sacrificing the character of the piece for the sake of sentiment.

Character is the internal life of a piece, engendered by the composer; sentiment is the external impression, given to the work by the interpreter. Character is an intrinsic, positive part of a composition; sentiment, an extrinsic, personal matter only.

Character is innate, steady, precise; and, inasmuch as it is wholly expressed by the rhythm, more particularly by the time and tempo, the rendering of a piece can only be true to the character, if the time and tempo are generally upheld.

Sentiment, on the other hand, is extraneous, unsteady, varied; and, though it may be appropriate and true, yet it is frequently inappropriate and false.

It is, therefore, necessary to keep the sentiment under control, and always to maintain the character. In fact, sentiment should never be allowed to assume a prominence over, or be detrimental to, the character of a composition.

A Time Keeper

By E. Mendes

With pupils whose sense of rhythm needs training, I utilize our old friend the kitchen clock for a guide. A metronome is not always available, and *this* substitute usually is.

For scale practice it was excellent, using every tick for a note, and then two notes to a tick, This simply means that the pupil is playing first at ♩ = 60 and then at ♩ = 120. The improvement was marked. TRY IT.

No teacher should be assigned to teach music whose training has been wholly within some other field. In other words, it should be generally regarded as a violation of honest, fair administration, for a board of education to assign a teacher trained in the field of English or home economics with no training in music, to the field of music teaching. Teachers themselves should regard such procedure as a violation of professional ethics.—Dr. Thomas E. Finegan.

First Steps in Transposition

By S. M. C.

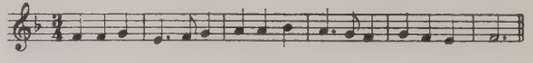
Do not expect to learn all about transposition in one trial for it is an art slowly acquired.

Transposition means the writing or playing of a piece of music in a key different from that in hand, at the same time retaining the original melody, harmony and rhythm, the notes being merely shifted higher or lower, thus changing nothing except the key or tonality of the composition.

The first step is to select very easy exercises or pieces, which should be played in all the keys until facility is acquired. (Perhaps you have not realized that when you are playing scales in the circle of fifths you are really transposing, for the scale pattern is being carried out successively in keys following at an interval of a perfect fifth.

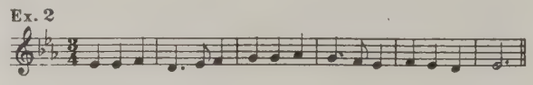
To make this clear, let us take the familiar "America" in the key of F.

Ex. 1



We wish this to be in a key one tone lower (E flat); so we place three flats in the signature and merely shift each melody note one degree lower. If we desire the

Ex. 2



complete harmony each note of it is treated in the same manner. Notes on lines drop to the first space below them; notes on spaces, to the first line below.

To transpose a tone higher, merely raise each note one degree: F becomes G, G becomes A. When transposing two degrees higher or lower, the notes change from one space to the next or from one the next.

Accidentals must retain their relative pitch in t Thus, if we wish to sharp a tone that is flat signature, we will raise it the necessary half-t placing a natural before it. A sharped note wo raised a half tone by placing a double sharp be To understand many of the principles involved, a ough knowledge of Harmony is indispensable.

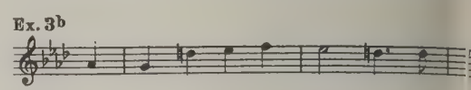
Transposition must not be confused with modu Modulation is a leading from one key to anot the course of a melody.

To transpose a piece a chromatic semitone, stance from A to A-flat, merely change the sig If a sharp key is changed to the same key-letter i all the natural tones of the former become flats new key; and at the same time accidental shar come naturals.

Ex. 3a



Ex. 3b



Hymn tunes are excellent for practice. At len mind conceives the transposed notes as if actuall ten.

As a final caution, do not attempt to regard th inal notation as continuing, and in altering it keep two keys simultaneously in the mind.

On Selecting Music for Pupils

By Jessie Adkins Greene

Of all the problems which confront a teacher, this is one of the most difficult. It not only requires a close study of each individual pupil's needs, but also demands a wide knowledge of suitable pieces. Naturally, every teacher gains a wider repertoire of teaching material with every year of experience; but, when one is living in the same locality for several seasons, it is unwise to use the same pieces over and over again. I have hit upon a plan which has worked out very well. I have a large class, mostly in the first three grades of study, and naturally each pupil must have pieces. It is a fixed rule never to assign a piece simply *because* the pupil "likes it." It must, at the same time, solve some technical problem for the pupil. If he is studying arpeggios, the piece must illustrate by containing arpeggios. If his principal difficulty be scales, then a piece must contain enough scale work so that by the time he has finished studying it he will have mastered, partially at least, the scale problem.

Living far from any music center, one must rely entirely upon musical catalogs unless one follows this (or some similar) plan.

Along in August, after my class had "lined up" for the Fall term, I sat down at the piano with all my several years' numbers of Etudes beside me. I played through every piano composition in each number (which I did not already know) and, if it seemed to fit some special requirement, I jotted down in a notebook the title, opus number, composer and the date which it appeared in The Etude. After going through in this manner several hundred compositions, I at last selected about a hundred, trying to have several illustrating the *same* technical difficulty in the same grade. These, with the ones I already had in mind to use from my past exp which had been tried and proven to be genuinel I ordered "On Sale," so that before I started t I had the music and could go over it still furt nearly always had some pupil in mind, with a problem to solve, when selecting the piece in t place. The result has been that instead of being re to one piece, the pupil is given a choice of three, g all about the same grade, illustrating the same For example, if I wish to initiate a student i mysteries of triplets—in quarters, eighths and six —I select four pieces written for that exact p and, being quite sure they are in the same grade, them and let the student choose which one she lik

Immediately one gets away from the inertia f pupil who is "taking music." Given a choice, th develops more discretion, and sometimes even *why* she likes one piece better than another! The being able to choose a piece is attractive, an chosen, the pupil will stay with it longer if it is own selection. Of course I do not always all pupils to exercise choice (when it comes to the cl for generally the beauties of Mozart and Bach always on the surface, and close study endear generally speaking, I have found this plan to be ful, and it gives one a far wider range of teachin rial. No catalog description ever placed the c tion in its entirety before your mind's eye (an Some wonderfully well-worked-out things turn ou utterly banal on rendition. The thing to do is to find the *same* problem worked out more beau for, after all, if a musical composition has not who on earth wants to hear it?

What Great Men Said About Chopin

Selected by S. Poraj

"How many emotions did he awake? In what fiery and melancholy dreams did he like to express his soul? He became a priest and sang the ossianic loves of the heroes of his dreams, their chivalrous joys and the sorrows of his far-away fatherland, his beloved Poland, always ready to vanquish."—Berlioz.

"If the Tsar, this mighty autocrat of the North, knew what dangerous enemy threatened him in the works of Chopin—in those simple melodies of mazurkas—he would have prohibited this music. The works of Chopin are guns hidden under flowers."—Schumann.

"Not one of those great masters, whose missi dained by Providence was to reveal the Polish sc the gift to make this revelation with Chopin's Only in his music, alternatively tender and storm and passionate, moving and vigorous, and which from the metrical and rhythmical discipline and endure the metronome—only in this music one feels and recognizes that our whole nation, our ow try, that whole Poland lives, feels and acts in *rubato*."—Ignace Paderewski.

The Art of Alexander Nikolaievitch Skriabin

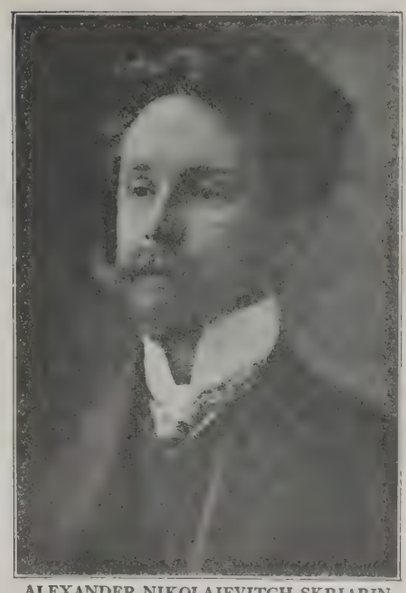
By SIEGFRIED LAVOIE-HERZ



SKRIABIN AS A YOUNG MAN

[EDITORIAL NOTE:—*In accordance with its policy of keeping the readers of* THE ETUDE *Music Magazine informed upon all phases of musical art as seen from different angles, we present the following dithyrambic appreciation of the art of Skriabin (pronounced Skrabcen and often spelled Scriabine).* THE ETUDE *is not always in complete editorial sympathy with the articles it publishes; but it frequently brings forth articles by intelligent and experienced writers, with points of view different from our own, for the express purpose of giving the reader different thought channels and permitting him to make decisions not dictated by any one editor or group of editors. We feel that the present writer is perhaps too chauvinistic in this article. We confess to a great fondness for many of Skriabin's notable works. Others do not appeal to us.*

Skriabin was born at Moscow, January 10th, 1872, and died there April 27th, 1915. At first educated for a military career, he turned toward music and studied under Savonof and Taneiev. He lived for some time in Paris, Brussels and Amsterdam. Later he became Professor of Pianoforte Playing at the Moscow Conservatory. His earlier works bore some slight resemblance to those of Chopin; and he has been rather inappropriately called "The Russian Chopin" for that reason. In later life he turned from the very exquisite and polished style of his youth to one that became more iconoclastic than most of his contemporaries. In fact, many have felt that his later style is quite dysphonic. Others with caviar tastes have become uncontrollably fond of Skriabin with his "mystic chords" and his fanciful comparison of music with colors. That he had the powers of a master and wrote in masterly fashion is admitted; but what the final assay of his works will reveal, when they have passed through the laboratory of Father Time, is still unknown. One of the delightful earlier compositions of Skriabin appears in this issue of THE ETUDE.]



ALEXANDER NIKOLAIEVITCH SKRIABIN

ORE AND MORE the name of Alexander Skriabin (1872-1915) is coming to the front in the musical d. As with all true geniuses, it has considerable time for Skriabin to cognized; and it will be many, many before some of his works are thorly appreciated, even by a small group. herein lies the difficulty in understandand appreciating Skriabin's works, ially his later compositions? The ulties are not with the creator of the rpieces, but with the insufficient ity of the listener to grasp the ideals ideas of the composer. The true r creates a work of art free from ational and personal influence, free all thought of gaining fame or rial advantages. True masterpieces reated unselfishly, just for the glory he beautiful and sublime in life. efore the imagination does not bind to nature and human life, but strives t humanity to spiritual heights where uman soul feels itself at one with ion. Skriabin wishes his art to carry an unusually elevated plane; and, fore, we come to a full appreciation s genius only by comparing him with reatest geniuses in musical art. We selected for this purpose four of greatest: Bach, Mozart, Beethoven, Wagner.

Bach's Exalted Place

HY does Bach hold the exalted place conceded to him in the musical l; why is he regarded as the greatomposer of all? Bach's works are urest musical offerings which ever been presented to us; and the spirit e ideas expressed in his art is so , so pure, that he brings us into nly spheres, where man is almost igured into a spirit-being. There is erature hardly an example similar ch. The nearest to him in spirit is us; and perhaps for the same reoth are comparatively little under-

Few individuals can feel the lofty s in which Bach reigns. The same duals who appreciate the "Upani-," Dante's "Divine Comedy," Goethe's t," and Nietzsche's "Zarathustra," e most likely the ones who fully stand Bach and Skriabin.

iabin in his later works, like Bach, us out of our earthly surroundings eights where the human body ceases felt as body, where physical phenomo longer seem to exist in reality. rarely can an interpreter be found ceive such elevation and purity of xpression. Certain works of Skriabin d on the part of both performer stener a corresponding mental devel-it and high psychic aim, for their adequate comprehension, appreciation, and interpretation. In Bach and Skriabin we feel the soaring of the better self in all mankind; both are true mystics and both possess a deep religious nature.

The Sublime Mozart

WHEN we now compare the works of Mozart and Skriabin, we are first overcome by the strange feeling that these two have little or nothing in common; and still there is one musical plane on which Mozart and Skriabin meet. Where is there a genius who has given us in his work such pure joy, such golden sunshine, such fairylike lightness, such exquisite feeling, such expressions of sublime beauty, as Mozart? And all this can truly be said also of Skriabin. The delicacy of expression and fineness of texture in Skriabin breathe the very spirit of Mozart; and as unlike as both seem to us on first thought, we have, indeed, two very closely related spirits in Mozart and Skriabin.

The sublime heights in which the spirit of Bach and Mozart moves, are not always the abode of Beethoven's thoughts. His adagios, indeed, have their home in these lofty, serene spheres; but at times he abandons this divine realm of artistic creation and comes down to our glorious earth, to speak to us in a more human language. Beethoven's art expresses well the thought of his contemporary, Goethe: "Two souls, alas, dwell within my body." Most works of Skriabin express the struggle of these two forces battling against each other. We are thrust as into Cyclopean battles; but always the spirit of lightness, the positive spirit, is victorious. No matter how deep down Beethoven or Skriabin bring us, at the end our spirits are guided to and stray on lofty heights.

Beethoven and Wagner

WE HAVE seen how Beethoven descends from heavenly heights into the valleys of the earth, and translates the language of the gods into expressions of the human soul. Wagner works in exactly the opposite way. Wagner's genius succeeded in translating human passions into divine language, in raising human love to divine love, in transforming our earth into spiritual spheres. Wagner achieved the transfiguration of all human passions: love, hate, pain, joy. There is hardly a composition by Skriabin where such is not the case, and at times he even adds to the magnificent structure Wagner has left us. Such ecstasy as Skriabin expresses in his symphonies and some of his pianoforte sonatas, makes them peaks in artistic creation never reached by anyone before him.

Considering the variety of elements of which Skriabin's genius was composed, we stand in awe before a composer of the first rank, who has written his greatest works in a language eliminating all national characteristics and colors, who is the first Russian creative genius to become international in the same sense as a Bach, a Shakespeare, or a Michael Angelo. This is where Skriabin as a musical genius stands; we come now to his equally important and perhaps more important position as a great man of true prophetic vision.

The great movement and effervescence in the art-life of our epoch signifies a critical point, a turning point in our whole life and civilization. This turning point opens a new perspective on immense distances, where, out of new conflicts, new victories will be gained for humanity. The great disunion which permeates our present day world, which makes man ailing, weak, and in need of recuperation, appears in a certain degree as a contrast between life and art.

Skriabin's Later Art

IN SKRIABIN'S later works, beginning with the fifth sonata for pianoforte, the master's aim was to reunite art and life, to reconquer a view of the world, that is, to create anew and to lay a foundation for a view of the world through which man again might learn to see beauty and to create beauty. Skriabin's great and daring deed was that he proclaimed in the most fervent expression of the soul what all deep spirits had already long felt in theirs: *that all truly great human life bears in itself a longing to create art as the most noble and highest vocation of man; that all human civilization, without vigorous activity of the art-force of the human soul, would serve only bestial coarseness and barbarism.*

Life and art, thus united in a harmonious whole, is the realization of Skriabin's work. It is therefore quite logical that Skriabin should see the same laws working in nature as in art, and thus evolve out of Nature's chord his musical expression, following the laws of acoustics. It is erroneous to say that Skriabin founded a new scale! He did, however, invent a practically new art of musical expression. He constructs a certain series of tones to serve as a fundamental chord, which suits the particular feeling he wants to express in his work, and out of this one extended harmony, accepting the whole series of intervals, seventh, ninth, and thirteenth, as a concord, using it only on a very few roots, he evolves his magnificent structure. It is in this manner that Skriabin has revolutionized music.

A Steady Advance

THE STEADY onward progression in Skriabin's art is very remarkable. The progress of evolution is clearly marked in his works. With every new opus he makes a definite step forward in technic and expression. Following his works through his early compositions for piano, his many Preludes, Studies, Poems and Sonatas, or his compositions for orchestra, we can clearly see the various stages in the evolution of his scale. This progression is particularly noticeable in the conception of his works for orchestra. His first Symphony is called a "Hymn to Art." His third Symphony, "The Divine Poem," expresses the spirit's liberation from its earthly fetters, while his "Poem of Ecstasy" voices the highest of all joys: creative activity. In "Prometheus" he reached the highest point of ecstasy, which was to have been carried further still by his proposed "Mystery," in which sound, color, and movement were to be united in expressing one fundamental religious idea.

Skriabin, by means of his music, was striving to obtain that state of ecstasy which a mystic like Plotinus calls "illumination." It is not in thought, however, but in feeling that we discern the infinite. Therefore the ancient Hebrews wisely required music as the medium for divine inspiration, in the schools of their prophets. This proves that not conceptual speech, but music, rather, is the element through which we are best reached by mystical truth. When Skriabin gives us his offerings, be it the "Poeme Nocturne" or "Vers La Flamme" or "Prometheus," they are not expressions of religious experience; these works *are* religious experience itself.

We never should rationalize our most sacred instincts. We cannot translate the

music of the soul into the vernacular of the intellect. Like music, ecstatic experience is an unanalyzable state of mind. We could say, in the words of Spinoza, "Music is that which is in itself and is conceived through itself." To sound the depth of mystical music as Skriabin has shown us how to do, is to come into touch with that which is the very quintessence of spiritual beauty itself. Hence the future of music as the aesthetic organ of the religious consciousness, abounds with immense possibilities, and we know of no music so entirely spiritual as that of the later Skriabin, which for this reason is of inestimable value precisely in our present generation.

Back to Fundamentals

TO ACCOMPLISH this, Skriabin, the philosopher-musician, goes back to the fundament of life, of nature, out of whose mysterious depths spring forth all wild and passionate desires which in man strive after form and expression. To form joy out of pain, to transform the most shattering tragedy of death into the forces of life, to intoxicate one's self with the unfathomable for the purpose of creating dream-pictures in the divine inebriation of the soul—this is the purpose of music for Skriabin.

In this music, man, the incarnated dissonance, the eternal personification of life and death, liberates himself and triumphs over his whole contradictory being, to form the transfiguration of death, to create forms in which he celebrates his own salvation from the somber side of life. Here music is no longer mere play and jesting; it is the highest and yet the most joyful solemnity; it returns again, to serve life. It proclaims to us in overwhelming and prophetic tone-phrases that we have missed the understanding of life by far, when with rule and quadrant we measure its length and breadth. It tells us that nature is not wholly defined by the scientist armed with the microscope and telescope. It teaches us to listen to the wafting of a spiritual force, the roaring of which we indeed hear, but whose source and goal we never will know.

This spiritual force brings forth elemental forces, instincts, passions, and friendships, which man is capable of forming and developing, to which he can give measure and direction, but whose coming and going, ebbing and flowing, are not within his power. Divine inspirations and divine visions are the true elements of human life. In these the soul in itself feels a creative life; in these it is itself a proof that its constraint is no slavery, but freedom, that its deepest woe is a creating life, a creating joy!

Skriabin's "Credo"

IT IS very significant that Skriabin did not attribute an all too great importance to the creative activity within his musical capacity. Constantly the most profound and most difficult problems which human spirit has tried to solve, occupied his mind. Art should cease to exist as an independent form of expression for the creative spirit, according to Skriabin's metaphysical conception of it. Art was to dissolve itself and was entirely to be absorbed by a much more deeply affecting creative activity, which would touch the very roots of all being.

This conviction was based upon Skriabin's mystical-philosophical view of the world, with which his art in all its expressions was inseparably united. The one idea which dominated the whole life of Skriabin, as well as his thoughts and work, was fundamentally an idea of liberation. The "Mystery" which appeared to him as the highest expression of his artistic life's work, as the sole aim and sole meaning of his existence, was not only to be a work of art, but a cosmic act, the completion of a macrocosmic and microcosmic process: salvation for humanity from the chains of the prevailing mode of existence. The idea of the "Mystery" was based on two fundamental thoughts: the thought of a magic power of art, especially of music, to call forth undreamed spiritual and perhaps even physical powers, and the thought of the self-glorification and self-assertion of the creative spirit, the "Yea Saying" in the Nietzschean sense.

The psychic reaction to art may be extremely diversified as to type. It may vary from a purely aesthetic, disinterested pleasure, to the deeper reacting spiritual process of purification, the catharsis of the old Greeks, or to the calling forth of the highest spiritual reaction, ecstasy, the extreme consequences of which lie already beyond natural happenings. The passionate longing and painful searching for the meaning of art and life itself, guided Skriabin at last to heights of radiating self-assertion. He endeavored to perceive in the depths of his own artistic consciousness the essence of the general principle of creation.

Skriabin thought himself conscious of the fact that he was free in his creative activity, that his "ego" was the creator of his world, that it was he himself who called forth to life the pains and joys of this world. He perceived that on the play of change, of contrasting emotions and experiences is based the only eternal meaning of creation. Skriabin was further cognizant of the fact that this process always and everywhere is aimless in itself, although at all times and everywhere imaginary aims have been fathered upon it, to which it apparently strives with elemental power, although it really created them itself—just as the artist never comes to rest but always piles new obstacles in his way, again and again, in the overcoming of which he finds pleasure, and stakes for himself always new and further distant aims which he tries to reach in never satisfied longing.

The Final Analysis

THIS analogy brought Skriabin to a final analysis. He had to make the step from the microcosm of his own ego to the macrocosm of the edifice of the uni-

(*Continued on page 399*)

How Shall I Memorize ?

By Isabel Denison Hilton

THE eternal fear of forgetting drives many a musician to despair. The occasional lapse of memory, in itself, may not be serious, but the nervousness, caused by improper and careless memorizing, *is* serious, and often mars the performance of an otherwise talented artist. Fear is assuredly the first step to failure; hence every condition which provokes it should be removed if possible. It robs the performer of the joy which every true artist should feel when imparting the beauty of his art to others, a pleasure which if lacking on the part of the artist will be lacking as well on the part of the audience.

Too few students are trained in proper methods of memorizing. Memory work is assigned but the student is left to accomplish the task in any way that he can devise which is seldom the best way.

Probably the easiest and quickest method of memorizing which the majority of students will use if left to their own devices, is that of finger memory. This ability of the fingers to reproduce mechanically after numerous repetitions is natural with the majority of students and requires practically no mental effort. It comes easily; but many have found to their sorrow that it goes easily during public performance. Such a student trusts to his fingers alone to find their way through the intricate mazes of a composition, just as a driver, caught out on a dark night, trusts to his faithful horse to keep the road and find the way home. The trouble comes, however, when the player, under the stress of public performance, becomes distrustful of his fingers, takes the reins, as it were, and attempts to drive without any mental knowledge of the road, and consequently loses the way.

A second method which comes easy to many students might be termed for purposes of this article, eye memory. By it the student is able to see his music before him after the book is closed, because the visual impression of each note is retained. This faculty, while it should not be relied upon exclusively, is a great asset to those who possess it.

A third method, used by many students, might very simply be termed ear memory. When the musical ear is very keen and alert, it greatly facilitates the process of memorizing by easily retaining melody and harmony.

While none of these three methods should be relied upon alone, each has its place and value in developing and making possible a practically infallible memory. But the teacher must insist that there be in addition to these, a solid foundation knowledge of the piece in hand. And such can come only by hard, concentrated study of one measure at a time, until all is so mastered that the student can write it out or think it out, away from the piano, if necessary, or be able to begin playing in the middle of any measure or phrase that the teacher may designate, and proceed correctly. It is said that Leschetizky recommended that his pupils memorize their compositions, before playing them at all, by learning each hand separately, a measure at a time, then putting the hands together with the music closed. To some this may seem like unnecessary drudgery, but nothing less can insure the proper mental poise in public performance.

If the pupil can do this and, in addition, is able to play from finger memory, by visualization, and by the help of a trained ear, then he is fortified four-fold against lapse of memory in public. In the measure that the student is able to use and combine these various memory aids, just to that degree is he immune from the fear of forgetting.

How Good Teachers Make Interest

By Ainslee H. Perkins, Jr.

By stimulating the pupil to ask questions—which are answered quietly and definitely.

By leading pupils to move and think leisurely in their work. Hurry militates against both music and general culture.

By giving tactful replies to pupils in all their queries.

By becoming not alone a teacher but as well a friend to the pupil.

By giving the student some angle from which to work, which will make practice interesting.

By being careful that the pupil is advanced to a new problem only after he has mastered the one in hand.

More Entertaining Piec

By George Coulter

MANY teachers make the mistak young pupils of having every piece gree harder than the previous one. do not reflect that a beginner's att is nearly always completely monop by reading mere notes and locating on the keyboard, and the fewer con ties of time, rhythm, or sharps an that are introduced, the less hamperc be the player's development.

For this reason—if the pupil is lightning assimilator—when he has tered a piece in one grade he sho given several other pieces of the standard. These will give him p confidence, and he will feel he has real grasp of what he already has l before getting involved in additional nicalities. Moreover, by this plan a ster quickly acquires a little reperto playable pieces, and is exhilarated consciousness of accomplishment. I the principle of each piece harder th last, the repertoire accumulates with ful tediousness.

Every player likes to have a num pieces over which he has entire con pieces which he can play in his r moods, and can render without f breakdown, alone, or in the prese auditors. And as we auditors know the youthful pianist is too often gra with a tough proposition which strain on all his powers. But wha can you expect; these are the pie has been given by his teacher.

How much better it would be o occasions if the player had a num easier compositions which he coul with assurance and gusto! This smooth the way for many a pianist pedestrian type, and possibly deli from much of that murderous j pianism which unmercifully afflic delicate nerves.

Testing Accuracy

By Eutoka Hellier Nickelsen

Can you explain the difference be

1. A tie and a slur?
2. A chromatic half-step and a half-step?
3. Simple and compound measur
4. "The smallest possible crossin "the largest possible crossing?"
5. The principal note and the a note of a trill?
6. Pulsation and Rhythm?
7. Absolute pitch and relative pit
8. Attack movement and incomp tack?
9. Homophony and polyphony?
10. Augmentation and diminution
11. Melody and counter-melody?
12. Musical punctuation signs a torical marks in music?
13. Being an impresario and being ductor?
14. Opera and oratorio?
15. Musical orthography and chirography?

A New Phase of School M

"Ever since the perfecting of the machine, and later the player-pian has been growing another new p school music which has brought decided change in the entire situati opportunity to study music itself, than about it, has metamorphosed th plan of study. Music appreciat now become the most fascinating, t vital phase of school music."

—*Mrs. Frances Elliott*

The Teachers' Round Table

Conducted by PROF. CLARENCE G. HAMILTON, M.A.

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered Department. Full name and address must accompany all inquiries



PROF. CLARENCE G. HAMILTON

The Location of Grace-Notes

letter has recently come from Professor Emil ke, of Dresden, in which he disputes the statement I made in last September's ETUDE that, as a rule, ort appoggiatura, or "grace-note," should come di- on the beat. He says:

> There are two different kinds of grace notes, the ng and the short. The first one may be recognized nmediately by the little bar which goes through the eck of the note: . These should be played just as heir name indicates, *before* the principal note, be- re which they are placed. This is just contrary, herefore, to your explanation in Example 2 of the ttle notes in Example 1, which have the bar through ne neck.

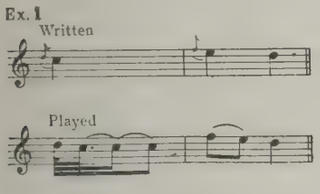
s, therefore, up to me to cite authorities in support y position,

the article *Appoggiatura,* in Grove's *Dictionary of c and Musicians,* Mr. Franklin Taylor says:

> (The Appoggiatura) consists in suspending or de- aying a note of a melody by means of a note intro- uced before it; the time required for its perform- nce, *whether long or short, being always taken from he value of the principal note.*

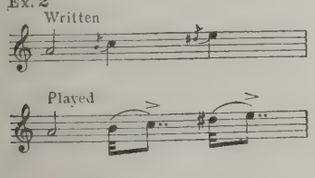
then gives examples of the way in which the long ort appoggiaturas should be played, such as the fol- g:

Ex. 1



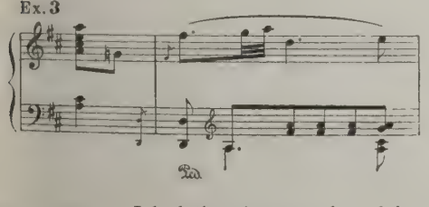
the Cotta Edition of the classics (one of the finest an editions), the above rule is strictly adhered to e explanatory footnotes. For instance, the grace- in the first movement of Mozart's *Sonata in C r* are thus explained:

Ex. 2



similar position in regard to the classics is taken by ard Dannreuther in his valuable and comprehensive on *Musical Ornamentation* (two volumes). Com- o the nineteenth century romanticists, he shows how sionally, however, the grace-note anticipates the prin- note. Schumann, especially, took pains to point out an exception by printing the grace-note in the ous bar. Here is a case from his *Sonata in F sharp r,* Op. 11, where the grace-note in the left-hand is clearly anticipatory, while that in the right-hand comes on the first beat:

Ex. 3



me years ago I had the pleasure of studying with Dannreuther, and remember his insistence on the ral rule that grace-notes should replace the note h they precede. Chopin and Schumann, he said, particularly stressed this rule. At the Library of Congress in Washington I recently examined Chopin's original manuscript of the *Mazurka in B Minor,* Op. 33, No. 4, and noted how carefully he placed the grace-notes over their accompanying basses, as at the beginning:

Ex. 4



Undoubtedly there are many of the grace-notes in the works of modern composers which are intended to be anticipatory. Such ambiguity is one of the many defects in our musical notation—defects that can be remedied only by the good taste and judgment of the performer. But, despite these exceptions, the weight of authority seems overwhelmingly in favor of my statement that a grace-note should, as a rule, be played in place of the note to which it belongs, which is sounded immediately after.

Use of the Pedal

> In Beethoven's *Sonata,* Op. 31, No. 2, measures 99 and 100, should the damper pedal be held down continuously, or should it be released for the three staccato notes of the motive in the bass? I have played it the former way, but recently heard a musician of authority play it the latter way, and wondered which is correct. J. B.

Inasmuch as Beethoven himself gave no explicit direction for this passage, one may consult his own taste and sense of fitness. Remembering, however, that the pedal was more sparingly used in Beethoven's time than at present, also that the classic composers stressed clearness of outline and of utterance, I am inclined to favor the second way you mention, with, however, a touch of the pedal on the third staccato note, since it comes on the accented beat of the measure. Hence the passage would be played:



Very Young Children

Before me are letters from Mrs. B. G. K., Mrs. C. P. C., and Mrs. N. E. C., all asking advice as to how to teach children whose ages range from four and a half to six years.

I know of no better materials for this purpose than the two books by John M. Williams—*Tunes for Tiny Tots,* and *First Year at the Piano.* The first of these presents little tunes with attractive words. Both clefs are employed from the first; and the hands are used in alternation throughout. The second book starts in similar fashion, but is more extensive in scope.

To make lessons a success with such young aspirants, teaching and practice periods should be very short—not over twenty minutes each. Mothers must also be taught to coöperate with the teacher, by regulating and supervising the practice.

An excellent supplement to these short individual lessons is kindergarten class work. Form a group of at least three or four of the "Tiny Tots," and arrange for them to meet once or twice a week. You will find inspiration for this work from the *Musical Kindergarten Method,* by Daniel Batchellor and Charles Landon, and from *Half Hour Lessons in Music,* by Mrs. Hermann Kotschmar. Such group work will whet the interest of the children, and will give them a good drill on foundational material.

A somewhat different problem is presented by Mrs. E. M. B., who says:

> I am writing for advice as to how you would teach my little daughter, just six years old. She seems to be exceptionally gifted. I have been her teacher for two years.
>
> To begin with, she has perfect pitch, and improvises pretty little pieces, making use of different cadences. She sang her first melody when but a year and a half old, and at two and a half sang over one hundred and fifty songs. She transposes and plays easily by ear. She will sit down suddenly and play, for example, Schumann's *Merry Peasant* perfectly; yet I have never taught it to her, and may not have played it for years.
>
> Please tell me if you consider her talents abnormal, and what books I should take next.

Certainly, your little girl seems to be particularly gifted and ought to develop into an exceptional pianist. Do you know H. Lemoine's *Fifty Juvenile Studies,* Op. 37 (two books)? These are very melodious and attractive, and are written especially for small hands. Along the same lines is Burgmüller's *25 Easy and Progressive Studies,* Op. 100. Meanwhile, there are plenty of easy classics, such as Bach's *Little Preludes and Fugues* and Schumann's *Children's Pieces,* Op. 68; as well as a plentiful supply of well edited modern pieces. Don't force the little daughter, however. Make her music hour a real joy!

Hearing Music

> My pupils have no opportunity to hear good music and performers, as I live in a small town, where concerts are rare. How can I better these conditions? V. P.

As a piano teacher, you ought to pull every wire to remedy this serious handicap; for nothing is so necessary for music students as listening to expert performances.

Can you not yourself furnish some of the needed opportunities? Gather your pupils together at your studio occasionally, and play to them a short program, prefacing each piece by a few remarks as to its composer, themes, and the like. After playing the piece, ask questions about its form, melody, rhythm, and any individual features. Perhaps you could broaden the program by calling some singer or violinist to your assistance.

Again, you may arrange to have a program played by pupils, with explanatory remarks and questions, as suggested above.

Possibly, too, you may be able to interest enough people in your town to subscribe for a series of recitals by leading artists. A determined effort of this kind may bring lasting results in arousing musical enthusiasm in your community.

Finally there is the possibility of obtaining one of the better class of player-pianos, by means of which pupils may hear faithful reproductions of the performance of expert pianists. We now have opportunities of this nature such as have been offered to no former generation, and which bring the cream of pianistic interpretation within the limits of the smallest town!

Studies for a Young Pupil

> What book do you advise for a seven-year-old child after she finishes John Williams' *Very First Piano Book?* MRS. T. S. L.

For technical studies, give her the second book of E. Biehl's Op. 7, or Brauer's Op. 15. These studies may be made especially useful by playing them at different rates of speed and degrees of force. They may be alternated with such phrasing studies as Burgmüller's Op. 100.

The Musical Scrap Book

Anything and Everything, as Long as it is Instructive and Interesting

Conducted by A. S. GARBETT

THOSE IGNORANT RUSSIANS

"We may be sure that the music of the twentieth century cannot live any more by theory than the music of the seventeenth century could," remarks Ernest Newman in *A Musical Critic's Holiday*. "Music is itself, one and indivisible; it will not submit to be deprived of this or that mode of expression, this or that resource of technic, by composers who happen to have no use of them because they have no sense of them. . . .

"Russian music of the last half century, indeed, supplies us with corroborative evidence of this. The 'Five' in their early days, revolted against the symphonic 'working-out' very much as the Florentine monodists did against counterpoint. The explanation was the same in each case; the men despised an art in which they themselves were not particularly proficient; it was the tailless monkey trying to induce the rest of the tribe to abolish tails." (Surely here the distinguished English critic is referring to the tailless fox!) "The Russians, in truth, had a very imperfect idea of what 'working-out' meant, and of the differences between the working-out of a Beethoven and that of the ordinary academic symphonist.

"They would play German symphonies in piano duet form, and would say, when the working-out began, 'Now we come to the mathematics.' Their own music has convicted them of having been almost completely lacking in that sense of logic in music that controls the working-out of an organic mind like Beethoven's. They could not 'develop' their music; all they could do was to string tune to tune. The world has grown a little tired of their picturesque helplessness in construction; their instrumental art, for all its color and its charm, is, like that of Caccini or Peri, essentially childish, or at any rate childlike."

"Knowledge of musical essentials acquired late comes only through hard work. They should be learned early."—Bispham.

RIMSKY-KORSAKOFF IN NEW YORK

That Rimsky-Korsakoff visited the United States while serving as a midshipman in the Russian Navy may be news to many Etude readers. A brief biography of this composer by William H. Humiston contains the following description of his experiences here.

"He was graduated from the Naval College on April 20, 1862, and was appointed to serve as midshipman on the *Almaz*, which was ordered on a three years' cruise. Backed up by Balakireff, he tried to persuade his family to allow him to give up the navy for a musical career, but in vain.

"The *Almaz* sailed November 2, 1862, and the three following years were musically barren, except for the composition of the *Andante* to his symphony, and musical impressions received in London and New York. The *Almaz* was anchored in New York Harbor from October, 1863, till April, 1864, nearly seven months. During this time a party from the *Almaz*, including Rimsky-Korsakoff, visited Niagara Falls. In New York Rimsky-Korsakoff heard a performance of Gounod's 'Faust' and Meyerbeer's 'Robert.' He also heard some American music—'the American popular melodies and songs of that time pleased me very much, as they manifested a plaintive note mixed with much abandon.'"

In a footnote, Mr. Humiston remarks: "No song is mentioned, but undoubtedly some of the melodies of Stephen Foster were among the ones heard by Rimsky-Korsakoff."

THE SATANIC PAGANINI

"Until he was forty-four years of age, Paganini did not play anywhere except in the cities of Italy," says Henry T. Finck, in *Success in Music*. "In 1828, at last, he left his native country and gave a series of concerts in Vienna which aroused frenzied demonstrations of enthusiasm. He now conquered the rest of Europe, with financial results indicated by the fact that at his death (1840) he left his son $400,000.

"So astounding was the effect of his playing on his audiences that all sorts of fantastic stories were invented to explain his success. One individual in Vienna told Paganini himself, that he had distinctly seen the devil directing his arm and guiding his bow. Some felt sure he must be the devil himself, and his appearance and influence on the stage seemed to bear out this idea. As his Belgian biographer (Fétis) remarks: 'The extraordinary expression of his face, his livid paleness, his dark and penetrating eye, together with the sardonic smile that played about his lips, appeared to the vulgar, and to certain diseased minds, unmistakable evidences of satanic origin.'

"The famous German writer, A. B. Marx, describing Paganini's first concert in Berlin, said: 'There was an overture, and then, unheard and unexpected, like an apparition, he was in his place and his violin already sounding while the multitude still gaped breathlessly at the deathly pale man with deep-sunken eyes sparkling in the bluish-white like black diamonds; with the overbold Roman nose, with the high forehead emerging from the black mass of wildly tangled hair . . . he seemed like one bewitched, and the audience, myself included, certainly was bewitched by him.'"

VERDI'S CAPABLE TEACHER

Denied admission to the Conservatory of Music in Milan on the singular ground that he lacked talent, Verdi had to look elsewhere for that training which he had hoped to obtain, declares F. J. Crowest in his biography of the composer of *Aïda*.

"'Think no more about the Conservatory,' said his friend Rolla to him. 'Choose a master in the town; I recommend Lavigna.'

"Vincenzo Lavigna was an excellent musician, and conductor at the theatre of La Scala. To him, accordingly, Verdi went for practical stage experience and familiarity with dramatic art principles. This was in 1831, when the pupil was eighteen years old. Lavigna could not have desired a more exemplary pupil than Verdi, and the master lost no time before taking his charge into the broad expanse of practical theatre work. All the drudgery of harmony, counterpoint and composition generally had been learned and committed to heart long before; it was the practice and experience in the higher grades of planning and spacing libretti, and the scoring of scenas and concerted numbers for operas that Verdi needed. This Lavigna could and did give him. Verdi, on his part, showed such aptitude for dramatic composition that Lavigna was greatly pleased. 'He is a fine fellow,' said Lavigna to Signor Barezzi, who had called to inquire as to the progress of his *protégé;* 'Giuseppe is prudent, studious, and intelligent, and some day will do honor to myself and to our country.'"

THE HAND OF NIKISCH

Mme. Melba's "Melodies and Memories," which have been appearing in *Liberty*, contain the following charming reference to Arthur Nikisch, long conductor of the Boston Symphony Orchestra.

"Whenever I think of Nikisch," she writes, "I think of that lovely phrase in 'Faust' when *Marguerite* appears at the height of the revels, and the music slows down and softens while she sings:

"'Non monsieur! Je ne suis demoiselle, ni belle,
Et je n'ai pas besin qu' on me donne la main.'
(No, sir! I am not a great lady, nor beautiful,
And I have no need to take anybody's hand.)

"It was at Covent Garden that I first sang this phrase to Nikisch who had never heard me and, to my astonishment, as soon as I had finished that act, in which I have not another phrase to sing, he came 'round kissed my hand, and said:

"'Madame Melba, I know from your rendering of those few bars what a great artist you are. I don't want to hear any more.'

"What a genius Nikisch was! He had one little vanity by which I shall always remember him: his beautiful hands. They were always white and supple, and throughout the winter they were encased in long fur gloves. It was, after all, a pardonable vanity, for Nikisch's hands were his fortune. He did many little things to draw attention to them, and I have heard that his long white shirt-cuffs, which I remember waving in front of me on many occasions, were specially designed to set off his hands."

"Music already holds an unassailable position in our daily activities; it will presently occupy a still greater place. Nothing is still, and least of all does art remain fixed. The whole world is awakening to a new standard of values, for we have at length discovered the impossibility of running civilization on purely materialistic lines."

—H. Ernest Hunt.

"WHITE GLOVES ON A SILV SALVER"

John Philip Sousa, whose re cences have been running in the *Sat Evening Post*, quotes an old copy c San Francisco *Argonaut* regarding J a distinguished predecessor of Sousa self in the art of conducting:

"He (Jullien) used to say of hi that his vocation in life was popula music. He was a Frenchman, and many Frenchmen, nothing if not thea Those whose memories go back forty will remember him as he used to a graciously smiling, in an enormous waistcoat, with huge wrist-bands f back over his coat-sleeves, bowing thanks for plaudits. As he stood i the footlights, a valet in full dress br him a pair of white gloves on a silve ver. Having donned these, and seize jeweled baton, he gave the signal, and capital music indeed ensued.

"As he still figures as the prin bandmasters, it is sad to recall the h ness with which he was treated by fo throughout his life. He made mone his concerts, but invested it in a lea Drury Lane, which landed him in l ruptcy. He wrote an opera and brou out at his own expense at Covent Ga it was a total failure. His entire in trade was destroyed by a fire. started a company to give garden conc it went to smash, taking Jullien with

"Driven out of England by povert went to Paris, ran into debt, and wa prisoned at Clichy. His friends in don were raising money to clear him the news reached them that he had suddenly."

"I use a loose bow, because I can staccato better in this way."

Joseph Joach

ROSSINI'S ORCHESTRATIO

Rossini's contributions to the art o chestration, somewhat ignored these are well recognized by Adam Carse i interesting "History of Orchestration

Rossini, he reminds us, "took the le keeping the pure and elementary colo the orchestra clearly differentiated, a some extent counteracted a tendenc wards monotony, which was caused b constantly employing various types of color in neutral tinted and non-chara istic combinations. Rossini's solo parts out in strong relief against the harm backgrounds of his accompaniments clear utterance of melodic wind-parts i blurred by sustained harmonic paddin voices of too-closely related tone-c contrapuntal decoration interferes wit function of neither melodic nor accomp ing parts, and neither lose their identi the result of over-blending or interm the colors.

"These were features of part-distrib misunderstood by many a more prof German composer of a later period; tures which remained excellent chara istics of French orchestration al throughout the nineteenth century. Al any of Rossini's opera overtures will vide examples of judiciously accompa wood-wind solos, and of clearly contra decorative counterpoint on the part of e string or wood-wind instruments.

"As a practical horn-player, Rossin joyed some advantage over other compo when writing for natural horns with a use of stopped notes. His chromatic m dic and harmonic horn parts are mang more successfully and more effectively in the case of Beethoven's elaborate such as those in 'Fidelio,' and in the 'N Symphony.' This was largely due to sini's good sense in keeping each part w a more limited compass, and more conj in motion."

Great Orchestral Masterpieces

As Heard in the Concert—Over the Radio—On the Talking Machine—and in the Movies

Described by VICTOR BIART

Late Official Lecturer of the New York Philharmonic Orchestra

Liszt's Magnificent Tone-Poem, "Les Préludes"

HE orchestral works of Liszt take us into the realm of program-music. In contradistinction to ab- music, which has no further purpose its own intrinsic beauty, program- is intended to depict or illustrate a ct. This "subject" is, therefore, the am that underlies the work. The of program-music is instrumental mu- or only instruments can produce the y of tone colors essential to portral llustration. Program-music is a log- esult of romantic music, which in- ental music was inaugurated by oven, in the opera by Weber, and greatly stimulated by the romantic ture of the nineteenth century.

mantic music is so vividly expressive loquent that it often suggests a scene ituation, without further indications ecifications by the composer. Details gnificance are the prerogative of indi- l interpretation. This latitude of in- etation is a particular feature of the ntic music of the nineteenth century. marvelous development of the ex- ional and descriptive powers of music e hands of the romantic composers, lates their own fancies and imagi- ns more and more, awakens them ly to the possibilities of music to arouse in emotional feelings and to create s. By creating music tending to arouse eelings stirred by a poem, the arts of and poetry can be made to join hands. n the music is brought into comformity the character of the subject of a poem, part of a poem, it stimulates the mind e hearer and intensifies the expression ne poem. The music thus acquires a c content, and this process of com- ion is termed characterization. In this ner the salient and characteristic traits moods of the various subjects of an en- tory can be illustrated in music.

t program-music is not limited to this eation of abstract conceptions. Many rete things can be illustrated in music mitating sounds which they produce. as the rumble of thunder, the howl of wind, the roar of the ocean, the ripple brook. Certain motions, also, can be ted by rhythmic analogy. Instances the rotation of a spinning-wheel, the latory gliding of a boat under the im- of the oars, the gallop of a horse, actions of persons. This depiction of subject itself is called realism, as op- d to the idealism of the method ribed as characterization.

Liszt and the Symphonic Poem

his *Pastoral Symphony* Beethoven rs realistic ground with his description he rural scenes, the singing of birds, rumble of thunder, the storm, and so n. But the actual protagonist of the movement was Hector Berlioz (1803- a brilliant Frenchman, in musical mat- a revolutionary, who embodied the ciple of the literary basis or "program" s *Symphonie Fantastique* and his titled estral works, in which, through his ng experiments in instrumentation, he me the father of the modern orchestra, great palette of tone colors. The field rogram-music, thus illuminated, rapidly acted a host of eminent composers, who a brilliant lustre on the pages of tenth-century music history.

the vanguard of these composers was destined to play an epoch-making part in symphonic music, a man whose importance is popularly supposed to lie exclusively in his undisputed status of king of pianists, and, as a composer, in his invention of the *Hungarian Rhapsody:* Franz Liszt (1811-1886).

The symphony, the greatest creation of the classical period, had proved itself a type of composition or form admirably suited to the style of music that evolved it, namely, absolute music. Its scheme of movements, as well as their individual plan of construction, met every requirement of this style of music: contrast, unity and logic. With the growth of program-music, however, it eventually became evident that this definitely established form could not fit every series of moods or pictures, or every situation furnished by a poem or narrative. With the new style of music, therefore, arose the necessity for a form to fit the subject, a frame to fit the picture. This form Liszt invented in the symphonic poem for orchestra.

Structure of the Symphonic Poem

In its external aspect the Symphonic Poem differs from the symphony in that it is composed of an indefinite number of sections, one leading into another, instead of the definite number of movements in the symphony, each of which usually comes to a separate end. The number of sections in the symphonic poem is determined by the "program," *i. e.,* the various characteristics, moods, or situations to be delineated. These are indicated either by the title given to the work, or by a synopsis appearing by way of preface or argument in the score. This involves a certain mental participation on the part of the hearer which does not figure absolute music.

Transformation of Theme

The element of unity is provided by a clever and interesting device. This is termed transformation of theme. Several themes are evolved from one or more fundamental or basic themes by altering the latter, rhythmically, in tempo and mode of tonality. Each such transformation changes the character of the theme and symbolizes a different idea, characteristic, person, or subject. The genetic community of the themes forms the bond that unites the entire work into a vast whole. In this thematic treatment the student of Wagner will recognize the Leitmotif, or leading-motive, which serves the same purpose in the operas and music dramas of this great master of dramatic music. This alteration of themes did not originate with Liszt, for Schubert applied it in his great *Wanderer-Fantasy* for the piano, Berlioz anticipated it in his "idée fixe" and "mélodie caractéristique." The masters of counterpoint has subjected themes to similar treatment, such as augumentation and diminution, Other examples might be cited. It is from Berlioz that Liszt derived the idea. Under Liszt Weimar becomes the stronghold of program-music.

Feeling that the constant peregrinations of the virtuoso could never conduce to the attainment of his creative ideals, Liszt decided to settle in a small town aloof from the turmoil of the large city and the glamor of the concert-stage. In 1847, after a series of concert tours that had taken him through practically all of Europe steadily since 1839, he answered a call to conduct the Court Opera of Weimar, the capital of the small Grand Duchy of that name, in Germany. He had conducted the orchestra of this theatre off and on since 1842.

In this little town the great Magyar master unfurled his banner symbolical of the new style of music. Weimar thus became the centre of the new movement and attracted other musicians sympathetic to its cause, such as Raff, Bülow, Cornelius and others.

In this favorable and congenial milieu, Liszt composed or completed the twelve symphonic poems—to which he later added a thirteenth—which constitute a monument to his creative work, despite the dissension which they provoked and the bitter partisanship to which they gave rise. How fully Liszt availed himself of the opportunities offered by his conductorship of the orchestra is attested by the fact that, according to his own statements, he wrote three, and even four, versions of the first half of these works, trying them out with the orchestra until they met his satisfaction. This explains his mastery of instrumentation and his command of orchestral color.

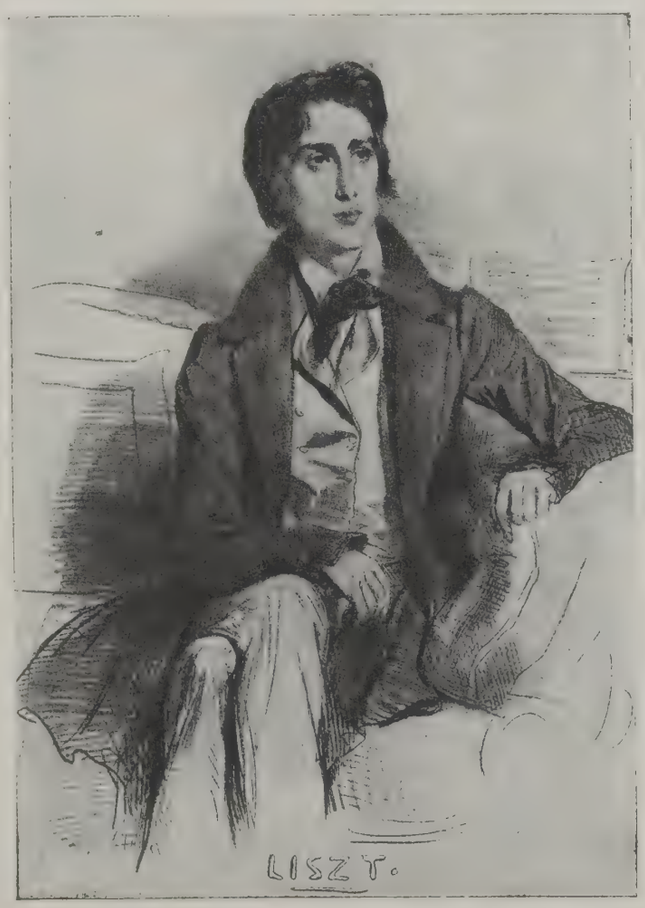
Les Préludes

The most popular of his symphonic poems is the third, *Les Préludes.* Accounts differ with regard to the time of the inception of this work. According to Nohl it was conceived in 1845 at Marseilles, completed at Weimar in 1850, and first produced at a concert of the Court Orchestra of the latter town in 1854. *Les Préludes* (The Preludes) is the title of a poem—one of the "Méditations poétiques"—by Alphonse Lamartine. As an indication of the poetic content of his composition. Liszt wrote the following in the score:

"What else is our life but a series of preludes to that unknown Hymn, the first and solemn note of which is intoned by Death? Love is the glowing dawn of all existence; but what is the fate where the first delights of happiness are not interrupted by some storm, the mortal blast of which dissipates its fine illusions, the fatal lightning of which consumes its altar; and where is the cruelly wounded soul which, on issuing from one of these tempests, does not endeaver to rest his recollection in the calm serenity of life in the fields? Nevertheless, man hardly gives himself up for long to the enjoyment of the beneficent stillness which at first he has shared in Nature's bosom, and when 'the trumpet sounds the alarm,' he hastens to the dangerous post, whatever the war may be, which calls him to its ranks, in order at last to recover in the combat full consciousness of himself and entire possession of his energy."

These are experiences of human life—love, the storms and battles of life, with their many vicissitudes, the solace sought in the communion with nature, the lowering by Death of the curtain that closes the drama of terrestrial existence, and *The Préludes* of Lamartine's poem furnish the program that the composition is designed to delineate.

For this purpose, the work is divided



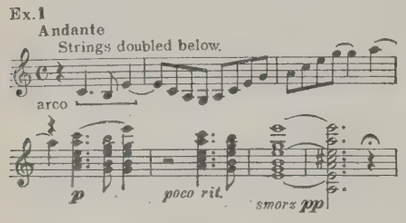
AN ETCHING OF FRANZ LISZT MADE DURING HIS YOUTH

into six interconnecting sections, each devoted to one of the subjects of the poem and forming one of the preludes. The scheme is as follows: I Introduction; II Love; III Storm; IV Rural Life; V Battle; VI Death—Conclusion.

Analysis

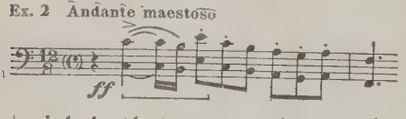
The first section, *Andante,* 4/4, is solemnly intoned by all strings, plucked (pizzicato) twice on "middle" C and its two lower octaves. In the third measure, the first fundamental theme is introduced in solemn quietude by the same instruments, as follows:

Ex.1



The three simple notes of the first measure of this example, with the fall of a semitone, followed by a rise of a fourth, form the kernel of the theme. In the fourth and fifth measures, flute and clarinets shed a bright and beauteous light on this fragment of theme. The entire theme is then repeated in D minor, followed by its development by all strings and trombones, against a background of wood wind furnishing the harmonies. In steady ascent, attended with a corresponding *crescendo,* like an awakening, all rises to a climax on the Dominant of the key (C major) to usher in a new portion of this section, that which presents the first transformation of the theme. In the *Andante maestoso,* 12/8 (C), the theme is given this shape, in which it appears in majestic power:

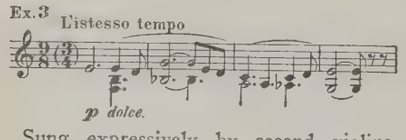
Ex. 2 Andante maestoso



Carried by bassoons, trombones, tuba, celli and double-basses, the theme in this form has been identified with Death—Death, which shadows Man from his entry into life until his departure from it. The animation is heightened by the energetic staccato 16th-notes of the arpeggio figures in violins and violas. The passage is impressive despite a certain empty grandiloquence.

The abatement of this passage leads into the section devoted to Love. At the change of measure to 9/8 (3/4), at measure 47 (*L'istesso tempo*), the theme undergoes its second transformation, now symbolizing the passage in the preface: "Love is the glowing dawn of all existence."

Ex.3 L'istesso tempo



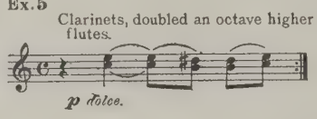
Sung expressively by second violins, joined in unison, first by the celli, a little later by a horn, the theme here acquires a character of tender ardor. In the eighth measure it modulates to E-major, to work up in impassioned aspiration with interpolations of the theme by bassoons and double-basses, to the appearance of the Second Fundamental Theme, the Love Theme proper (measure 70):

Ex.4 Espressivo ma tranquillo



This expressive theme (in E major), replete with yearning, is assigned to a horn quartet, reinforced by violas. After ten measures it is repeated an octave higher by oboes, clarinets and bassoons, amidst commentary phrase-members interjected by violins and flutes, of typically Lisztian stamp, to be developed to its impassioned climax, which is reached on the Dominant of C-sharp minor. This section ends with abating strains of tender expressiveness, not without touches of sadness that significantly precede the forthcoming storm. This soft motive, derived from the theme itself,

Ex.5



is tenderly uttered by the flutes and clarinets, affecting the violins, which join with this closely-related motive:

Ex.6



While the violins are "cogitating" over this theme, the horn tenderly calls out the first love theme (Ex. 3), with which the section dies out in flutes and clarinet. The Love Theme in E-major (Ex. 4), the Second Fundamental Theme, will play an important part later in the work.

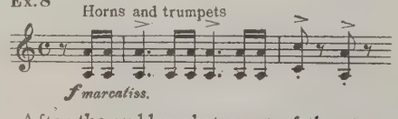
With the third transformation of First Fundamental Theme (*Allegro non troppo, C*), which now appears in the celli, the Third Section, the one devoted to the portrayal of the storm, begins. The substance of the first portion of this section is the series of chromatic scale passages in the celli, followed by chromatic progressions in chords of the diminished seventh. These howling passages lead into the *Allegro tempestuoso,* 12/8 (C), in which the storm reaches its height. Another variant of this fundamental theme is

Ex.7 Allegro tempestuoso



Of martial vigor is the following closely related one:

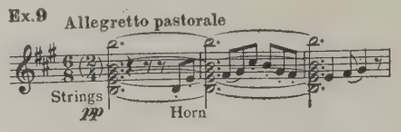
Ex.8



After the sudden abatement of the storm the oboe gently calls out the first love theme (Ex. 3), now in B-flat major (*un poco moderato*), to simple arpeggic accompaniment of clarinet and sustained bass in horn. Ten measures later the silvery strains of violins, appropriately supported by a soft harp accompaniment, repeat this theme in a radiant, exalted light. This passage leads fittingly into the pastoral scene, *Allegretto pastorale* (*Allegro moderato*), A-major, 6/8 (2/4).

The beneficent serenity of the country is masterfully pictured in this section, which is one of the most beautiful portions of the work. From the peaceful, quiescent atmosphere created by the strings, the beauty of which Liszt utilizes with consummate skill in soft, sustained harmonies, emanates the lovely *Pastoral Theme,* herewith quoted, in true romantic spirit by the horn. These harmonies, beginning in E-major, lead via C-sharp minor to A-major, the key of the first portion of this section.

Ex.9 Allegretto pastorale



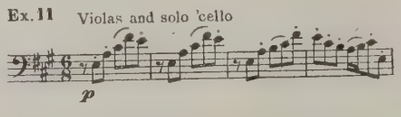
After it has been answered by the oboe the happy, care-free shepherd tune is taken up in this slightly altered form by the clarinet.

Ex.10



A graceful and dainty little scene between strings and wood-wind, into which the first violins soon weave a soft melody, leads to a return of the second love theme (the Love Theme proper), now in A-major, and soulfully sung by the violins (the 61st measure of the *Allegretto Pastorale*). This theme now dominates the rest of the section, in which it is constantly combined with the following version of the Pastoral Theme:

Ex.11 Violas and solo 'cello

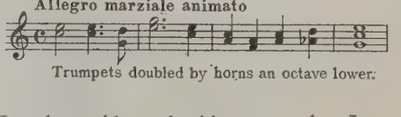


In increasing animation and fuller orchestration the Love Theme rises to greater heights of exaltation, to appear, in its presentation in C major (especially in its second appearance in this key, 28 measures before the *Allegro marziale*) in its fully matured estate, like a mighty force to fit Man for the great battle and his highest achievement.

Allegro Marziale Animato

In this, the last prelude in which Man figures, the First Fundamental Theme dons the garb of war, to be proclaimed in martial tempo and rhythm by the brass, accompanied by rushing scale figures in the violins. The battle scene brings forth a new theme:

Ex.12 Allegro marziale animato



In the midst of this even the Love Theme is conscripted, appearing in marchtime (*tempo di marcia*), the brilliancy increased by the advent of the piccolo, tary-drum, bass drum and cymbals, plete the orchestral panoply. This tion reaches its greatest height a *maestoso,* F-sharp major (measure the *Allegro marziale*).

Returning to the main key of the C-major, this section leads into the clusion, in which Death, intoning the unknown Hymn, provides a ma apotheosis to the brilliant compo utilizing the material derived from th transformation of the First Fundar Theme, illustrated in Ex. 2.

"Almost as good as attending the concert itself," writes one ETUDE friend of these very lucid and interesting articles on Great Orchestral Masterpieces, by Mr. Biart. Really, an astonishing amount of excellent home music study may be accomplished by employing these articles, together with the excellent Talking Machine records issued by the leading companies, or by preserving the articles for use when one of these works is announced on your radio program.

Musical Nuggets

By Louis G. Heinze

THE orchestra is the ideal for playing; so rich is it in coloring and etration of all the parts.

* * *

What one cannot do slowly, one do at all. This has been said many times, but cannot be said too

* * *

Real progress is not measured by much" you practice, but "how thor you are in your work.

* * *

Be sure that your piano is always in tune; for nothing is more harm the ear than a piano out of tune.

* * *

It is absurd to say you do not to follow music as a profession and, fore, you need not take the study of seriously. If this is your attitude, study music at all.

* * *

If you are going to play in publ not practice the piece on the day concert. That is too late for practic can only work harm. You may, ho practice exercises, or any piece or not on your program.

* * *

Do not practice when you are phys or mentally tired. Find out why y tired, or why the progress is not w should be, and then remove the caus half-hour of practice when you are condition is worth more than hou practice when conditions are not ri

A Creed for Teachers

By Elizabeth P. Warden

I BELIEVE in giving every bit of hel inspiration that I can in every lesson.

I believe in doing my part conscienti

I believe that the pupil must do hi

I do not believe that a teacher has police duty—invading the home—to s the pupil is practicing.

I do not believe in retaining a pupi "hates music" and says so.

I believe, however, that many pe without outstanding talent, want an music in their lives—for solace and fo expression—and, although they may achieve virtuosity, they should not couraged nor stultified.

I believe that it is cruel to expect pupil to be brilliant and showy.

I believe there is no greater worl fostering the love for good music heart of a child, and that music, used, will help to keep the human rac and moral.

From my youth upwards I been exposed to envy, so it doe surprise me when any attem made to crush my poor talents the Almighty above is my su My wife wrote to me that M depreciates me very much, but will never believe. If true, I fo him.—Haydn.

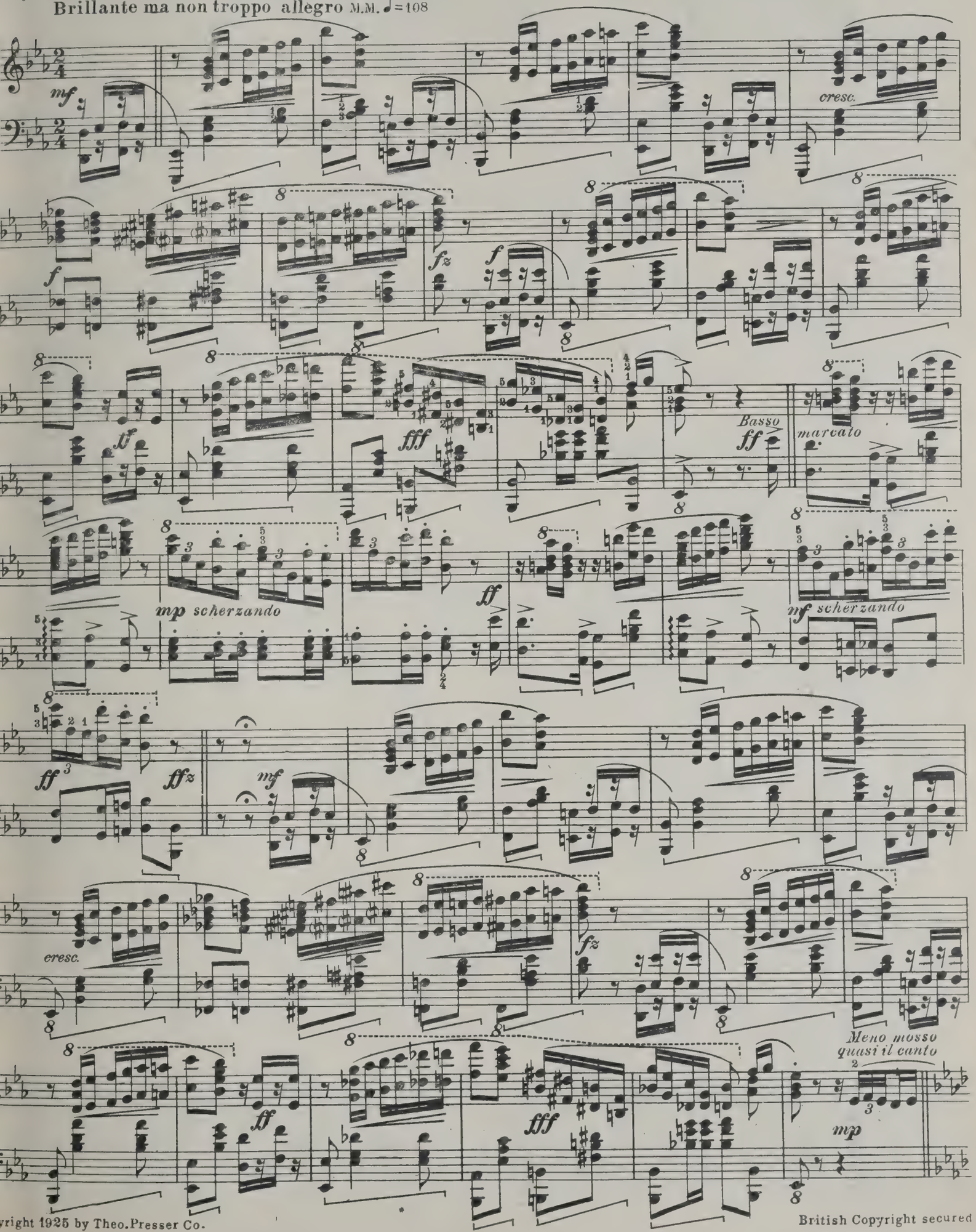
FIREFLIES

FANTASY-CAPRICE

WALTER ROLFE

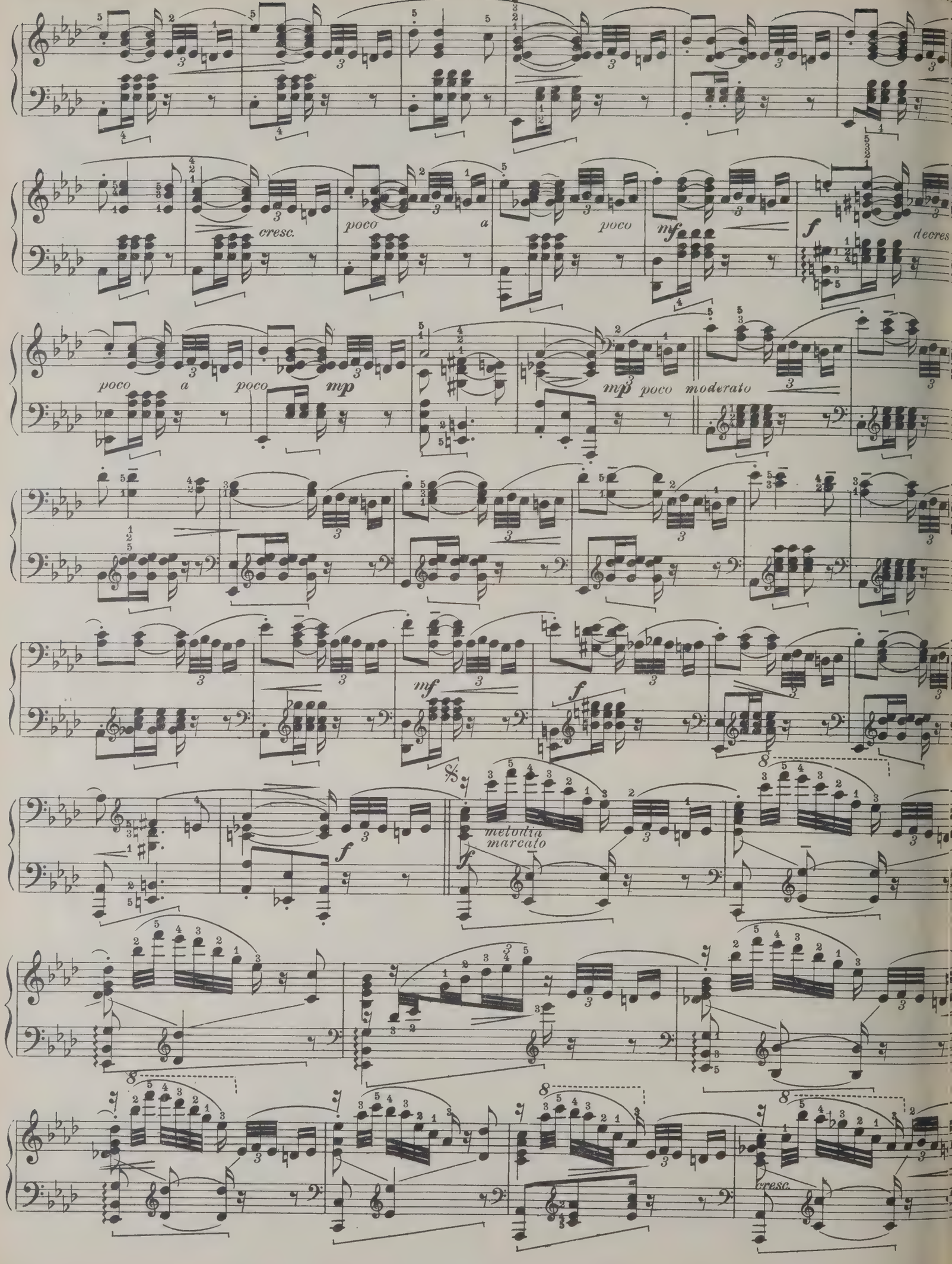
howy exhibition piece, with some modern touches in the harmonies, and a technical approach towards the *bravura* style. Grade 5.

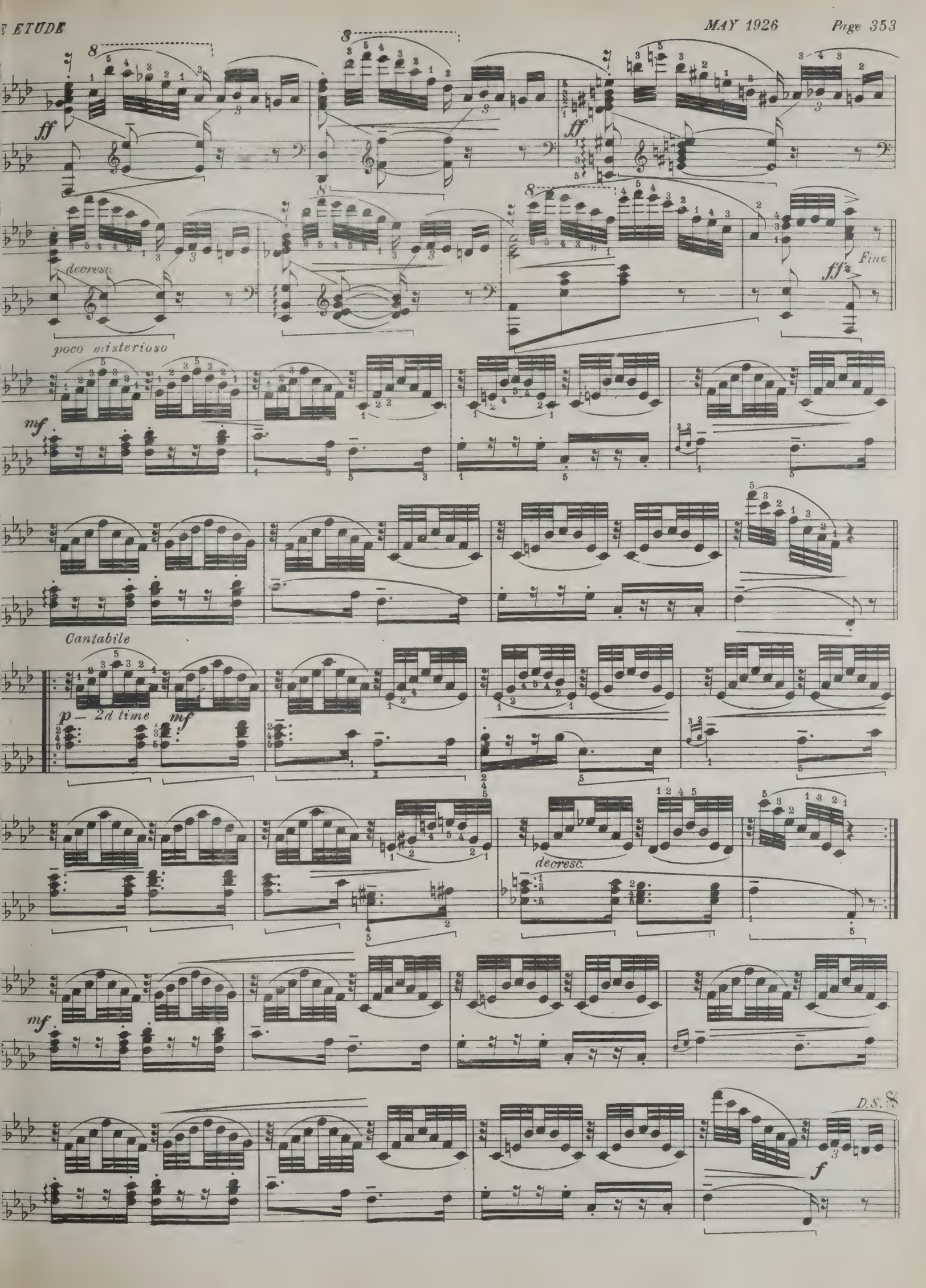
Brillante ma non troppo allegro M.M. ♩=108



yright 1925 by Theo. Presser Co.

British Copyright secured


cresc.
poco
a
poco
mf
f
decres
poco
a
poco
mp
mp
poco
moderato
mf
f
f
melodia
marcato
f
cresc.

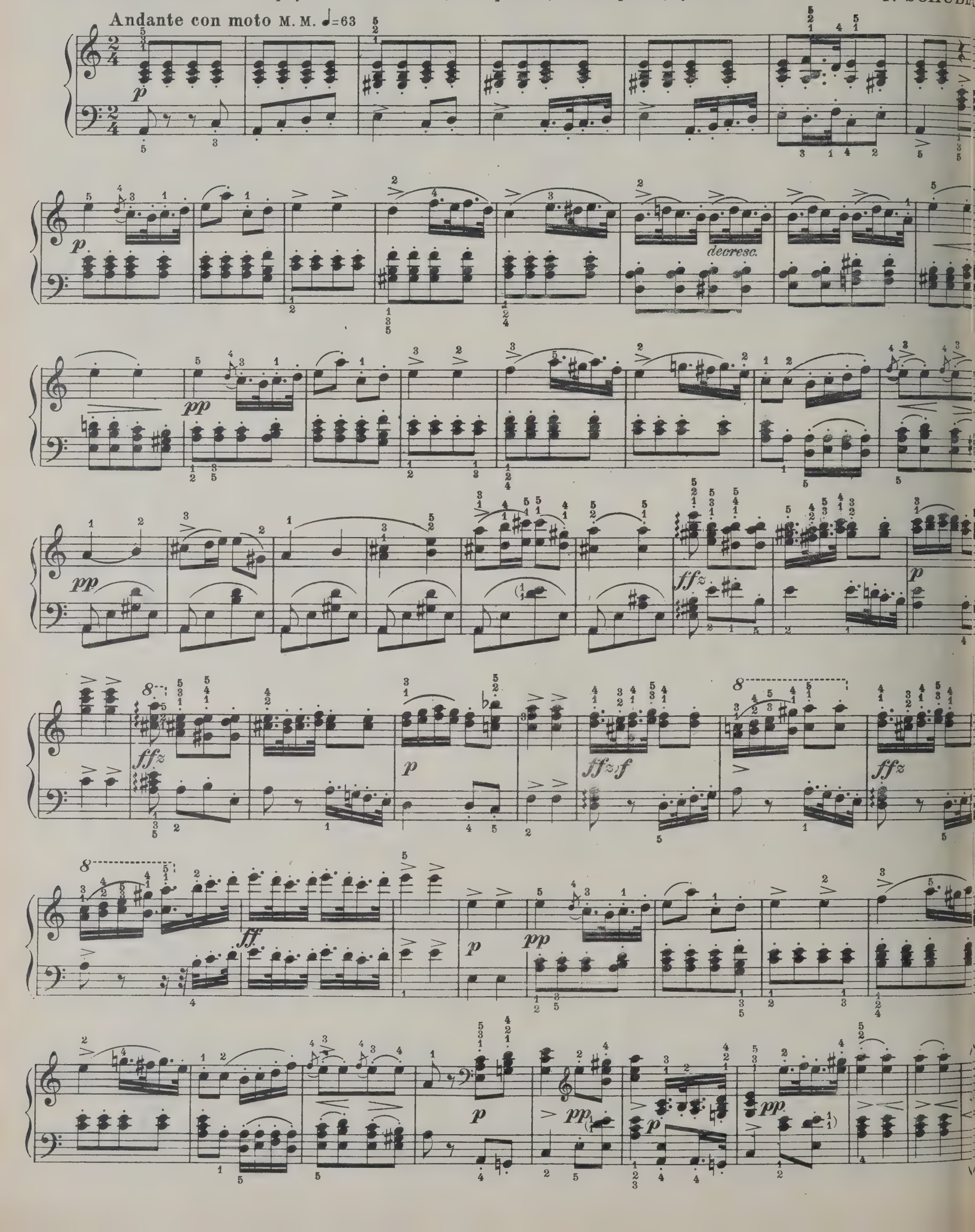

ff
decresc.
poco misterioso
Fine
mf
Cantabile
p — 2d time
mf
decresc.
mf
D.S.
f

ANDANTE

FROM THE SYMPHONY IN C

A famous slow movement. Not to be played as a funeral march; but in pastoral, or contemplative, style. Grade 3.

F. SCHUBE



PRELUDE

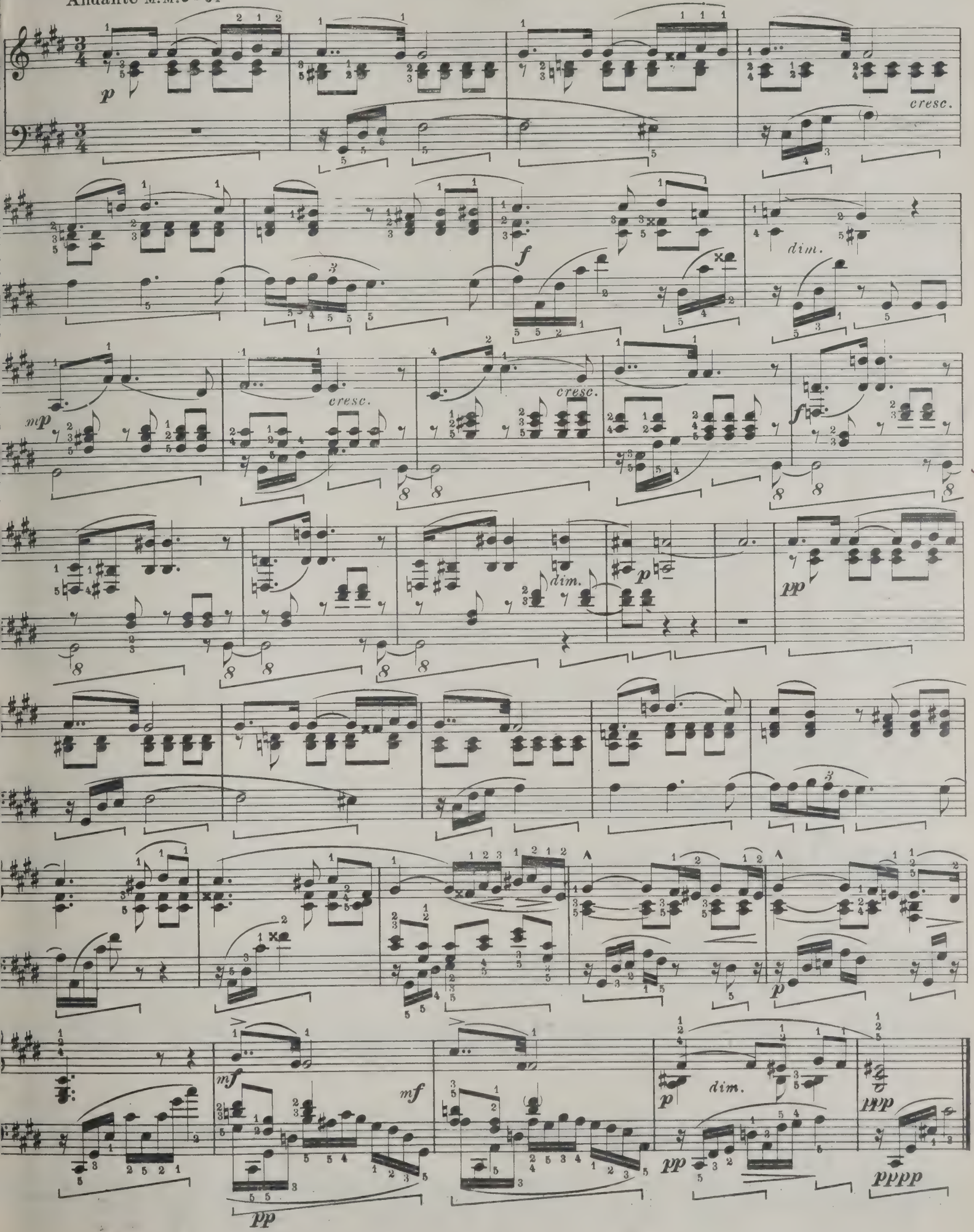
FOR THE LEFT HAND ALONE

A. SCRIABINE, Op. 9, No. 1

number is not so difficult as may at first appear. It really lies well under the hand. It is a matter of deft fingering and a correct use of the pedal.
n article on Scriabine on another page of this issue.

Grade 6.

Andante M.M. ♩ = 54



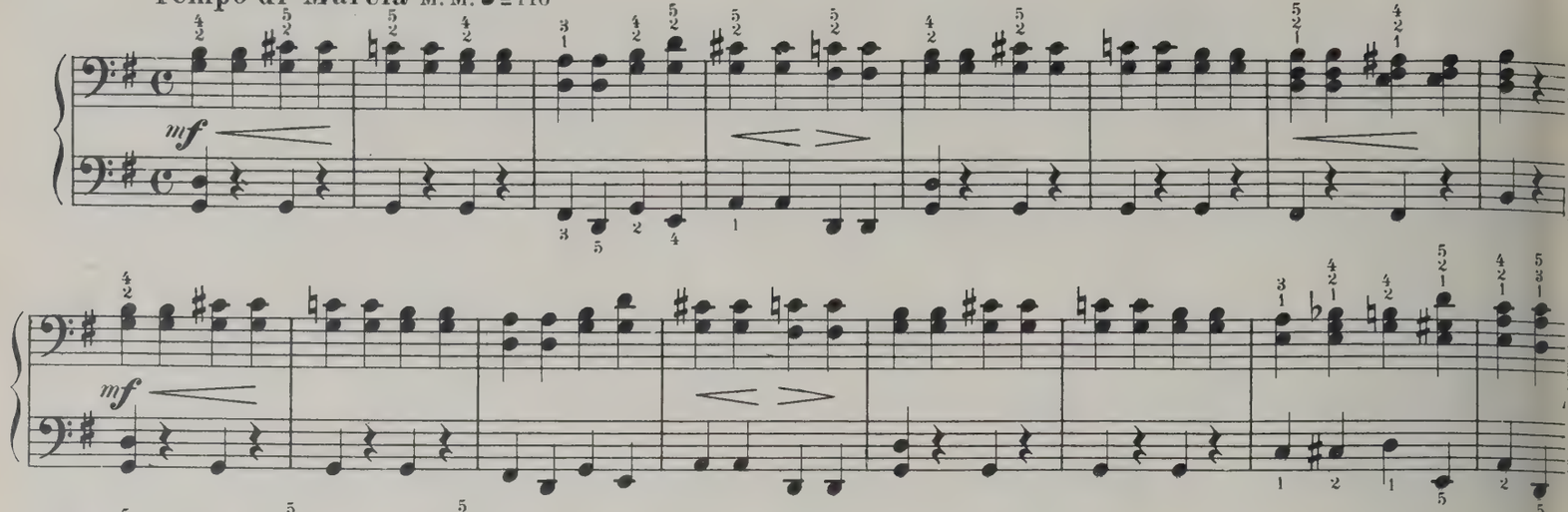
GAY KATYDIDS' MARCH

Good for indoor marching; a very steady "four-in-a-measure."

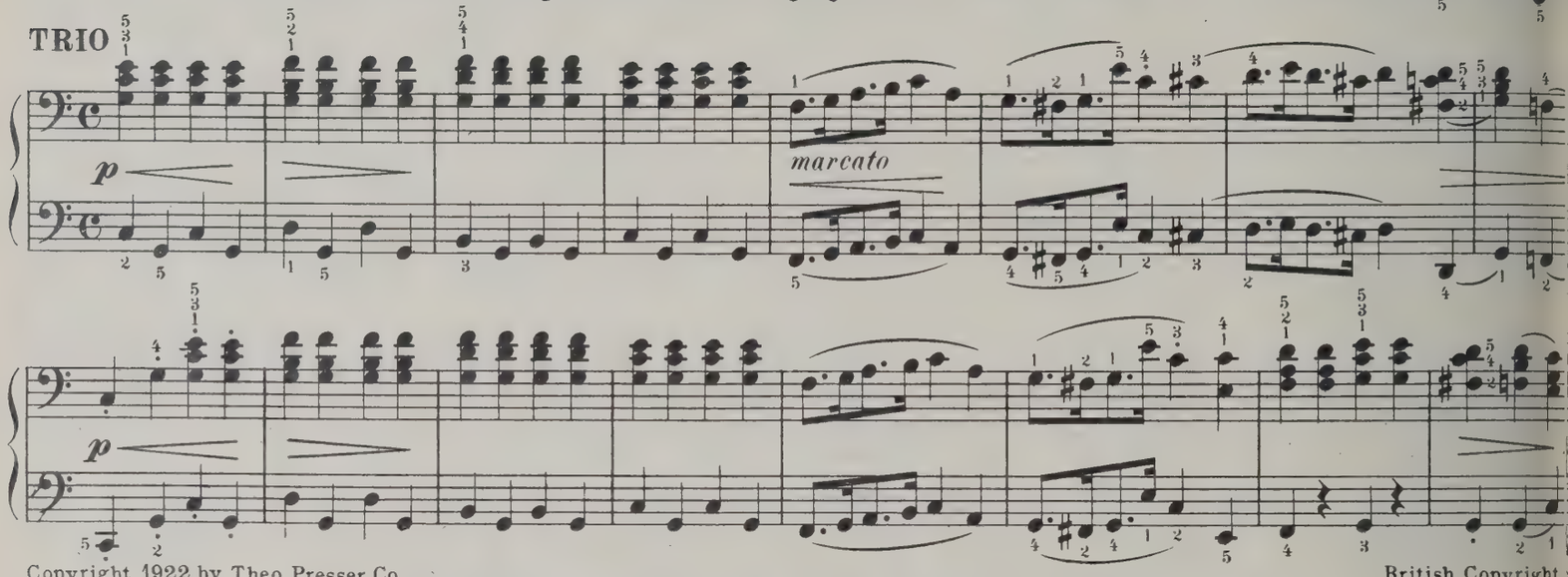
SECONDO

H. D. HE

Tempo di Marcia M. M. ♩=116



TRIO



Copyright 1922 by Theo. Presser Co.

British Copyright

PROCESSION OF THE SIRDAR

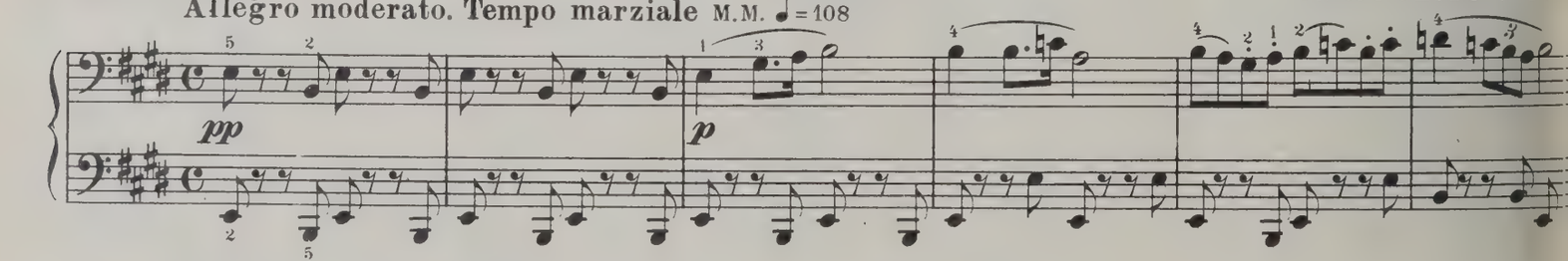
From a famous orchestral *suite*, "Caucasian Sketches." A very pompous colorful oriental march with beating drums and screaming reeds.

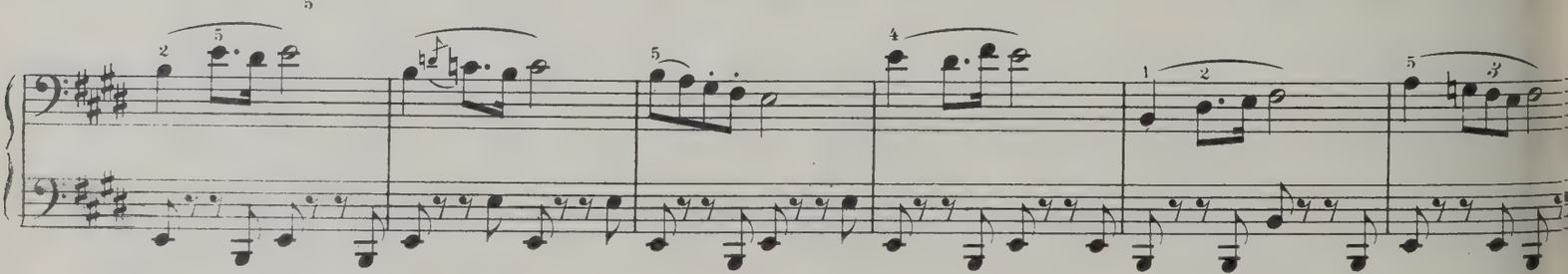
CAUCASIAN SKETCH

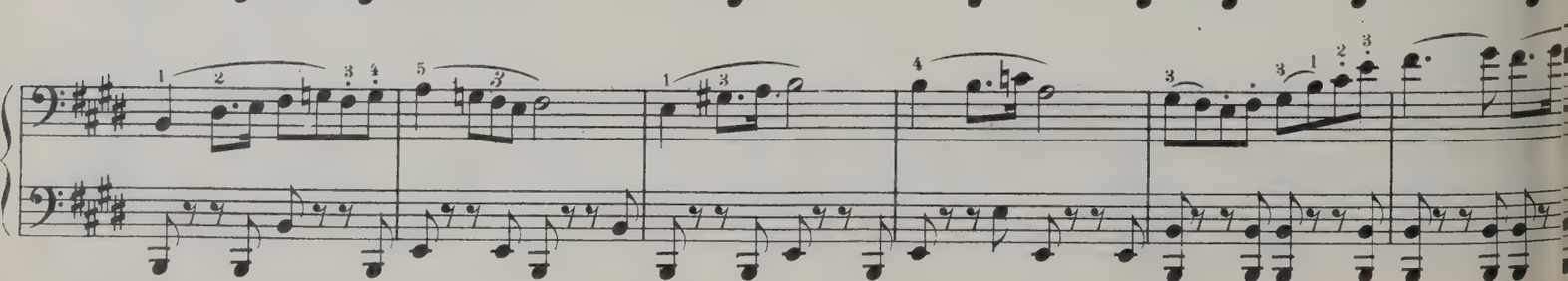
SECONDO

M. IPPOLITOW-IW

Allegro moderato. Tempo marziale M.M. ♩=108







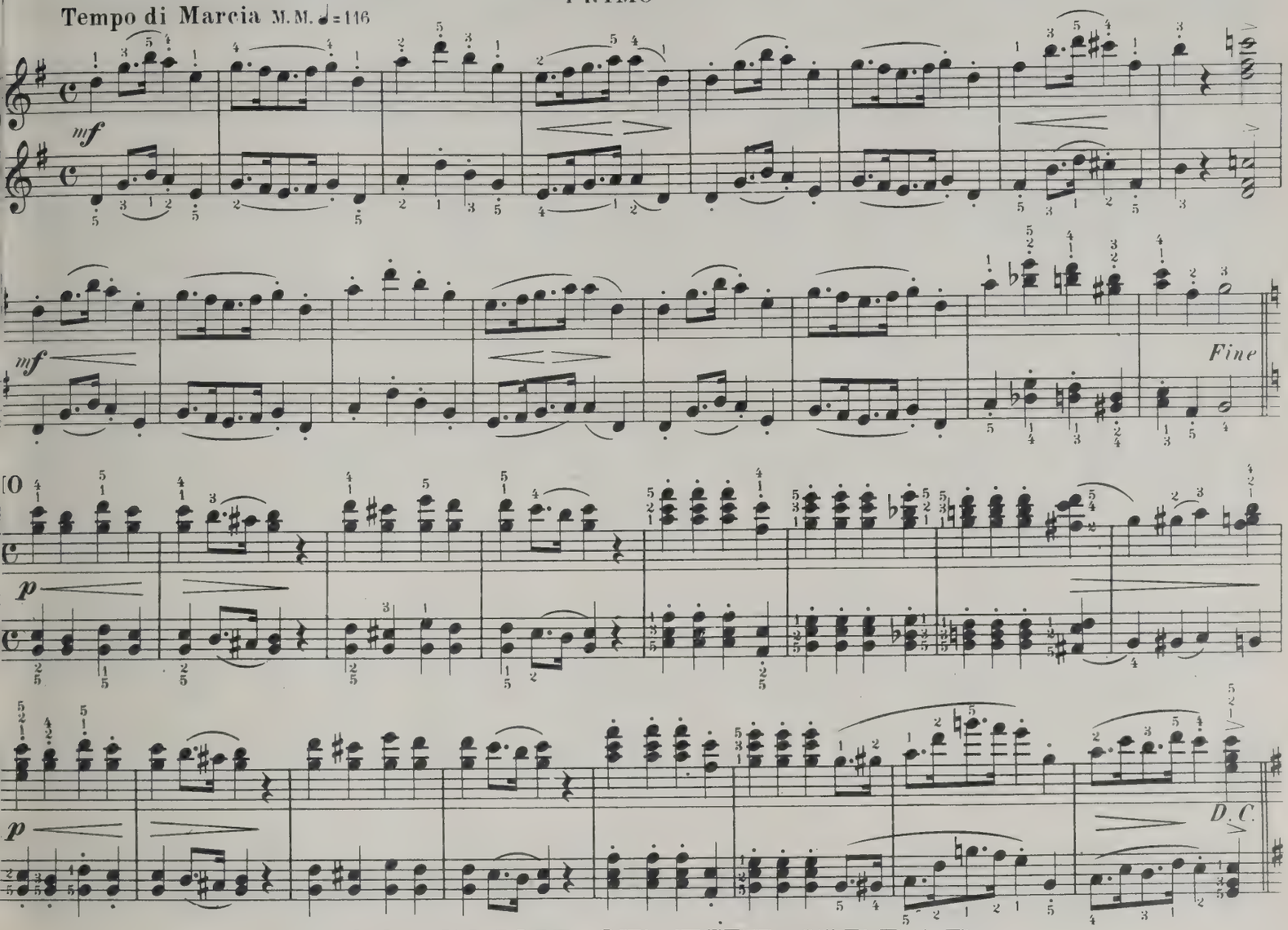
Copyright 1926 by Theo. Presser Co.

GAY KATYDIDS' MARCH

PRIMO

H. D. HEWITT

Tempo di Marcia M.M. ♩= 116



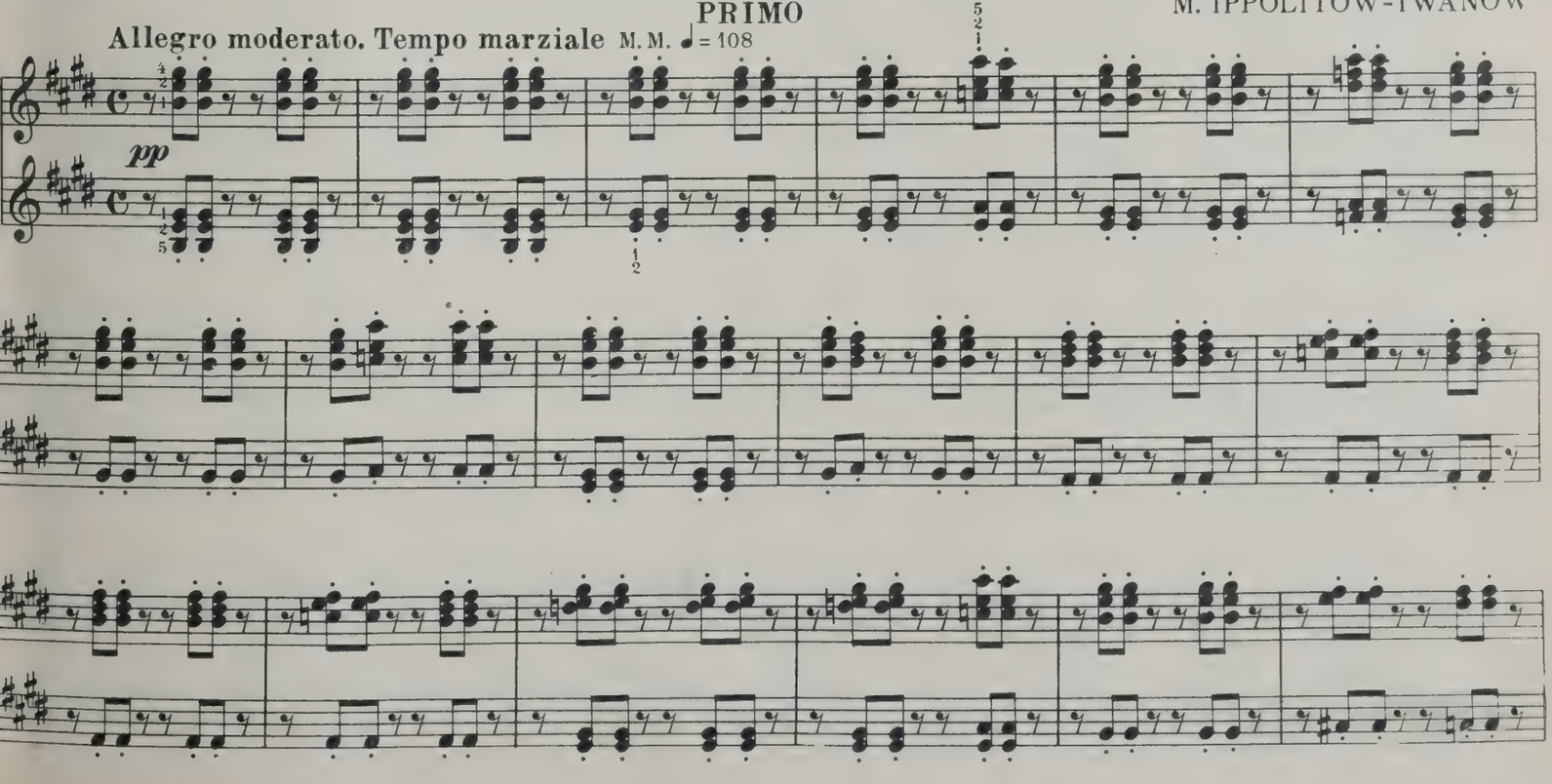
PROCESSION OF THE SIRDAR

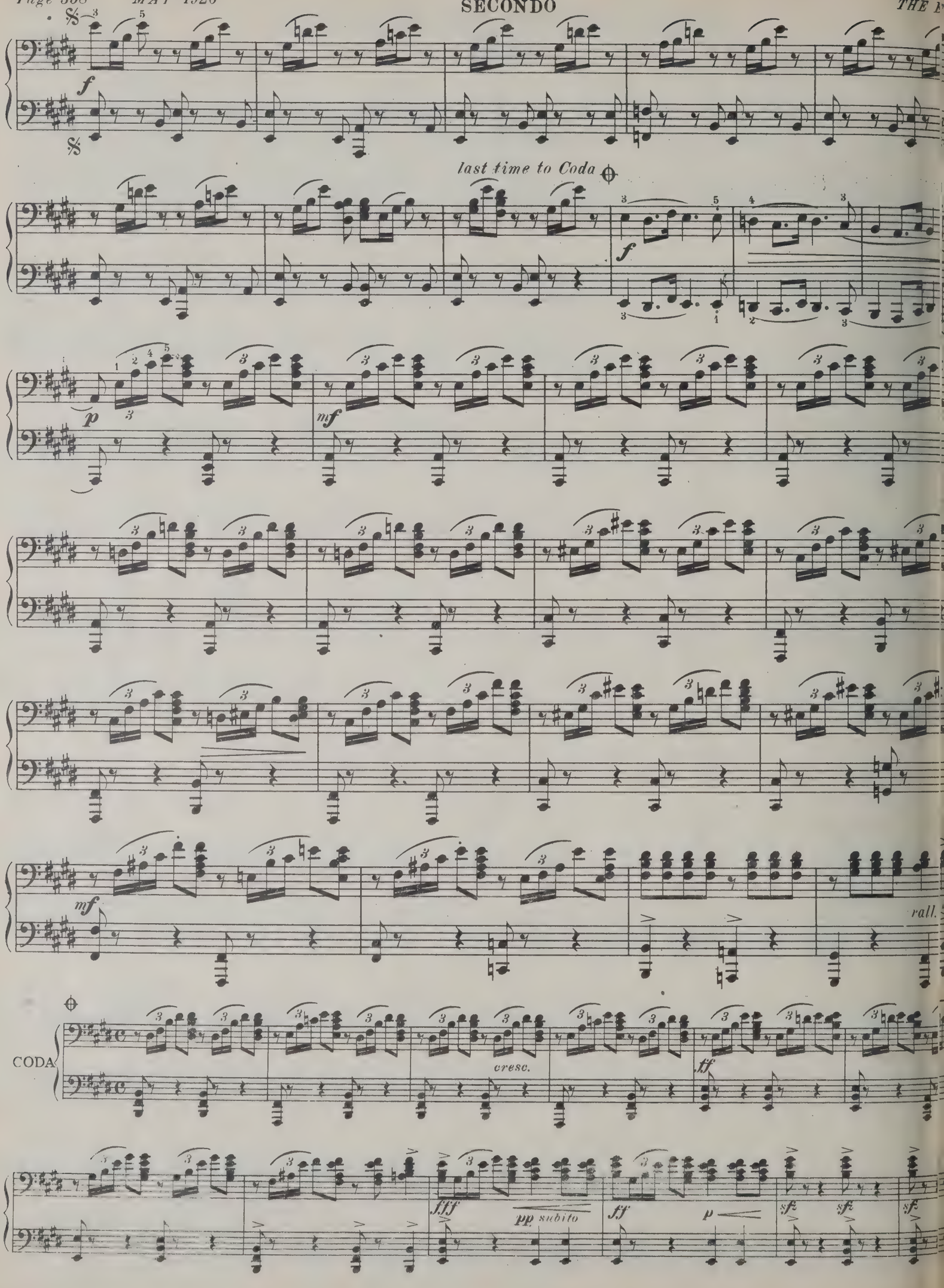
CAUCASIAN SKETCH

PRIMO

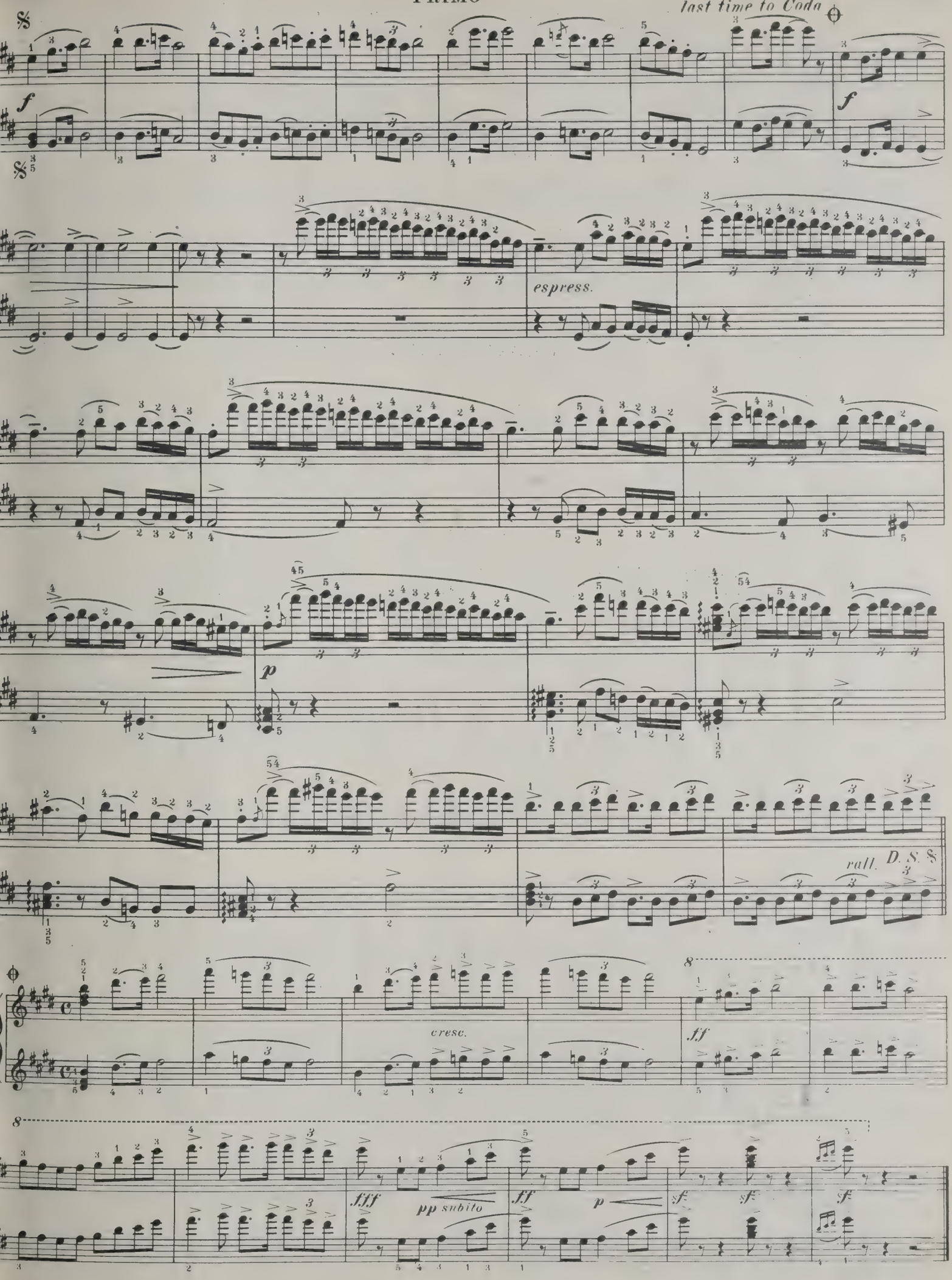
M. IPPOLITOW-IWANOW

Allegro moderato. Tempo marziale M.M. ♩= 108




f
last time to Coda
f
p
mf
mf
rall.
CODA
cresc.
ff
fff
pp subito
ff
p
sf
sf
sf

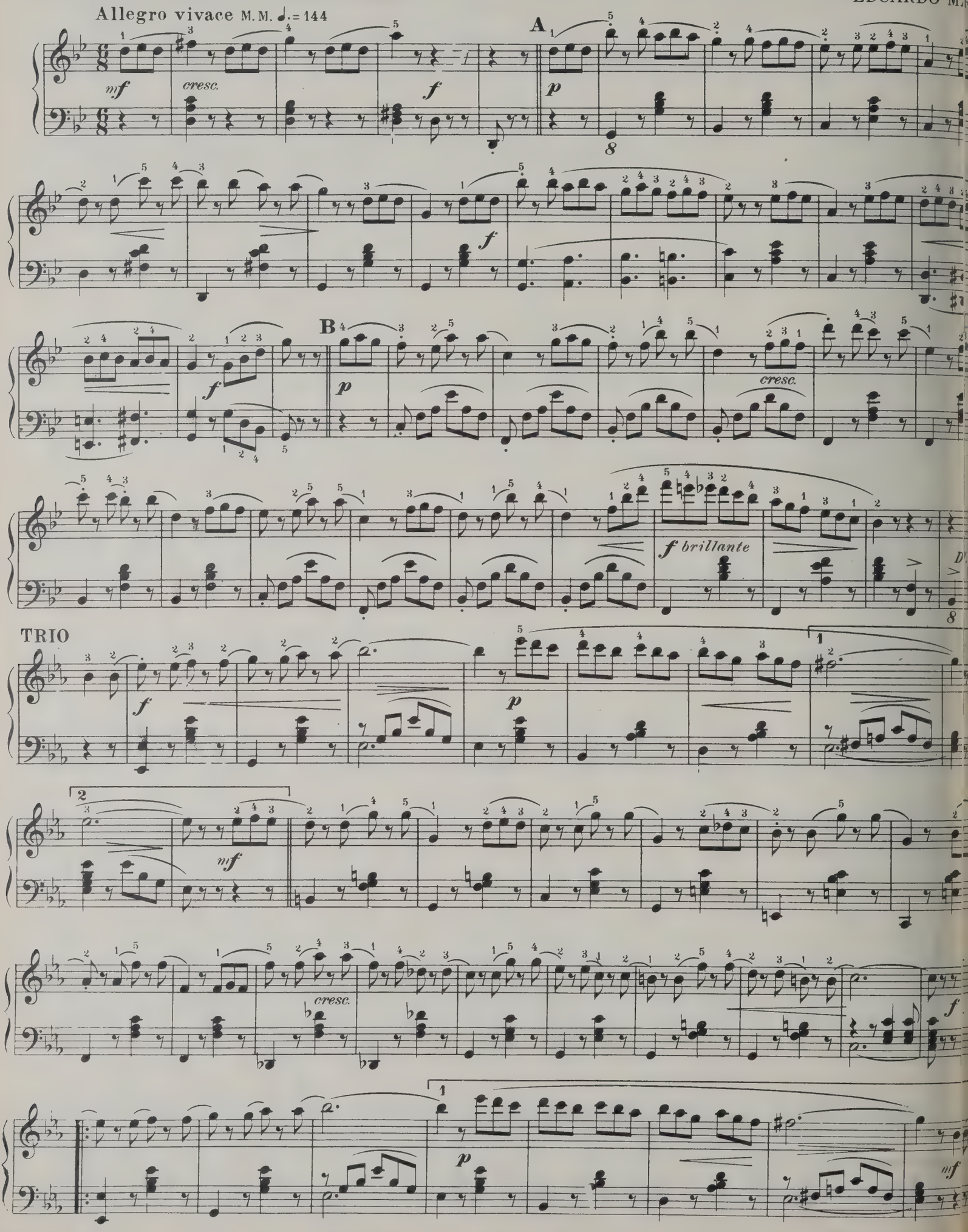
last time to Coda



NEAPOLITAN-SALTARELLO

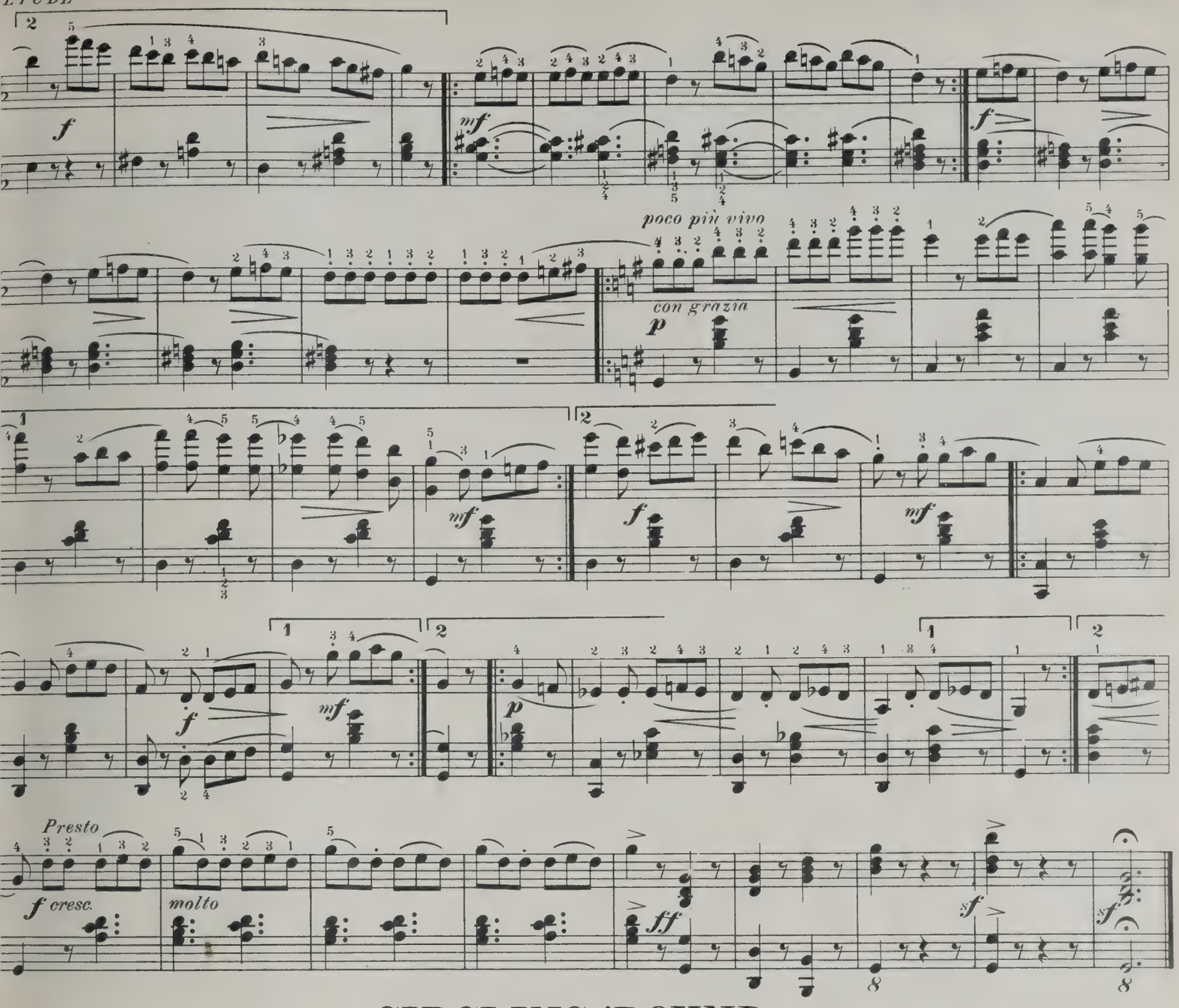
Play in a furious manner. Full of life and go. Grade 3½.

EDUARDO M.



Copyright 1924 by Theo. Presser Co. * From here go back to A and play to B; then play Trio

British Copyright s



be used as the "first" left hand melody.
1.

CIRCLING 'ROUND

WALTZ

N. LOUISE WRIGHT

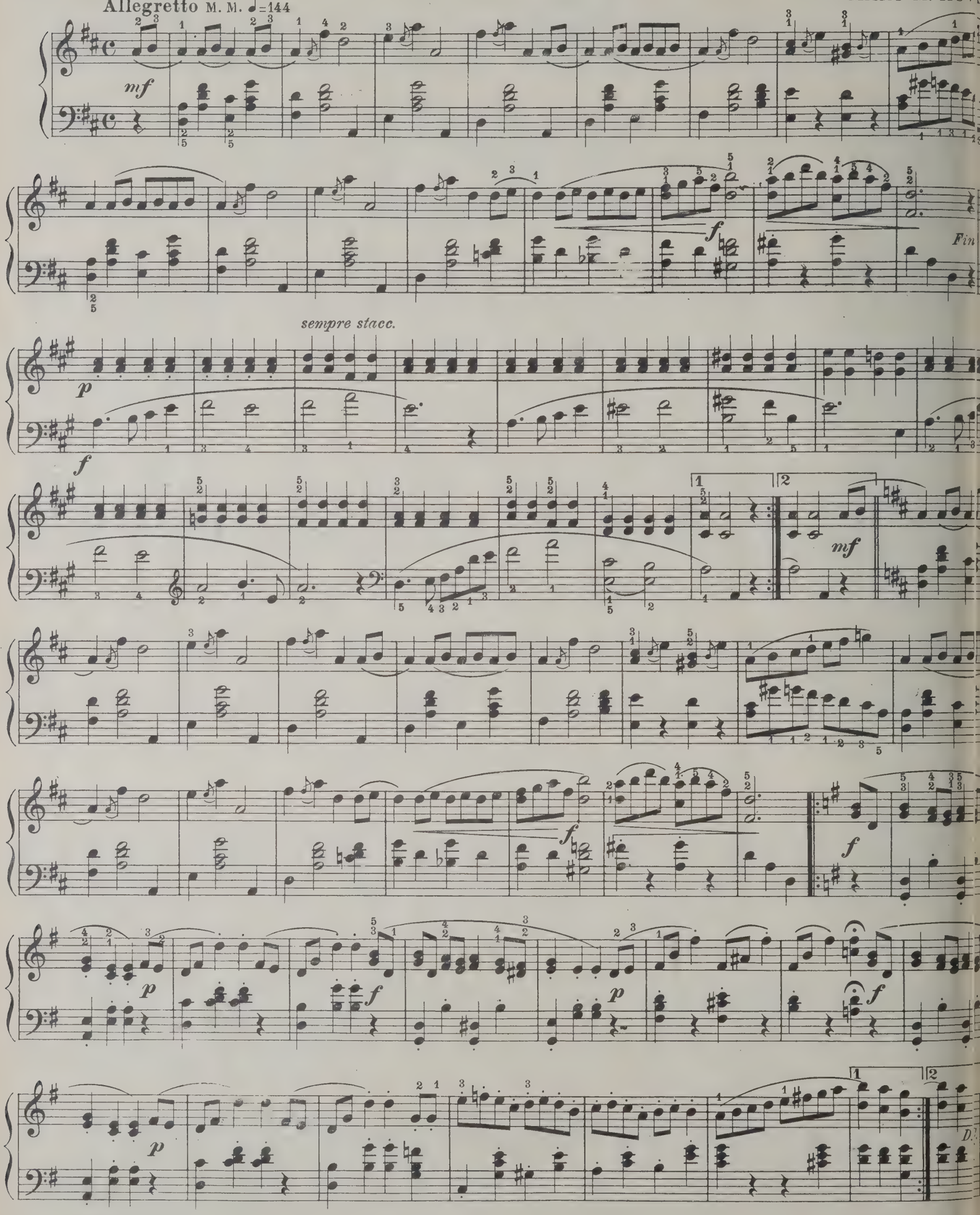


ght 1924 by Theo. Presser Co. British Copyright secured

FAIRIES AND ELVES

In the style of a modern *air de ballet*. In the A Major portion, it will be necessary for the thumb of the left hand to cross over the thumb of th hand in several places. Grade 3.

MARY M. HOW



Copyright 1925 by Theo. Presser Co.

British Copyright c

NESTLE REVOLUTIONIZES THE PERMANENT !



This Machine "Reads" Your Hair and Takes the Guess Out of Permanent Waving

For the first time in history, Practical Science enters the Beauty Parlor. At the Nestle Testing Laboratory, New York, the new Nestle Meter Scale renders you a valuable personal service. Results are then sent you by mail.

ERMANENT WAVING—the way to beauty . for straight-haired women—is now on a ientific basis.

lo longer is your hair subjected to a stand-rdized formula by which you may or may not et the result you desire. The Nestle Labora-ory in New York, working with the Nestle ermanent Waver in your own vicinity, has aken the guess out of permanent waving—y means of

The Nestle Meter Scale

his new invention literally "reads" your hair efore you have it waved. It reveals the hid-en facts which the eye cannot see. It tells us ie exact characteristics of your hair. We sup-ly you with this necessary information by ail—and the Nestle Permanent Waver in our own vicinity is then enabled to give you ie scientific, CIRCULINE PERMANENT WAVE our hair requires.

The Circuline permanent waving process is a variable treatment that follows the readings of the Nestle Meter Scale "to the letter." It is a personalized treatment adapted to your individual head of hair.

No matter whether your hair is strong or weak, snow-white or black, bleached or dyed—no matter whether you want a tight, medium or loose wave—*perfect* permanent waves may now be yours.

Send Us a Strand of Your Hair for the Laboratory Test
It Costs You Nothing

Just fill out the coupon below—and send a small strand of your hair (about the thickness of a pencil lead, and at least 5 inches long). *Do not send combings.* Enclose $1 Deposit to cover costs of testing.

You will then receive from the *Nestle Laboratories,* a card giving the result of the thorough analysis of your hair on the *Nestle Meter Scale.* Your $1 deposit will be deducted from the price of your *next* permanent wave—given anywhere in the United States where the *Nestle Circuline Process* is used. The Nestle Company guarantees the refund of this deposit. Over 6,000 hair dressers and beauty parlors use Nestle Permanent Waving apparatus.

Successful Waves a Certainty

With scientific knowledge of your hair in advance, your Permanent Waver cannot fail to give you the style of wave you want—exactly as you want it.

We suggest that you send your hair sample *at once* to insure receipt of your "reading" without delay. Please write your name and address clearly when filling out the coupon below

NESTLE LANOIL CO., LTD.
Established 1905
12 East Forty-ninth Street, New York City
Originators of Permanent Waving



FREE BOOKLET
Tells all about Circuline

Our interesting booklet, "Taking the Guess Out of Permanent Waving" brings you full details of the Nestle Meter Scale and the new Circuline Process. It contains vitally interesting facts about the hair and its care, whether your hair is long or bobbed. It's free—just send the coupon.

NESTLE'S
CIRCULINE PROCESS
For the perfect permanent wave

The Nestle Lanoil Company alone, possesses the patented Nestle Meter Scale, and only qualified establishments can offer the genuine Nestle Circuline Permanent Wave. Beware of imitations and misleading claims.

NESTLE LANOIL CO., LTD., LABORATORY
12 EAST 49th ST., Dept. 5-O NEW YORK
Enclosed find $1 Deposit and sample of my hair for an official laboratory reading on the Nestle Meter Scale. It is understood that my $1 will be deducted from the cost of my *next* permanent wave at any hair waving establishment using the Nestle Circuline Process. You are to send me a record of your findings and your free booklet on permanent waving.

*Name*_____
(Please write plainly)
*Address*_____

If booklet only is wanted, check here ☐

Teachers and Students will be Interested in These Excellent Numbers

THEODORE PRESSER CO.

Music Publishers and Dealers

1710-1712-1714 Chestnut Street

PHILADELPHIA, PA.

Piano Pieces in the Early and Intermediate Grades for Teaching or Keyboard Diversion

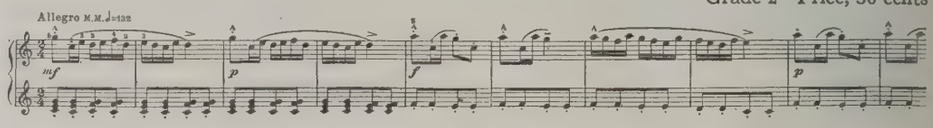
No. 19857 THE MARCH HARE—Mari Paldi—Grade 2½ Price, 25 cents



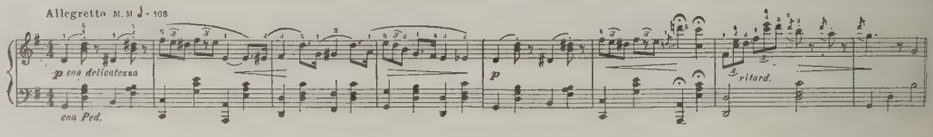
No. 22812 THE GIANT AND THE ELF—Aileen Wier Dortch—Grade 2 Price, 25 cents



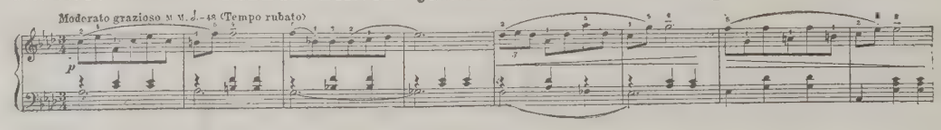
No. 23113 FROM THE LAND WHERE THE SHAMROCK GROWS—Charles Huerter—Grade 2 Price, 30 cents



No. 23020 PRISCILLA—Paul Bliss—Grade 3 Price, 30 cents



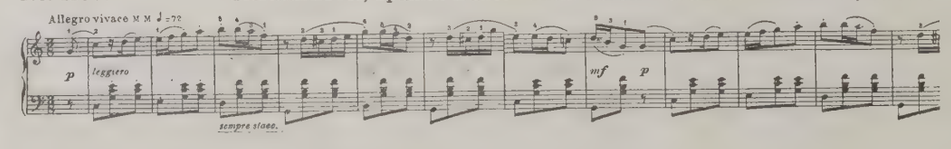
No. 22954 RIBBON DANCE—James Francis Cooke—Grade 3½ Price, 35 cents



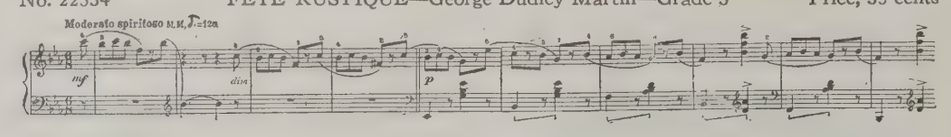
No. 22928 REFLETS—Clarence Cameron White—Grade 4 Price, 30 cents



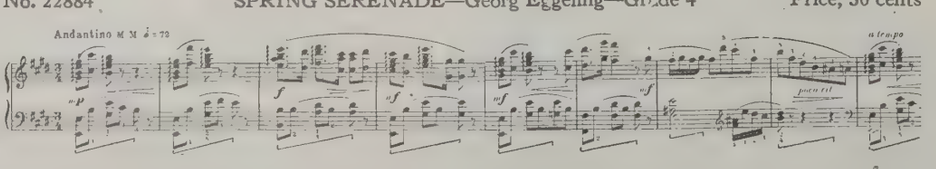
No. 23044 CARMELITA, Spanish Dance—Rich. Ferber—Grade 3 Price, 40 cents



No. 22534 FÊTE RUSTIQUE—George Dudley Martin—Grade 3 Price, 35 cents



No. 22884 SPRING SERENADE—Georg Eggeling—Grade 4 Price, 30 cents



"Thematic Catalog of Pianoforte Compositions for Easy and Medium Grades" shows excerpts of 225 excellent piano pieces from Grades 1 to 7, the major portion being in the first four grades. A post card request will bring this interesting and helpful catalog to you.

THREE HEROES OF THE CHILD-WORLD

By Dorothy Gaynor Blake

Three striking little second-grade pieces each preceded by a descriptive poem.

Cat. No.		Price
22530	Captain Kidd	$0.30
22531	Robinson Crusoe	.30
22532	Columbus	.40

THE CAT CONCERT

By Russell Snively Gilbert

Six characteristic pieces in Grades 1½ and 2 obtainable both in one book or separately.

Cat. No.		Price
19793	The Cats March In	$0.25
19794	Prof. Cat Sings a Prayer	.25
19795	The Prize Cat Fiddles	.25
19796	The Three Black Cats Play a Trio	.25
19797	Kitty Kittens' Dance	.25
19798	The Moonlight Glee Club Sings	.25
	Complete in one volume	.60

THREE PIANO PIECES FOR THE LEFT HAND ALONE

By Rich. Kreutzlin

Grade 3

Cat. No.		Price
22504	Romance	$0.25
22505	Voices at Even	.25
22506	Festival Polonaise	.30

TWO PIANO COMPOSITIONS FOR THE RIGHT HAND ALONE

By Paul Bliss

Grade 3

Cat. No.		Price
23138	Forest Echoes	$0.30
23139	The Winding Road	.30

Pianists of bility will find this age Full of nteresting uggestions

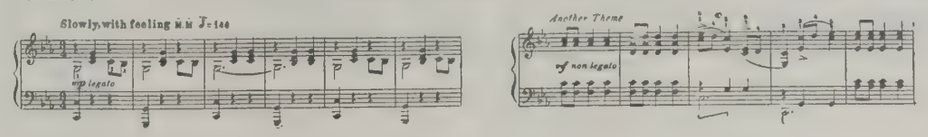
EODORE PRESSER CO.

Prompt Mail Order Service on verything in Music Publications

710-1712-1714 Chestnut Street
PHILADELPHIA, PA.

Modern, Classical and Standard Piano Compositions Appropriate for Recital or Study

No. 19507 WALTZ OF SORROW—David W. Guion—Grade 5 Price, 60 cents



WHEN THE LEAVES ARE FALLING—Edouard Schuett—Grade 5

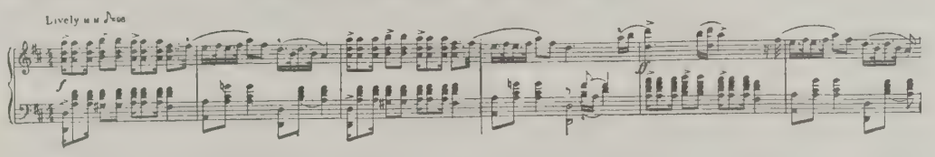
No. 19790 Price, 30 cents



No. 14244 ETUDE DE CONCERT—Fay Foster—Grade 7 Price, 60 cents



No. 22745 OH JOY!—Archie A. Mumma—Grade 5 Price, 35 cents



No. 19886 VALSE GROTESQUE—August Noelck—Grade 5 Price, 40 cents



No. 22500 A JUBILEE "From the Southland"—H. T. Burleigh—Grade 5 Price, 40 cents



FANTASIA FUGATA—Mrs. H. H. A. Beach, Op. 87—Grade 8

No. 18654 Price, 80 cents

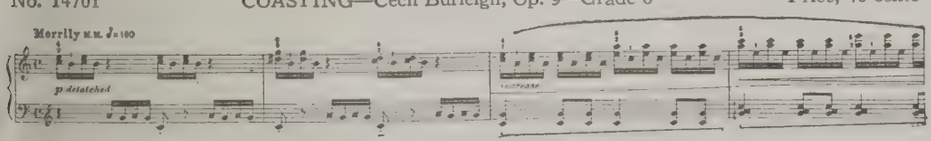


LOVE'S DREAM, No. 3 (F. Liszt)—Arr. by Wm. M. Felton—Grade 5

No. 19682 Price, 45 cents



No. 14701 COASTING—Cecil Burleigh, Op. 9—Grade 6 Price, 40 cents



Send for "Thematic Catalog of Pianoforte Compositions for Advanced Players"—This free catalog shows portions of over 100 compositions by such composers as MRS. H. H. A. BEACH, BOROWSKI, FRIML, HOFMANN, HUERTER, POLDINI, RIMSKY-KORSAKOW, ROGERS, SCHUETT, and others.

FIVE HOFMANN GEMS

By Josef Hofmann

These five miniature masterpieces have received much attention on the recital programs of some of the leading pianists.

Cat. No.		Price
18690.	Lonesome. Song without words	$0.30
18691.	Wooden Soldiers. March	.30
18692.	Lullaby. Berceuse	.25
18693.	Sister's Dolly. Polka	.30
18694.	Nocturne (Complaint)	.30

BRAHMS' ALBUM

Edited and Compiled by Louis Oesterle

This fine collection of nineteen master compositions by Johannes Brahms will be a valuable addition to the repertoire of the advanced pianist. It contains the most notable works of this famous master.

Price, $2.50

MASTERLY TRANSCRIPTIONS

Here is a group of unusually attractive piano transcriptions of gems from classic and operatic writings. Each one will merit the attention of the best pianist, and will prove valuable study and recital material.

Cat. No.		Price
16909.	Melody in F (Rubinstein)—Grade 5. Transcription by E. Schuett	$0.60
16681.	Valse, Op. 64, No. 1 (Chopin)—Grade 7. Transcription by M. Moszkowski	.60
17254.	Toreador's Song. From "Carmen" (G. Bizet) Grade 7. Transcription by E. Schuett	.60
16952.	The Ride of the Valkyries (R. Wagner)—Grade 10. Transcription by E. Hutcheson	1.00
17293.	Bridal Chorus. From "Lohengrin" (R. Wagner)—Grade 6. Concert Transcription by E. Schuett	.75
16433.	Nocturne from "Midsummer Night's Dream" (F. Mendelssohn) — Grade 5. Transcription by M. Moszkowski	.40
19462.	Shadow Dance from Dinorah (Meyerbeer)—Grade 5. Concert Paraphrase by E. Schuett	.60

STANDARD

GRAND AND UPRIGHT

Piano actions

MADE AT CAMBRIDGE, MASS.
SINCE 1888

Guard Your Piano Investment with the "Best Action"

The piano is most often a permanent investment—and the length of its life is largely governed by its action. It is only reasonable therefore, that when you buy a piano you insist upon the very best action obtainable. For 37 years, the Standard Piano Action, made at Cambridge, Mass., has been known everywhere as the highest quality action in the world. It gives a new meaning to lightness of touch—a new conception to tone. It is the never-failing vital link between key and string.

To guard your piano investment well, insist upon Standard Piano Actions—found in all better makes.

SEND TODAY for our booklet describing what is essential in a good piano.

STANDARD ACTION COMPANY
C. L. McHUGH, PRESIDENT
Cambridge, Mass.

Have your piano tuned at least twice a year by a competent tuner

A Collection of Unusual Interest to Pianists

MODERN PIANO PIECES THE WHOLE WORLD PLAYS



If it is your pleasure to revel in beautiful piano compositions by famous modern composers, you will derive an unlimited amount of enjoyment from this book, which contains more than seventy masterpieces by Brahms, Chaminade, Debussy, Granados, Grieg, MacDowell, Moszkowski, Richard Strauss, and many others. Each composition is carefully fingered and phrased. The book contains 256 pages.

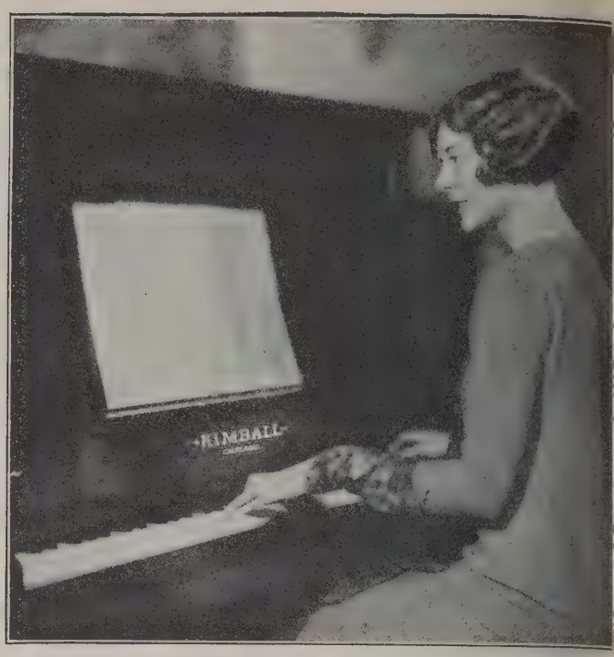
This is the Complete Contents:

A L'Eglise ..... *Pierné*
Alla Mazurka ..... *Nemerowsky*
An Album Leaf ..... *Wagner*
Angelus (Scenes Pittoresques) ..... *Massenet*
At Sunset ..... *MacDowell*
Au Bord du Danube ..... *Wormser*
Auf Stillem Waldespfad ..... *R. Strauss*
Au Matin ..... *Godard*
Barcarolle, Op. 33 ..... *Jensen*
Barcarolle, Op. 62, No. 4 ..... *X. Scharwenka*
Beim Kränzewinden ..... *Seiss*
Berceuse ..... *Delbrück*
Berceuse, Op. 16, No. 1 ..... *Von Fielitz*
Berceuse, Op. 26, No. 7 ..... *Schytte*
Canzonetta ..... *Cui*
Chanson Triste ..... *Tschaikowsky*
Characteristique ..... *Sinding*
Consolation, Op. 19, No. 6 ..... *Leschetizky*
Consolation No. 2 ..... *Liszt*
Cradle Song ..... *Hyinsky*
Crescendo ..... *Lasson*
Elégie, Op. 1, No. 3 ..... *Yönferoff*
En Bercant ..... *Schütt*
Erotikon ..... *Grieg*
Gavotte Moderne ..... *Tours*
Gipsy Dance, Op. 20 ..... *Sarasate*
Gondola, La ..... *Henselt*
Habanera ..... *Chabrier*
Humoreske, Op. 10, No. 2 ..... *Tschaikowsky*
In the Wood ..... *Poldini*
Klavierstück ..... *Jadassohn*
Liebesträum ..... *Liszt*
Lullaby ..... *Kjerulf*
Madrigal ..... *Lack*
Mazurka, Op. 21, No. 1 ..... *Saint-Saëns*
Melodie, Op. 18, No. 1 ..... *Moszkowski*
Melodie, Op. 16, No. 2 ..... *Paderewski*
Menuett, Op. 33 ..... *Jensen*
Moment Musical ..... *P. Scharwenka*
Murmuring Brook ..... *Poldini*
Nachtstück, Op. 23, No. 4 ..... *Schumann*
Nocturne ..... *Borodin*
Papillon ..... *Grieg*
Petite Mazurka ..... *Sapellnikoff*
Petite Valse, Op. 10, No. 2 ..... *Karganoff*
Près de l'Eau ..... *Blumenfeld*
Reverie ..... *Debussy*
Reverie ..... *Hervey*
Reverie, Op. 34, No. 5 ..... *Schütt*
Romance ..... *Rachmaninoff*
Romance, Op. 2, No. 2 ..... *Raff*
Romance, Op. 44, No. 1 ..... *Rubinstein*
Romance, Op. 5 ..... *Tschaikowsky*
Romance Sans Paroles ..... *Fauré*
Scotch Poem ..... *MacDowell*
Serenade ..... *Borodin*
Silhouette, Op. 8, No. 2 ..... *Dvorák*
Silhouette, Op. 8, No. 4 ..... *Dvorák*
Song Without Words ..... *Saint-Saëns*
Souvenir ..... *Drdla*
Souvenir, Op. 10, No. 1 ..... *Karganoff*
Spanish Dance, Op. 12, No. 1 ... *Moszkowski*
Spring Song ..... *Merkel*
Sylvains, Les ..... *Charminade*
Toreador et Andalouse ..... *Rubinstein*
Träumerei ..... *R. Strauss*
Valse Gracieuse ..... *Dvorák*
Valse Lente, Op. 12, No. 2 ..... *Schütt*
Villanesca ..... *Granados*
Waltzes, Op. 39 (Selected) ..... *Brahms*
Warum? Op. 12, No. 3 ..... *Schumann*

PRICE, $1.25—For Sale at all Music Stores in the United States. *(Not Sold in Canada)*

SEND FOR FREE 56-PAGE CATALOGUE OF THE "WHOLE WORLD" SERIES

D. APPLETON & COMPANY, 35 W. 32nd Street, New York City



KIMBALL PIANOS

THE gift of a lifetime! Beauty of tone p petuates through the years the pleasure its possessor. Kimball pianos, Grand a Upright, have won high favor in homes eve where and are praised by artists of world renov The Kimball Player Piano also, and the Kimb Phonograph have brightened the home-life thousands of families throughout America.

Kimball prices are impressively moderate.

Catalogs, also nearest dealer's address, sent on request

W. W. KIMBALL CO.

(Established 1857)
Department KE, 306 S. Wabash Avenue, CHICAGO, U. S

A NEW MUSIC BINDER—"SNAP POST MUSIC BI

Accompanists, Church and Theatre Organists and Orches Leaders will find this a great convenience because of ease w which contents can be removed and other music bound toget as desired for programme use.

All Your Sheet Music in "Snap Post Binders" Makes an Ideal

THERE is nothing heavy or cumbersome about these binders. They and practical, the most practical we have ever seen and are adjustabl thickness of music from one sheet up to 75. The music lies flat when op binders are not only convenient and serviceable, but they also protect and k music from becoming dilapidated. Each sheet of the music is attached to a cloth hinged binding strip, the back of the strip having holes that go over n binding posts, which are on the back hinge of the binder. The binding is c by snapping the caps, attached to the front hinge of the binder, over the hea posts. It is remarkable how neatly the manufacturer has accomplish Fifteen detachable binding strips come with each binder. The binders are black cloth, stiff sides, in the following sizes:

LARGE SHEET MUSIC SIZE, 11 x 14, Price $1.25
Additional Binding Strips, 50c a doz.

DEMY SIZE, 9 x 12, Price
Additional Binding Strips, 45c

OCTAVO SIZE, 7½ x 11½, Price 90c
Additional Binding Strips, 40c a doz.

BAND SIZE, 7 x 5½, Price
Additional Binding Strips, 30c

THEO. PRESSER CO. Mail Order Supply House for Everything in Music Publications **PHILA**

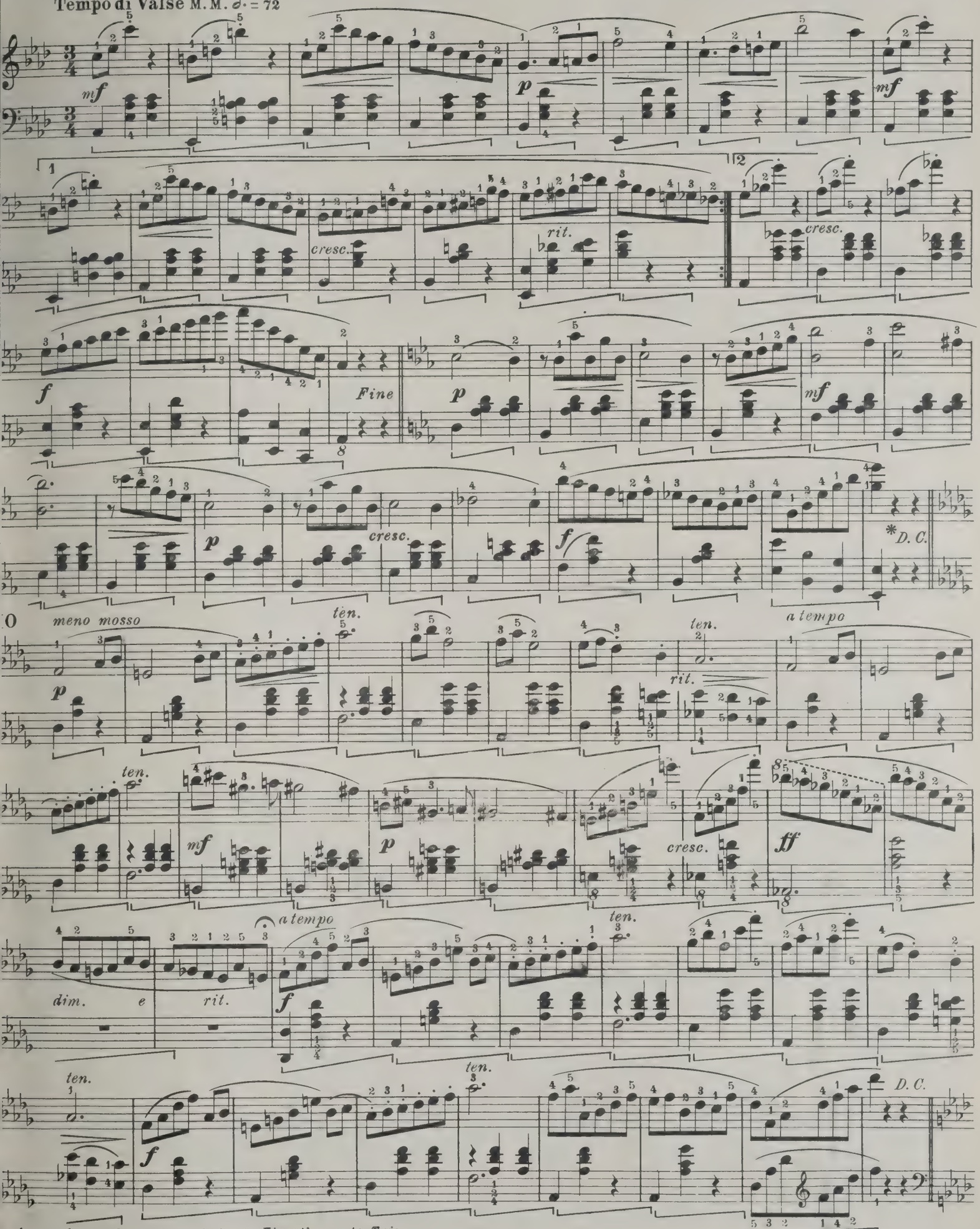
THE SUN-DIAL

VALSE DE SALON

CARL WILHELM KERN, Op. 555

cal drawing-room waltz (not for dancing) play rapidly and steadily. Grade 4.

Tempo di Valse M. M. ♩. = 72



om here go back to beginning and play to *Fine*; then go to *Trio*.

right 1926 by Theo. Presser Co.

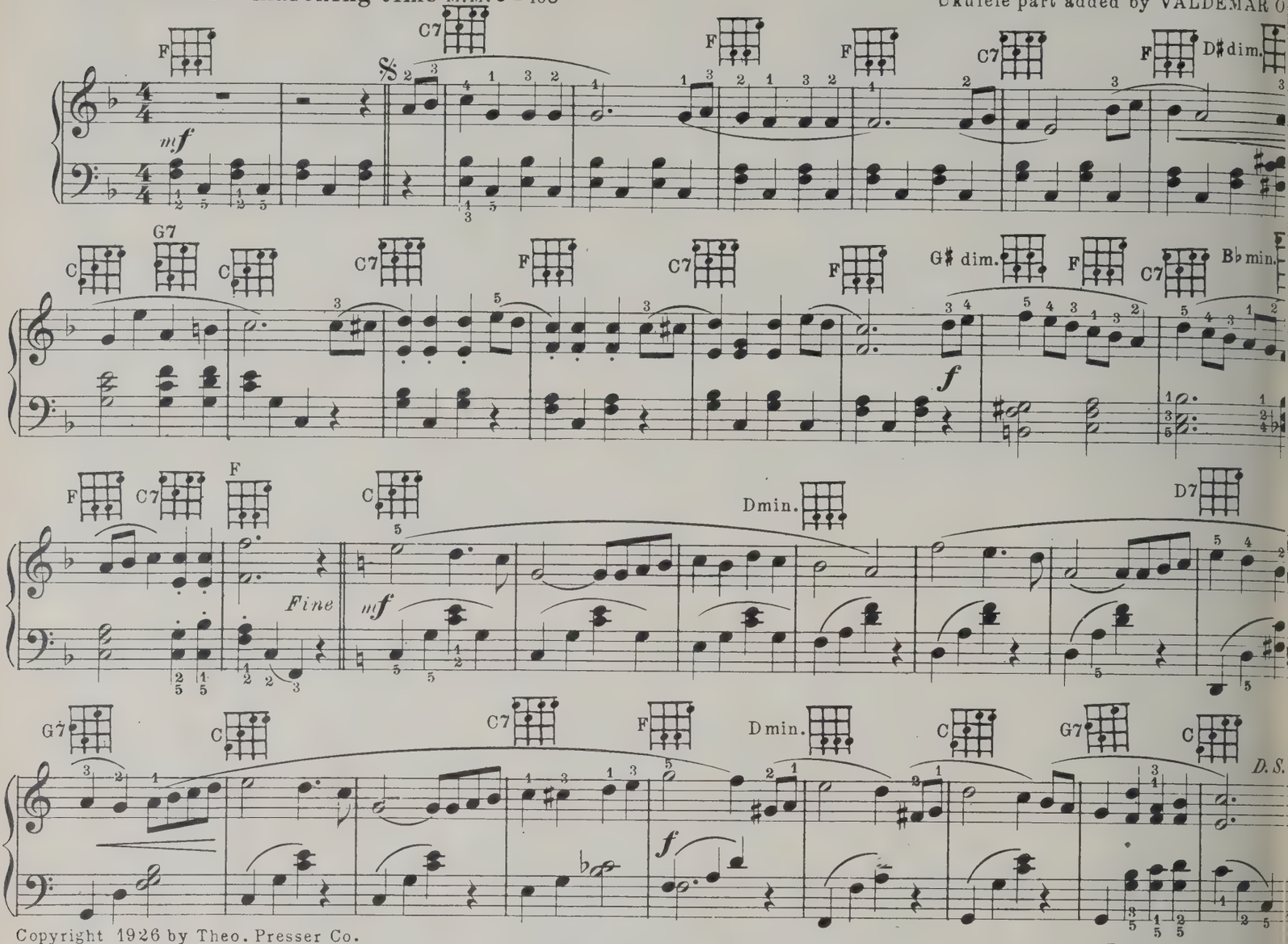
British Copyright secured

PRIDE OF THE COMPANY

May be played as a "parade march" (four steps to the measure); or in double-time (two steps to the measure). Grade 2½

J. E. ROBE
Ukulele part added by VALDEMAR O

In strict marching time M.M. ♩ = 108



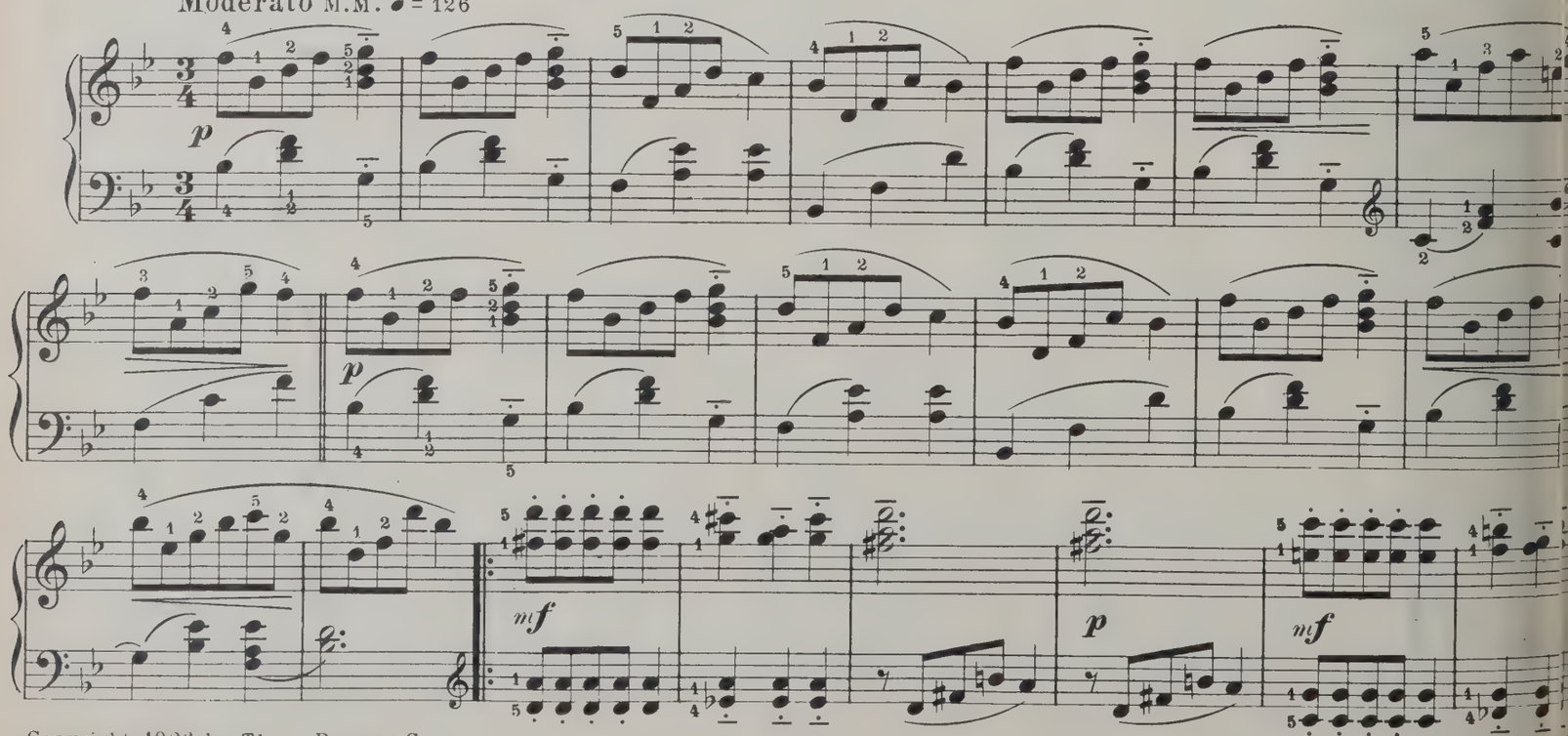
Copyright 1926 by Theo. Presser Co.
British Copyright sec

ALPINE WALTZ

A "yodling waltz". In the slow, old-fashioned style. Grade 2½

W. BERWA

Moderato M.M. ♩ = 126



Copyright 1926 by Theo. Presser Co.
British Copyright sec

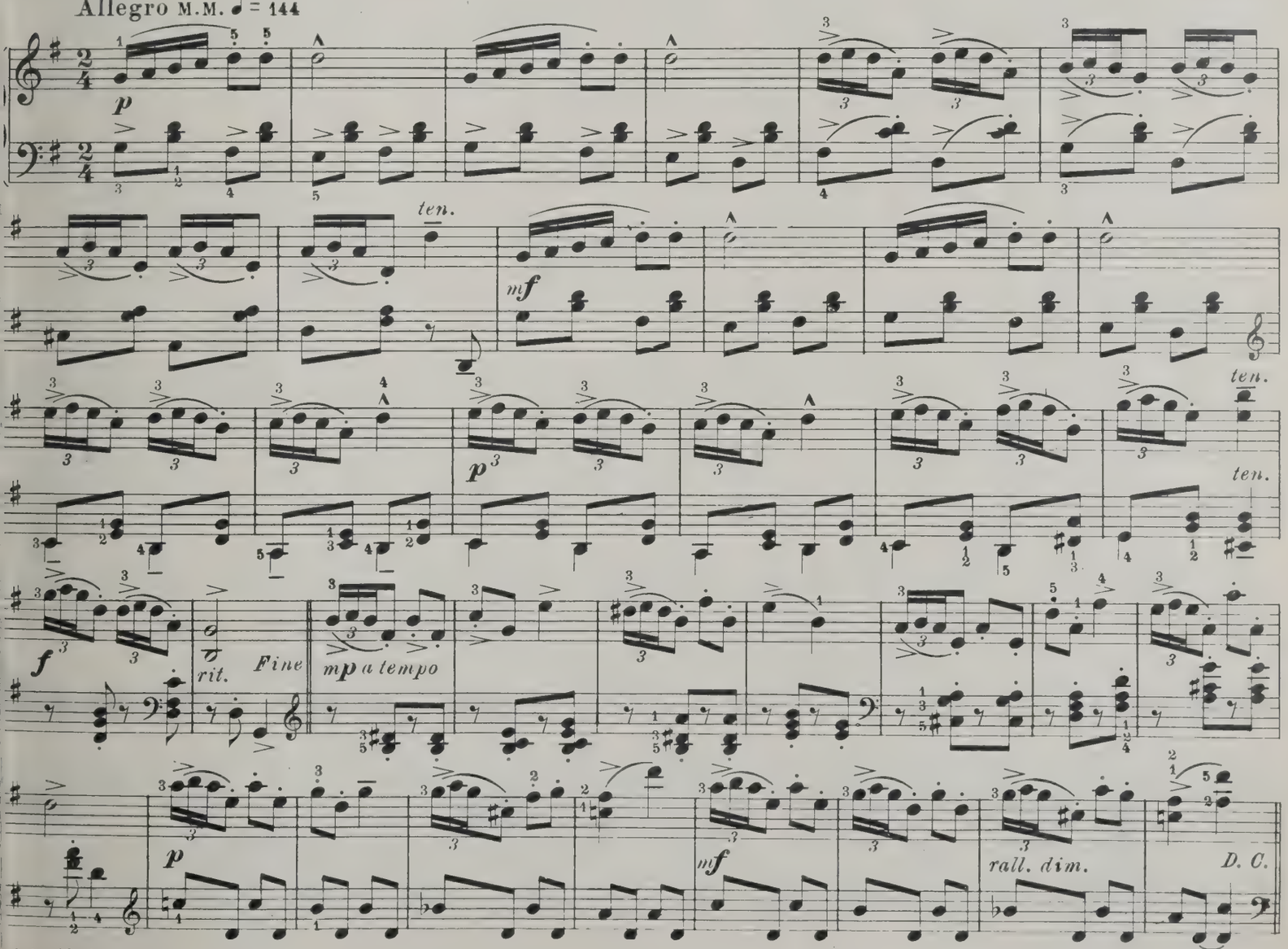


JOYS OF SPRING

udy in light and accurate finger work. A capital teaching piece. Grade 2½

CHARLES HUERTER

Allegro M.M. ♩ = 144



right 1926 by Theo. Presser Co. British Copyright secured

CONSOLATION

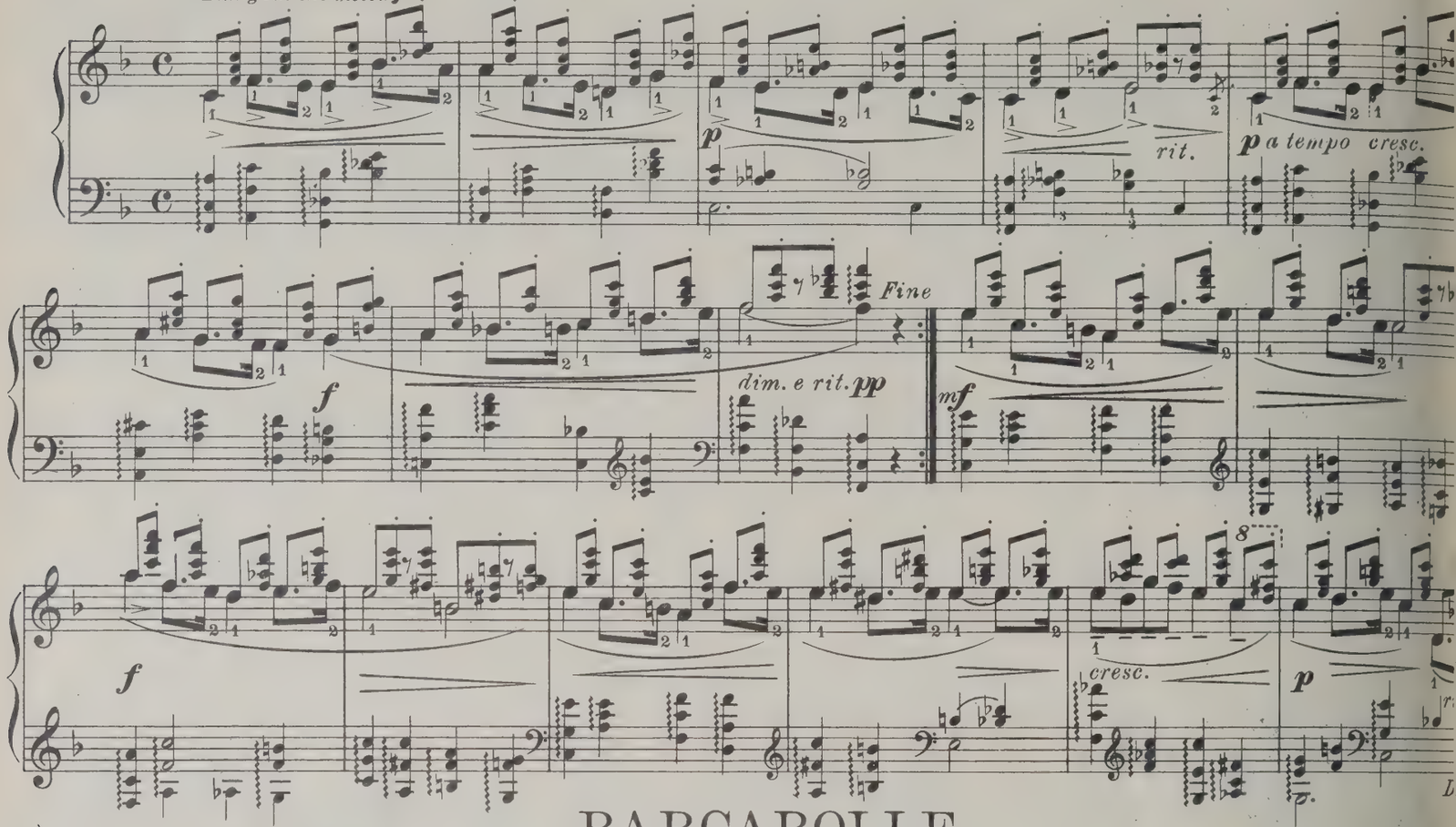
MEDITATION

THEODOR LESCHETIZKY, Op. 19, N

Exemplifying an important device in piano playing: the bringing out of a melody in the middle register (chiefly with the thumb), with a portion of the accompani in the same hand. Grad

a) **Moderato** *con espressione e ben marcato la melodia.*

Bring out the melody



a) All the accompanying chords played staccato, with the melody marked, slightly held and connected.

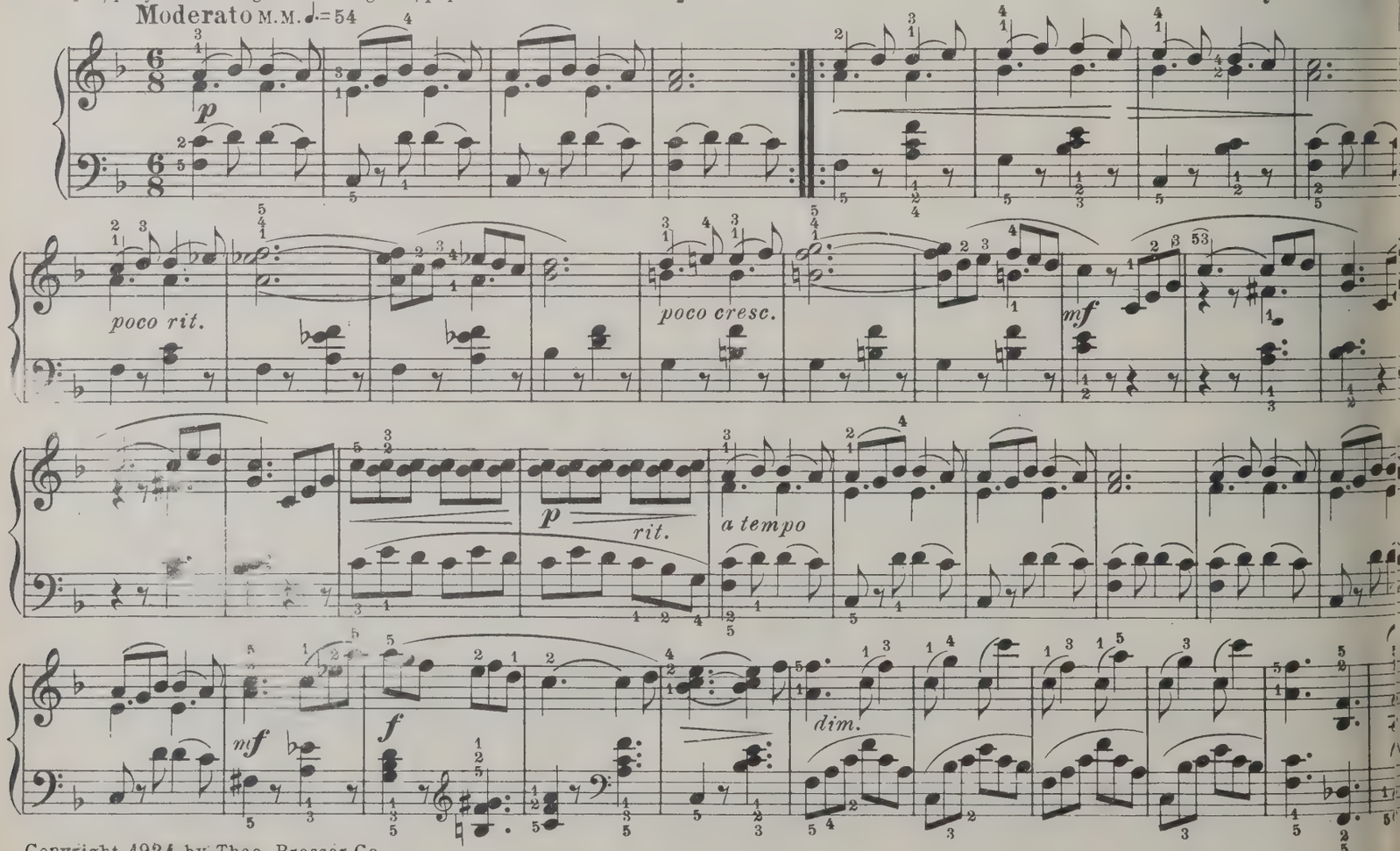
BARCAROLLE

from "LES CONTES D'HOFFMANN"

J. OFFENBACH
Arr. by A. GARLA

A simple, playable arrangement of a great, popular favorite. Grade 2½.

Moderato M.M. ♩.=54



Copyright 1924 by Theo. Presser Co.

VILLAGE CHAPEL

be used as the first study in "cross hands". Grade 2½.

WALLACE A. JOHNSON, Op. 145, No. 3



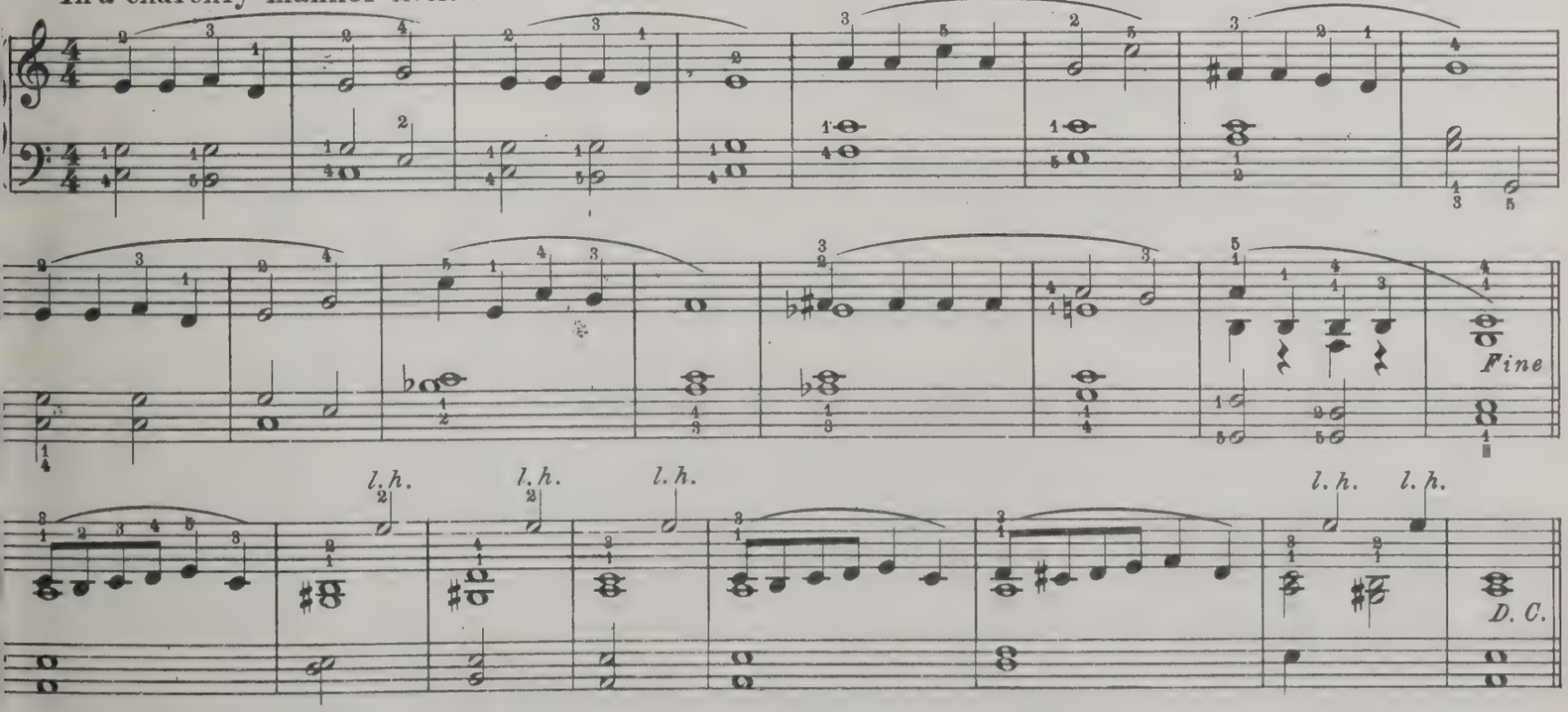
Copyright 1925 by Theo. Presser Co.

British Copyright secured

VESPER HYMN

eginner's study in *legato* playing. Grade 1½.

MILDRED ADAIR



Copyright 1925 by Theo. Presser Co.

British Copyright secured

MINUETTO POMPOSO

Prepare: Sw. Full, Sw. Box open
Gt. Full, Sw. coupled
Ch. 8′ & 4′ Flutes
Ped. Full, Gt. & Sw. coupled

CUTHBERT HA

A "Full Organ" piece, with a lyric *Trio* (Reeds and Flutes.) An excellent teaching number or *Postlude*.

Allegro moderato M. M. ♩= 108

MANUAL

PEDAL

Gt. *ff*

mf Sw. (full)

Gt. to Ped. off & reduce Ped.

cresc. *cresc.*

rall.

ten.

Open Sw. Box

Gt. *ff*

Gt. to Ped. & full Ped.

TRIO Ch.

mp *a tempo*

Sw. to princ. with Oboe

rall.

a tempo

Fine

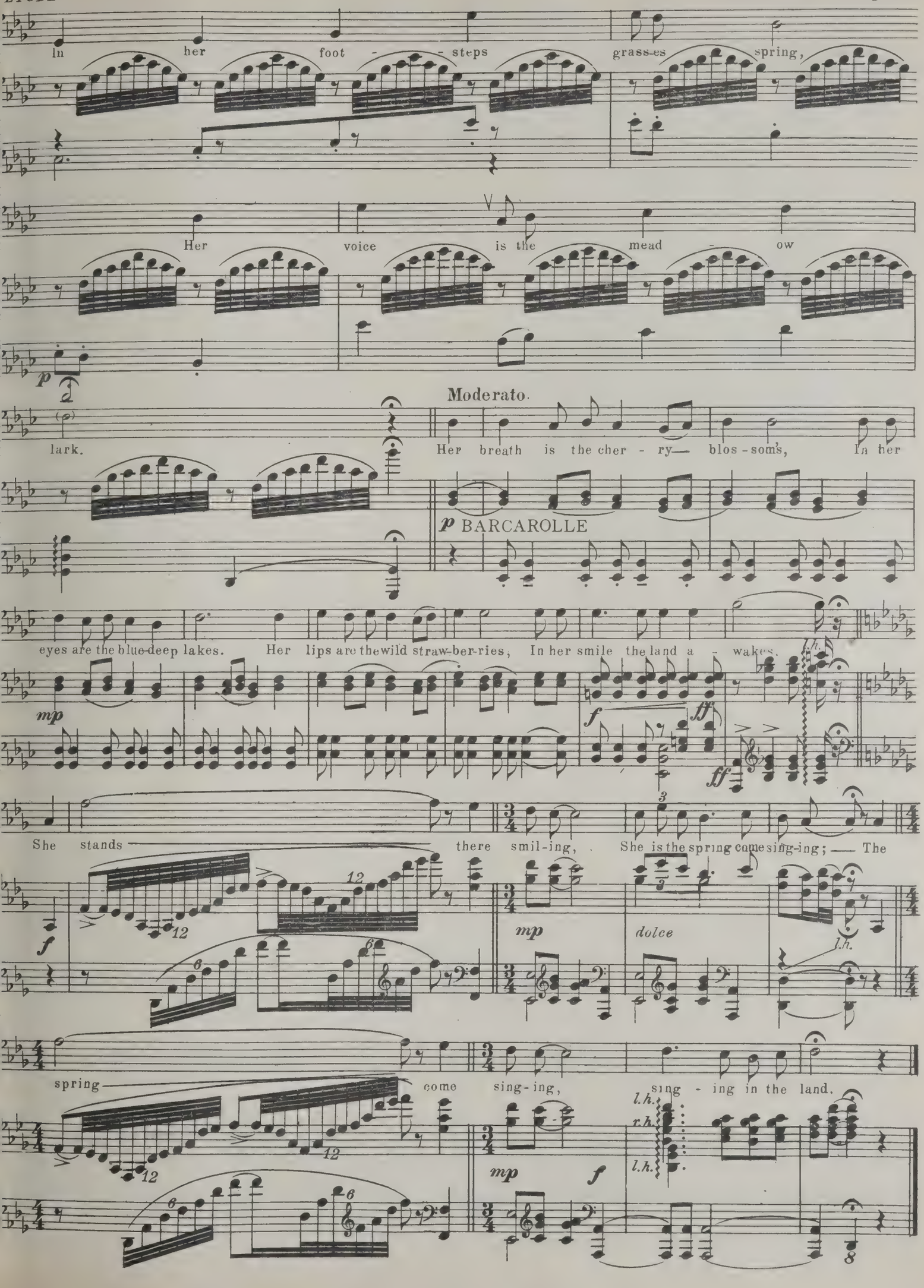
mp

rall.

Gt. to Ped. off, reduce Ped.

Copyright 1926 by Theo. Presser Co.

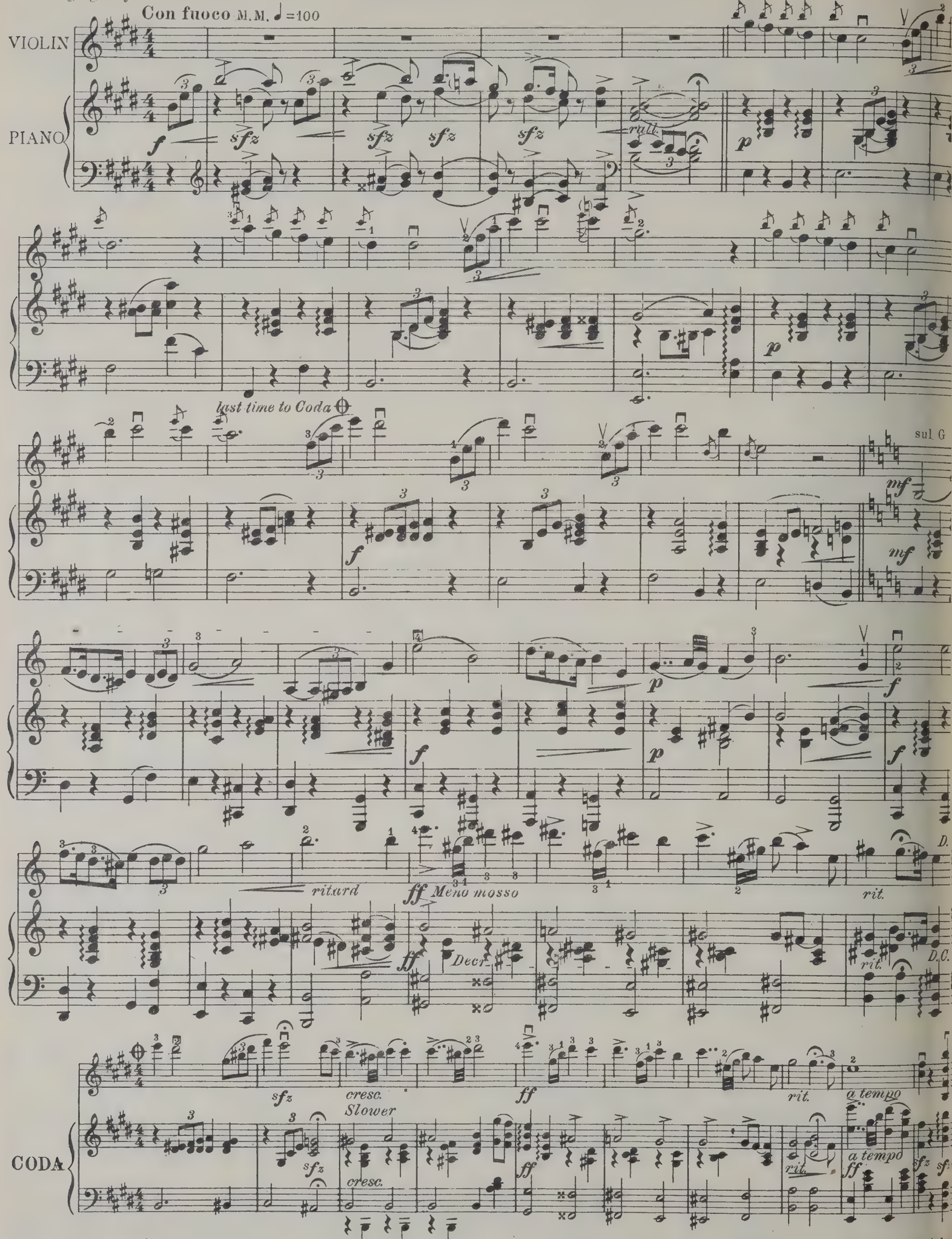
International Copyrigh


In her foot - - steps grass-es spring,
Her voice is the mead - ow
p
Moderato.
lark.
Her breath is the cher - ry— blos-som's, In her
p BARCAROLLE
eyes are the blue-deep lakes. Her lips are the wild straw-ber-ries, In her smile the land a - wakes.
mp
f
ff
She stands there smil-ing, She is the spring come sing-ing; — The
mp
dolce
spring come sing-ing, sing - ing in the land.
mp
f

A tasteful study in "bowing" and in the "singing" style.

SINGING WATERS

T. D. WILL



Copyright 1926 by Theo. Presser Co.

British Copyright

Using Pictures of Master Musicians

By Mary Scott Drynan

Little did I think I'd ever get with these men," said a little she cut out pictures designed for se.

nark, which was so ingenuous as e a good laugh, gave me also a this article.

ild is one who helps me with k; and in return I help her with ns.

walls hang some pictures of the and she has been interested in s and stories.

music note book I pasted pic- Beethoven seeing a vision, Bach amily, Little Handel in the attic. she had a reading lesson of the *Sonata* and boasted to the girls owledge of Beethoven. One of ls did not want to be outdone de a scrap book and cut out pic- n the ETUDE; so now there is a the collection of pictures.

with my guidance that the child ig out the pictures when she above remark. She was greatly h the picture of the famous mposer, Chaminade.

; to me this is a way in which an get the children interested in ther than jazz. The story of the gives them an added interest in piece. The names of the musi- n just pronounced correctly, gives them a point of contact with selections over the radio, or gramaphone or with orchestra or band. They begin to listen.

Children of the teen age have the collecting mania for stamps or post cards; why not encourage collections of pictures of famous musicians?

My suggestion is a common scribbler with pretty cover, a picture pasted on each page with plenty of room for added dates or comments or incidents. If the teacher has time she will find it cultural and educative to make books of the kind as rewards.

Why not give this work to waiting pupils or for club work? It will be instructive, keep them quiet and interested and give you an insight into their knowledge by the remarks they make and pictures that attract.

Pictures of the clavichord, harpsichord, wind instruments will prove instructive also. Stories of musicians, stories of operas, stories of the growth of music from the time of Jubal, make the most interesting reading and every intelligent teacher should be conversant with such literature. "No time," some say. "We have all the time there is," to use a trite phrase; we always find time for what we like to do; and this is along the line of our profession. It is an asset in teaching.

Two, Company; Three, a Crowd

By Sarah A. Hanson

TION that comes up frequently be annoying is, "Does the pres- third person at the piano lesson id person during practice hours ake the pupil self-conscious and with the work in progress? It understood that at these times ust give full vent to his feelings out his lessons with undivided The presence of an extra person makes concentration difficult; the player wonders how his music is being received; his train of thought is disturbed; and he is checked in conquering his difficulties. Moreover, he is tempted to play more rapidly than his technic permits. His mistakes confuse him, he plays still more recklessly, and ends by becoming discouraged.

The Two Simple Rhythms

By Hope Stoddard

at of nature occurs in regus of unvarying intensity and egularity. Man supplies the his convenience and pleasure. s of rhythm, the double and ear in their simplest forms in *one* two; *one,* two) and in three- two, three; *one,* two, three) ien these two rhythms are defi- d and responded to, there will ulty in mastering all the others, our, eight-four, six-eight, six- four-two are but variations of measure, and three-eight and of the triple measure.

our time every second beat (the one quarter note in length) is endowed with an accent. This can be caught in the simplest sounds, the tick of a clock, the chug of a train. It is the rhythm of *"hay* foot, *straw* foot" or *"eeny, meeny, miny, mo."* Then, the triple rhythm, a little more rollicking, but less natural and less capable of sustention, has an accent on every third beat (each beat still a quarter note). This must be firmly sensed at the start. A good verse to recite

1-2-3 1-2-3 1- 2-3 1-2-3

is *"Higgity, piggity, my* fat *hen."*

Get the "swing" of both these rhythms and keep it and you will be able to add any number of notes, holds, rests, and runs, and still remain unconfused.

Thought Provokers

By Eutoka Hellier Nickelsen

ow:

is said to have invented white n) notes?

as the foremost Bohemian com- r?

reated the Nocturne?

was called the "Norwegian ian?"

s considered the greatest of all writers?

6. Who are the "Three B's?"
7. What pianist composed many difficult studies and compositions in order to display his remarkable reach?
8. Who was the first American composer of importance?
9. Who has been universally accorded the greatest of all church composers?
10. What pianist is considered second only to Liszt?

IVERS & POND PIANOS



An Aristocrat of Small Grands

Is our *five foot Colonial Model* shown above. Built today, by the same interests (as in 1880, with the same high ideals of piano perfection), its charming tone quality and chaste beauty of design appeals potently to the cultured musician who knows and demands the finest in pianos.

Ivers & Pond PIANOS

Are used in some 600 Conservatories and Schools and 75,000 Homes. All are of *but one quality—the finest.* Every intending buyer should have our Catalogue describing this, and other Grands, Uprights and Players.

Our Unique Selling Plan

Where no dealer sells the Ivers & Pond, we can supply you from our factory as safely and as satisfactorily as if you lived near by. We make expert selection and guarantee the piano to please, or it returns at our expense for freight. Liberal allowance for old pianos in exchange. Attractive easy payment plans. For catalogue, prices and full information, *write us today.*

Ivers & Pond Piano Co.

141 Boylston Street, Boston, Mass.

The Singer's Etude

Edited by well-known Specialists

It is the Ambition of THE ETUDE to Make This Voice Department "A Vocalist's Magazine Complete in Itself"

An Interpretative Lesson on Schubert's "The Erlking"

By Gertrude Hartman

IN 1814 the Schuberts were living at Lichtenthal, near Vienna. On a wintry afternoon the young Franz's friend, Spaum, called and found the eighteen-year-old-composer in a state of excitement over Goethe's poem, "The Erlking," of which he was madly endeavoring to put on paper notes of his musical setting that was now completed excepting the accompaniment. How was it possible for him to do this? Following his father's desire he was preparing for the profession of a schoolmaster and had no special education in music. Having a good voice he was a member of the church choir, where he sang the masses of great composers. He had also taken lessons on the piano. These were his only musical education. Not only did this work demonstrate his great talent; it also introduced a new era in song composition which was destined to call forth and develop musical art.

In order to appreciate fully the importance of this work it is necessary to turn to the songs which were popular in those days. In general they make no deep impression. They merely breathe a charm, tenderness and mildness. Their melodies and composition are simple and full of teasing humor or heartbreaking sentimentality. There is no room for real events. Every stanza repeats the air regardless of whether or not it accentuates the meaning, and the piano gives only a few chords to emphasize the melody. Beethoven, Mozart and other composers, who had tried already to compose ingeniously, were not recognized by the musical circles. Shubert's "Erlking" was the first song to stir popular interest and enthusiasm.

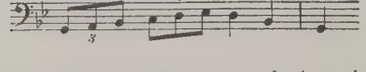
What is the new, the revolutionary element in this song? For the first time the mood of the poem has been taken fully into consideration, brought into music and carried through the whole work. For the first time the piano gives the foundation for the evolution of the mood of the song. In order to prove this let us consider first the contents of the poem itself. Goethe's ballad, "The Erlking," is a masterpiece of its kind. A whole tragedy is brought into eight short stanzas. There is no description in it; everything is in a dramatic style; father, child and Erlking are the characters.

Atmospheric Effects

A DARK and dreary day of November is merging into twilight. A road winds through fields and meadows fringed by deep forests. Nearby, a brook murmurs its monotonous melodies. The calmness is suddenly shattered by the clatter of hoofs. A rider and child, wrapped in a wide cloak for protection from the cold, hurry homeward. In his phantasy the boy sees his surroundings filled with ghostly spirits. The white fog on the meadows seems to be the wraith-like Erlking. In the rustling of the dry leaves he hears a phantom voice. The curious shapes of the willows become the daughter of the Erlking performing her nightly dance. The father tries to soothe his child's excitement; the son cries in fright as he feels the icy grasp of the Erlking. His father doubles his efforts to reach home, arrives exhausted, but, alas, his child is dead!

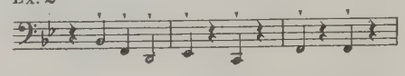
The music is based on the anxiety and dread embodied in the action, which are expressed by the strong rhythm of triplets uninterruptedly carried on through the whole piece, its regularity changing only in the last three measures. The left hand with its rapid scale-passages like the following:

Ex. 1



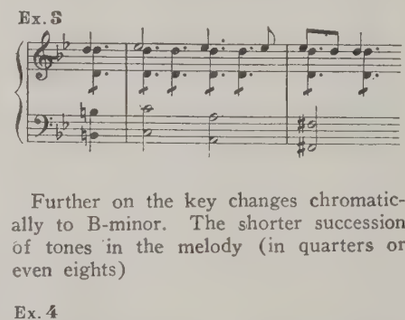
suggests the weird surges of the wind through the galloping triplets of the right hand. The voice of the father is deep while the phrases of the child are in a much higher register. The accompaniment uses, to a large degree, the diminished-seventh chord. The interlude after the father's words, "it is some misty cloud," consists of single tones in the left hand.

Ex. 2



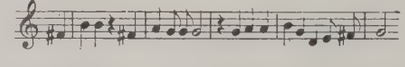
accompanied by triplet-chords in the right, and prepares us for the appearance of a new character, the Erlking. His speech is set in the relative major-key; it's accompanying triplets now divided between the hands, which produces a ghostly effect. This part is executed *pp* and very smoothly. A sudden *f* indicates the anxious cry of the child, which begins in the same measure in which the Erlking finishes. The phrase is again based on a diminished-seventh chord, with an added minor-thirteenth, this time a sharper dissonant through the "d" in the right hand.

Ex. 3



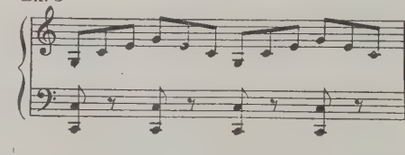
Further on the key changes chromatically to B-minor. The shorter succession of tones in the melody (in quarters or even eights)

Ex. 4



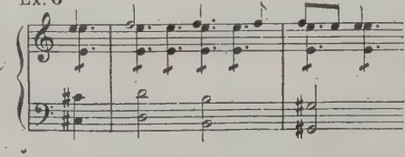
and the constant changing of the mode of accompaniment reveals the father's alarm. In C-major the Erlking is again wooing the boy, this time more softly, which is expressed by broken chords played *ppp*.

Ex. 5



The same phrase as in Ex. 3 intimates the fear of the child but is one scale-degree higher to show that his anxiety is growing.

Ex. 6



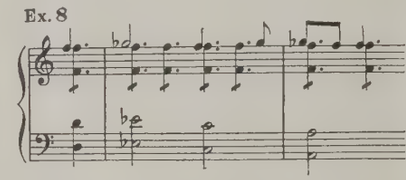
The father apparently has attained his former calmness which is expressed musically by a more sustained bass with a simple accompaniment. It seems that the last energetic words of the father, spoken in a louder tone, have really pacified the wildly-knocking heart of the child. During four measures we hear only the shrieking wind and galloping horse. Again the Erlking speaks; though this part also is to be played *pp* even considering the full chord accompaniment.

Ex. 7



Soon the diminished-seventh chords, together with a fast increase of power up to *fff*, rise to a dramatic grandeur. The boy's excitement has reached its highest point, and his strident phrase illustrating his fearfulness is repeated another scale-degree higher.

Ex. 8



This is the climax of the work.

The father cannot answer. His only thought is to leave this terrible spot and to bring his child under his home roof. For this reason he gives spurs to his horse. The accompaniment, in the same style as in the beginning of the work, becomes more and more agitated, chromatically modulating to A-flat major when the father arrives at his farm, and then suddenly stopping. In the style of a recitative, the final phrase is interpreted by the singer alone, interrupted only by a diminished-seventh chord which is lengthened by a pause indicating the approaching tragic end. With the shortest possible cadence (the dominant-seventh chord followed by tonic triad) the song finishes. It is this abruptness which is so extremely impressive.

After this rather speculative analysis let us consider the composition as a whole and enjoy its beauty. We shall find that the music considerably increases the force of the poet's words. We are momentarily calmed by the voice of the father; we sympathize with the anxious child; we are caught by the alluring words of the Erlking. Breathlessly we follow the events. The fear of the child becomes our own. We imagine the hopelessness of the father, and are deeply struck at the conclusion of the tragedy.

Two of the greatest masters—Goethe and Schubert—call forth these feelings. It is done spontaneously; and for just this reason we are deeply impressed.

How to Choose a Sin Teacher

By Beatrice Wainwright

HAVING arrived definitely at the sion that one is to become a stude art of singing, the all-important arises as to who will give the best tion possible. This decision is a v ter, as future success or failure m from the choice.

A teacher should not be chos for his or her charming personali is, of course, an asset to a teache one, but it does not insure good tion. Some very charming and people are poor teachers, due eith of knowledge or the power to imp they know. An important step when seeking a singing teacher, out as far as possible the reputati person in the musical profession, other students of singing who sufficient instruction and experien sound advice.

It is decidedly an advantage an able to study with one who is a enced singer, as it is of great va able to listen to good tone illustr the interpretation of a song a The demonstration will often he dent to arrive more readily at which he is striving.

Seeing a fine painting is a grea tion to art students and enables grasp the various technical poin structor has been explaining. thing applies to singing, and does mere imitation or lack of intellig standing, but acts as an inspiratio demonstration, and gives a muc conception of the idea being pr

The only way to become a sin take individual instruction, as no t are alike, and the teacher must enough to use judgment in teac student according to existing

Reading about singing never t one to sing. It is necessary to go teacher. It is the individual i and correct guidance that de voice and make a singer. To r and articles on singing is very h of decided advantage to the stu it is better for the beginner t reading unless guided by the otherwise confusions may result. things musical, but not different Experimenting with new ideas disaster. Therefore, the choice teacher in the beginning is of t importance.

The voice is subtle and needs guidance that can be accompli through an experienced instruct who attempt to teach themselves cover the impossibility of their ing. Beware of the charlatan. in almost every community an in the large cities. Go to a whom complete trust can be pl follow instructions faithfully.

Things to be shunned as a t evil are the methods in book claim to make singers without The money paid for such charla better be burned. It would at vent the harm that is sure to fol to study in such a manner. many excellent teachers of singin out the country; so there should cuse for choosing a poor one. start with is that the best is non This does not mean the highes Keep this thought in mind wh the quest. Then success will effort and all will be well.

"To be able to sing Mozart w the ultimate aim of all musicians —HELEN FETTER, *Washington*

Coloratura

By Orlando A. Mansfield

URA, in the plural "colorature," in word derived from the verb neaning to color, and hence, to beautify. In musical composi- :pression "colorature" is applied cale passages or "runs," florid trills, and so forth, in fact to it passages in which each sylla- words has several notes sung term is employed with reference iental music also, but not so as to vocal, and was formerly "figurato" or figured.

xecution of coloratura requires great flexibility and, generally, mpass, a coloratura soprano is ger whose vocal technic fulfils irements; although in many flexibility exceeds the singer's even his or her gift of expres-

soprano coloratura arias may ed *Rejoice greatly,* from Han- ssiah;" *From Mighty Kings,* same composer's "Judas Mac- and *With verdure clad,* from Creation." These are from ora- e in opera the majority of the as in the early Handelian operas, early 19th century operatic works and his school and imitators, tended for this class of voice.

soprano voice capable of ade- ecuting this species of musical would correctly be styled a soprano.

meaning of "colored" the term ." has occasionally been inter- eferring to the quality or "tone he voice; but this is a serious the word is almost invariably matters of execution and agility, details of quality or expression.

---

ra companies are beginning to ewed interest in native works. e are Americans who interpret, Americans can create and 'de- oods,' to speak slangily, if they he chance."

CHARLES WAKEFIELD CADMAN.

---

ticulation in Song

By Watson Lyle

ER who fails to pronounce clearly gently the words of the songs eglects the very essence of his od song makes its appeal to the the attraction of its music and t that the setting enriches the endering still more intimate the rose of which use has been made. is way that the tonal art, so to ines the punctuation and rhythm , and accentuates the sound of by the phrasing, the rhythm, lody of the music. Plainly, the cannot, or does not, enunciate he words of a well-conceived far better limit himself to the calise, or composition for voices e sense of the literary text is of importance.

iculation should be amongst the of every singer, and although it more often than it was a few is still rather the exception than Perhaps this is due to a preva- hat it depends upon conscious e in the enunciation of certain nds and certain words when sung. The singer who has e habit of good articulation speech, allowing the lower jaw to move with a natural looseness, and mentally hearing all words and sentences as they should sound in good, plain speech, before giving utterance to them, will in time find that clear articulation in song becomes effortless. Tendencies towards mispronunciations and provincialisms must be set right. The words of songs in dialect, like those in a foreign language with which the singer is imperfectly acquainted, naturally demand individual study before the attempt is made to sing them.

When the correction of habitual defects in pronunciation is necessary, it will be found helpful to read aloud good poetry or prose for ten minutes or so every day. This reading should be done in a steady and moderately loud voice with as much care in breath control as in singing (good breath-control should also be a matter of habit) and not too rapidly, so that there is correct articulation of each word, even when it has but one syllable. Indeed, it is in the small words that the tendency to slur and mispronounce is most general both in speech and song. Avoid exaggerations in accent such as the "er" and "aw" affixes, and the careless ending of "ing" minus the "g." These and other similar slovenly habits of enunciation are far more likely to be detected by the student or by a candid friend or relation during reading aloud practice than during the actual singing of a song.

The Singer's Opportunity

"THE great opportunity of the American singer is at hand. Opera in English is coming, and coming fast. In this, because it is their native tongue, the American singers should have every advantage over the foreigner. Their obligation lies in preparing themselves to sing their English as beautifully as the foreigner sings his language. It has been done, and it can be done again, by just as many as are willing to pay the price. Remember Nordica's, "I have heard many American girls with voices better than mine; *but I have worked.*"

Frantz Proschowsky
SEVENTY-FOUR RIVERSIDE DRIVE
NEW YORK
Author of
The Way to Sing
(C. C. BIRCHARD & Co., BOSTON, PUBLISHERS)

DEAR MR. PROSCHOWSKY—
Let me express my appreciation of your thorough understanding of the *True Art* of singing and the intelligent simplicity of your elucidations, through which I have been able to discover and use new beauties in my own voice. I commend to you those artists and students who seek the truth in singing —the beautiful and lasting art of *"Bel Canto."*
Gratefully yours,
AMELITA GALLI-CURCI.

MY DEAR PROSCHOWSKY—
I am happy in expressing my admiration of your method of instruction. Having heard your pupils, I frankly state that besides the perfect placing of the voice their diction was clear. This secret is a sure success.
TITO SCHIPA.

MacPhail School of Music
Minneapolis, Minn.
June 21st to August 1st, 1926

Gunn School of Music and Dramatic Art
The Fine Arts Building, Chicago, Ill.
June 7th to 19th and August 2nd to 29th

NEW COURSE of SINGING by CORRESPONDENCE
Including Voice Culture, Sight Singing and Musical Knowledge. A thorough, practical course.
Also **Harmony Correspondence Course**
Small monthly payments. Send for Prospectus. State distinctly which course you desire.
ALFRED WOOLER, MUS. DOC.
SUITE A. 171 CLEVELAND AVENUE, BUFFALO, N. Y.

WURLITZER
REG U.S.PAT OFF.
Studio Player

A wonderfully compact little instrument that fits in anywhere





In small apartments, in studios, small homes, etc. this Studio Piano is filling a long felt want.

THE more you know about music, the more you'll marvel at the rich musical qualities of this dainty Wurlitzer Studio Player.

Full Volume

It hardly seems that so small an instrument *could* furnish that same full-rounded volume—that same delicate clarity of tone which has made the larger Wurlitzer pianos such favorites among generations of music lovers. But when you hear it you'll agree this is true.

Only 4 feet 1 inch high and only a trifle wider than its standard keyboard. No room is too small to accommodate it easily. Yet, listen to its clear, full-toned, artistic reproductions of any standard music roll. With your eyes shut you'd be sure you were hearing a full-sized player in action.

The Price is Low

The price on this marvelous little player piano is only $445.00. Wurlitzer Studio Pianos, without player action, range upward from $295.00. Prices f.o.b. Factory. Convenient terms can be arranged easily with the Wurlitzer dealer.

Sold by Wurlitzer dealers everywhere

THE RUDOLPH WURLITZER MFG. CO., *North Tonawanda, N. Y.*
Principal Wurlitzer Stores
NEW YORK, *120 W. 42nd St.* • PHILADELPHIA, *1031 Chestnut St.* • BUFFALO, *674 Main St.*
CLEVELAND, *1017 Euclid Ave.* • CHICAGO, *329 S. Wabash Ave.* • CINCINNATI, *121 E. Fourth St.*
ST. LOUIS, *1006 Olive St.* • SAN FRANCISCO, *250 Stockton St.* • LOS ANGELES, *814 S. Broadway*

PIANOS • ORGANS • HARPS • MUSICAL INSTRUMENTS

SUMMER MASTER SCHOOL

June 28 to August 7, 1926 (40th Season)

MME. DELIA VALERI
World-famous instructor of the Voice, Repertory Teacher's and Auditor Classes.
Available for instruction from June 1 to July 20.

HENIOT LEVY
SILVIO SCIONTI
Brilliant pianists and eminent instructors. Repertory and Teacher's Classes.

KARLETON HACKETT
Distinguished vocal instructor and critic. Repertory and Teacher's Classes.

JACQUES GORDON
Famous violin virtuoso and Concert Master Chicago Symphony Orchestra.

HERBERT BUTLER
Eminent teacher of the violin.

WILHELM MIDDELSCHULTE
One of the world's greatest organists.

JOHN KENDEL
Noted authority on Public School Music.

Faculty of over one hundred artist teachers

Special Summer Courses for Supervisors of Public School Music *O. E. Robinson, Director*

Special Summer Courses in Dramatic Art, Expression *Walton Pyre, Director*

School for Theatre Organ Playing
Frank VanDusen, Director

Special Summer Courses in Musical Theory
Arthur O. Anderson, John Palmer, Leo Sowerby

Lectures by eminent Educators, Recitals by distinguished artists

FREE SCHOLARSHIPS

Mme. Delia Valeri will award two free scholarships to the most talented and deserving students. Apply for application blank.

Superior dormitory accommodations.
Rates of tuition moderate.

CREDITS will be given for summer courses taken, toward Certificates, Diplomas, Degrees—granted by authority of the State of Illinois.

Summer Session prospectus, regular catalog and Public School Music circular mailed free on application. For detailed information address

AMERICAN CONSERVATORY OF MUSIC

571 KIMBALL HALL **Chicago, Illinois**
JOHN J. HATTSTAEDT, President



Finest Conservatory in the West

DETROIT CONSERVATORY OF MUSIC

SUMMER MASTER SCHOOL—
June 28 to August 7—Six Weeks

52nd Year

FRANCIS L. YORK, M. A., *Pres.* ELIZABETH JOHNSON, *Vice-P*

OFFERS courses in **Piano, Voice, Violin, Cello, Organ, The Oral Interpretation, etc.** Work based on best modern and ed tional principles. Numerous Lectures, Concerts and Recitals throughout year. Excellent Board Accommodations. Teachers' certificates, diplomas degrees conferred. Many free advantages. We own our own building, loc in the center of most cultural environment. Students may enter at any

For particulars of summer session and detailed information addr

JAMES H. BELL, *Sec.*, Box 7, 5035 Woodward Ave., DETROIT, MI

Cincinnati Conservatory of Mu

INCORPORA

60TH YEAR

SUMMER SESSION OF THE DEPARTMENT OF PUBLIC SCHOOL MUSIC (Accredited)

Intensive six-weeks' courses giving credit toward certificates, diplomas and degrees
Instruction in Orchestral Instruments and in organization of School Orchestras
Affiliation with the University of Cincinnati provides a complete course for Public School Music Su

MASTER CLASSES IN VOICE, PIANO AND VIOLIN

Artist, normal and preparatory courses in all depts. Ideal Home Department on the Ca

Send for Summer Announcement

BERTHA BAUR, Director **Highland and Burnet Aves. and**
Burnet C. Tuthill, General Manager **Cincinnati, Ohio**

DANA'S MUSICAL INSTITU

WARREN, OHIO

The Only University of Music in the World

All branches taught on the daily lesson plan : : Special Music Supervisors

Fall term opens Monday, September 7th, 1925. Summer School opens Monday, June 22nd,

Catalogue on application to LYNN B. DANA, Pres. Desk E.

The Cleveland Institute of Music

Summer School, June 21st - Aug. 1st

Complete courses under regular faculty for students of all grades.

Special courses for teachers and professionals. Exceptional living accommodations for out of town students.

Mrs. Franklyn B. Sanders, Acting Director
2827 Euclid Avenue Cleveland, Ohio



All branches, advanced study. 35 specialt ers. Courses lead to Mus B. degree. and social life of Oberlin College. Hig course or equivalent required. Opens Se Oberlin Conservatory of Music, Oberl

DUNNING SYSTEM of Improved Musi for Beginne

The Demand for Dunning Teachers Cannot be Supplied—Why

NORMAL CLASSES AS FOLLOWS:

MRS. CARRE LOUISE DUNNING, *Originator,* 8 West 40th St., New York City; Normal Class, July 15, 192
Mrs. Zella E. Andrews, Leonard Bldg., Spokane, Wash.
Katharine M. Arnold, 93 Madison St., Tiffin, Ohio, Arnold School of Music.
Allie E. Barcus, 1006 College Ave., Ft. Worth, Texas.
Elizette Reed Barlow, 817 Central Ave., Winter Haven, Florida, Normal Classes;—June 1st—Tampa, Fla.; J Asheville, N. Car.
Catherine Gertrude Bird, 658 Collingwood Avenue, Detroit, Mich.
Mrs. Jean Warren Carrick, 160 East 68th St., Portland, Oregon—Normal Classes.
Dora A. Chase, Carnegie Hall, New York City; Pouch Gallery, 345 Clinton Ave., Brooklyn, N. Y.
Beulah Crowell, 201 Wellston Bldg., 1506 Hodamont Ave., St. Louis, Mo. Normal Classes, June, July a For further information write.
Adda C. Eddy, 136 W. Sandusky Ave., Bellefontaine, Ohio. Summer Normals, Bellefontaine and Cincinn vatory of Music.
Beatrice S. Eikel, Kidd-Key College, Sherman, Texas.
LaVerne C. Fleetwood, 1344 N. Spaulding Ave., Hollywood Studio: Hollywood Woman's Club, 7078 Blvd., Hollywood, Calif.
Ida Gardner, 17 East 6th Street, Tulsa, Okla.
Gladys Marsalis Glenn, 1605 Tyler St., Amarillo, Tex.
Florence Elizabeth Grasle, Lansing Conservatory of Music, Lansing, Mich. Dates for Normal Classes, Jun January 15, 1927.
Carrie Munger Long, 608 Fine Arts Bldg., Chicago, Ill. Normal Classes, Memphis, Tenn., June; Chicago, Ju and September.
Harriet Bacon MacDonald—13434 Detroit Avenue, Cleveland, Ohio. April and June, Dallas, Texas; July land, Ohio.
Mrs. Kate Dell Marden, 61 N. 16th St., Portland, Oregon.
Mrs. Wesley Porter Mason, 6262 Oram Ave., Dallas, Texas. Normal Classes, Feb. 1, 1926, three months; weeks.
Robin Ogden, Box 544, Waterbury, Conn. Normal Classes held April and June.
Mrs. Laud German Phippen, 1536 Holly St., Dallas, Texas. Classes held Dallas, Texas, and Ada, Okla.
Ellie Irving Prince, 4106 Forest Hill Ave., Richmond, Va.
Virginia Ryan, 940 Park Ave., New York City.
Isabel M. Tone, 626 S. Catalina St., Los Angeles, Calif.;—June 8th, 1926.
Mrs. S. L. Van Nort, 1431 West Alabama Avenue, Houston, Texas.
Mrs. H. R. Watkins, 124 East 11th St., Oklahoma City, Okla.

INFORMATION AND BOOKLET UPON REQUEST

Making the "Words" Understood

By Ben Venuto

y best singers always make the lerstood; so do the very *worst* amely, the average singer of gs in vaudeville or burlesque o have this one accomplishment clusion of all others that go to vocal artist. The great singers essfully because they have made e study of diction, including the nciation of consonants as well The other sort does it by con- their attention on the words and e-quality go to the dogs. But these two extremes, the great airly well-trained singers almost fall down on the matter of clear n of the words.

od vocal teachers, at one time or the student's course, use exer- ned to improve the enunciation rious consonants combined with r instance, such syllables as *ma,* hese are good, as far as they go. it is not our present purpose to a technical discussion of this he matter. Suffice it to say, that skillfully-designed exercises are ccomplish the object in question s the pupil remains set in those abits of speech which are only lent among our population. A o pronounces *picture* and *pitcher* ke, or who makes no distinction *onsul,* *counsel* and *council,* or ds *"somep'n"* as a fair equiva- *omething,* in habitual every-day s a long, long road to travel be- ning good diction in the art of

t thing to do, then, if you would distinctly in song, is to mend y-day speech. Avoid colloquial ns, and pronounce every word nd distinctly. When this is once will not be strange if you should the realization that there are ds of which you are not entirely long as you were satisfied to hem, you got by without trouble, empt at a really clear and ade- iculation leaves you in doubt. where the dictionary will help, ful study of the marks of pro- Ellis' book, *Speech in Song,* nany valuable hints worth study lentally, takes up not only Eng- also several of the more impor- gn languages.

y and Difficult Consonants

ng a serious study of the art of enunciation in song, it is of great help to know just where the greatest difficulties lie, and what is their real nature, in order to concentrate attention where the greatest need is. Any good teacher will train you on the vowel-sounds; hence we shall speak here only of consonants.

Among the easier consonants are m, n, ng (as in wing), l, and r, because they can be actually sung with a musical tone, and even *prolonged* (though no good singer would think of prolonging them, in actual use). Next to these may be named d, b, and g (as in game); these represent a quick transient vocal explosion, yet the tone of the voice actually enters into them, so that a good singer may easily make them resonant. The most difficult are t, p, and k (or c as in can), because there is really no tone in these; they merely indicate a certain form of attack in approaching the following vowel: "t" attacking it by means of the teeth and tip of the tongue; "p" with the lips, and "k" with the palate. The best one can do with these three sounds is to make the proper action of those vocal organs mentioned as quick and decisive as possible, avoiding sluggishness or incompleteness of adjustment.

It remains to speak of the several "hissing" letters. Of these, z (or s when it has the sound of z, as is wisdom), is not unduly difficult; neither is z (in azure), which is the same sound as the s in pleasure. But the *sharp* sound of s, as in sing, is one of the most difficult of all, especially at the end of a word. It is not a beautiful sound at best, yet it *must be pronounced, not slighted,* or the words will be mangled. It is a sound that does not carry well, and the singer may often feel that it is even too prominent, when in fact it may not be audible to the hearers at all. There is not the slightest possibility of its being *too* distinct, only it must not be prolonged at all. As an example of its weakness in carrying-power—no echo ever repeats the "s" in a word, and it seldom registers properly on phonograph records.

The sound of th (as in thin) is another difficult sound to make carry over the footlights and should be regarded as much in the same category as sharp s; but the sound of th (as in then) offers no special difficulty to good speakers of English. As will be observed, it is necessary to distinguish carefully between the *name* and the *sound* of a letter, especially in our own language, which has an unfortunately erratic mode of spelling many words.

Chalking Up a Masterpiece

a composer of genius was never y poverty to the extent of poor who frequently lacked such essities as ink and paper. Briefly s in his biography of Schubert, oune Duncan remarks:

ert was put to many shifts for ng-materials. At the Convict, l others found him music paper; ng we have seen him composing of fare (this refers to the well- rigin of *Hark! Hark! The* our story now discovers him writ- in chalk. His brother Ferdinand was appointed (in 1820) to the office of *Regius Chori* in the church of Altlerchenfelder, where music had fallen into sad disorder. Some new pieces were wanted for performance on the coming Easter Day—already close at hand. In this dilemma, be applied to his brother Franz—good at need—who forthwith composed the *Antiphons* (Op. 113), and finding his stock of MS. music-paper exhausted, the compositions, which are for four voices, were set down in black chalk, on coarse, grey wrapping-paper."

c, by what we are doing to-night, in English can be accomplished, it is beautifully effective. I mestly that American voices are n the world to-day; but just so opera in this country continues n in other languages, just so long rican singers wait for a chance to be heard. They may be able, and often are, to sing French or Italian better than native French and Italian singers; but always, when opera is given in French or Italian, the French singer and the Italian singer will get the job."—OSCAR SAENGER, AT OPERA-IN-ENGLISH REHEARSAL.



The Home Beautiful Contains a Grand

No richer gift than this

GLORIOUS music on the bridal day . . . pleasure and happiness for a lifetime. All this you give—and more—when the gift's a Brambach Baby Grand.

The Brambach was the pioneer in the Small Baby Grands. Today it is acclaimed by music lovers the world over.

Compact, beautifully-proportioned, this instrument is an achievement in piano making which only Brambach's 103 years of experience could produce. It is less than five feet in length, yet has all the responsiveness and tonal excellence of far more expensive instruments.

Thousands of American homes now enjoy this beautiful Baby Grand. And its popularity is easily understood when you consider its beauty, quality and dependability.

Easy to own one

Because of the enormous Brambach production, this remarkable grand piano is priced surprisingly low, $650.00 and up, f. o. b. New York City. On convenient terms, if desired. Distributed by leading music houses everywhere.

Mail coupon below for further information and for a paper pattern showing how little floor-space is required by this beautiful Baby Grand. The pattern will be mailed with our compliments.

BRAMBACH

BABY GRAND

$650 *and up f.o.b. N.Y.*

BRAMBACH PIANO COMPANY
Mark P. Campbell, Pres.
615 W. 51st St., New York City
YES, you may send me the descriptive paper pattern and full information regarding the Brambach Baby Grand.

Name _____

Address _____

A Summer Session

Beginning June 21st

Length of course arranged to suit individual convenience

Study

~at an amazingly low cost, averaging $150 or less for a full course of study under master teachers

Master Classes

Master Classes in Piano, Voice and Violin, conducted by renowned artist teachers, at so low a cost as to be within reach of all.

Classes in Teaching Repertoire, Music Pedagogy (Normal), Public School Music, Harmony, Counterpoint, Composition, History and Appreciation of Music; Accompanying, Ensemble Playing, Sight Singing, Orchestra Conducting, Choral Conducting, Dramatic Art, Dancing and Languages; a special course in Community Music, and another in Motion Picture Organ.

Teachers' Certificates may be earned by completion of prescribed Courses.

Private instruction available from the entire Faculty of more than one hundred instructors, in any subject desired.

Dormitory accommodations provided at moderate rates.

Vacation

All the good times of a real vacation along with the advantages of summer study

Eight Vacation Excursions

All the good times of a real vacation can be enjoyed in a series of eight vacation excursions, conducted by the School. The schedule includes: 1. An automobile trip through the Chicago Parks, concluding with a visit to the studios of the famous sculptor, Lorado Taft. 2. A visit to the Art Institute. 3. Capitol Theater Party. 4. A visit to the Field Museum. 5. A boat ride on Lake Michigan. 6. A visit to Newberry Library and the Chicago Historical Society. 7. A visit to the Chicago Tribune, to see the printing plant, the great Radio Station WGN, and the Observatory Tower. 8. A journey in chartered car to Ravinia Park. Picnic supper in the Park. *Opera in the evening with Metropolitan and Chicago Opera Company artists.*

Free recitals will be given every week by artist teachers of the School.

Opportunity

~for professional advancement

Teaching Positions

The Sherwood Music School now has Thirty Neighborhood Branches in Chicago. These Branches give rise to positions for advanced students and teachers who wish to teach and at the same time continue their study under our artist teachers. There are also excellent positions available for our students, when qualified, in the thousand and more Branches of the School, located throughout the country. *Additional teachers for the 1926-27 teaching season in the Chicago Neighborhood Branches will be engaged from those in attendance at the Summer Session. The number of openings is so large that any talented, ambitious student or teacher, with reasonable preparation, may be sure of an opportunity in our organization.*

Address inquiry for Catalog and Teaching Position Application Blank to

Sherwood Music School

Founded 1895 by Wm. H. Sherwood

FINE ARTS BUILDING—410 So. MICHIGAN AVE.

CHICAGO ~ ILLINOIS

Gunn School of Music and Dramatic Art

Fine Arts Building
CHICAGO

SPRING and SUMMER MASTER TEACHERS

Piano

Moriz Rosenthal
Lee Pattison
Glenn Dillard Gunn
Arthur Granquist

Voice

Percy Rector Stephens
Frantz Proschowsky
Albert Borroff
Zarko Savic
Burton Thatcher
Stuart Barker

Violin

Amy Neill
Abraham Sopkin
Guy Herbert Woodard
Rachel Major

History, Harmony, Counterpoint, Composition

Felix Borowski
Leo Sowerby

Dramatic Art

Sophia Swanstrom Young
Robert Strehl Emerson

Degrees and Diplomas

Will be granted to professional musicians under conditions established by the National Association of Schools of Music and Kindred Arts. Teachers' Certificates Issued to those having necessary credits, taking the Normal Training Courses under Glenn Dillard Gunn, Percy Rector Stephens, Burton Thatcher, Stuart Barker, Amy Neill, Guy Herbert Woodard, Rachel Major.

Living Accommodations

in institutions supervised by Episcopal, Presbyterian churches and Y. W. C. A.

Catalogue on Request

Public School Music

A SUMMER session course leading to a special Public School Music Teacher's Certificate.

See general Summer Session announcement elsewhere in this issue, and write for Catalog.

Sherwood Music School

Founded 1895 by Wm. H. Sherwood

FINE ARTS BUILDING
410 So. MICHIGAN AVE.
CHICAGO, ILLINOIS

Free Conference

On the Business Si of Music Teachin

For the benefit of tho attending the 1926 Su mer Session of

(Write for Outline)

Sherwood Music Sch

Founded 1895 by Wm. H. Sherw

FINE ARTS BUILDING
410 So. MICHIGAN AVE.
CHICAGO, ILLINOIS

GIRVIN VIOLIN SC

RAMON B. GIRVIN, Director

A SPECIALIZING SCHO

for

Violin **Double Bass** **Count**
Violoncello **Harmony** **Compo**

Attractions of the School: Lectures, Concert als, The Symphony Club Orchestra, The Inte Orchestra, Junior Orchestra, String Quarte Trios. Students may enter at any time.

Limited number of free scholarships awarde examination upon application.

1430 Kimball Hall—Dept.
Corner Wabash Ave. and Jackson Bo
CHICAGO

Theater Organ

AN intensive Summ Session course, e bodying the fundam tals essential to preparat for a position; given by Mild Fitzpatrick, one of Chicag highest paid and most popu theater organists.

See general Summer Session annou ment elsewhere in this issue, and v for Catalog.

Sherwood Music Sch

Founded 1895 by Wm. H. Sherw

FINE ARTS BUILDING
410 So. MICHIGAN AVE.
CHICAGO, ILLINOIS

COSMOPOLIT

SCHOOL OF MUSIC & DRA AR

DR. CARVER WILLIAMS—Presid

Located in Kimball Hall—Chicago's Music C

Eminent faculty of 60 Artists. Normal trai Teachers. Students' Orchestra, Concerts, Diplomas, Degrees and Teachers' Certificat

Departments—Piano, Voice, Violin, Theory, Composition, Violoncello, tral Instruments, Public School Dramatic Art, etc.

Many Free Advantages and Scholarshi Piano and Violin Prizes

For particulars address — Edwin L. Steph

COSMOPOLITAN SCHOOL OF M

Box E, 16th Floor Kimball Hall Bldg., Ch

INTERNATIONAL MUSICAL AND CATIONAL AC

MRS. BABCOCK

OFFERS Teaching Positions, leges, Conservatories, Sc
Also Church and Concert Engage

CARNEGIE HALL, NEW YOR

Michigan State Normal College Conservatory of M

Courses in singing, piano, organ, violin and theory.
Courses for training supervisors and teachers of public school music.
Graduation leads to a life certificate valid in most states of the union.
Total living expenses need not exceed twelve dollars per week. Tuition and fees exceptionally low.

Write for Catalog

Michigan State Normal College Conservatory of Music, Dept. 9, Ypsilanti,

uestion and Answer Department

Conducted by

RTHUR DE GUICHARD



Abbreviations—Question of

an operatic transcription of "Il" in my possession, there are many containing groups of sixty-fourth me measures having two, some l some four groups. At the end nding with two or three groups oc following sign ≃ Will you please s meaning? Why is D♭ higher than eing represented by the same piano os. W. M., Wanamie, Pa.

e sign referred to is a musical ab-, calling attention to the fact that ire is incomplete and directing the the next line or brace, to find its n. On the piano, the notes C♯ and absolutely the same sound because, al convenience, the instrument is what is termed *equal temperament* n most general use). The other form ament, called the *mean-tone temper-* is in general use from the year 1700 1840, when it gave way to equal ent for piano and other keyed in-. In the equal temperament scale may be made sharp or flat by multi-dividing its ratio by 25/24; by which is found that C♯ is represented by d D♭ by 1.0800. The ratio taken the interval of the octave C to C. fore, having more vibrations, is in C♯.

emperament.

With C♯ and D♭ having the same he piano and with the other sharps agreeing likewise, how is it possible d instruments and others employing l scale to play exactly in tune with ? (ii) *If, with a piano accom-tringed instruments, the strings ad-ly to the natural scale, could an ac-detect difference in pitch between and strings?* (iii) *Do all the in-of the orchestra employ the natural lease explain how and why this scale wenty-one notes to the octave.* (iv) *that a large part of the character-ity, color, and subtle nuances ob-the orchestra, is due to the fact that b differ slightly in the number of ations?*—Norman R. F., Plainfield.

In the performance of orchestral different instruments tuned accord-ıtural temperament and others ac- equal temperament, though it would certain dissonances must occur, they ıot exist, because the equal-tempered ts carry the others with them fusing rfect agreement of tone. (ii) Yes; te ear could detect the difference be- piano and the strings, if the latter *xactly* to their natural tempera-they do not do so; they adjust their to the equal scale. (iii) No; piano, truments with pistons, and all with are tuned by equal temperament. strings, brass (simple or with slide) -drums, are tuned by natural tem-The natural scale has twenty-one ıuse it is composed with the enhar-ervals: C♯, D♭, D♯, E♭ and so forth. t so. The characteristic color, tim-uances owe their effect to the vary-y of the overtones produced by the ınstruments.

Dances—Moment Musical, rt.

y information about the style of ıcha, Tango, Seguidilla and Trépak ppreciated. (ii) *In playing pieces ltz of the Flowers," from the er Suite," when used for solo work, e have to keep in strict dance-ughout? Can you tell me anything t about Moment Musical, Op. 94, No. nds Oriental to me.*—G. C. C., Can-

lagueña, better known as a Fan- a Spanish dance in 3-8 time exe- *egretto,* with an accompaniment of l castanets, to a rhythm of the lat-o, a variety of *Habanera,* a Cuban 3-4 or 6-8 time, danced by the Mexi-ns; Seguidilla, a rapid Spanish dance ie, similar to the Bolero, performed ım of castanets. Trépak, a Russian lance. (ii) As a solo piece, more n time is permissible. Schubert's *Musical,* Op. 94, No. 3, is analogous ish Patrol, ending through a gradual *lo* to a perfect *pianissimo* as a re-ıld do.

Piano Lessons by Correspondence.

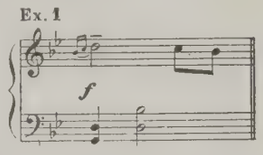
Q. Kindly give me the name of some reputable piano teacher, from whom I might have some lessons by correspondence.—Shelbyville, Tenn.

A. It is against the policy of this department to recommend any particular teacher. Still more, piano teaching "by correspondence" is a doubtful proposition, impossible of recommendation. A "reputable teacher" could give you excellent lessons by correspondence in the theory of music and in the science of harmony and counterpoint, but not in playing.

When Grace-Notes Should Be Played.

Q. Please enlighten as to the correct execution of following:

Ex. 1

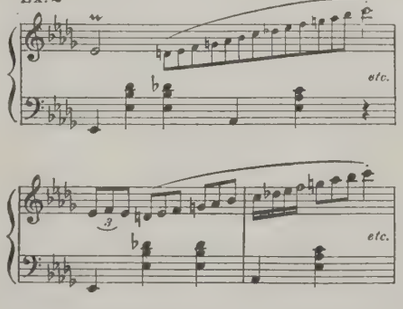


Musical dictionaries seem so vague on the subject of playing grace-notes. In these examples are the grace-notes played with the bass notes or do they precede them? I have been told, when playing Chopin's Waltzes, to play slides of two or three notes before the principal note when they occur at the commencement of a measure.—EUNICE, Ville Lasalle, Pro. Que., Canada.

A. The strict rule for playing appoggiature, acciaccature, trills, slides, mordents and other grace-notes and ornaments, is to play them *with the beat* of their principal note. This rule must be observed in all classical compositions. In some modern music, however, greater latitude allows the performer to play them more at his pleasure (*a piacere, ad lib.*) A particular exception must be made for the works of Chopin, for he indulged in long passages of ornaments, exquisite lacework, demanding special treatment in order to embellish with delicacy the chief notes of the subject. A well-known example is the long, portamento-like slide in the *Valse brillante,* Op. 34. No. 1:

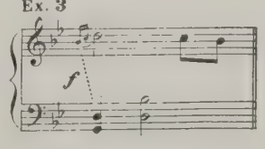
Op. 34, No. 1

Ex. 2



Your second example is not legible; but here is the first:

Ex. 3



Lyre and Lute.

Q. What is the difference, if any, between a lyre and a lute? Were they not made by the same instrument makers?—J. O'S., Brookline, Mass.

A. It is said that, over three thousand years ago, Mercury, on the seabeach, happened to kick against the shell of a dried-up tortoise, the dried sinews of which with the shell for a sounding-board, emitted a musical sound. Putting the fable aside, we know that the lyre is one of the most ancient of stringed instruments of the harp family. As such, of course, it has no finger-board; whereas the lute had a finger-board. The latter belonged to the guitar or mandoline family. The maker of both instruments was termed a "luthier," a name still in use in France.



Perspiring hands have ruined many a performance!

Odorono harmlessly corrects this unnatural condition. Send for sample

The greatest annoyance a musician has to cope with, is wet, clammy hands. Many a brilliant performance has almost met disaster because the player's hands were wet and slippery with perspiration—and so, uncertain, undependable.

This distressing condition is caused, to a great extent, by nervousness. Excitement of any kind, as well as heat, stimulates the perspiration glands to unusual activity.

Physicians advise controlling this annoying and irritating perspiration in limited areas such as palms, underarms, feet. You can correct it quickly and easily with Odorono. One quick application several hours before playing will keep your hands dry, comfortable and flexible.

Odorono you know, is the *original* perspiration corrective—formulated by a physician for both the moisture and odor of perspiration. It is a clear, clean antiseptic liquid now widely used in hospitals by physicians and nurses.

The perfect Underarm Toilette

Men and women everywhere now depend upon Odorono for complete protection against underarm odor as well as moisture. This is a danger to which everyone is subject in spite of scrupulous soap and water cleanliness.

Twice a week is all you need to use it! One application will safeguard you for three days, from that ruinous moisture which stains clothing, and that repellent odor which destroys your daintiness.

Just a short, little part of the toilette—yet how much it saves; how much it gives in comfort and attractiveness! 35c, 60c and $1 at any toilet counter or sent by mail.

Send for trial bottle —only five cents

THE ODORONO COMPANY
425 Blair Avenue,
Cincinnati, Ohio

Please send me sample bottle of Odorono, with your booklet, for which I enclose 5c.



*Name*_____

*Address*_____

NOTE: If you would also like to try Creme Odorono, a delightful new creme for odor only, send 5c additional.

The Organist's Etude

Edited by Well-Known Specialists

It is the Ambition of THE ETUDE to make this Organ Department "An Organist's Magazine Complete in Itself"

English Anthems and Their Composers

Including Many Works by Leading American Composers for the Church

By George Alston Brown

THE history of the English anthem extends backward three hundred years, in an unbroken line of endeavor to give to the church a musical service in keeping with her liturgy and embellishing it. Song has ever been the handmaiden of religion. The immediate predecessor of the anthem was the motet of the Catholic Church. This was a contrapuntal composition, built upon the church or Gregorian modes, with voice parts moving independently. In this style of composition, sometimes in sixteen or more parts, rhythm was disregarded or at least subordinated and the movement of the parts in easy flowing melodic form was the chief aim.

Much was accomplished along this line of musical writing. For nearly five hundred years the musicians of the Christian church had been experimenting with the possibilities of the Greek modes and gradually developing a polyphonic style, until one great man stands out, overshadowing all his predecessors, Giovanni Pierluiga, called Palestrina from his birth place. His life was spent as director of music at Rome, in the service of popes; and the catalog of his works includes ninety-five masses. In melodic grace he excelled his Netherland masters. The Palestrina model remained the standard throughout the sixteenth and part of the seventeenth centuries. Then the germs of modern forms began to assert themselves, and the improvement in organs invited greater instrumental support for the voices. The newly discovered laws of chord formations, melody, rhythm and tone color, opened up an unlimited field which composers quickly made use of. Another factor of importance, which had much to do with the changing trend of church music, was the religious unrest which marked the close of the middle ages.

The Reformation Period

In Germany at the time of the Reformation, Luther desired the laity to take part in the church services; and, by the modification of folk songs, adapting them to sacred words, the chorale for congregational use was evolved and developed. This was followed in the seventeenth century by the church cantata which was brought to perfection by that master musician, Johann Sebastian Bach. He ignored the operatic style of the Italian church music and by his genius dominated the ecclesiastical music of his time. In England the Reformation split the church into two hostile groups, the Anglicans and the Puritans. This had a decided effect upon the church music, causing two distinct lines of development—the ritual music of the established church and the psalm tunes of the Puritans.

With these forms we have naught to do in this survey. But growing up side by side with the liturgical service, was the anthem, the successor of the Latin motet, and in England the anthem took a special and significant form. The words of the anthem are not prescribed by the church, but they are usually taken from the Scriptures or from the book of Common Prayer. The hymnal has also furnished inspiration for many beautiful hymn anthems.

Henry Purcell and His Successors

The modern English anthem form dates from the time of Henry Purcell (1658-1695); and Gibbons stands as virtually the father of pure Anglican music untouched by Roman influences. With the advent of Tye, Whyte, Tallis and Farrant, we reach the time when the formality of harmonic rules stressed tonality which in earlier compositions was rather vague. Tallis was the most famous of his age and did much to give definite form to English cathedral music. His responses, preces and litany, were composed during Edward VI reign and are used to-day in the English and American churches.

Of Farrant, it is interesting to remark that the anthem, *Lord for Thy Tender Mercy's Sake,* so long attributed to him, is now thought, by scholars, to be the work of Tye.

Form of the Anthem

The form of the anthem is not restricted. There is unlimited scope for musical invention; and, as the English anthem has never been affected by the secular style nor brought under the influence of the opera as was the case with Italian music, it has maintained a diginity and appropriateness in style which is much to its credit. American composers have followed the British style, giving to the church many notable anthems.

Mr. Edward Dickinson, in his *History of Music in the Western Church* has this to say: "One who reads through large numbers of English church compositions cannot fail to be impressed by their marked similarity in style and the rarity of features that indicate any striking individuality. This monotony and predominance of conventional commonplace must be largely attributed, of course, to the absence of real creative force in English music; but it is also true that even if such creative genius existed, it would hardly feel free to take liberties with those strict canons of taste which have become imbedded in the unwritten laws of Anglican musical procedure. In spite of these limitations, English church music does not deserve the obloquy that has been cast upon it by certain impatient critics.

"That it has not rivalled the Catholic mass nor adopted the methods that have transformed secular music in the modern era is not altogether to its discredit. Leaving out the wonderful productions of Sebastain Bach (which, by the way, are no longer heard in church service in Germany), the music of the Church of England is amply worthy of comparison with that of the German Evangelical Church; and in abundance, musical value, and conformity to the ideals which have always governed public worship in its noblest estate, it is entitled to be ranked as one of the great four historic schools of Christian worship music."

In selecting the following chronological list of athems, the task has been a perplexing one. To include all anthems of merit would mean not a magazine article but a book. It has therefore been necessary to omit many excellent anthems. The inclusion or exclusion, as we approach the modern school and the work of living composers, was yet more exacting. The list must be taken as more or less arbitrary.

For the sake of space and because of the fact that this article deals exclusively with anthems, Latin compositions are not listed; although many are available for use in Protestant Churches, with English texts, either as translations or adaptations. The church canticles and communion services are likewise not included.

Chronological List of Anthems

Tye, Rev. Christopher, 1508-1572. Rector of little Wilbraham, Newton and Doddington-cum-March. First composer of Passion music according to St. John's Gospel.
- Father of all.
- Ho! ye that thirst.
- How still and peaceful.
- In life's gay morn.
- O God of Bethel.

Tallis, Thomas, 1520-1585. Organist, Waltham Abbey.
- All people that on earth do dwell.
- Hear the voice and prayer.
- O Lord, give Thy Holy Spirit into our hearts.

Farrant, Richard, 1530-1580. Master of choristers, St. George's Chapel.
- Call to remembrance.
- Hide not Thou Thy face.
- Lord for Thy tender mercies.

Byrd (Byrde or Bird), William, 1538-1623. Senior chorister of St. Paul's Cath. Pupil of Tallis.
- Bow Thine ear.
- I will not leave you comfortless.
- Sing joyfully.
- I will lay me down to rest.
- Come, come, help O God.

Morley, Thomas, 1560-1604. Pupil of Byrd, organist, St. Paul's.
- Father, I am Thine only Son.

Dowland, John, 1562-1626. Lutenist to King Charles IV of Denmark. Shakespeare sings his praises in the Passionate Pilgrim.
- Come Holy Ghost.

Gibbons, Orlando, 1583-1625. Organist, Westminster Abbey.
- Almighty and everlasting God.
- Eyes of all wait upon Thee, O Lord.
- Lift up your heads.
- Why art thou so heavy, O my soul.

Blow, John, 1648-1708. Organist, St. Peter's, Westminster.
- I was in the spirit.
- Look upon mine adversity.
- Save Lord and hear us.

Purcell, Henry, 1658-1695. Organist, Westminster Abbey.
- Let my prayer come up.
- My beloved spake.
- O all ye people, clap your hands.
- Praise the Lord, O my soul.

Croft, William, 1678-1727. Succeeded Blow at St. Peter's.
- Put me not to rebuke.
- Sing praises to the Lord.

Greene, Maurice, 1695-1755. Organist, St. Paul's. Professor of Music, Cambridge University.
- God is our hope and strength.
- I will sing of Thy power, O God.
- O clap your hands together.
- Thou visitest the earth.

Kent, James, 1700-1776. Orga
ity College, Cambridge and
Cathedral.
- Blessed be Thou, Lord
  Israel.
- Hear my prayer.

Boyce, William, 1710-1779.
St. Peter's, Vere Street; St.
Cornhill and All Hallows', Tha
- By the waters of Babylon
- Great and marvelous.
- Lord what is man.

Atwood, Thomas, 1765-1838.
St. Paul's Cathedral.
- Bow down Thine ear.
- Come Holy Ghost.
- My soul truly waiteth
  God.

Callcott, John Wall, 1766-1
ganist to the Female Orphan A
St. Paul's, Convent Garden.
- Praise the Lord, O my so
- Thou shalt show me the p

Wesley, Samuel, 1766-1837.
brother of Charles Wesley.
Bach's music to England.
- Sing aloud with gladness.
- Thou art a priest forever

Horsley, William, 1774-1858.
Ely Chapel, Holborn and Belgra
- Awake thou that sleepest.
- Hear me when I call.

Crotch, William, 1775-1847.
Christ Church Cathedral, St. J
lege and Professor of Music, Ox
versity.
- Methinks I hear the fu
  choir.

Novello, Vincent, 1781-1861.
Portuguese Chapel and Duke Str
fields. Founder of the firm of
- Call to remembrance.
- I will sing of mercy and
- Pray for the peace of Je

Goss, Sir John, 1800-1880. Or
Lukes, Chelsea and St. Paul's
- Hear O Lord.
- O Savior of the world.
- O taste and see.

Wesley, Samuel Sebastian,
Organist, St. James, Hampstead
Giles, Camberwell and other chu
- Ascribe unto the Lord.
- Give thanks unto the Lord
- Thou wilt keep him in per

Smart, Henry Thomas, 1813-
ganist, Blackburn Parish Ch
Philip's, Regent Street; St. L
Street and St. Pancras, Euston
- Be glad, O ye righteous.
- Lord hath done great thin
- Lord is my strength.

Macfarren, Sir George Alexa
1887. Professor of Music, Camb
versity, Principal of Royal Ac
Music.
- O how amiable.
- Lord is my light.
- Wherewithal shall a youn

Bennett, Sir William Sternd
1875. Cambridge Professor of
Principal of Royal Academy of
- Blessed be the Lord God
- Therefore they shall come

Elvey, Sir George J., 1816-1
ganist, St. George's Chapel, Wi
- Jesu Word of God Incarn

Dykes, Rev. John Bacchus,
Minor Canon and Precentor of
Vicar of St. Oswald, Durham.
- Lord is my shepherd.
- These are they.

Ouseley, Rev. Sir Frederick A
1889. Curate of St. Paul's, Knig
Professor of Music at Oxford.
- Blessed be the Lord God
- From the rising of the sun
- O praise the Lord with m

liam Thomas, 1826-1897. Dis-rgan virtuoso. Organist, Pem- Chapel, Liverpool.
is great in Zion.
e shepherds watched their ks.
George M., 1834-1896. Organ- Cathedral, St. John's College dge University.
mble faith and lowly love.
re ye the way.
nercy, O Lord.
rthold, 1838-1897. Musical edi-llo, Ewer & Co.
ed are they that dwell in Thy se.
ast appointed a day.
s of the earth are the Lord's.
ir Joseph, 1838-1896. Conduc-ked ability, fine organist and Succeeded Gounod as conductor l Albert Hall Choral Society. high time to awake out of p.
all glorious.
w amiable are Thy dwellings.
is Thy mercy.
avid Duffield, 1838-1910. Born rgh, Pennsylvania, and lost his early age. Organist, St. Steph-, Philadelphia.
shall be no more night.
e the Lord, O my soul.
ght shadows fall.
dley, 1839-1909. Noted organ-er and teacher. One of the can composers to achieve gen-tion.
upraise, Alleluia.
began to dawn.
of Abraham praise.
hall come down like rain.
Alleluia forth.
ir John, 1840-1901. Organist, College, St. Paul's Cathedral. f music, Oxford University.
all the people saw the thunder-s.
e, awake, put on thy strength, Zion.
e not the Holy Spirit of God.
Alpha and Omega.
the Lord.
Sir Arthur Seymour, 1842-anist, St. Michael's, Chester St. Peter's, Cranley Gardens. mention the loving-kindnesses.
sing of Thy power.
te and see.
ir George C., 1844-1916. Suc-ner as organist of St. Paul's

gladdening light.
very one that thirsteth.
st, breathe an evening blessing.
o dwelleth under the defense he Most High.
rles King, 1845-1895. Organ-bury Church.
me when I call.
who shall abide.
William Wallace, 1846-1916. Swedenborgian Church, Phila-

t the Lord build the house.
hat madest earth and heaven.
rd the voice of Jesus say.
rthur, 1853. Organist, First hurch, Boston.
still with Thee.
shine.
t, our Passover.
G. W., 1854. Organist, South nalist Church, Boston, and he New England Conservatory Boston.
hark, my soul.
shalt love the Lord.
who madest earth and heaven. and light.

Brewer, John Hyatt, 1856. Organist, Lafayette Avenue Presbyterian Church, New York City; Conductor, Brooklyn Apollo Club; Co-Founder, American Guild of Organists.

From the recesses of a lowly spirit.
O Jesus, we adore Thee.
O God, the rock of ages.
When the weary seeking rest.
More love to Thee, O Christ.

Rogers, James Hotchkiss, 1857. Organist, Euclid Avenue Temple and First Unitarian Church, Cleveland, Ohio.

Doth not wisdom cry.
I will lift up mine eyes.
Lord is my light.
Lord is my rock.

Coombs, C. Whitney, 1859. Organist, Church of the Holy Communion and St. Luke's, New York City.

How goodly are thy tents, O Jacob.
Let your light so shine.
Heavenly message.

Woodman, Raymond Huntington, 1861. Pupil of Dudley Buck. Has held various organ positions.

And in that day.
Song in the night.
Lord is my rock.

Parker, Horatio W., 1863. Professor of Music, Yale University.

Bow down Thine ear.
Lord is my light.
Light's glittering morn bedecks the sky.

Beach, Mrs. H. H. A., 1867. Gifted American composer and concert pianist.

All hail the power of Jesus' name.
Thou knowest, Lord.
Praise the Lord, all ye nations.
I will lift up mine eyes.

Borch, Gaston, 1871. Pupil of Massenet. Conductor, Lausanne Symphony Orchestra.

Father, I stretch my hands to Thee.
Saviour, almighty Friend.
Hark, what means those holy voices.
My faith looks up to Thee.

Hadley, Henry K., 1871. Orchestra conductor and composer.

Blessed are the undefiled.
He that dwelleth in the secret place.
Lord is my strength and song.

Demarest, Clifford, 1874. Organist, Church of the Messiah, New York city.

I am the Lord, thy God.
O Israel, return unto the Lord thy God.
Praise ye the Lord.
Sing aloud unto God.

Harker, F. Flaxington, 1876. Organist and conductor Male Choral Society and St. Cecilia Society.

Calm on the listening ear of night.
Great is the Lord.
Path of the just.
Abide with me.

Matthews, H. Alexander, 1879. Organist, St. Luke's and the Epiphany Church, Philadelphia. Conductor, Choral Arts Society.

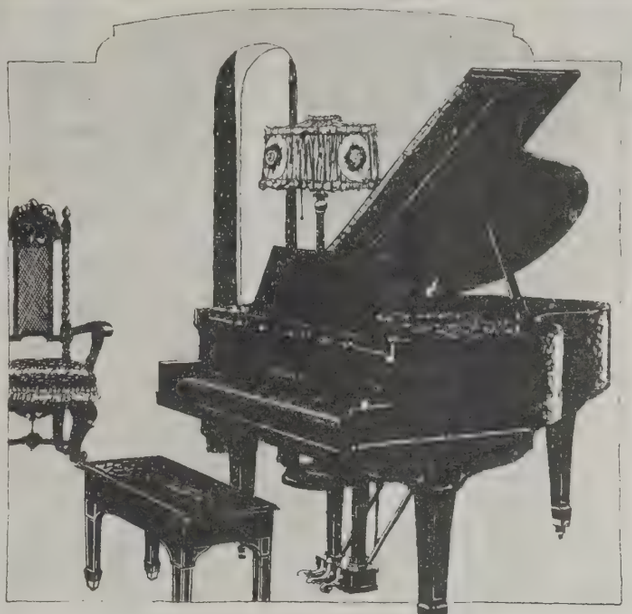
Day is sinking to a rest.
Recessional.
Shadows of the evening hour.
Praise be Thine.
Come, O thou traveller unknown.
Thou wilt keep him in perfect peace.

The Dragging of Hymns

To THE ETUDE:

In reading your ETUDE of November I find the question and your answer with reference to the congregation dragging in singing hymns. My experience in overcoming this is to play the air in octaves, using a good heavy organ. In using a two-manual organ I often play the accompaniment on the swell organ and the air on the great, either with a loud single note or in octaves. By using this method I am sure no congregation will drag the hymns.

B. G. WEBSTER.



WEAVER
GRAND PIANOS

BECAUSE of its beautiful and enduring tonal qualities, a host of cultured people—gifted musicians, talented singers, skilled teachers, earnest students, and discriminating music lovers—acclaim the Weaver Grand Piano as one of the really artistic instruments of America.

WEAVER PIANO CO.
York, Pa.

AUSTIN ORGANS

THE standing of Austin in the one great city of Philadelphia, is indicated by Austin organs in St. Mark's, St. Luke and Epiphany, St. Clement's, Church of the Saviour, Arch Street Presbyterian, Cathedral SS. Peter and Paul, Girard College, Temple New Jerusalem.
All are very large, comprehensive instruments; models of modern construction and beautiful churchly tone.

AUSTIN ORGAN CO.
165 Woodland St. Hartford, Conn.

Look Inside the Piano for this Trade-Mark — WESSELL, NICKEL & GROSS NEW YORK TRADE MARK — The Sign of the World's Standard Piano Action

A Valuable Aid To Piano Study

LEARNING to play the piano is first of all a matter of acquiring correct touch. You hasten your child's progress when you start his music practice on a piano equipped with the Wessell, Nickel & Gross piano action. For the piano action is a controlling factor in both *touch* and *tone*. The perfect balance and delicate responsiveness of the Wessell, Nickel & Gross action are of inestimable aid to little fingers in establishing correct habits of touch and of tone production.

Moreover, your insistence on a Wessell, Nickel & Gross equipped piano assures you a *quality* instrument. This famous product—the *world's highest-priced piano action*—is found only in pianos and players of established excellence. It is built by the oldest, largest and leading makers of high-grade piano actions.

WESSELL, NICKEL & GROSS
Established 1874 New York City

When you Buy an Upright, Grand, Player or Reproducing Piano—Insist on the Wessell, Nickel & Gross Piano Action.

Dr. WILLIAM C. CARL

Instructor of Many Prominent Organists

Director of the Guilmant Organ School

WRITE FOR CATALOG

17 East 11th Street, New York City

MOTION PICTURE MUSIC
FROM FRANCE
Send for Complete Orchestra Catalogues
FREE SAMPLE PIANO PARTS
and Special Offer to Organists
U. S. REPRESENTATIVES
Manus Music Co., Inc., 145 W. 45th St., N.Y.C.

Kill The Hair Root
My method is the only way to prevent the hair from growing again. Easy, painless, harmless. No scars. Booklet free. Write today enclosing 3 red stamps. We teach Beauty Culture. D J. Malher, 146-A Mahler Park, Providence, R.I



TWENTY YEARS of development has won universal acknowledgement of "ORGOBLO" superiority. Recent improvements have made the
SUPER "ORGOBLO"
Sturdy—Efficient—Quiet
Most of the largest and finest American Organs are blown by ORGOBLOS.
The ORGOBLO has won the highest award in every exposition entered.
Special "ORGOBLO JUNIOR" for Reed and Student Organs.
THE SPENCER TURBINE COMPANY
Organ Power Department
HARTFORD CONNECTICUT

Please mention THE ETUDE when addressing our advertisers.

Summer Master Schoo

June 28 to August 7 (Six Weeks)

A School for the Training of Public School Music Supervisors and Music Teachers

W. OTTO MIESSNER
Noted Authority on Public School Music

Classes in
- Public School Music Methods
- Class Piano Instruction
- Harmonic Ear Training and Keyboard Harmony
- Choir and Choral Conducting

HAROLD B. MARYOTT
Well-Known Specialist in Public School Music

Classes in
- Music Appreciation
- Sight Reading
- Ear Training
- Acoustics
- Vocal Art and Literature
- Harmony and Counterpoint
- Class Vocal Instruction

RAYMOND DVORAK
Expert Band and Orchestra Instructor

Classes in
- Class Violin Instruction
- Band and Orchestral Instruments
- Courses for Supervisors of Orchestras and Band Music
- Orchestral and Band Ensemble

PUBLIC SCHOOL MUSIC TEACHERS' CERTIFICATES AND DEGREES

Public School Music Teachers' Certificates, Graduation Diplomas and the Degrees Bachelor of Music Education are conferred by authority of the State Illinois at the end of each summer session upon music teachers and supervisors who have the required knowledge and pass satisfactory examinations.

FREE FELLOWSHIPS

Prof. Auer, Mr. Raab, Mr. Collins, Mr. Witherspoon, Mr. Brady, Mr. Hagem Mr. Klibansky, Mme. Hinkle, Mr. Sametini and Mr. Eddy have each consen to award Free Fellowships to the students who, after an open competitive exa ination, are found to *possess the greatest gift for playing or singing.* Free Fellowship application blank on request.

FALL SESSION OPENS SEPTEMBER 13 COMPLETE SUMMER OR WINTER CATALOG ON REQU

CHICAGO MUSICAL COLLEGE

STUDENT DORMITORIES
Artistic and sumptuous dormitory accommodations for men and women in college building. Piano furnished with each room. Prices reasonable. Make reservations now.

60 E. VAN BUREN STREET
(Chicago Musical College Building)

HERBERT WITHERSPOON, Presid
CARL D. KINSEY, Manager

A Conservatory Pledged to the Highest Artistic Standards. Established 18

COLUMBIA SCHOOL OF MUSIC

Clare Osborne Reed
Director

TWENTY-FIFTH YEAR

Professional Summer School

Five Weeks June 28 to July 31

Many Special Features for the Teachers of Music

INTERPRETATION FOR ARTIST STUDENTS
INTENSIVE COURSE FOR SUPERVISORS
PIANO, THEORY, VOICE, VIOLIN
NORMAL TRAINING
PUBLIC SCHOOL MUSIC

Send for Summer School Booklet

Columbia School of Music
Box E 509 South Wabash Avenue
CHICAGO

Lawrence Conservatory of Music

Appleton, Wisconsin

A Department of Lawrence College

Piano, Voice, Violin, Cello, Organ,

Band Instruments, Public School Music,

Public School Art, Dramatic Art.

Orchestral and Choral Training,

Music Festival, Artist Recitals.



Dormitories Free Catalog on Request

Address: CARL J. WATERMAN, Dean
Appleton, Wisconsin

VALPARAISO UNIVERSITY

Founded 1873

VALPARAISO, INDI

SCHOOL OF MU
"Better Than Ever

Offers courses in Piano, Voice, Violin and Public School Music. Students may a Music School and also take the regular w University.

Special Summer Courses Begin J
Controlled by Lutheran University A since Sept., 1925. Open to all. For specia address office of the President, Dept. K.

VALPARAISO UNIVERSITY Valparai

DENVER COLLEGE of MUSIC

An Endowed Institution—Not for Pr
The Largest in the West—Diplomas and
SUMMER SCHOOL
June 15 to July 27
"There's inspiration in the mountain grand
Excellent Faculty and Educational Fac
Courses in Voice, Instruments, Public Sch Theory, Progressive Series, etc.

Fall Term Opens September 1
Write for Catalogue E for full informati
EDWIN JOHN STRINGHAM, Mus. B., F
10th Ave. and Grant St., Denver, C

MILLIKIN CONSERVATORY OF MUSIC
DECATUR, ILLINOIS

Offers thoro training in music. Courses leading to Bachelor of Music Degree, Diploma, and Certificate in Piano, Voice, Violin, Organ, Public School Music Methods and Music Kindergarten Methods.

Bulletin sent free upon request

W. ST. CLARE MINTURN, Director.

N.U. SCHOOL of MUSIC

Free Bulle
describes courses and i
A distinctively higher
school. Ideal location on
Lake Michigan, immediate
to Chicago. Private in
vocal and instrumental, cl
tion in theoretical musi
Art studies without extra
Address—PETER LUTK
102 Music Hall Eva

Year 1926-1927
Begins Sept. 20, 1926

ARE YOU SAVING FOR FUTURE STUDY AT SOME LEADING SC OR COLLEGE OF MUSIC? You can hasten the goal of your ambitions by out all nearby homes where there are music lovers and interest them in a subscri THE ETUDE. Write Circulation Department as to how you can become an ized ETUDE agent and earn money securing subscriptions in your spare time.

Organ and Choir Questions Answered

By Henry S. Fry

ident of the National Association of Organists, Dean of the Pennsylvania Chapter of the A. G. O.

am interested in buying a pipe small church here, or for a home, i want your opinion as to the best for the money on the market. I ing good, but cannot pay a large Is a used organ satisfactory, and I get track of such a one?

a teacher of Piano, Theory, so forth, but have never had any pipe organ. Is there any method i get which would enable me to art of organ playing without a

, of course, cannot answer your n in the columns of THE ETUDE. several builders who can furnish good instrument, but it would not for the writer to name a prefer- d organ of good make, in excellent ight prove satisfactory, but selec- an instrument would have to be ly on the condition, selection of o forth, of the individual organ nd not on a general recommenda- organs.

ll find in the March, 1926, number DE an answer to a question of acter to your second question. A hat answer will supply the infor- ask.

have a request to coach a group of g in age from fourteen to eighteen in singing. They would like to ular and sacred music. Will you me what material I could use and about helping them? Since their nsettled and changing, thus mak- ing of parts unsatisfactory, should ison singing entirely?

u also give me suggestions as to singing of gospel songs for a small ty to fifty people? How would this?

t of order for a choir director to itions and corrections to a soloist, e soloist sing as he chooses?

e handling of a group of boys of specify is a difficult problem. If 're fourteen and eighteen to twenty e able to handle them on the basis hoir" with the younger boys sing- until their voices begin changing, er boys singing the other parts. specify, however, cover the usual l of change in the boy's voice, and re a difficult proposition to handle ombination. You will probably most satisfactory results from ing. Miss Elizabeth Van Fleet f Flemington, New Jersey, has a ising boy's voices while they are nd if you will communicate with ght be able to make some arrange- er to secure the use of her method. ly you are enabled to use the boys hoir," in the usual way, with the rs singing the treble parts, any d by choirs of that kind will be r your use.

ccessful community singing is earty" singing, the important the conductor is the necessary and magnetism to accomplish the it. A little story of the hymn to night enhance the interest and be good hearty rhythmic accompani- so be of much assistance.

depends on the relative ability of rector and the soloist, and also on on of the latter. The choir director , responsible for the musical work have entire authority over all the organization, especially so if musician with the necessary ability mprovement in the soloist's work. oloists, however, who will resent and it is difficult to make any set ir director should always have the ide on the interpretation of a solo of a work for soloists and choir. contribution is part of the work nd should fit the conception of the ing to the choir director's ideas. ing, of course, that he is equipped cessary ability and musicianship. r is not thus equipped he is not irecting the work of a soloist who quipped musically, although his choir director carries with it er all the members of the choir he organist. In entirely separate s the soloist is more likely to ob- estions.

uld like you to give me some in- n hymn singing. I am directing Methodist Church, and of course n the Methodist Hymnal. I have d that the hymns as found in our exactly true to the original, for O for a Thousand Tongues to tten in the very same key and in- the verses just as Wesley and the ote it originally. Is this true? tter to sing all the verses and to w notes played between certain ely the "breath catchers?" I en told that the hymns used in in England have several verses, dozen or more, and never omit at the hymns as found in our not complete—that originally cluded many more verses. My in- to think that since our book does all the original verses it is per-

fectly correct to sing, say, three verses where there are sometimes six and eight included, and that it would be very poor judgment to insist on all verses being sung. However, if I am informed through your answer that each song found in the hymnal does include all verses as was originally published, is it not better to insist that all verses be sung?

A. With translations, revisions, and so forth it is difficult to know whether hymns as they now appear are in complete, shortened or enlarged editions. In the preface to "The English Hymnal" we read "Hymns are printed wherever possible, as their authors wrote them." To many it will be a surprise to find the ascription of a hymn to this or that author, when it was given at all in hymnals of the last century, was very often misleading. The public now has the opportunity of comparing many originals with their altered versions; and few, we venture to predict, will deny that they had been altered for the worse.

Occasionally, indeed, the music requires the removal of an extra word if a hymn is to used at all; but although these hymns are marked as altered, none of their characteristic epithets have been changed. Sometimes alterations are justified for other reasons; and some translations are the work of several hands. But apart from such exceptional cases, the efforts so often made in the past to improve the work of competent authors have had the inevitable result. The freshness and strength of the originals have been replaced by stock phrases and commonplace sentiments; and injury has been done to the quality of our public worship, as well as to the memory of great hymn-writers." This preface is dated Ascension Day, 1906.

In the "Preface to the Methodist Hymnal," (copyright, 1905), we read "Such verbal changes as have been made in the hymns are in most cases a return to the original and preferable forms. Some stanzas have been wholly excluded on the ground that they contain imagery offensive to modern taste and others have been omitted to secure desirable brevity."

A comparison of some hymns selected from the first hundred appearing in the Methodist Hymnal with the same hymns appearing in the English Hymnal may be interesting. Taking Hymn No. 1 (Methodist Hymnal) "O for a Thousand Tongues" (the one you specifically mention); in each Hymnal this hymn contains six stanzas, but in different order, the second verse in the Methodist Hymnal being the sixth verse in the English Hymnal. In "Story of the Hymns and Tunes" by Brown and Butterworth we read. "The third stanza (printed as second in some hymnals) has made language for pardoned souls for, at least, four generations:

"Jesus, the name that calms our fears."

Assuming this information to be authentic, the stanza mentioned should appear as the third. It thus appears in the Methodist Hymnal, but as the second stanza in the English Hymnal. In both Hymnals the word "calms" is given as "charms." The latter word "charms" may indicate an early English usage, but the editor does not feel that it is as effective and appropriate as the word "calms," which seems to be a more fitting associate for the word "fears."

	Methodist Hymnal	*English Hymnal*
Hymn No. 4	6 stanzas	8 stanzas
28	6 "	8 "
37	4 "	5 "
38	Same number of stanzas in each hymnal, but different version.	
42	5 stanzas	7 stanzas
44	5 "	10 " and Doxology
49	4 "	6 " and Doxology
54	6 "	7 "
60	4 "	5 "
87	6 "	5 "
98	4 "	8 "

With one exception (Methodist Hymnal No. 87) the above list would indicate omission of stanzas in the Methodist Hymnal. Generally, we should think it advisable to sing all the verses: at least, stanzas should not be omitted for the sake of brevity where such omission might impair the effectiveness of the hymn. The omitting of any stanzas should be resorted to only after very careful consideration. We should suggest, however, that it is hardly in the province of the choir director to *demand* the singing of all the verses, as ordinarily the minister feels it a matter for decision on his part.

By "few notes" and "breath catchers" we presume you mean interludes between the verses. The interludes are not now generally used in the larger churches, and if they are used they should not consist of a "few notes," but should be of the length of at least one phrase of the same meter as the hymn.

"The standard of Church music is still artistically lower than the standard now expected in other branches of art consecrated to the service of God. We must all try to raise that standard. In music, as in all branches of art, what is simple in manner and material, if animated by the right spirit, sustained by high ideals and treated with reverence, is capable of expressing the highest truth and beauty."—ARCHBISHOP OF YORK.

PROFESSIONAL APPROVAL



The
Premier Aristocrat Small Grand Model
5 feet, 3 inches long. Price, $725. f. o. b. New York

MUSICAL circles everywhere have enthusiastically acclaimed this artistic Baby Grand Piano. Our files contain scores of endorsements from students, teachers, studios, conservatories and colleges.

The Premier Aristocrat Model, because of its remarkable quality-with-price combination, is generally regarded as America's Dominant Popular Priced Small Grand.

Be sure to *see* and *hear* this instrument at your Dealer. If you cannot obtain locally, please advise. We shall tell you the name of our nearest representative.

"The Magic of Music"—our art brochure—and paper pattern, showing floor space requirements, mailed upon request.

PREMIER GRAND PIANO CORPORATION
America's Foremost Makers of Baby Grands Exclusively
514-578 WEST 23rd STREET NEW YORK
Manually Played Small Grands, Period Models, Premiera Reproducing Grands and Reproducing Grands (Welte-Mignon Licensee)

Pianologues

The clever pianologue merits a place on every entertainment program. For either stage or home use, we especially recommend the following as *musical readings* or as vocal solos.

DREAMIN' IN DE TWILIGHT . . . (Negro)
THE HALF O' ME KINGDOM . . (Irish Dialect)
HATS . . . . . (Humorous)
KEEP A SMILIN' . . . . . (Inspirational)
THE LADIES' AID . . . . . (Humorous)
THE LADY WHO LIVES NEXT DOOR (Humorous)
THE MISSIONARY BARREL . . (Humorous)
A PERFECT LITTLE LADY (Humorous Juvenile)
SPEAK FOR YOURSELF, JOHN . (Swede Dialect)
STYLE . . . . . (Humorous)
TONY ON DA PHONE . . . (Italian Dialect)
THE YOUNGEST IN THE FAMILY (Humorous Juvenile)

In full sheet music form—price, postpaid, each **35c.** The set of "ETUDE 1926 COLLECTION," **$3.50.** Large catalogue of entertainment material on request.

T. S. DENISON & CO.
Dramatic Publishers
623 S. WABASH AVE., DEPT. 73 CHICAGO

3 Master Keys 50c

Work troublesome door locks; replace lost keys; practically as SERVICEABLE as a whole bunch of ordinary keys. Used by thousands of houseowners, tenants, contractors, janitors, keysmiths, police officers, secret service, firemen, hotels, real estate men, etc. Especially serviceable and convenient for household use. Set of three (small, medium and large sizes) sent postpaid on receipt of 50 cents (stamps or coin). Handsome combination Key Holder and Key Ring included free. (Three sets of keys, with Holders and Rings for $1.) Just PRINT or write your name and address plainly on a slip of paper (letter writing is unnecessary) and enclose this ad with remittance and keys, etc.; will be sent you in plain wrapper by return mail with bunch of circulars describing other interesting bargains. Orders amounting to $1 or more will be sent C. O. D., on request, without extra charge.

WILSON, SMITH & CO.
SUITE 643
Cotton Exchange Building
LOS ANGELES, CALIFORNIA

The Fords of the Mail Order Business



Send for FREE copy of the 28th ANNIVERSARY EDITION of our book, "Winning Independence." Read how students master TUNING with our Tune-A-Phones and WHY our graduates head the profession in all part, of the world. With Bryant's patented devices, tools, charts, and lessons, one learns quickly and easily. Low tuition, easy terms. Diploma granted. MONEY-BACK GUARANTY. $10 to $25 a day, exceptional opportunities, and an ideal profession await you.

BRYANT SCHOOL OF TUNING
72 Bryant Building Augusta, Michigan

MUSIC PRINTERS
ENGRAVERS AND LITHOGRAPHERS
PRINT ANYTHING IN MUSIC—BY ANY PROCESS
WE PRINT FOR INDIVIDUALS
ESTABLISHED 1870 REFERENCE ANY PUBLISHER
THE OTTO ZIMMERMAN & SON CO. INC.
CINCINNATI OHIO

SUMMER MASTER SCHOOL

June 28 to August 7 (Six Weeks)

PROF. LEOPOLD AUER
MASTER VIOLIN INSTRUCTOR OF THE WORLD

ALEXANDER RAAB
EMINENT HUNGARIAN PIANIST

EDWARD COLLINS
RENOWNED AMERICAN PIANIST

HERBERT WITHERSPOON
DISTINGUISHED SINGER AND TEACHER

RICHARD HAGEMAN
NOTED COACH AND ACCOMPANIST

WILLIAM S. BRADY
CELEBRATED VOCAL INSTRUCTOR

SERGEI KLIBANSKY
INTERNATIONALLY FAMOUS VOCAL TEACHER

FLORENCE HINKLE
AMERICA'S FOREMOST SOPRANO

LEON SAMETINI
RENOWNED VIOLINIST

ARNOLD VOLPE
ILLUSTRIOUS THEORIST AND VIOLINIST

W. OTTO MIESSNER
NOTABLE AUTHORITY ON PUBLIC SCHOOL MUSIC

CLARENCE EDDY
DEAN OF AMERICAN ORGANISTS
AND REGULAR FACULTY OF MORE THAN 100 ARTIST TEACHERS

FREE FELLOWSHIPS

Prof. Auer, Mr. Raab, Mr. Collins, Mr. Witherspoon, Mr. Brady, Mr. Hageman, Mr. Klibansky, Mme. Hinkle, Mr. Sametini and Mr. Eddy have each consented to award Free Fellowships to the students who, after an open competitive examination, are found to *possess the greatest gift for playing or singing.* Free Fellowship application blank on request.

TEACHERS' CERTIFICATES and DEGREES

Teachers' Certificates and the Degrees of Bachelor of Music, Master of Music, Bachelor of Music Education Bachelor of Oratory and Master of Oratory are conferred by authority of the State of Illinois, at the end of each summer session upon professionals, who have the required knowledge and pass satisfactory examinations. Full details in Summer Catalog.

STUDENT DORMITORIES

Artistic and sumptuous dormitory accommodations for men and women in college building. Piano furnished with each room. Prices reasonable. Make reservations early.

COMPLETE SUMMER OR WINTER CATALOG ON REQUEST FALL SESSION OPENS SEPT. 13

CHICAGO MUSICAL COLLEGE

60 EAST VAN BUREN ST. (Chicago Musical College Building) Chicago, Ill.

A Conservatory Pledged to the Highest Artistic Standards. Established 1867

HERBERT WITHERSPOON, President
CARL D. KINSEY, Manager

BUSH CONSERVATORY

Edgar Nelson, President — Edgar A. Brazelton, Vice-President — *Chicago*

SUMMER SCHOO

June 30 to August 3

The distinguished faculty of over 100 teachers includes such artists

FREDERIC LAMOND
WORLD-FAMOUS PIANIST

ARTHUR MIDDLETON
FOREMOST AMERICAN BARITONE

EDGAR NELSON
DISTINGUISHED VOCAL COACH

RICHARD CZERWONKY
EMINENT VIOLINIST, CONDUCTOR AND COMPOSER

JAN CHIAPUSSO
GREAT DUTCH PIANIST

EDGAR A. BRAZELTON
NATIONAL AUTHORITY OF PIANO NORMAL METHODS AND THEORIST

POUL BAI
WELL-KNOWN DANISH BARITONE

MME. JULIE RIVE-KING
PIANIST OF INTERNATIONAL REPUTE

ARTHUR DUNHAM
BRILLIANT ORGANIST AND COMPOSER

MME. ELLA SPRAVKA
NOTED BOHEMIAN PIANIST

BRUNO ESBJORN
CELEBRATED SWEDISH VIOLINIST

MME. NELLI GARDINI
EMINENT OPERA SINGER AND COACH

JEANNE BOYD
AMERICAN COMPOSER-PIANIST

LYRAVINE VOTAW
DIRECTOR OF PUBLIC SCHOOL MUSIC DEPARTMENT

HELEN CURTIS
THE AMERICAN AUTHORITY ON CLASS PIANO METHODS

ARTHUR GUTOW
LEADING MOTION-PICTURE ORGANIST

ELIAS DAY
BRILLIANT DRAMATIC COACH AND CHARACTERIST

CORA SPICER NEAL
SUCCESSFUL TEACHER OF DANCING

Accredited Courses of Study in all departments of Music and Dramatic Art lead to the award of
Teacher's Certificate, Diploma and Degrees

Comfortable
STUDENT DORMITORIES
located near Parks and Bathing Beach. Make Reservations NOW

Write today for Summer School Catalog, stating course of study in which you are interested
T. E. SCHWENKER, *Secretary*
839 North Dearborn Street - - Chicago

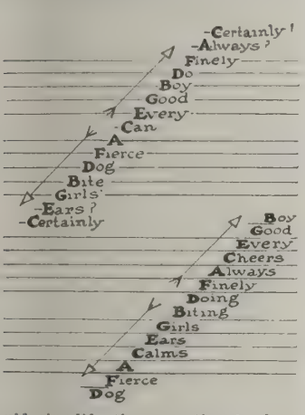
Letters from Etude Friends

: in England's Working Class

TUDE
ew lines to show you that the work-
s of Old England appreciate good
was born in the working class, am
s old and have taken THE ETUDE
time. I like its articles, especially
he organist. As a youth I always
ibition to play the organ. All my
ney was saved for the purchase of
lium or American Organ. I bought
n instrument as I could afford and
ood instructor. How proud I felt
uld get through my lesson to his
n! Before three-quarters of a year
I was asked to play in the church
I had been consecrated. I played
wenty-five years and for five years
leader. Since leaving, I have kept
ith music, especially choir music.
son was taught piano and he tells
about playing among the boys dur-
r. My daughter is a singer and two
e children are getting on in music.
t to get the three generations to-
lthough my hair is going white I
for the gift and pleasure of music.
iend, a chimney sweep, who is a
England organist, and I formed a
estra and made a collection among
e parts. Many happy hours did
ound a good open fire!
s one thing I have looked for in
E but have never found: that is,
about a choir who have help from
ches, professional singers who ap-
st without practice. While each
organist has his own idea of ren-
tain masterpieces, as the *Creation*,
are marred by differences in time
k on certain phrases because the
e not in unison.—E. SMITH.

w Way of Learning the Lines and Spaces

TUDE:
e now teach the Grand Staff as a
tead of first the Treble and then
why is it not more logical to have
and spaces recited from Middle C
n both directions?



uld simplify the operation by hav-
ne starting point, Middle C, instead
hat is, the first line and space of
It would also include some added
paces and give a better general con-
the relation of the staff to the key-

tried this with several pupils and
ensible.
be glad if some one would think
tter sayings to go with the letters
that I have used.
BERTHA CADOGAN.

Class Organization

TO THE ETUDE:

Recitals seem to be a part of the teacher's and student's life, in music. Yet they are often boresome and not altogether satisfactory, particularly in the summer months. Many attend out of courtesy; and those *really interested* are only the parents and a few intimate friends.

My class is organized in a club form, meeting about every three months at the home of a student or at the studio. An informal recital is given each time following a short business meeting. In this way there is a continued incentive to prepare a good recital piece and the interest is kept up in the class.

Occasionally a few friends and the parents are given invitations to meet with us and they really enjoy the program.

The club has its officers, colors and class pins. Small dues are paid by the members, this supplying a fund for decorations, refreshments and other interesting items. The comparison of the students' work shows so well their progress; and they are thus interested in one another's work. Another thing it brings out is confidence; and when a public recital is given the students are much more at ease.

Often class members play a study number to show their work on exercises, a study piece, or sometimes just a recreation number only, while others give a reading on composer's life and works.

The supply for interesting programs is inexhaustible and the meetings are looked forward to with considerable anticipation.

Altogther, I find it a very practical way of getting good results from my class.

CLIFFORD C. BROWN.

How I Use My Etude Magazines

TO THE ETUDE:

January is a good time for an inventory in the house as well as in the store, for then so many things are accumulated that we cannot use them efficiently. It is a good plan to take the music from THE ETUDE and sort it according to special types. Some very attractive volumes may be made by pasting the music to be kept for special occasions in THE ETUDE itself. For instance, I took the number for March 25th and pasted children's songs and piano pieces in it for the use of my two small children, who are beginning music. Then I took the November 24th and put some of the lovely Indian melodies in that. I used the July 25th for patriotic music and the Christmas issue made a very lovely scrap book for all my Christmas music and clippings. In this way I saved much of the reading matter I wanted and yet had my music sorted so that I could find any piece readily. All the other copies of the year, with the music I did not wish to keep, went to a young girl who is getting ready to take a conservatory course.
E. P. M.

Musical Smiles

Temperamental

PHILIP SOUSA, the noted band aid at a musicians' banquet in k, "I'll tell you a band story. A ving away for dear life, marched the residence section of a city ale-faced woman ran out of the l rushed up to the bandmaster. sir,' she said, 'will you please ng as you pass our house? My and is very, very musical.'"

Jazz Jabber

vere at an open-air band concert ceased humming a bit of the he band was playing and turned cort with the question, "What's of that air?"
ir—what?" he asked.
ir tune," she replied.

Bright Child

BETTY had several children playing with her. Suddenly her mother heard wild shrieks and wails, and rushing to the playroom she asked anxiously, "What's the trouble, Betty?"

"Nothing, mother. We're just playing opera."

Keyed Up

THE following order was received by a firm of piano makers:

"Dear Sir: Please send a string for my piano. Have the string tuned to G before you send it, as my husband can put it in, but he can't tune it. Mrs. X.

"P. S.—It's the G string on the right side of the piano."

Q. What is the difference between a fiddle and a violin?"
A. "About five hundred dollars!"

The Child's Approach to Music Study



To win the enthusiastic interest of the boy or girl at the very outset has always been one of the biggest problems in music teaching. Leading educators agree, today, that this can be best accomplished by enabling the youngsters to *make music in their own way* with the aid of that universal musical instrument—the Harmonica. After they have become proficient on this instrument they will take naturally and enthusiastically to the study of the piano, violin and other musical instruments.

A Hohner Harmonica for the boy or girl will help solve the problem. With the newly perfected Chromatic Harmonica they can play the complete chromatic scale. It is not a toy, but a real musical instrument which will promote self-expression, rhythm, and accuracy, and lay the foundation for serious musicianship.

Hohner Harmonicas are endorsed by such prominent group educators as—

Peter W. Dykema, Prof. School Music, Columbia University, New York.
Dorothy Enderis, Ass't Supt., Milwaukee Schools.
W. A. Gore, Supt. Schools, Webster Grove, Mo.
Nellie C. Hudd, Principal Mozart School, Chicago.
Harry Keeler, Principal, Lindblom High School, Chicago, Illinois.
Edward Randall Maguire, Principal Junior High School 61, N. Y. C.
W. H. Wheeler, Principal, Alton Community High School, Alton, Illinois.

—AND MANY OTHERS—

FREE BOOK OF INSTRUCTION

This interesting and helpful booklet comprises 16 pages of simple instruction illustrated with charts and pictures, and includes six popular musical selections arranged for harmonica and piano. Copies in any quantity will be supplied upon request.



HOHNER HARMONICAS

"That Musical Pal of Mine"

M. Hohner, Inc. Dept. 204
114 East 16th St., New York

ZABEL BROTHERS CO. INC.
MUSIC PRINTERS, ENGRAVERS AND LITHOGRAPHERS
Send for
ITEMIZED PRICE LIST
Write to us about anything in this Line
The Music Supplement of this Magazine is Printed by Us
Fifth St. and Columbia Ave., PHILADELPHA, PA.

SUMMY'S CORNER

Recital Music should be that which reflects and demonstrates the ever growing musical vision and understanding of the student. The following are excellent numbers.

BOURREE (Gr. 5-6) - - -

The Violinist's Etude

Edited by ROBERT BRAINE

It is the Ambition of THE ETUDE to make this Department "A Violinist's Magazine Complete in Itself"

Tremor in Violin Playing

IN NO class of musical instruments does tremor of the hands affect the production of tone so unfavorably as it does in instruments played with the bow. A player can manipulate the valves and keys of wind instruments, and strike the keys of the piano more or less successfully, with trembling hands and fingers; but let the bow-hand of the violinist, 'cellist, or other bow instrument player commence to tremble, and there is immediate trouble, for the hand must be steady to produce a fine, even, singing tone.

This tremor of the hand may be either temporary or chronic. I have seen violin students whose hands ordinarily were perfectly steady, tremble like a leaf under the influence of nervousness and excitement, especially the excitement which comes from playing in public.

A student describes this condition very aptly, in a letter to the VIOLINIST'S ETUDE as follows: "My bowing is good at times, but at others I haven't control of my bow. It seems I am nervous, and yet when I hold my hand out, it does not shake. My bow trembles on the strings, and it seems to me I have had this trouble from the start. I work all day and practice the violin two hours every evening, and I wonder if it is the work I do during the day which affects the nerves.

"My teacher says she had the same trouble and says I will overcome all that, as I get farther advanced on the instrument. Sometimes I am steady with the bow, and at other times I am a nervous wreck. What do you think? Will I overcome this nervousness, and do other students have the same trouble?"

Almost every player on the bow instruments suffers from tremor of the hands at certain times, such as in the excitement of public performance, or when the nervous system is out of order, although at ordinary times his hands are quite steady.

This trembling of the hands may be chronic, or temporary. If chronic it is known as trembling palsy. The palsy is usually a disease of old and late middle age, as we rarely meet with it in youth or early middle age. We have all noticed old people whose hands, and often their heads, shake continuously. When they sign their names, the writing is so wiggly that you can hardly read it. It goes without saying that a person in this condition cannot produce a fine, steady tone on the violin or other bow instrument. Trembling palsy is exceedingly difficult to cure, when it occurs in advanced or middle age.

Then we have people whose hands, and sometimes the body and head tremble as the result of temporary ill health, or a disease of the nervous system, which may be of only a few weeks' or months' duration, and which may or may not yield to medical treatment. A person who has a nervous break-down usually has this trembling of the muscles, and it is also common as the result of dissipation, especially heavy drinking. Confirmed inebriates often have such trembling hands that they cannot raise a glass of liquor to their mouths without spilling most of it.

With careful living and good medical treatment this condition often can be overcome, and the hand will again become steady with returning good health. Good food, regular exercise, correct diet, spending much time in the open air, sleeping eight or more hours in a bedroom with the windows open, abstention from tea, coffee, and tobacco, and cheerful surroundings are recommended in restoring tone to the nervous system.

Next we have the most numerous class of all, people who are normal in health, and whose hands are ordinarily steady, but who are apt to be afflicted with trembling as the result of occasional excitement, mental unrest, loss of sleep, or some temporary indisposition. There probably is not a violinist living who has not been troubled with tremor of the hand at some time or other. Many violinists bring on tremor with smoking. Joseph Joachim, the Hungarian violinist, who during his lifetime was considered by many authorities the greatest of violinists, never smoked at all the day of a concert; but, even at that, I have seen his bow tremble on the strings, from nervousness, when he commenced the opening measures of a concerto, on a great occasion. As he continued playing, this nervousness would wear off, and his hand would become perfectly steady.

It is an axiom among musicians in Europe that drinking of alcoholic liquors, if indulged in, should come after a performance and not before, as intoxicants have a tendency to upset the nervous system.

People in other occupations besides violin playing, have trouble with trembling hands, either permanent or temporary. A barber cannot shave with an unsteady hand. Artists, draughtsmen, telegraphers, penmen, often have trouble with tremor. Public speakers have fits of trembling, especially students who speak in public only occasionally, as, witness the trembling hands of the young graduate delivering his commencement oration. Marksmen with the rifle, or especially the revolver, cannot be unsteady and shoot with any skill.

In the beginning of violin study, the young student, whose health and nervous system are in normal condition, will often be troubled with an unsteady hand before constant practice has so developed his muscles that they will do their work steadily, without tremor. Any muscles which are not in constant use, are liable to tremble until they have become accustomed to their work. For this reason leading violin teachers always advise their pupils to do much slow bowing, counting eight, twelve, sixteen, and twenty-four or more to each bow stroke, at the rate of one count to a second. There is no better practice to develop steadiness of bowing than this.

To sum up, if the violin student finds his hand trembles *at all times*, it is a case for a physician, who will outline a medical course for an improvement of the general health and of the nervous system. If the hand trembles only in cases of excitement and stage fright, and not at other times, the pupil must devote his attention towards overcoming this condition. Playing frequently in public will help; and the practice of very slow bowing should be daily and persistent. There are cases, of course, where the student never succeeds in overcoming tremor of the hand which comes from stage fright and excitement; but ordinarily it can be overcome.

Heavy work of some kinds has a tendency to promote unsteadiness and trembling of the bow arm; and the violinist who is obliged to follow another occupation, should try to seek work which is light and not too muscular.

The chances are our correspondent will overcome his tremor, as he gains experience in violin playing.

Hints on Repairing

Part II

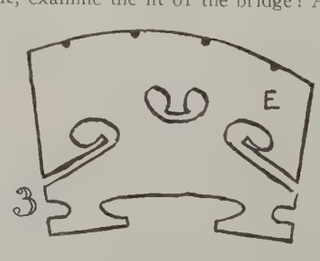
By Otto Rindlisbacher

(Continued from last month)

OPINIONS differ in regard to the height of the bridge of the violin, depending, presumably, upon the amount of position playing. It is best to have the bridge just high enough to keep the string up some distance from the end of the fingerboard, thus avoiding any possibility of the string coming in contact with the board when there is pressure from the bow. Still, it should not be too high. When this is the case, too much force is needed to press the string to the fingerboard, especially in the higher positions—the string is stretched, consequently sharping the note unless the finger is shifted a trifle backward. The instrument will also be constantly put out of tune.

If your violin needs a new bridge, select the best grade of hard maple—it will last indefinitely, with proper care, and with age will become more and more sympathetic with your instrument. Results will improve accordingly. The correct thickness depends somewhat upon the particular instrument and a thorough test would not be amiss. It is safe to say though, that the thinner bridge produces a more brilliant and hard tone, while the thicker bridge acts on the order of a mute, giving a more mellow and pleasing effect. The extreme in either case is hardly advisable.

The bridge must fit snug to the top. First cut with a knife to as near a fit as possible; then lay a piece of very fine sandpaper on the top (sand side up) and work the bridge over it with a side motion, at exactly the place where it is to set. The strings must measure thirteen inches from nut to bridge on a full-size violin, and the *f* hole notches (inside) should indicate the place when correctly cut. Care must be taken not to tilt the bridge either backward or forward to prevent a rounding bottom. If there is a mysterious buzz or rattle, examine the fit of the bridge! After



removing the sandpaper, set up the bridge and place the strings over it. Judge the approximate height, remove bridge and with a knife cut down the top edge, cutting with the grain from the center. The E string can be considerably lower than the G, making it more convenient fo ing and also position playing.

The strings should be evenly spac distance depending upon the playe the E and G notches first, using a knife; then the D and A. Now s you have the right bow or curve by ing" across the strings; first from to the E; then from G to A; and notches smooth and rounding and accordingly. Now remove the brid with a file work off the top smoo even until the notches are just deep to hold the strings. If the bridge thick, "sharpen" the sides toward and finally sandpaper, making a ne finished job. For a steel E a sma of ebony may be inlaid to prevent string from cutting into the softer or the string may be covered with that point. Always see that the br in a straight, upright position.

Because the bridge is the condu vibrations from the strings to the ing-board, it cannot be too strong phasized that the utmost care m taken in its adjustment. Many of ou most players insist upon adjustin own bridges, for obvious reasons. an historical fact that Ole Bull, far from being a violin maker l refused to trust the most skilled w with his bridges; and many repa to-day are falsely attempting to co methods because of his fame. A from Ole Bull's violin might not be to the least critical player to-day

The nut, neatly grooved and ac is also more important than would mised by many, at first thought. open strings the nut acts as a st is therefore as important as is the p of the finger when used in stop string. First, it should be of hard rial, preferably ebony. Too low is the cause of imperfect tones o strings—dull, dead, rattling, and sharped; when, as many times we c case to be, the string is in contac or cut into the fingerboard for a of an inch or more. If the nut high, all the notes above the open are sharped when the strings are to the fingerboard. This is the a cause of some violins being "short —that is, the true fingering falls back towards the nut. The fingers more tired and sore from the high

A wise old saying is to "have the just high enough at the nut to admi out force, a common playing card them." For my personal use, th results are obtained by having the close, while the others, A, D, G, a a trifle higher than the preceding, in Space the notches evenly (the inci to govern the distance), with ple room for the strings, avoiding cutting corners. This holds true gards to the G especially, as the fin winding is easily cut or spread.

Half of the thickness of the string be sufficient depth, and should you h notches too deep, file the top of t The notches must have a rounding toward the pegs to allow the string freely. In this respect the G is thi important, due to the closeness of t to the nut and to the delicate co tion of the string. During very damp weather I have fastened the G to the D peg and the D to the for this very reason, and have saved many a valuable G string.



When the nut is too low it is not n necessary to apply a new one. Loose a knife, remove all old glue, insert a beneath it of the right thickness a glue. Wipe off any glue which ooz Prepared glue is the most convenie

f you have no clamps at your ner tie it down with a cord ightened strings over it. When dry, trim, finish and file the vith the fingerboard.

ases an instrument can be im- a few minor repairs on the If it is grooved from the n from the fingers or warped end, it can easily be leveled sharp plane. Remove the nut e plane from end to end until ves have disappeared and the el. Then finish with a long sandpaper, working the block end.

ird sets too close to the top, ating the use of a very low well to remove and taper the ward the nut, enough to ob- nt height. Some makers tilt ard toward the E or bowing

fingerboard become loose at move the entire board by care- fully inserting a knife blade. Remove the old glue by moistening and scraping, taking care not to scratch the wood. The bottom of the fingerboard may be grooved in the center so as to allow only the sides to touch the neck. Or the groove may be cut into the neck. By so doing the surface of gluing will be narrower and you will find it less difficult to get the parts firmly together. If no clamps are available, wrap heavy cord many times around the entire length of the neck.

Should the fingerboard be too high it is best to have the neck reset, as it is not advisable to taper the fingerboard towards the upper end, nor is it advisable in either case to place a wedge beneath the board or to taper the surface of the neck.

The width of the fingerboard and neck must, of course, be governed by the individual, but should always be of corresponding width.

Ebony is the standard material for the fingerboard.

(To be Continued)

Observing the Fingering

By R. Braine

no better plan for securing a ance of the fingering in violin aving the student mark above fingermarks large figures, ot help but be seen. This est done with a red, or other pencil, since these figures stand minently on the printed page nnot help but be seen. It is signal to a railway engineer. it is helpful to mark a ring xpression signs, and all spe- is for playing. Even if the to see these prominent mark- acticing, the mere marking of be beneficial to him, since it ss on his mind where changes are necessary, and the points es of tempo, loudness and so- hen he marks a circle around n mark, he naturally wishes at the words mean, and is t the meaning out in a musi- y.

in music has the fingermarks ll, indistinct type, sometimes blurred that the pupil, unless keen eye-sight, can hardly There is also a practice on some publishers to mark the ve grace notes or cadenzas in pe, much smaller than is used in marking principal notes. Sometimes such extremely small type is used for this purpose that the student cannot see it at all, and for the average eye, a reading glass would be necessary to decipher it. In such cases it is doubly necessary to re-mark the fingering in larger figures.

Observing the fingering is of extreme importance in violin playing, since in so many cases a fingermark indicates a change of position. If the pupil fails to see and observe it, he will fail to play the following passage in the proper position. This may last for several bars, since one position is adhered to until a new fingermark indicates a change of position. Thus, if the pupil is playing in the first position, and he neglects to advance to the third position where a fingermark over a certain note indicates such a change, he will keep on playing in a position where the passage may be either awkward of technically impossible in any case less effective than when played in the correct one.

The best teachers in violin playing mark the music for their pupils thoroughly, indicating continually where a change of position should be made.

Professional violinists studying concertos or other difficult compositions mark the fingering of the more difficult passages.

Points for Young Violinists

By H. L. Arbuckle

loosen the bow when through will soon warp if you do not. llow a lot of dust and rosin te on top of the violin. et the strings down when ring.

et the violin lay around the e table, on top of the piano. use, the violin should be kept

lin should be covered with a hen in the case.

ang your violin on a music

unt time with your feet. scales every day. drawing the bow every day, k inclined towards the finger- board. Sustain each tone for a minute or more.

10. To produce the vibrato on the open strings, the same note an octave higher is held down (but not bowed) on another string. For instance, place the third finger on G on the D string, draw the bow on the open G string, using the vibrato on the note not played.

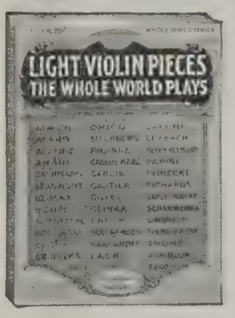
11. Don't waste a lot of time on jazz music. Your teacher can supply you with good music. As soon as you are far enough advanced, get a Concerto and start to work on it.

12. If you will extend your good will and patience in heeding and taking advantage of these hints, you will surely be rewarded.

on why the bowings of sym- stras and other well-trained e so perfectly uniform is be- rts are all marked by the con- the orchestra and the leaders ous string sections. Where necessary, the up or down bow is marked, the slurs carefully marked to include the proper number of notes, the kind of bowing—*spiccato, martelé, sautillé*, and others. In this way the bows move exactly together."—*The Violin World.*

A Violin Collection in the "Whole World" Series Equally Adapted for Teaching or Recreation

LIGHT VIOLIN PIECES THE WHOLE WORLD PLAYS



A new collection, containing more than fifty charming compositions by composers who have made a special effort to produce light music pleasing to the ear. Most of the pieces in the index presented below are original violin arrangements, but there have been a number of transcriptions which will be found unusually interesting and useful for either teaching or recreation.

Read this Interesting Complete Contents List

Ancien Menuet ..... *Amani*	Mandolinistes, Les ..... *Lacome*
Berceuse ..... *Spendiarow*	Mazurka Russe ..... *Glinka*
Canzonetta ..... *Hollaender*	Melodic, Op. 72 ..... *Meyer-Helmund*
Chanson de Mignon ..... *Garcin*	Nocturne (Reve d'Enfant) ..... *Richards*
Chanson Villageoise ..... *Lelo*	Pas de Quatre ..... *Lutz*
Cinquantaine, La ..... *Gabriel-Marie*	Pure as Snow (Edelweiss) ..... *Lange*
Con Amore ..... *Beaumont*	Quietude ..... *Gregh*
Coquette, La ..... *Borowski*	Rakoczy March ..... *Hungarian (arr.)*
Dolce Far Niente ..... *Papini*	Romance ..... *Cesek*
Evening Prayer ..... *Reimecke*	Secret, Le ..... *Gautier*
Fifth Nocturne ..... *Leybach*	Serenade ..... *Aitken*
First Heart Throbs ..... *Eilenberg*	Serenade (Milenka) ..... *Blocks*
Forget-Me-Not ..... *Macbeth*	Serenade (Millions d'Arlequin) ..... *Drigo*
Gavotte, Op. 314 ..... *Bohm*	Serenade Badine ..... *Gabriel-Marie*
Gavotte ..... *Karganoff*	Serenade Mysterieuse ..... *Boisdeffre*
Gondollied ..... *Scharwenka*	Sevillana, La ..... *Alard*
Gopak (Russian Dance) ..... *Moussorgsky*	Sizilietta ..... *Von Blon*
Grandmother's Minuet ..... *Grieg*	Song of Spring ..... *Bachmann*
In a Gondola ..... *Scharwenka*	Sounds from Home ..... *Gungl*
Intermezzo Russe ..... *Franke*	Spinning Song ..... *Hollaender*
Jollification ..... *Le Jeune*	Stephanie (Gavotte) ..... *Czibulka*
Lily of the Valley ..... *Sapellnikoff*	Tango ..... *Albeniz*
Loin du Bal ..... *Gillet*	Under the Leaves ..... *Thome*
Love's Dream After the Ball ..... *Czibulka*	Valse Bluette ..... *Drigo*
Love's Springtime ..... *Ehrich*	Venetian Serenade ..... *Lack*
Madrigal ..... *Simonetti*	

Price $2.00 for Violin with Piano Accompaniment

For Sale at all Music Stores in the United States
NOT SOLD IN CANADA

Send for Free Catalogue of Violin Books in the "Whole World" Series

D. APPLETON & COMPANY 35 W. 32nd Street New York City

AUGUST GEMÜNDER & SONS
125-127 West 42nd St., New York
HAVE A WONDERFUL COLLECTION OF
OLD AND NEW VIOLINS



At prices to suit every individual for cash or on deferred payments.
ALL THE BEST and THE BEST FOR ALL
OUTFITS at $15.00 up for the students
OUR "GEMUNDER ART" VIOLINS
are preeminently the superior of all. We have been making and selling violins for over 50 years. Just think of our experience. *Catalogues free on request.*
THE VIOLIN WORLD
58rd year, $1.75
with 45 separate solos with piano. Send for premium list.

WANT WORK AT HOME?
Earn $18 to $60 a week RETOUCHING photos. Men or women. No selling or canvassing. We teach you guarantee employment and furnish WORKING OUTFIT FREE. Limited offer. Write to-day. ARTCRAFT STUDIOS, Dept. D-8, 3900 Sheridan Road, CHICAGO



EDDIE SHARPE
Saxophonist Paul Whiteman's Concert Orchestra

***You* can play this wonderful instrument**

If you can whistle a tune, you can master the Saxophone. 3 free lessons give you a quick easy start. Play scales in an hour, tunes in a week. Send coupon today for literature on any instrument. Get our free trial, easy payment plan. No obligation. Nothing else could give you greater pleasure than a

BUESCHER *True Tone* **Saxophone** 301F

BUESCHER BAND INSTRUMENT CO.
Everything in Band and Orchestra Instruments
1436 Buescher Block Elkhart, Indiana

Clip the Coupon NOW!

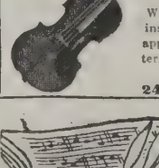
Mail
BUESCHER BAND INSTRUMENT CO.
1436 Buescher Block, Elkhart, Indiana.
Gentlemen: I am interested in instrument checked below:
Saxophone☐ Cornet☐ Trombone☐ Trumpet☐
Mention any other ----------
Name ----------
Street Address ----------
Town ---------- State ----------

Violins Sent on Approval

Write for Catalog and Details

MUSICIANS' SUPPLY CO.
83 Newbury Street
Boston Mass.

On Credit



VIOLINS
Deep, Mellow, Soulful
We are makers of high-grade violins, instruments of the finest tonal quality appreciated by the greatest artists. Easy terms, if desired. Get details today.
GUSTAV V. HENNING
2424 Gaylord St., Denver, Colo.



Please mention THE ETUDE when addressing our advertisers.

NEW YORK SCHOOL OF MUSIC AND ART

824 West End Avenue, Corner 100th St. 24th YEAR Ralfe Leech Sterner, Dir

SIX WEEKS SUMMER COURSES for Teachers and Professionals, also Beginners and Advanced Stu

Starting May 15 pupils may enter any day Rates: $250 and $300 (according to teacher for private lessons) which include board and room lectures, classes, concerts, teachers' certificates, etc.

CELEBRATED FACULTY INCLUDING

Arthur Friedheim
One of the world's greatest pianists.
The great Liszt interpreter who during this course will play works of all the great masters.

Ralfe Leech Sterner
The well-known voice teacher of the heads of voice departments in colleges and schools.

Aloys Kremer
Teacher and Pianist.

Leila Yale
Teacher of Public School Music in York City Schools.

Frederick Riesberg
Distinguished pianist who studied with Franz Liszt, Xaver Scharwenka and Carl Reinecke.

Paul Stoeving
The eminent violin artist, teacher, scholar and author.

Frank Howard Warner
Pianist, Composer and Lecturer.

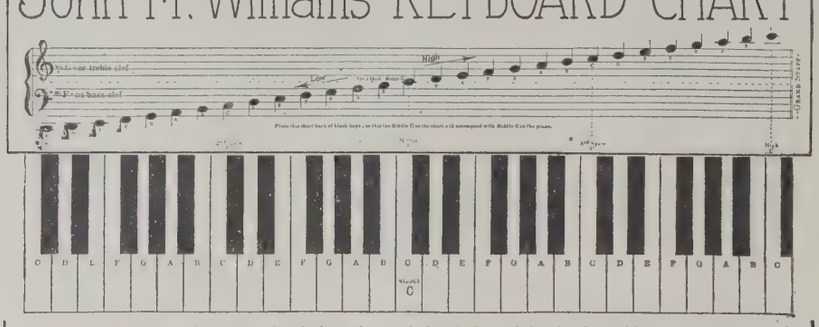
Alexander Pero
Harmony and Counterpoint.

Helen Carmichael Roberts
Drawing, Painting and Interior Decor

AND MANY OTHERS

Free and Partial Free Scholarships Open for Competition in these Courses BALDWIN PIANO USED Our Entire Faculty will Remain in New York City and Teach all Su

John M. Williams' KEYBOARD CHART



FREE—Send name and address for keyboard chart—for correlating the keys of the pianoforte with the notes on the grand staff—sent absolutely free on request

JOHN M. WILLIAMS
of New York City

author of "Child's First Music Book" (Schirmer); "First Year at the Piano" (Presser); "John M. Williams' Very First Piano Book" (Boston Music Co.); "Nothing Easier, or Adventures of Ten Little Fingers in Mother Goose Land" (Schirmer); "Tunes for Tiny Tots" (Presser).

Will conduct NORMAL CLASSES FOR TEACHERS OF PIANOFORTE *in the cities given here*

KANSAS CITY, MO.	CHICAGO	PHILADELPHIA
(May)	(July 5 to July 16)	(Aug. 2 to Aug. 13)
ST. LOUIS, MO.	MADISON, WISC.	NEW YORK CITY
(May)	(July 19 to July 30)	(Aug. 16 to Aug. 27)

Places where classes will be held in different cities and booklet describing the course in detail sent upon request.

JOHN M. WILLIAMS, P. O. Box 216, Trinity Station, New York City

TWO NEW COURSES

INSTITUTE OF MUSICAL ART
FRANK DAMROSCH, Director
120 Claremont Avenue New York, N. Y.

CRITICAL AND PEDAGOGIC COURSE
for Teachers and Advanced Pianists under CARL FRIEDBERG

NORMAL COURSE FOR TEACHERS
Methods of interrelating all theoretic subjects and correlating them with the study of piano, violin, voice, etc.

TUITION FEES VERY MODERATE. CATALOGUE UPON REQUEST, ADDRESS DEPT. U



VIRGIL PRACTICE CLAVIER
(Invented by the late A. K. Virgil)
Manufactured and sold only by The A. K. Virgil Clavier Co.
Full length keyboard. All latest improvements.
FOUR OCTAVE PORTABLE CLAVIER for use in travelling

VIRGIL SCHOOL OF MUSIC
Summer Session June 14th to July 14th

For catalogue, etc., address The A. K. Virgil Clavier Co., or Mrs. A. K. Virgil, 510 West End Ave., New York.
No Other Address

American Institute of Applied Music
Metropolitan College of Music

KATE S. CHITTENDEN, Dean

Private Instruction by specialists in all branches of music

Our certified teachers in scores of cities throughout the country

Fortieth Season

For Circulars, Address
D. THOMPSON
212 West 59th Street New York City

SUMMER MUSIC SCHOOL

Chicago, Ill., July 12th to 24th, Palmer House, State and Monroe Sts.
New York City, August 2nd to 28th, 121 Madison Avenue.
Courses for Teachers, in Pedagogy, Musicianship, Piano Playing, Sight Singing without "do-re-me" "intervals," "numbers." Visitors Welcome.
Special Student Classes
Address
EFFA ELLIS PERFIELD
121 Madison Avenue (30th Street)
New York City Phone - Ashland 5551

GRANBERRY
PIANO SCHOOL
149 East 61st St., New York, N. Y.
For PIANISTS, ACCOMPANISTS and
TEACHERS
MUSICAL DEVELOPMENT THROUGH SIGHT-TOUCH and HEARING. *Booklet*

CONWAY MILITARY BAND SCHOOL

Prepares for Leadership in Community, School and Professional Bands. Private and Class Instruction; Teachers of national renown; Conducting and Band Arrangements; **Daily Band Rehearsals** under Dean Conway; Large Symphony Orchestra. Large Band, Library. Degrees. Dormitories. Gymnasium. **Under personal direction** of the famous band leader, **Patrick Conway.** Catalog.
601 De Witt Park, Ithaca, New York

THE
VIRGIL METH
used exclusively
at the
VIRGIL PIAN CONSERVATO
120 W. 72nd St. New Y
is the
Most Thorough Way
and the
Very Shortest Way
of becoming a
Fine Pianist or a
Superfine Teacher
SPECIAL INTENSIVE
(for Teachers and Advanced P
June 15th to July 3rd
SEND FOR CIRCULAR
Address—
JULIA WEIL, Secretary

30th YEAR Alviene SCHOOL OF THE UNIVERSITY Thea
Summer and Fa
Courses for Acting, Teachi DRAMA, OPERA, STAGE DANCIN

DIRECTORS
Alan Dale
Wm. A. Brady
Henry Miller
Sir John Martin-Harvey
J. J. Shubert
Marguerite Clark
Rose Coghlan

Singing, Fine Arts and Pictop personality and poise essential in life. Alviene Art Theatre a Co. afford appearances while debuts and careers stressed. F Taylor, Mary Pickford, Eleanor Kellermann, J. Arnold Daly, Astaire, Dolly Sisters, Evelyn Nora Bayes, Taylor Holmes, L Vivian M. Astor, Gloria Gould-B Write Study wanted to Secreta St. N. Y., ask for catalog 32.

FRANK WILLGOOSE, Mu
915 Carnegie Hall - New Y
Summer Courses in
HARMONY, ORCHESTRAT COMPOSITION
Complete preparation for University Degre
Classes now forming at very moderate fees.

Crane Normal Institute o
Training School for Supervisors o BOTH SEXES
Voice culture, sight-singing, ear-trainin form, music-history, chorus-conductin practice-teaching. Graduates hold impo tions in colleges, city and normal schools.
53 MAIN ST. POTSDAM, N

DO YOU WANT TO HEAR
ARTHUR HARTMANN
PLAY SOME OF HIS WORLD-FAMOUS VIOLIN TRANSCRIPTIONS?

They are played and recorded by Kreisler, Elman, Renée Chemet, Thibaud, Maud Powell, Toscha Seidel, André Polah, Macmillen, Estelle Gray-Lhevinne, Zacharewitsch, and others.

Communicate at once with C. M. TUCKER 315 West 79th Street New York City



of very remarkable rare old
OLINS
ained, fully described in
handsome catalogue

RIEDRICH & BRO.
) Fifth Avenue
New York, N. Y.

lize in perfectly adjusted
UTFITS
nany of America's most
riminating teachers

Maybelline
DARKENS and BEAUTIFIES EYELASHES and BROWS INSTANTLY, makes them appear *naturally* dark, long and luxuriant. Adds wonderful charm, beauty and expression to any face. Perfectly harmless. Used by millions of lovely women. Solid form or water-proof liquid, BLACK or BROWN. 75c *at your dealer's or* direct postpaid.
MAYBELLINE CO., CHICAGO
Liquid Form
Solid Form

ECKLES
of These Ugly Spots
nd Surely and Have
iful Complexion With
THINE
OUBLE STRENGTH)
IF IT FAILS. SOLD BY DRUG
MENT STORES EVERYWHERE

TINDALE
Music Filing Cabinet
Needed by every Musician, Music Student, Library, School and Convent.
Will keep your music orderly, protected from damage, and where you can instantly find it.
Send for list of most popular styles
TINDALE CABINET CO
Flushing, New York City, N. Y.

Faust School of Tuning
STANDARD OF AMERICA
ALUMNI OF 2000
Piano Tuning, Pipe and Reed Organ and Player Piano. Year Book Free
27-29 Gainsboro Street
BOSTON, MASS.

ER-DALHEIM & CO.
PRINTERS
GRAVERS
ISHER OUR REFERENCE
TE FOR PRICES
AKE ST. CHICAGO, ILL

Axel Christensen's Instruction Books for Piano. Book 1—How to "Jazz-Up" Any Tune, Chord Work, etc. Book 2—Arpeggio-Rag, with Bass Melody, New Breaks, Fills, etc. Either book sent for Five new "Syncophonies for advanced new Jazz Instructors for Saxophone or ostpaid. TEACHERS WANTED to s where we are not already represented.
N SCHOOL OF POPULAR MUSIC
son Blvd. Chicago, Illinois

Violin Questions Answered

By MR. BRAINE

Starting in Orchestra.

I. H.—As you wish to embark in the orchestra business, but do not know just how to go about it, not being familiar with the business side of it, I would suggest that it would be a good idea for you to get a position as violinist in an orchestra which is already established and has a good business. In a comparatively short time you could learn a great deal how such a business is conducted. This information would be valuable when you come to establish an orchestra of your own. If you cannot obtain such a position, the only thing to do is for you to get together the required number of players and to rehearse until your orchestra is qualified to take engagements. If you expect to conduct a union orchestra, you and your players would have to join the union. I would suggest that you call on the secretary of the union in your city. He will give you a copy of the union constitution and by-laws, and a price list for engagements of all kinds. Many unions supply their members with printed contracts for use when taking a job. It will cost a bit at the start to buy music, but you can very often get a supply of second-hand music by advertising for it, or buying it from other leaders. Publishers often have certain orchestra pieces they wish to produce, which they supply gratis to established orchestras. After your orchestra is established you can get engagements by advertising, distributing cards and by telling your friends that you are in the market for jobs.

Choosing a Violin.

C. B. B.—The main thing is to get a good specimen of the maker's workmanship. Out of a dozen violins made by the same maker, some will be much better in tone than the others. The tone and quality will vary quite a bit. Even Stradivarius, king of violin makers, made some violins better than others. Strads are by no means all alike in quality. Get several violins to choose from, if possible; and if you are not an expert judge of violins yourself, get some good violinist or violin expert to help you make the selection. Any violin, new or old, ought to be worth $200, at least, no matter who made it, if it possesses sufficient power, has the requisite equality on all four strings, and the proper tone quality.

Violin Solo.

H. G.—For a solo violin piece for the occasion you mention, try the *Sohn der Haide*, by Kelar Bela. If, as you say, you can play two thirds of Kreutzer, you can play it.

Friedrich August Glass.

G. C.—As a rule violins, labeled or branded "Friedrich August Glass," are factory fiddles of varying quality and no great value. Sorry I cannot place a value on your violin without seeing it.

Veneered Fingerboards.

G. H.—Thousands of makers of factory fiddles have used veneered fingerboards and imitation ebony trimmings. This is done to save money. High grade violins have genuine ebony trimmings. It would be impossible to identify your violin without seeing it. 2.—Guadagnini and Gagliano did not make violins like you describe.

Beginning At Eighteen.

V. B. C.—Commencing the violin at eighteen, you had a very late start, if you expect to master the violin thoroughly and to become a really artistic player capable of playing standard concertos and difficult works of that character. However, if you have real talent, you might learn to do ordinary orchestra work and to play solos of medium difficulty. I could not say definitely as to your chances without hearing you play. You had better consult an experienced violin teacher in the nearest large city on this point.

Hopf Violins.

G. F. C.—Hopf violins, such as you describe, are usually factory violins of not much value. Occasionally we find a better one. Send for a copy of the ETUDE of August, 1922, which contained an extended article on Hopf violins. I could not give an opinion on your violin without seeing it.

The Klotz Family.

L. P. H.—There were several members of the Klotz family, all violin makers. The violins by Sebastian Klotz bring the highest prices. 2.—Do not buy a valuable old violin until you have a chance to examine and play on it. Get the violin dealers you mention to send you several from which to make a selection. Sometimes one violin may sell for two or three times as much as another made by the same maker; because it is a better specimen of his workmanship.

Braine Violin.

L. J. R.—The article, "Playing in Tune" in the December, 1925, number of the ETUDE, will give you many ideas which you can use with the pupil whose progress is so slow. For exercises for playing in time you could not do better than to use Wohlfahrt's *Easiest Elementary Method for the Violin*, Op. 38. If you are using more advanced work with this pupil, you can use the Wohlfahrt studies simply for learning time values, and taking only ten minutes of the lesson period with them. See that the pupil understands the time values, and counts the time. Keep her at it until she can really play the studies in time, even if it takes a month to a page. The Sevcik studies you speak of are admirable but in the case of the pupil you describe I would not use them until she can play through this first book of Wohlfahrt in time and tune.

B. B. A.—There are millions of violins with labels just like yours, so there is only one chance in millions that your violin is a real Strad. You will have to send it to an expert for examination, if you wish to find out if it is genuine, but the chances are that you would go to useless trouble and expense in so doing.

L. M.—I wish I could give you an easy method of distinguishing real Stradivarius violins from imitations, but I fear that I cannot as it takes a good knowledge of the violin and much study and experience to become an expert in judging violins. You will have to send your supposed Strad to an expert for examination. There is, of course, not more than one chance in a million that it is genuine.

Selling a Bergonzi.

J. H.—Before you try to sell your supposed Carlo Bergonzi violin, it would be better to get the opinion of an expert, as to whether it is a genuine Bergonzi, and what its value is. There is an immense number of imitations of this maker. 2.—A genuine Bergonzi is worth from $5,000 to $8,000, or possibly more in the case of an unusually choice specimen.

Loosening Strings.

R. W. K.—It is a "country fiddler's" habit to loosen the strings of the violin when through playing. When the violin is in constant use, the strings should be kept up to pitch. The object of letting them down is to save them, but the amount saved in this way is negligible, and we are confronted by the nuisance of having continually to stop playing and tune, for if the strings are let down, it will take a vast amount of tuning before the violin will again stand in tune.

Violin Mute.

C. P.—I have made diligent inquiry of several large American music dealers, but none of them can tell me where the "American Velvet Padded Clip Violin Mute," is made or can be obtained. You say that it is an American invention, but none of these firms have ever heard of it. A very large number of appliances for the violin are patented every year. Some of these are manufactured in a small way for several years, and are then discontinued because of lack of demand. Probably the mute you describe has met a similar fate.

Wire Strings—G String Work.

A. R. B.—A wire E string can be left on the violin as long as it sounds well. When it becomes false or the tone is impaired from any cause, a new one should be put on. There is no exact rule as to the length of time it will give good service. 2.—There is little difference in the thickness of the various brands of wire E strings sold in the music trade. 3.—A wire E the same thickness as a gut E could not be used at all. It would be too thick and would exert too much pressure on the bridge when tuned to the proper pitch. The bow could not set it properly in vibration, and the tone would be bad. 4.—Much practice on the G string is of the greatest benefit in developing the left hand, and securing the proper position of the hand, arm and violin. Most of the standard studies have good passages for G string work.

Value of "Strads."

K. S. V.—A genuine Stradivarius violin is worth from $10,000 to $25,000, according to its state of preservation and quality. Unfortunately there is not more than one chance in a million that your violin is a real Strad, as the world is full of counterfeits. You will have to take or send your violin to an expert for an opinion.

Pfretschner Violin.

A. J.—According to the label in your violin, it is a copy of a Stradivarius, made in 1716 by Johann Gottlieb Pfretschner, a well known German violin maker of the eighteenth century. Pfretschner, while he could not be classed as a famous maker, made some creditable instruments. He worked at Markneukirchen, in Germany, where an immense number of medium grade instruments have been made in the past 200 years. You could only ascertain whether your violin was actually made by Pfretschner himself by showing it to an expert.

Violin Label.

O. F. B.—The label in your supposed Stradivarius instrument is correctly worded but this is no sign that it is genuine, since the makers of spurious violins take care to use labels which resemble the genuine as closely as possible.

Value of Violin.

C. B.—I cannot estimate the value of your violin without seeing it. The maker is not well known. The violin is probably of modern German make and may be a very good instrument. Any violin fashioned carefully by hand by a good violin maker, and having a good tone might easily be worth the $125 you paid for it.

A Carlo Bergonzi.

M. R.—Before you try to sell your supposed Carlo Bergonzi violin, you ought to find out if it is genuine. A real Bergonzi is worth thousands of dollars, but there are hundreds of thousands of imitations with widely varying prices. The chances are that your violin is an imitation, but I could not say without seeing it. You might ship your violin to some of the violin dealers who advertise in the ETUDE for an opinion. You would, of course, have to ship the violin to them.

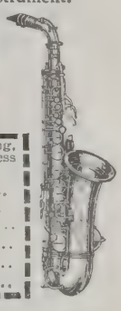

FRANK SIEGRIST, brilliant young trumpet soloist, three seasons with Whiteman, uses a Conn.

You, too,
can win success in music

SIEGRIST earns a princely salary for his brilliant solos. His mastery of the highest register amazes his hearers. He uses a Conn trumpet because, he says: "the intonation, valve action, and immediate response give added confidence in my playing."
There's profit and pleasure in music. You can fit yourself for it quickly. Start now to cultivate your musical bump with a Conn trumpet, saxophone, trombone, any band or orchestra instrument. Brief, pleasant practice enables you to win pleasure and profit. Send now for free book and details of **Free Trial, Easy Payments on Any Conn Instrument.**

CONN
BAND INSTRUMENTS
WORLD'S LARGEST MANUFACTURERS

C. G. CONN, LTD., 513 Conn Building, Elkhart, Ind. Please send, free, "Success in Music" and details of trial offer on
.....
(Instrument)
Name.....
St. or R. F. D.....
City, State.....
County.....



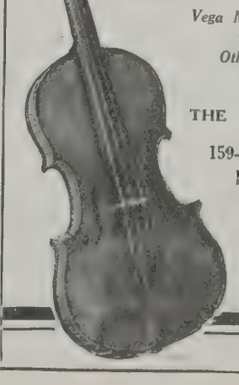


Master Reproductions
The Pride of Artists

The true artist will find in these violins qualities supposedly found only in a real old master's violin. They are finished with a Cremonese oil varnish in detailed reproduction of every mark of use and age customary to a genuine old master. Each violin is subjected to two years seasoning process, then graduated and adjusted by experts.

A Guaranteed Instrument

Every Vega Master Reproduction is guaranteed to be perfect in every detail and for a period of one year to maintain perfect adjustment. Thirty-six years as manufacturers and importers of the finest instruments substantiates the guarantee.



Vega Master Reproductions $200 to $500
Other Vega Models $50 and up.

THE VEGA CO.
159-79 Columbus Ave.
Boston, Mass.

Write for Free Catalog

ITHACA CONSERVATORY OF MUSIC

W. GRANT EGBERT, *Musical Director*

SUMMER SESSIONS

Offer a Summer of Accomplishment in a Recreational Environment

TEN WEEKS, JUNE 7—AUGUST 13. SIX WEEKS, JULY 5—AUGUST 13.

LEON SAMPAIX, *Master Pianist and Pedagogue* with corps of able assistants will give special courses to young artists, teachers and students.

FLETCHER-COPP *Music Method Normal School* under personal direction of Mrs. Fletcher-Copp, June 21 to August 13. The most noted method for children. Teachers in demand.

ALL DEPARTMENTS IN SESSION with complete Faculties of nationally known Teachers and Artists.

NORMAL COURSES in all departments by well-known specialists.

ORCHESTRAL REHEARSALS. Daily rehearsing orchestral works and accompanying soloists.

CHORAL AND ORCHESTRAL CONCERTS at end of term.

All courses completed lead to Certificates, Diplomas, Degrees.

Dormitory reservations should be made now.

Full details, Summer School Catalogue and Year Book sent on request. Fall Term begins September 23, 1926. Address:

1 DeWitt Park, Ithaca, New York

EASTMAN SCHOOL OF MUSIC

of

The University of Rochester

HOWARD HANSON, Director

SUMMER SESSION

Opens June 23, 1926
Closes July 28, 1926

All regular departments in session with complete faculties

Special Courses for

TEACHERS OF VOCAL MUSIC and PUBLIC SCHOOL TEACHERS OF INSTRUMENTAL MUSIC; CLASSES FOR PIANO TEACHERS, METHODS, REPERTORY, ORGAN ACCOMPANIMENT OF MOTION PICTURES

Academic Work in University in Conjunction with Music Study

For Information Address Arthur See, Director of the Summer Session

EASTMAN SCHOOL OF MUSIC, Rochester, New York

MUSIC SUPERVISORS

Make Summer School Count

A happy, profitable combination. A Summer of special study at outstanding School for Music Supervisors, plus attractive recreational activities, social affairs, etc. Credit toward graduation given for Summer School work. Dormitories. Gym. Theatre. Chorus. Orchestra. In heart of famous Finger Lakes Region. Write for new NEA Booklet. 6 weeks' course, from June 28 to August 7.

ITHACA INSTITUTION of Public School Music

301 DeWitt Park ALBERT EDMUND BROWN, Dean

College of Fine Arts

Syracuse University

Harold L. Butler, Dean
Syracuse, N. Y.

MUSIC, ART, ARCHITECTURE

900 STUDENTS 42 INSTRUCTORS

Four-year Courses in

Piano, Voice, Organ, Violin, Composition, Public School Music

leading to the Bachelor's degree

Unexcelled advantages for the study of music. Special students may enter at any time. Dormitory with 42 practice pianos reserved for women music students. Five pipe organs.

6 Weeks Summer Session Begins June 28

Tell your Music Loving Friends about THE ETUDE and ask them to give you the privilege of sending in their subscriptions.
Ask for Catalog of Rewards for subscriptions you send.
THE ETUDE, 1712 Chestnut St., Philadelphia, Pa.

The Porter Pianoforte SUMMER SCHO

FIVE WEEKS—JUNE 28-JULY 31

NORMAL COURSE
LECTURES; equipping the teacher with an understanding of principles rather than rules. MATERIAL; PRACTICAL EXPERIENCE.

SOLOIST COURSE
INTENSIVE INDIVIDUAL TRAINING; ARTIST CLASS; PUBLIC RECITALS.

THEORETICAL COURSES
SOLFEGGIO, HARMONY, THEORY and HISTORY OF MUSIC.
Tuition rates intentionally kept within reach of the ambitious student with limited financial
For Catalogue, address

F. ADDISON PORTER

512 Pierce Building Copley Square Bosto

Mr. and Mrs. Crosby Adams

TWENTY-THIRD

ANNUAL SUMMER CLASS FOR TEACHERS OF PIANO

July 22nd to August 6th, 1926

MONTREAT, NORTH CAROLINA

Special Summer Course

June 22nd to August 2nd

Surpassing Anything Ever Attempted Heretofore

Special Teacher's Normal Course. All departments open, including piano, voice, violin and dramatic art. Faculty of international fame. Private and class lessons. Demonstration classes.

SPECIAL SUMMER COURSES

consisting of 2 weeks' course on "Public School Music Orchestration;" 3 weeks' "Public School Music Methods;" 6 weeks' "Piano Normal Method."

Dormitory for women students. Get our summer circular. It will help you make your plans. Write today.

Louisville Conservatory of Music

Address, Jno. L. Gruber, Vice-Pres.

252 W. Broadway Louisville, Ky.

The Courtright System of Musical Kindergarten

Oldest and most practical system. A great opportunity for teachers to specialize in this unlimited field. Write for particulars in correspondence course.

Mrs. Lillian Courtright Card, 116 Edna Ave., Bridgeport, Conn.

ESTABLISHED 1857

PEABODY CONSERVATORY

BALTIMORE, MD.

HAROLD RANDOLPH, Director

One of the oldest and most noted Music Schools in America.

THE ATLANTA CONSERVATORY OF MUS

THE PREMIER MUSIC COLLEGE OF THE SOUTH, AND ONE OF AMERICA'S GREAT MUSIC SCHOOLS

Announces a

SUMMER MASTER SCHOOL

IN ADDITION TO THE

REGULAR SUMMER SESSION, from JUNE 14th to JULY 24th

Taught by Masters of International Reputation. Fully Accredited Courses, Leading to Certificate, Diploma and Degre

GEORG LINDNER, *Director* LIONEL LEVINSON-SINCLAIR, *Associate Director* J. O. STAKELY, *Sec*

For Special Summer Catalogue, Address the Secretary, Atlanta Conservatory of Music, Peachtree and Broad Streets, Atlanta, Georgia

dition Wood

1000 Volumes

lation in the Classics,
es and Recreations



HOPIN

	Net
n Album No. 1	.85
ell Known Compositions	
im No. 2	.85
ell Known Compositions	
im	1.75
vorite Compositions	
ades and Impromptus	1.25
ades	.85
les. Op. 10 and 25, and	
e New Etudes. Complete	1.25
les. Op. 10	.65
les. Op. 25, and Three	
Etudes	.85
urkas. Complete	1.75
Most Popular Mazurkas	.65
turnes. Complete	1.10
naises. Complete	1.10
reludes, 3 Rondos	1.10
ides, Op. 28 and 45	.85
los, Op. 1, 5 and 16	1.00
rzos and Fantaisie	1.25
tzes. Complete	.85
omptus. Op. 29, 36, 51, 66	.50

dt your dealer. Ask for catalogs

. F. Wood Music Co.
tephen Street, Boston 17, Mass.

Use Edition Wood



HALFONTE-
ADDON HALL
TLANTIC CITY
h and Boardwalk. In very center of things
e you to Atlantic City with
nospitality. and friendly at-
e of home
rican Plan only. Always open.
"Dual-Trio" Radio Concert
every Tuesday Evening
te in WPG at 9. Illustrated
lder and rates on request.
ND LIPPINCOTT COMPANY



Motion and Music

By Leonora Sill Ashton

It is an acknowledged fact among all thoughtful music teachers that a deep sense of rhythm is inherent in the whole human race and that the teaching of rhythm should be rightly a method of drawing it out of a child rather than of presenting it to him as a new thing.

The pigeon story is a good object lesson for this theory. A man on the top of a high building in New York waved at the end of a long pole a piece of cloth as a means of keeping a flock of pigeons in the air and thus teaching them to fly. The birds, in an effort to get back to the roof, instinctively adopted the rhythm of the waving cloth.

Thus, instead of endless explanations and countings let the pupils see in the air the motion of the rhythm; visibly beat time for them in their earliest little marches and waltzes, even in the earliest finger exercises.

Pupils may also learn much about rhythm in the hours outside their piano lessons if they are trained to develop their powers of observation. Chopin described *tempo rubato*, stolen time, as "A tree's branches waving to and fro in the wind, while the trunk remained firm." Other examples in nature of rhythmic motion are a brook running evenly over the stones, the ripples on a lake caused by a stone thrown on its surface, the drip-drop of rain from eaves or from melting icicles, the flight of birds, the building of a spider's web. Lessons from the city, the whirr of machinery, the circling of wheels, the endless life and movement of the streets, likewise lead up to a fuller understanding of the ultimate beauty of musical rhythm.

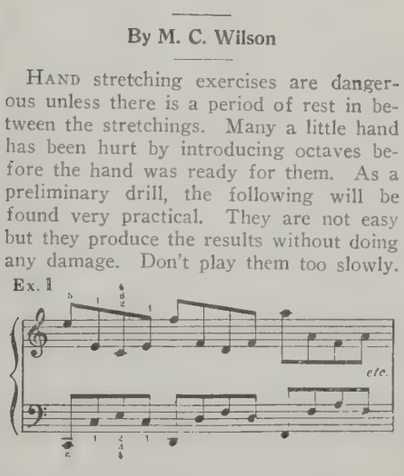
If pupils see the motion of your hands as corresponding to the desired rhythm, if they have pointed out to them the wheels of life going around, if they are taken up to the house-top to watch the pigeons learn to fly, they will fit their first musical sounds, all unconsciously, into that mighty plan which governs the stars and the ebb and flow of the ocean.

Gradual Hand Stretching Exercises

By M. C. Wilson

Hand stretching exercises are dangerous unless there is a period of rest in between the stretchings. Many a little hand has been hurt by introducing octaves before the hand was ready for them. As a preliminary drill, the following will be found very practical. They are not easy but they produce the results without doing any damage. Don't play them too slowly.

Ex. 1



One Careless Practice Hour

By Hope Stoddard

It is of the utmost importance that the practice hour be begun in confidence and enthusiasm. Two things paralyze the constructive forces; fear and disgust; and if either of these be part of the student's attitude toward his "daily bread of music" it will simply do him harm to indulge in it. By the innate persistence of emotions that demand an outlet if they are given mental recognition, the musician's every movement will be hindered; his fingers will become heavy as lead; his voice will freeze in his throat; the notes will turn into undecipherable puzzles and the tones into sounds like squeaking doors and chugging steamboats. And worse, his habits of good technic will be undermined and replaced by slovenly ones. Thus, one careless practice hour not only will counteract the effects of a well-directed period, but also will create wrong impulses that only days of labor can overcome.

Rhythmic Methods

By Emil A. Bertl

Young pupils in general find it very difficult to comprehend the meaning of rhythm, and how to carry out difficult rhythms unless they are made to feel, through the sense of touch, the various beats. In the following example from Streabbog's Op. 63, Exercise XI

Ex. 1



it is an excellent plan to have the pupil count the beats as follows: "1 and a, 2 and a, 3 and a, 4 and a," the teacher at the same time tapping out the rhythm on the pupil's shoulder. Results obtained from this method are based on the fact that, though they cannot visually comprehend rhythm, they can readily feel it.

Haydn's "Creation"

"One moment I was as cold as ice, the next I seemed on fire; more than once I thought I should have a fit," wrote Haydn regarding the first performance of his great oratorio, "The Creation," a work that took him eighteen months to write.

"The first performance of 'The Creation,'" Cuthbert Hadden reminds us in his biography of the composer, "was of a purely private nature. It took place at the Schwartzenburg Palace, Vienna, on the 29th of April, 1798, the performers being a body of *dilettanti*, with Haydn presiding over the orchestra. Van Swieten had been exerting himself to raise a guarantee fund for the composer, and the entire proceeds of the performance, amounting to approximately $1750, were paid over to him.

"A year later, on the 19th of March, 1799, to give the exact date, the oratorio was first heard publicly at the National Theatre in Vienna, when it produced the greatest effect.

"Next year the score was published by Breitkopf & Härtel, and no fewer than 510 copies, nearly half the number subscribed for, came to London" (where, we may add, Haydn first began to compose the work to a libretto based on Milton's "Paradise Lost" and certain texts in Genesis).

Haydn's "Creation" was recently performed in San Francisco as the crowning achievement of the celebrations of California's Diamond Jubilee as a sovereign State in the Republic. The performance, given by 300 members of the San Francisco Choral Society, with an orchestra of men from the San Francisco Symphony Orchestra, was broadcast from KGO, the biggest broadcasting feat yet accomplished in the West. What would Haydn have thought of a radio performance of his masterpiece?

PIANO JAZZ
By Note or Ear. With or without music. Short Course Adult beginners taught by mail. No teacher required. Self-Instruction Course for Advanced Pianists. Learn 259 styles of Bass, 684 Syncopated Effects, Blue Harmony, Oriental, Chime, Movie and Cafe Jazz, Trick Endings, Clever Breaks, Space Fillers, Sax Slurs, Triple Bass, Wicked Harmony, Blue Obligato and 247 other subjects, including Ear Playing. 133 pages of REAL Jazz, 25,000 words. A postal brings our FREE special offer.
Waterman Piano School, 1836 W. Adams St. Los Angeles, Cal.



"Mum"
is the word!
to millions
"Mum" prevents body odors
Millions of women use "Mum" because they realize that it is essential to their feminine daintiness and charm.
Enjoy complete freedom from the unpleasant odor of perspiration and other embarrassing body odors. "Mum" is the dainty cream deodorant that keeps you fresh and sweet from bath to bath.
"Mum" is so entirely safe that it is used regularly with the sanitary napkin.
25¢ and 50¢ at stores or from us postpaid, 10¢ trial size also postpaid.
MUM MFG. CO., 1119 Chestnut St., Phila.



ALLEN'S
FOOT-EASE
Makes
Walking a
Delight
"Just a smile all the while!"
Women who suffer from painful, tender or aching feet, corns or bunions, are missing many of the joys of life. If your feet hurt, you can't enjoy dancing or walking, and you lack the poise of the well-groomed woman.
ALLEN'S FOOT-EASE
the Antiseptic Healing Powder for the Feet, gives instant relief to tired, smarting, swollen, perspiring feet, painful corns, bunions and calluses. Shake ALLEN'S FOOT-EASE into your shoes in the morning and walk all day in comfort. It takes the friction from the shoe and gives immediate relief to foot fatigue. It is a toilet necessity. Get a package today at your drug or department store.
ALLEN'S FOOT-EASE, LeRoy, N. Y.
--------CUT THIS OUT--------
and send it with your name and address to Allen's Foot-Ease, LeRoy, N. Y. We will send you FREE a trial package and a Foot-Ease Walking Doll. "E"

THEATRE ORGANIST'S SECRETS
EVERY PROGRESSIVE ORGANIST should have this complete course in trick and imitation playing. Contains detailed instruction for producing Dog-bark, Snore, Rooster-Crow, R. R. Train, Bagpipes, Banjo and over twenty other effects indispensable to the motion-picture organist.
Price Two Dollars, postage prepaid
C. ROY CARTER, Organist
Cabrillo Theatre, Los Angeles, Cal.

GUIDE TO NEW TEACHERS ON TEACHING THE PIANOFORTE
A booklet full of helpful information for piano teachers, giving advice on works to use from the very start. Send a Postal for It Now.
Theodore Presser Co., Phila., Pa.

THE CURTIS INSTITUTE OF MUSIC

Endowed by Mary Louise Curtis Bok

The Endowment Makes Possible Rare Opportunities for Students of Talent

THIRD YEAR BEGINS FRIDAY, OCTOBER 1, 1926

Applications for admission now being accepted

Full Courses—Practical, Theoretic, Academic—in All Branches

Heads of Departments Include MARCELLA SEMBRICH, Voice; JOSEF HOFMANN, Piano; CARL FLESCH, Violin; LEOPOLD STOKOWSKI, Orchestra.

DEPARTMENT OF STRINGED INSTRUMENTS

Violin
Carl Flesch
Richard Hartzer, Assistant

Frank Gittelson Sascha Jacobinoff Emanuel Zetlin

Viola Louis Bailly

Violoncello Felix Salmond

Ensemble
Louis Bailly Felix Salmond

Students' Orchestra
Leopold Stokowski, Conductor
Thaddeus Rich, Associate Conductor

All students receive individual instruction in their instrumental studies. Classes in *Ensemble* are personally taught by Mr. Bailly and Mr. Salmond. In the Orchestra all students work under the immediate supervision of Leopold Stokowski.

ENTRANCE EXAMINATIONS SEPTEMBER 27, 28, 29, 1926

For catalogue and detailed information address
William E. Walter, Executive Director

THE CURTIS INSTITUTE OF MUSIC
627 Rittenhouse Square, Philadelphia, Pennsylvania

Steinway Pianos Used

ETUDE RADIO HOURS

WIP
GIMBEL BROTHERS
PHILADELPHIA

Second Thursday Each Month
8:15 P. M.
Eastern Standard Time

Conducted by
ETUDE EDITORIAL STAFF
With Assisting Artists

WLS
SEARS ROEBUCK FOUNDATION
CHICAGO

Third Tuesday Each Month
7:15 P. M.
Central Time

Conducted by
D. A. CLIPPINGER
With Assisting Artists

Educational talks in the interest of musical education, musical industries and musical progress, together with delightful musical programs

COMBS CONSERVATOR

PHILADELPHIA
FORTY-FIRST YEAR

A School of Individual Instruction **A School of Public Perf**

Four Pupils' Recitals a week give you opportunity for Public Performanc

All branches taught from elementary to the highest artistic standard. Pedagogy and Normal Training Courses for Teachers. Degrees conferred. Daily reports keep the Director personally informed of your progress—Daily Supervision show to work. Two complete Pupils' Symphor tras offer exceptional privilege of orchest and accompaniment.

Courses for Public School Music Supervisors

Approved and Accredited Three-Year Courses in Public School Music Supervision. Standard Sta cates issued upon completion of Course, without further examination. Four-year course leads to B.M School Music.

Dormitories for Women
(The Only Conservatory in the State with Dormitories for Women)

In addition to delightful, homelike surroundings in a musical and inspirational atmosphere in th musical city in America, dormitory pupils have advantages not offered in any other school of music Daily Supervised Practice and Daily Classes in Technic.

Six Spacious Buildings, Faculty of 95
Accommodations for 2500 Students

A School of Inspiration, Enthusiasm, Loyalty and Success
Illustrated Year Book Free

GILBERT RAYNOLDS COMBS, Director Offices, Dormitories and Broad and Reed Str

ZECKWER-HAHN
Philadelphia Musical Academy
and Branches

Highest standards of musical instruction. Faculty includes **Professor Leopold Auer, Guest Teacher; Lee Ornstein, Composer Pianist,** and other distinguished musicians. 56th season. Registration Sept. 2nd-4th. Classes begin Sept. 8th. Catalog. **Charlton Lewis Murphy, Managing Director,** 1617 Spruce Street, Philadelphia.

P. M. I. Summer
Six weeks fro
Daily theory
mal classes
teachers.

Pittsburgh Musical Institute,
131-133 Bellefield Avenue Pittsb

The Choir Master

Each Month Under This Heading We Shall Give a List of An Solos and Voluntaries Appropriate for Morning and E Services Throughout the Year.

Opposite "a" are anthems of moderate difficulty, opposite "b" those of a simple t

Any of the works named may be had for examination. Our retail prices are alw able and the discounts the best obtainable.

SUNDAY MORNING, JULY 4th

ORGAN
Reve d'Amour .....*Stults*

ANTHEM
(*a*) I Heard the Voice of Jesus Say .....*Rathbun*
(*b*) I Will Praise the Lord....*Baines*

OFFERTORY
Blessed is the Man (Duet, T. and B.) .....*Hosmer*

ORGAN
Allegro con brio .....*Roberts*

SUNDAY EVENING, JULY 4th

ORGAN
Prayer and Cradle Song.....*Lacey*

ANTHEM
(*a*) Blessed Art Thou, O Lord, *Williams*
(*b*) Abide with Me.....*Watkins*

OFFERTORY
Now the Day is Over (Solo, S.) .....*Wooler*

ORGAN
Postlude in F.....*Roberts*

SUNDAY MORNING, JULY 11th

ORGAN
Adoration .....*Cummings*

ANTHEM
(*a*) Jesu, Lord Most Merciful.*Marks*
(*b*) Praise the Lord, O Jerusalem .....*Baines*

OFFERTORY
Some Morning, Oh, Some Morning (Solo, A.).....*Forman*

ORGAN
Festival March .....*Kern*

SUNDAY EVENING, JULY 11th

ORGAN
Woodland Idyl .....*Zeckwer*

ANTHEM
(*a*) Hide Not Thy Face.....*Meyer*
(*b*) Words of Grace .....*Marks*

OFFERTORY
O Master, Let Me Walk with Thee (Solo, T.).....*Ambrose*

ORGAN
Finale a la Minuet .....*Harris*

SUNDAY MORNING, JULY

ORGAN
In the Afterglow.....

ANTHEM
(*a*) The Earth is the Lord's
(*b*) In Heavenly Love Abid

OFFERTORY
I'm a Pilgrim (Duet, S. and A.) .....

ORGAN
Festal March .....

SUNDAY EVENING, JULY

ORGAN
Venetian Serenade .....

ANTHEM
(*a*) There is a Green Hill, *Gou*
(*b*) Sun of My Soul.....

OFFERTORY
Be with Us Still (Solo, S).

ORGAN
March in G.....

SUNDAY MORNING, JUL

ORGAN
Hymn of the Nuns.....

ANTHEM
(*a*) O Lord, Our Governor
(*b*) Come Unto Me.....

OFFERTORY
Rest (Solo, B.) .....

ORGAN
Minuetto in G.....

SUNDAY EVENING, JUL

ORGAN
In the Starlight.....

ANTHEM
(*a*) Shepherd with Thy Ter Love .....
(*b*) No Shadows Yonder...

OFFERTORY
Come, Gracious Spirit (Due S. and T.) .....

ORGAN
Jubilant March .....

JUNE
DDING MUSIC
Suitable for
URCH OR HOME
CEREMONIES

VOCAL SOLOS
You.....Steere $0.60
. 17482 High or Medium Voice
ove Thee.Lawrence .30
. 17235 High Voice
ect Love...Burleigh .60
. 12268 High Voice
No. 12269 Low Voice
me to Me with Love
Braine .30
. 17012 High Voice

PART SONGS
horus (Rose Maiden).Cowen
259 Mixed Voices .10
. 15627 2 Part Song .12
l and True (Lohengrin)
Wagner
. 10337 Mixed Voices .10
. 176 Men's Voices .10
154 Women's Voices .10
. 10259 3 Part Song .10
ct Love.....Barnby
. 15543 Mixed Voices .12
a Wedding in the Forest,
Blossom Time).....Lerman
. 10234 2 Part Song .15
g Bells.....Wooler
. 10791 2 Part Song .12

UMENTAL NUMBERS
horus (Lohengrin).Wagner
. 5615 Piano Solo .35
. 14730 Piano—
Four Hands .40
. 11445 Violin and Piano .30
4427 Pipe Organ .40
Thine Own.....Halevy
15000 Pipe Organ .25
of Love.....Engelmann
. 4010 Piano Solo .50
. 5132 Piano—
Four Hands .60
. 7607 Violin and Piano .60
7441 Pipe Organ .50
g March....Mendelssohn
2196 Piano Solo .35
. 5124 Piano—
Four Hands .50
. 13486 Pipe Organ .60

ng and Funeral Music
ection of Pipe Organ Pieces
Price, $2.00

ORE PRESSER CO.
1712-1714 Chestnut Street
ADELPHIA, PA.

estions for the
IOTHER'S
PROGRAM

opriate selections for
l sevices, held on the
l Sunday in May in ob-
ice of Mother's Day.

VOCAL SOLOS
Title Composer Price
e Mother...D. Protheroe $0.50
e Mother O' Mine,
H. R. Ward .60
er Calling.....A. Hall .35
er O' Mine..B. Remick .25
her.....S. F. Widener .35
er Forget Your Dear
er and Her Prayer,
M. P. Jones .50
Fashioned Dear,
C. O. Ellis .50
Song of the Child,
Manna-Zucca .60

TET—MIXED VOICES
ories.....G. M. Roher .12

ORE PRESSER CO.
712-1714 Chestnut Street
ADELPHIA, PA.

The Art of Skriabin

(*Continued from page 346*)

verse. He found the connection between the creating spirit of the universe and its re-mirroring in the creative activity of the single human individual. Skriabin transferred the innerly perceived principles of his artistic activity to the cosmic process. Aimless, like art, are the cosmic happenings. The creator, like the artist, creates his forms, only to destroy them again; he calls forth sufferings to overcome them. Striving and attaining relieve one another in eternally changing, rhythmical sequence. Here as there—the same aimless play, the creation of contrasts, only to equalize them again—a divine play!

The method of self-analysis revealed to Skriabin yet a last analogy; the original, fundamental creative longing, the thirst for life, that arises in spirit, brings forth in the beginning the contrast between the male and female, that is, between the active and passive, which we can set equal to power and matter. The reciprocal action of these contrasts conditions the Cosmic Eros. The world process is therefore fundamentally nothing else but an erotic act. The spirit or the power, the active principle—Prometheus—lavishes his creative tenderness upon matter; he strives for a complete union with it, to take on new form in new shapes.

Skriabin conceived his last unfinished work, "Mystery," to lead up to this cosmic moment. "Mystery" as a work of art should represent principally a synthesis of three arts: Poetry, music, and plastic art (mimicry and dance). The ideas of Skriabin about synthetic art were altogether different from those up to then proclaimed and realized. The three arts were not to complement each other, or, they were not to be brought into a relation of dependence on each other. Skriabin conceived them as three independent factors holding together in contrapuntal relationship, the putting together of which should result in an insoluble, artistic whole. In the "Mystery," Skriabin wanted to do away with the idea of stage and auditorium; there was to be no more theater, no more presenting, but, instead, a realistic experience of that which comes to expression through art. Therefore the boundaries between listeners and performers were to fall away. There were to be only performers, and no longer an inactive public.

Why Difficult to Understanding

IN analyzing, now, the reasons why Skriabin above all modern composers is so difficult to understand, and why he, more than anyone else, has called forth such a vastly varied valuation of his art, we find the answer best expressed in the significant words of Goethe: "We are used to see that man despises what he never comprehends, and the good and the beautiful vilifies, finding them often hard to measure." Indeed the great difficulty lies in the effort of our Western culture to "measure," and to measure with a standard which has little in common with the object to be "measured." Western measure will never fathom fully Skriabin's genius! It is indeed significant that Skriabin was born in Moscow, the one point in the world where, since ages ago, East and West have met. In Skriabin we have for the first time in art a combination of the Eastern soul experiences expressed in a Western medium. Hence its difficulty of comprehension for so many!

Skriabin's later works are perfect examples of a Western expression of Eastern concentrated thought. We have to admit that our Western art does not reach the heights of soul expression attained to by Eastern art. Only in music and poetry have we examples of the profound depths to which Eastern thought has penetrated. If, however, we take our Madonnas and pictures representing Christ, we have always terrestrial beings before us. To give expression to the soul, the visible form ought to be direct embodiment of the soul. This the artists of the West very seldom succeeded in bringing about.

Liszt's saying "that there is music which comes of itself to us, and other music that requires us to come to it," is, in the latter sense, most appropriate as regards the later works of Skriabin. In other words, Skriabin's art cannot be comprehended by means of external influences reacting on internal ones, but only through internal influences reacting externally. In music we are artistically furthest away from a rationalistic conception, while in painting and sculpture we still are rationalists, and are not yet able to express "soul" in pictures or statuary directly. Through Bach, music has succeeded in this respect.

The artist of the East plunges himself into deep meditation in regarding his object, until he has become completely one with it, and then he creates out of his inner self, unconcerned with all exterior form. It is told of Chinese artists that their chief occupation did not consist in actual material work, but in meditation on nature. Kno Hsi teaches in his work about landscape painting: "The artist must, before all, bring himself into spiritual communion with the hills and brooklets which he wishes to paint." Inner concentration meant more to these artists than exterior skill. Laws and reason are not factors which the creative genius must take into consideration; he stands "beyond good and evil."

Soul Experiences

SUCH an artist of the East Skriabin is indeed, and therefore the difficulty in understanding his later works lies in our concentration on reason, our trying to "measure" with objective rules, whereas Skriabin's later compositions are purely subjective. Skriabin succeeds in making us hear the Divine as such! Soul experiences! One power permeates the universe, calling forth all creation, spiritualizing it, manifesting itself in everything. Thus every single creation is not only an expression, but a possible perfect expression of the Divine, and perfection is the goal.

Music speaks a language which the thought cannot utter; it makes strings resound in our human hearts, which enable us to divine a Beyond to all thoughts. In Skriabin's art we divine a life full of soul, illumined with the warm sunshine of love, where all that man creates and that surrounds him, finds a way to his heart through his ear and his eye. (Skriabin in his last completed symphonic work "Prometheus," uses an instrument to project colors, for which he writes the same notation as he does for other orchestral instruments, considering this projecting keyboard as part of the orchestra.)

To such a beautiful and full life so little is necessary and yet so much—so little that has material value and yet so much that possesses sincerity! There lie the tasks before us, gigantic but not hopeless! Tasks for which Skriabin gave us the first stimulation and impulse, in which, however, even Skriabin himself points far, far beyond his own work. How full and beautiful would our life be if we were capable of feeling, with Skriabin, that all its narrowness sings out into blissful distances, that the deepest woe and most abysmal heaviness of life sings itself upwards to a strong, serene joyfulness, in which the shrillest dissonances of life resound in a calm, blissful harmony of creation!







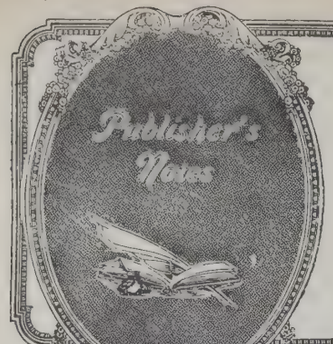
FREE! Write for illustrated folder, "A Wonderful New Health and Beauty Device."

Marvelous New Invention
by Susanna Cocroft
You can look 20 years younger at once by wearing under your hair this simple invisible face lifter.

AS effective as a $2000 surgical operation without the expense, danger and disadvantages of the knife. New York and Paris society women delighted with immediate and lasting results. Here are the *guaranteed* effects:

1. The sagging muscles are taught to support themselves.
2. The lines from nose to mouth, and about the mouth and eyes, are *lifted out* of their creases.
3. The eyes look young and *rested*.
4. The face immediately takes on a brighter and more youthful expression.

Interesting, illustrated folder FREE. Mailed in plain envelope. Write to
GRACE-MILDRED CULTURE CO., Dept. 25
1991 BROADWAY, NEW YORK CITY



A DEPARTMENT OF INFORMATION REGARDING

New Music Works

AND OTHER MATTERS OF INTEREST TO MUSIC BUYERS

NEW WORKS
Advance of Publication Offers

May, 1926	Special Offer Price
Album of French Composers—Piano	.35
Album of Octave Playing	.30
Bach Album for Piano—Heinze	.30
Beginning With the Pedals of the Piano—Cramm	.30
Brehm's First Steps for Young Piano Beginners	.25
Dozen Melodies for Saxophones—Clay Smith—Saxophone Parts	.30
The Same. Piano Accompaniment	.45
First Garland of Flowers—Violin and Piano—Weiss	.35
Five Little Tunes for Five Little Fingers—Left Hand Pieces—Adair	.25
From the Dalles to Minnetonka—Piano—Lieurance	.40
New Collection of Favorite Songs and Choruses for All Occasions	.10
New First and Third Position Album—Violin and Piano	.50
Penitent Pirates, The—Operetta—Bliss	.40
Romeo and Juliet—Operetta for Men—John W. Brigham	.40
Standard Second Grade Recreations	.35
Storm, The—Piano Solo—Kohlmann	.25
The Same—Pipe Organ	.25
Technic for Beginners—Risher	.35
Twelve Melodious Studies in Scale and Chord Passages—Piano—Kern	.30
Twenty-four Caprices—Violin—Rode	.45
Two and Twenty Little Studies for the Pianoforte—Cramm	.30

Text Books for Summer Music Classes

Many years ago we presented in the columns of THE ETUDE a suggested plan of study for Musical History with the *Standard History of Music,* by J. F. Cooke. It was merely to point out that the forty chapters of this book could be divided into sections of five chapters, so that the course would last the eight weeks of the summer. This, together with the lists of talking machine records given gratis to all teachers, enabled the class leader to conduct a profitable and interesting mid-summer course, even though the leader had no previous experience in teaching the subject of musical history. There are a number of subjects which may be taught in similar way by any musician versed in the subject. Harmony is one of them and for this purpose we recommend the *Beginner's Harmony Book* of Preston Ware Orem, a delightfully simple work for young and old. For more advanced students *Theory and Composition of Music,* by the same writer, will be found most excellent. Technic may also be given special attention in this manner. *Philipp's Complete Technic,* and *Mastering the Scales,* by J. F. Cooke, make excellent material for this purpose. Any of these works may be had for examination, and teachers who contemplate conducting summer music classes are invited to write to the publishers for any particular information desired.

Commencement Awards

It is not always convenient to obtain suitable diploma and certificate forms for music graduates at the local art stores. To supply this need, the Theodore Presser Co. has designed several forms that are particularly appropriate, and we are prepared to supply them to our patrons at very reasonable prices. Certificates for grade promotions may be obtained for 6 cents and 12 cents, blank diplomas, printed on a good quality of paper, 18 cents, and parchment diplomas for 50 cents or 60 cents. The diplomas, 21 inches by 16 inches in size, have an artistic design and those at 60 cents have appropriate wording for a graduate in music.

Some schools prefer special wording and the name of the school engrossed in Old English letters on the diploma. Through an arrangement with a local artist, we can have this work done in a most satisfactory manner and at a reasonable price, using our parchment diploma form at 50 cents, but we would suggest to any patrons who desire this special work that they place their orders in ample time to avoid delay and consequent disappointment. At least two weeks should be allowed between the time the order reaches us and the day of the commencement, and, in cases where the distance is great, even more time allowance would be advisable.

As a graduation award for the honor pupils we have a very neat musical design in the form of a medal or brooch which may be obtained either in gold or silver. The price of the 10k gold medal is $6, the silver medal, $3, while the same design in a brooch may be had in 10k gold at $4, or in silver at $1.50.

The medals have space on the bar for engraving the date or the recipient's initials, and on the reverse side of both medals and brooches the recipient's name, date, etc., can be engraved at a nominal charge. We kindly ask our patrons to make the same time allowance for engraving medals as requested for engrossing diplomas. We will gladly quote prices for special lettering or engraving, but be sure to send the exact wording wanted when writing for these particulars so that additional correspondence and consequent delay may be made unnecessary.

The Storm, for Piano Solo or Pipe Organ
By Clarence Kohlmann

The many thousands of visitors to Ocean Grove annually have been delighted with the rendition of *The Storm* by Clarence Kohlmann on the Auditorium organ. We are about to publish this popular number as performed by Mr. Kohlmann and we will issue it as a piano solo and as an organ solo; in each case with a short descriptive analysis. There have been many "storm pieces," both for piano and organ, and some of them have achieved considerable popularity, but this one is about the best of all. In addition to the portions which are original with Mr. Kohlmann, a number of familiar themes are introduced together with some quotations from the great masters.

The special introductory price in advance of publication is as follows: For the piano solo, 25 cents per copy, postpaid; for the organ, 25 cents per copy, postpaid.

Bach Album
By Sara Heinze

It has been very gratifying to us to find that our efforts to make each addition to the Presser Collection the finest edition of that particular work have been noted by the teaching profession. The next piano volume to go in the Presser Collection is this new edition of Sara Heinze's fine selection of twenty-one easier compositions by Bach. They are principally selected from the *Suites* and *Partitas,* and will be found ideal as preparatory material to the more advanced Bach works, such as *The Well-Tempered Clavichord,* etc.

The advance of publication price is 30 cents a copy, postpaid.

New Music for the Summer Months

At regular intervals during the busiest teaching season, packages of new music are sent "On Sale" (returnable if not used) to piano, vocal, violin and organ teachers. Many of these teachers discontinue regular work in the spring or early summer, but a surprisingly large number find it worth while to keep on until fall, thus retaining a hold upon some of their usual pupils and adding new ones who wish musical instruction throughout a part of the vacation period. Such teachers need plentiful supplies of fresh, interesting and attractive studies, pieces, songs, etc., to stimulate study and practice at a time when the usual discipline is somewhat relaxed and the student is apt to heed the call of outdoor life rather than the duties of the practice hour. Just a few pieces with the right kind of appeal will go far to lessen the teacher's task and to spur the student to more earnest endeavor.

Our plan of supplying the teacher with selected assortments of new music, that may be returned if not found useful, is accepted, year after year, as the simplest way for a teacher to provide for the current needs of the class-room or studio. The new teacher, one who is just beginning to organize a class, will find this plan of particular assistance. Our teaching material for the youngest beginners is designed to make the first study work not only promptly helpful, but also just as enjoyable as possible.

"Summer New Music" is now being made ready, and all we need is a definite request from a teacher anywhere to start the first assortment on its way. Remember—no obligation to buy and no settlement until the season ends—when unused music is to be sent back for credit. The teacher's name, address, mention of the branch taught (piano, voice, violin or organ), and just the words "Summer New Music" is all we require. A postal card will suffice for this.

New First and Third Position Album for Violin and Piano

Although the first position lies at the very foundation of all violin playing, and although the students should be kept in this position for a considerable time, nevertheless, as soon as the ground-work has been done, the other positions should be introduced gradually. The foremost of these in importance is the third position. Our *Album of Favorite First Position Pieces* has been a very great success, and we propose now to issue a similar *Album of Favorite First and Third Position Pieces.* This new book will naturally be slightly more advanced than the first-mentioned, but, as far as possible, it will preserve the same characteristics and be suitable to follow it. The pieces will all be by modern writers, and every one of them will prove pleasurable to play.

The special introductory price in Advance of Publication is 50 cents per copy, postpaid.

A New Collection of Favorite Songs and Choruses For All Occasions

'Twas ever thus! Whether around an old melodeon, an old square piano, a worn-out upright or a fine grand piano, whenever a group congregates, the desire to sing always exists. Likewise, the school student looks forward with pleasure to bursting forth in song in the opening exercises of the school day. It is not uncommon for lodges to have singing, or for community gatherings to indulge in vocal recreation. There are books on the market giving material for all of these singing occasions, but because there always exists that desire for something new, and we can furnish something new, along with many old favorites, we have been inspired to prepare this new collection. As usual in collections of this character, the numbers will be arranged in four-part harmony, which can be utilized, or the numbers can be sung in unison. The desire is to give much for a reasonable price, as is indicated by the nominal price made for Advance of Publication orders of 10 cents a copy.

Five Little Tunes for F Little Fingers— Pieces for the Left Har By Mildred Adair

For a long time there has mand for very easy pieces for alone. Although we have som alog already, we are pleased that we have in preparation such pieces which we conside right for the purpose. Altho as easy as it is possible to ma have melodic interest and t constructed musically. We them about 1½. The play pieces will tend not only to left hand, but also to inculc edge of "key-board geograp elementary use of the damper piece has an appropriate title *Tower Chimes, March of the Enchanted Garden, Indian D Lagoon.*

The special introductory vance of publication is 25 cen postpaid.

The Penitent Pirates— Operetta By Paul Bliss

We take pleasure in announ have in preparation a new young people by the popula Paul Bliss. Mr. Bliss has very successful works to his c believe this new one to be fu standard. This operetta is two acts, and is just about the for an evening's performance ing too long drawn out. It its production an equal num and young men. The plot is affording abundant opportun turesque staging. The work difficult of production, how bright and very tuneful thro the choruses chiefly in unison logue is very clever and c easy to learn.

The special introductory vance of publication is 40 cen postpaid.

Twenty-four Caprices For Violin Solo By P. Rode

In pursuance of our policy the *Presser Collection* all of violin works in new and care editions, we have now in pre celebrated *Twenty-four Cap Form of Studies for Violin S Twenty-four Keys,* by P. splendid work belongs in the with the studies of *Kreutzer,* others. It is one of the books for advanced violin st new edition has been prepare care by Mr. Otto Meyer, who leading Sevcik exponents in

The special introductory vance of Publication is 45 cen postpaid.

Two and Twenty Little Studies on Essential P First-Grade Piano Tea By Helen L. Cramm, O

After a good meal most all a little dessert of a light cha characteristic is especially str folks, and after the teacher ha through a method or an inst it is very pleasant to them t thing unusually nice before what seems like another big *Two and Twenty Little Stud* used for just such a purpose. be used in conjunction with th of such a work as the *Presse Book,* or they could be used following it. They are somew eral nature, covering in an manner essential points in the of little folks' playing ability study material of this kind to the young pupil and certain ing to continued progress. Publication orders for this w filed at 30 cents a copy, postp

Melodies for
nes
Smith

ls throughout the country know elodic genius of Clay Smith s successful songs and ballads, nds more who have heard him eum and Chautauqua platform he is well acquainted with the family. Clay Smith has been in- ike the melodies from twelve of ems and arrange them as saxo- . He has gone a little further naking a saxophone solo collec- as produced a work that pro- for the various saxophones or ny two members of the saxo- ly. Then there is a piano ac- nt volume for use with either duets. One volume gives solo l C melody saxophone parts, lume solo and second E-flat parts, and still another gives cond B-flat baritone saxophone one or all of the three saxo- nes may be ordered in Advance tion at the low price of 30 , postpaid. The Advance of cash price for the piano ac- nt is 45 cents, postpaid. School , particularly, should look into nes, since they furnish material variety to the programs pre- chool orchestras.

nd Juliet
for Men
W. Brigham

no age limit as to the men who the group presenting this bur- etta, since we believe that in joy of presenting it even the f an Old Men's Home would had found the Fountain of which Ponce de Leon sought. will be amused aplenty with ngly unusual and clever bur- Shakespear's famous lovers, *Juliet*. The music is a com- original writing and fine adap- ing chiefly at tunefulness and y unusual difficulties. The op- ld not fill an entire evening, ld make an exceptional contri- part of an evening's entertain- would make a mighty fine nov- n conjunction with the concert igh school, or glee club, or any s singing organization. Those may subscribe for a copy of n Advance of Publication at the ce of 40 cents, postpaid, and ready a complete copy will go them. It has not been so long ve put *Cleopatra*, an operetta- or men by Mr. Brigham, upon , and this already has proved us "hit," excellent reports of erformances coming to us from the country.

Melodious Studies in
d Chord Passages
Pianoforte
Kern, Op. 560

helm Kern needs no introduc- piano teachers of this country, piano compositions are known actical worth in teaching work. eat pleasure in being privileged o the teaching profession a set no studies by Mr. Kern. De- any sets of studies on the mar- udies have the merit of these ord passage studies. They are nteresting, musically, and at the possess characteristic qualities to the student's imagination. al technical value in every one udies, and in point of difficulty om about grade 2 or 2½ and lightly into the early third ey are presented in the form of es, each with a title, together notes explaining just what the sets out to help the pupil ac- We know this set of studies by n will arouse the interest of ers, and we feel equally as- those teachers making sure of ese studies will not be in the ointed. Our Advance of Pub- ce is 30 cents a copy, postpaid.

From the Dalles to Minnetonka
Five Impressions for the Pianoforte
By Thurlow Lieurance

We have been as good as threatening to withdraw this work each month recently, but this month we actually make it a promise that Advance of Publication subscribers will receive their copies of *From the Dalles to Minnetonka* before another issue of THE ETUDE appears, and that we will give those who have not ordered a copy just this one more month in which to do so. It is so easy to get many commonplace things for the piano that the very difference of the numbers in this little folio should make it a tempting offering to any pianist of ability. These numbers are either based upon Indian themes or they possess that characteristic style which Thurlow Lieurance is able to put in his musical composition, giving the feeling of the great outdoors. There are five numbers in this folio, one being a new concert transcription of the famous Indian Love Song, *By the Waters of Minnetonka;* another a transcription for the piano of a very recent Indian song composed by Mr. Lieurance. The remaining three numbers are original piano pieces, and altogether the album in contents and physical makeup is of a high artistic order.

Remember the promise we have made in the foregoing paragraph and bear in mind that, while it is yet on Advance of Publication offer this month, a copy may be secured at 40 cents, postpaid.

Technic for Beginners
Preparatory to Hanon
Or Pischna
By Anna Priscilla Risher

This is a work for young students containing two-finger exercises, five-finger exercises, preparatory scale work and other first technic material in the line of finger exercises for daily use. All good folk knowing anything about the value of material in piano study, well know how much it means to the pupil further along to have good technical material for daily use. It is just as wise to provide something of this character almost from the very start, and such material, as a rule, is not provided in the average instruction book. These studies that Miss Risher has prepared answer this purpose better than anything we have seen. The Advance of Publication price is 35 cents a copy, postpaid.

Beginning with the Pedals
Of the Piano
By Helen L. Cramm

Every teacher of young students instantly will be attracted by the title of this work because of the scarcity of good material along these lines. The pedals mean so much in piano playing that pupils should be guided in the intelligent use of them as early as possible. Miss Cramm's work is ideal for taking the second grade student into this interesting division of piano study, and it does so with the same charm that pervades all of Miss Cramm's immensely successful works for little students. As the publishers of many successful piano educational works, we are frank to say that we have been hoping to secure just such a work as this for several years. It was a great pleasure to see such a work come to us, and doubly pleasant that it came from so gifted a writer of educational works for juveniles as Miss Cramm.

The Advance of Publication cash price is 30 cents a copy, postpaid.

Album of Octave Playing

Our Publishing Department has kept us "on the fence" with regard to the exact issue date of this work for some time, but we are glad to announce that this will be the last month that it will be held upon Advance of Publication, since all the editorial work upon it has been completed. The previous albums in this series of Albums of Study Pieces for Special Purposes have made places for themselves in teaching curricula throughout the country, and the merit of this new album, as well as the indication of interest in it by so many teachers, gives us assurance that it will take its place with its predecessors as best sellers in teaching works. As we have explained in previous notes, this album helps the piano student to master octave playing in a pleasant manner. In place of being confronted with page after page of dry octave studies, the pupil finds in this album interesting pieces which present this phase of piano technic in various portions of the composition. No teacher should overlook developing the pupil's ability to handle octaves. The first material in this book makes it possible to present it to pupils in the early third grade.

Remember, this is the last month that it will be offered in Advance of Publication, and orders should be sent in now while it is possible to record an order for it at the Advance of Publication cash price of 30 cents, postpaid.

Brehm's First Steps for Young Piano Students

Brehm's First Steps was formerly on the market under the publication of Brehm Bros. The entire Brehm Bros. catalog was taken over by the Theodore Presser Co., and this is to be the first edition of *Brehm's First Steps* to be put out since. This is an exceptionally fine beginners' book and the tuneful and interesting material in it is what makes it worthy of our reprinting it, despite the many beginners' books now on the market. Those teachers who like to teach the first study of the piano entirely in the treble clef will like *Brehm's First Steps*, since the treble clef in both hands is used in the first few pages. Those who know *Brehm's First Steps for Young Piano Students* will welcome this new edition, which will be revised and somewhat enlarged. Teachers who are hearing of the work for the first time in this announcement also should take advantage of this Advance of Publication offer which makes it possible to secure a copy at 25 cents, postpaid.

Standard Second-Grade Recreations for the Pianoforte

We have a series of albums that it has pleased us to designate as a Series of Reasonably Priced Albums. They are reasonably priced at 75 cents each and a wealth of material is to be found in every volume. *Standard Second-Grade Recreations* is to be a new volume in this series, and its contents will delight the player who has advanced only to the second grade. The numbers have melodic appeal, yet at the same time those qualities that help in developing playing ability. Teachers can use an album of this kind, giving lessons upon some numbers selected from it, and by the use of this volume keeping sufficient material before the young pianist to hold interest in moments spent at the keyboard outside of lesson periods. Then, again, the teacher who does not feel that it is best to give a volume to certain types of pupils, can be helped by having such a volume as this in the studio for ready reference in selecting second-grade pieces, since every one of these numbers can be secured separately in sheet form, if desired in that way, for the pupil's use.

The advance of publication cash price is 35 cents a copy, postpaid.

Album of French Composers For the Pianoforte

We have given the lovers of piano music volumes in the past covering various classifications and individual composers, and these previous volumes have met with such success that our editors have made every effort in preparing this *Album of French Piano Compositions* to make it of unusual merit. In compiling a work of this character many compositions are considered, and elimination after elimination is made until the real cream of available material remains. Most of the numbers in this volume will be about grades 4 and 5, just of about the right difficulty to interest the average pianist and to warrant their use by teachers who have pupils whose interest can best be upheld by seeing to it that they have a worth-while library of piano numbers to use, either in study or diversion. The *Album of French Composers for the Pianoforte* is offered in Advance of Publication at 35 cents a copy, postpaid.

(Continued on page 402)

Advertisement

World of Music

(Continued from page 327)

A "Carolyn Bebbe New York Chamber Music Society Prize," for a composition for piano, first and second violins, viola, violoncello, double bass, clarinet, flute, oboe, bassoon and French horn, is offered through the National Federation of Music Clubs. Particulars from Mrs. Edgar Stillman Kelley, Oxford, Ohio.

Clarence Eddy, America's "Grand Old Man of the Organ," who for fifty years has stood among the leaders of his profession, at his recent recital in Kimball Hall, Chicago, found the stage filled with tributes not only from individual friends but also from many organizations.

A New Cabinet Department of Education, to assist and supervise education, musical and otherwise, in the States and municipalities, is the object of a campaign to be launched and conducted by The American Council of Education.

The Music Teachers' National Association met for its Annual Convention, at Dayton, Ohio, on December 28-30, 1925. Excellent papers by men of national reputation were presented and delighted those in attendance. Miss Ursula Greville, editor of *The Sackbut* of London, England, was an honored guest of the Association. Officers elected for the coming year were Harold L. Butler, of Syracuse, New York, president; while those re-elected were William Benbow, vice-president; D. M. Swarthout, secretary; Waldo S. Pratt, treasurer (address him at 86 Gillett Street, Hartford, Connecticut, for information); and Karl W. Gehrkens, editor.

A Sum of Ten Thousand Marks has been set aside by the German Government to provide a prize for musical composers. The first award to be made in 1927 in association with the celebration of the one hundredth anniversary of the death of Beethoven.

A Wanamaker Memorial Bell, in tribute to the founder of the Wanamaker Store of Philadelphia, has been ordered from a Croydon foundry. It is to weigh fifteen tons, will be the second largest bell ever cast in England, larger than the famous "Big Ben" of the Victoria Tower of the Houses of Parliament, and the largest in the United States. It will cost £12,000; and its tones are to be broadcast.

A Carnegie Orchestral Loan Library has been founded at the instance of the Carnegie United Kingdom Trustees for the assistance of orchestras in schools, villages, country towns, clubs, factories and similar enterprises needing such help in Great Britain. A large library of orchestral music of the higher class is to be maintained; and for a moderate annual subscription the works may be borrowed for as much as three months. U. S. A., take notice!

Nina Morgana, an American soprano and a former protegée of Caruso, who is finishing her seventh season with the Metropolitan Opera Company, has been engaged for leading coloratura and lyric rôles at the Colon Theatre of Buenos-Aires for the season beginning at the end of May.

"Mozart," the Guitry-Hahn operetta which has been having such a success in Europe, is announced for American production next year. In it Mozart is portrayed as a young man of twenty on a visit to Paris, under the chaperonage of Baron Grimm, philosopher and skeptic. Sascha Guitry and his wife, Yvonne Printempts, are announced for leading rôles.

"Mississippi, Father of Waters," a symphonic poem by Ernest R. Kroeger, had its initial performance, with the composer conducting, by the St. Louis Symphony Orchestra, on Friday afternoon, February 19th. There was an ovation for the composer, at the end of the performance.

Julius Epstein, noted pianist and teacher, for thirty-four years the head of the Vienna Conservatory, died in that city March 3, 1926. Born at Agram August 14, 1832, his career had been an honored one; and he had numbered among his pupils such brilliant ones as Marcella Sembrich, Gustav Mahler, Paolo Gallico and Ernst Kunwald.

"Lionel and Clarissa," a ballad opera written by Charles Dibdin in 1768, has been revived and running in the Lyric Theatre of London for several months.

Princess Tsianini, our American Indian soprano, has been giving recitals successfully in Palermo, Naples, Rome and Florence.

A Unique Musical Collection is the six hundred settings of Longfellow's poems which have been assembled in the Longfellow Room at Bowdoin College in Brunswick, Maine. "A Psalm of Life" has inspired fifteen different composers; while "The Sea Hath Its Pearls" (a Longfellow translation of Heine's short poem) is represented by sixteen settings from England and one from Australia, among others. English composers recognized the musical qualities of Longfellow's verse long before his own countrymen awoke to the beauties of its rhythm and melody.

Gabriele d'Annunzio's Opera, "The Martyrdom of Saint Sebastian," had its Italian première at La Scala on the evening of March 4th. However, the presence of the patriot-poet seemed to create more enthusiasm than his opera.

First Garland of Flowers—Favorite Melodies in the First Position for Violin By Julius Weiss, Op. 38

This work has long been a favorite with violin teachers, since it presents good material that is most pleasing to the pupil who as yet does not have much of a technical equipment for violin playing. These little study pieces all are in the first position and the young violinist is helped by the simplicity of the piano accompaniments. The many violin works that we have recently added to the *Presser Collection* are indicative of just how carefully this edition of *First Garland* will be edited, and violin instructors may confidently turn to this Presser edition in seeking copies of this popular work by Weiss for future needs.

The advance of publication cash price is 35 cents, postpaid, and by the number of orders already recorded we expect to send out quite a few of these books to advance of publication subscribers when it appears from press.

Advance of Publication Offers Withdrawn

The only work we are withdrawing from advance of publication offer this month is the set of *Six Picturesque Studies* by Paul du Val. These are study pieces of very excellent character for use with fourth-grade piano students. The experienced eye, in scanning through these pieces, readily will see that many nice little technical points will confront the pupil in the study of these numbers. On merit alone these studies would gain a place for themselves, no matter how many works were on the market, but their success is doubly assured because there is not an over-supply of good fourth-grade material of this character.

The price upon these studies is 75 cents.

How Musicians Can Help To Spread Musical Influence In Their Community

ETUDE MUSIC MAGAZINE is a powerful factor in spreading influence for the good of music everywhere. Many music lovers, students and teachers in your circle of acquaintances are not subscribers. Why not do them the favor of introducing to them the ETUDE? The yearly subscription price, $2.00, is a mighty small investment for the substantial return it pays in its twelve splendid, inspiring, exhilarating issues. We will allow a substantial cash commission on each subscription secured (not your own), or, if you prefer, standard merchandise can be obtained in lieu of cash commissions for a stipulated number of subscriptions taken by you.

If you are interested, write to us, telling us on which basis you would prefer to take subscriptions, and we will be glad to outline an interesting, dignified and profitable plan for obtaining subscriptions.

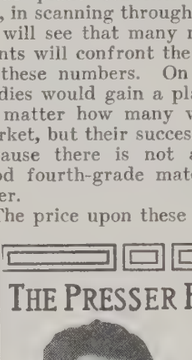
Vacationists, Attention

If you desire that your ETUDE MUSIC MAGAZINE be mailed to your summer address, please let us have notice at least three weeks in advance of the date of publication, which is the first of the month, and we will be glad to see that the summer numbers reach you. In giving any change of address, always let us have both your *old* and *new* addresses. This is important.

Fraud Agents Are Active

Look out for swindlers. Pay no money to strangers, no matter how plausible the story may be. So-called college students, ex-soldiers, and others impose on the public. An honest man or woman soliciting subscriptions to ETUDE MUSIC MAGAZINE can produce unquestionable credentials. In paying money to a stranger, the risk is yours. We cannot be responsible for the work of unscrupulous men and women.

THE PRESSER PERSONNEL



Introducing our patrons to the highly trained and experienced Members of our Staff who serve them daily.

Mr. Albert Ockenlander

Among the many forms of service to its patrons the Theodore Presser Co. maintains a department that is spoken of as the "Selection" or "On Sale" Department. When teachers or professional musicians accept our invitation to tells us their needs and let us send suggested material for their examination, the communication is turned over to the clerks of the "Selection" Department. Because only individuals having a wide knowledge of music and music publications are selected for this department, they are fully capable of giving helpful, intelligent and suitable suggestions to these inquiries.

One sub-division of this department cares for vocal music requirements, and Mr. Albert Ockenlander is in charge of filling orders for all such selections. He is well equipped for the important duty of seeing to it that worth while material goes to those wanting vocal music suggestions, having had such assignments in his twenty-three years with the Presser organization, as to have made him thoroughly acquainted with every portion of its great stock of music publications.

Mr. Ockenlander is a professional musician of note, having studied with leading voice teachers in Philadelphia, holding tenor solo positions in well-known churches and filling many singing engagements. Consequently he has a common interest and sympathy with Voice Teachers and professional singers throughout the country, who are confronted with problems in seeking material for use in entertainments, concerts, church or teaching.

SPECIAL NOTICES AND ANNOUNCEMENTS

PERSONAL FOR SALE or WANTED
Rate 10c per word

FOR SALE—A very fine old 'Cello—"Genuine" George Gemunder. For price and particulars address Mrs. Theo. M. Baumann, Philipsburg, Pa.

FOR SALE—Violin business of good reputation in Western educational centre. Box C. I. K., care of ETUDE.

WANTED—Vocal score "Babes in Toyland." Fred. Tighe, Carleton Place, Ont., Canada.

FOR SALE—Half interest in flourishing music school. Middle West—real opportunity. Address, A. Y. R., care of ETUDE.

ANNOUNCEMENTS
Rate 20c per word

CORRESPONDENCE HARMONY AND COMPOSITION—Simple, practical, thorough, under personal instruction of Dr. Wooler; no substitute teachers. Small monthly payments. Musical manuscripts corrected. Music composed, send poem, price reasonable. Write for prospectus. Alfred Wooler, Mus. Doc., 171 Cleveland Avenue, Buffalo, N. Y.

VIOLINS—Old or new, exchanged or sold on easy payments. Trial allowed. Write today. Violin Exchange, Rosedale, Kansas.

MELODIES HARMONIZED—Song poems set to music. Manuscripts revised, rewritten and prepared for publication. R. M. STULTS, Composer and Arranger, author of over 500 published compositions, Ridley Park, Pa.

MUSIC COMPOSED; manuscripts revised. Band and Orchestra arranging. Complete and guaranteed instruction in Harmony by mail. J. Rode Jacobsen, 2638 Milwaukee Ave., Chicago, Ill.

MOVING PICTURE PLAYING—"The Art of Pipe Organ Playing to Motion Pictures," a complete guide and reference work. M. M. Mills, 5 Oikema Apts., Lincoln, Nebr.

MUSIC COMPOSED AND ARRANGED, piano, vocal, orchestra. Send words or melody. H. O. Sontag, 1802 Chestnut St., Milwaukee, Wisc.

GROVE'S MUSIC SIMPLIFIER COURSE in Piano Playing, consisting of 12 illustrated lessons and 24 charts appearing as *Free Piano Lessons* in leading newspapers—now printed on cardboards and contained in portfolio of brown Arrah linen, bound with silk cord—will be mailed to you, postpaid, upon receipt of $2.00. Regular price, $6.00. W. Scott Grove, Publisher, Scranton, Pa.

FREE—TO PIANO TEACHERS sending name card or letterhead. A copy of new piece, "Valsette" (easy 3rd Grade). Address, Wilfred Despard, Millbury, Mass.

Professional Directory

EASTERN

ALBERT CARL. VIOLIN INSTRUCTION 189 West 97th Street New York City Telephone 1620 Riverside

COMBS Broad St. Conservatory of Music Gilbert Raynolds Combs, Director 1327-31 S. Broad St. Philadelphia, Pa.

DUNNING SYSTEM. Improved Music Study for beginners. Normal Training Classes Carre Louise Dunning, 8 W. 40th, N.Y.

MAESTRO FABRIZI Teacher of Singing. Italian Method (bel-canto) correctly taught. 1172 So. Broad Street., Phila., Pa. Summer Studio. Naples, Piazza Dante, 32-t3. Maestro G. Fabrizi is in a position to make excellent arrangements for the concert and operatic debut of his pupils in the various musical centres of Italy.

GUICHARD ARTHUR de—SINGING, [from Rudiments to Professional Excellence] MUSICOLOGIST, LECTURER, 176 Huntington Ave., Boston, Mass.

HAWTHORNE Piano School Leschetizky Method Potsdam, N. Y.

MOULTON Mrs. M. B. Piano Instruction Studio—Steruberg School 30 S. 21st St. Philadelphia

NEW YORK School of Music and Arts Ralfe Leech Sterner, Director 150 Riverside Drive, cor. 87th St.

RIESBERG PIANO F. W. Piano Instruction based on personal instruction by Reinecke, Scharwenka & Liszt. N. Y. School of Music and Arts, Tel Cal. 10091 River 824 West End Ave., cor. 100th St., New York, N. Y.

TRENTON CONSERVATORY OF MUSIC A modern institution with a strong faculty. 540 E. State Street, Trenton, N. J.

VEON CHARLES *Correspondence Instruction, Musical Theory, Harmony, Melody Writing, Counterpoint and Musical Form.* Tuition for each course is Twenty Dollars, payable one-half in advance—STATE NORMAL SCHOOL, California, Penna.

VIRGIL MRS. A. M. Piano School and Conservatory 120 West 72nd St., New York

VIRGIL Mrs. A. K. SCHOOL OF MUSIC 510 West End Ave, New York

WESTERN

AMERICAN CONSERVATORY 70 Instructors Piano, Voice, Organ, Violin, etc. Kimball Hall Chicago

BOYD ANNA TOMLINSON Forty Lessons on Hand Development Materials and books for children's classes, etc. Summer session for teachers and students June 21 to July 31. 700 Lyon and Healy Bldg., Chicago, Ills 6937 34th St., Berwyn, Ill.

CHICAGO Musical College. 60th year. Leading School in America. Piano, Vocal, Violin, Organ, Theory. F. S. M. 60 E. Van Buren St., Chicago.

CINCINNATI Conservatory of Music ESTABLISHED 1867. Highland Ave. and Oak St. Cincinnati, Ohio

DETROIT CONSERVATORY OF MUSIC 1000 Students. 50 Teachers 1013 Woodward Ave., Detroit, Mich.

EDDY ADDA C. Normal Teacher, Teacher's Training Classes in Dunning System of Improved Music Study. Leschetizky Technic. Catalog free. 136 W. Sandusky Ave., Bellefontaine, Ohio.

KNOX Conservatory of Music Galesburg, Illinois Catalog free. Wm. F. Bentley, Director

SOUTHERN

CONVERSE COLLEGE School of Music, W. C. Mayfarth, Dean Spartanburg, S. C.

Advertisement

THE PRESSER PERSONNEL



Introduci our patro to the high trained a experienc Members our Sta who ser them dai

Mr. Charles Fretz

Several important sub-divisions the Order Department of t Theodore Presser Co. are under t able direction of Mr. Char Fretz, whom we take pleasure introducing herewith.

Among his several duties, M Fretz has supervision over what known in the trade as the "che editions"—that is, such editions Peters, Litolff, Steingräber a other foreign and American e tions of standard studies a classical works. He also dire the Specialties Department wh cares for all orders for music ro music satchels, metronomes, p cards, pictures, plaques, med lions, musical jewelry, etc. M Fretz has been with the Pres Co. since he was a youth and each of his twenty years of serv has gone by he has shown hims of added worth to the establi ment and its many patrons.

He joined our organization 1905, starting as an assistant the Retail Department, where gained an intimate knowledge our immense stock of music pu cations. Later he was tra ferred to the Mail Order Depa ment, where he has been bus engaged ever since, doing his sh to uphold the excellent serv aims of the Theodore Presser So well has he succeeded that was a great source of satisfact to us when his industry, faithf ness and intelligent performa of duties could be recognized placing him in charge of the s divisions of our Order Departm that he now supervises.

FOUR MELODIOUS PIEC

In Lighter Style
In the First Position
FOR VIOLIN AND PIANO
By FRANZ DRDLA

World famed for his "Souvenir" and "Seren

Cat. No.	Title
22730	CAVATINA
22731	DANCE CAPRICE
22732	VALSE RUSTIQUE
22733	TARANTELLA

A Violin Teaching Help

By ARTHUR HARTMANN

LITTLE SUITE

For Two Violins in the First Position

Very helpful material for violin pu being in the form of teacher and p duets. These little pieces illustrate Open Strings, String Crossings (wr Finger Exercises, the Trill and Trem the Pizzicato, the Chromatic, and in "Teacher's Part," Double Stopping the Arpeggio. This is exceedingly in esting material that the "wide-awa violin teacher will appreciate.

Price, 80c

Violin Teachers are invited to ask for our f catalogs on Violin Publications

THEODORE PRESSER CO.
1712 - 1714 Chestnut Street
Philadelphia, Pa.



JUNIOR ETUDE



CONDUCTED BY ELIZABETH A. GEST

Playing Circus

By Rena Idella Carver

metimes I am a circus man
And boss the whole big show;
cause it's lots and lots of fun
This game I'll let you know.

hands are tents so high and round,
The gate is open wide;
straight and true the tent poles stand,
Ne'er leaning to a side.

w first the animals shall drill!
While I keep time, they all
rch in, and 'round and 'round they go,
The big ones and the small.



camels slow and stately tread
(A firm LEGATO TOUCH)
ponies light and mincing step
STACCATO, oh! so much!)

ge elephants with pond'rous walk
ig heavy CHORDS display;
greyhounds easy, graceful stride,
ARPEGGIOS I'll play.

rt comes the tight-rope walker brisk
nd up and down the keys
rough miles and miles of SCALES I go.
ute clown! You like to tease!

see the bareback rider jump
rom one horse to another!
clumsy THUMB is hard to train
o pass on to the other.



rapeze expert now we spy
n SKIPS so high and free,
ile band and orchestra proclaim
heir splendid artists three.

inger's sweetest voice is heard,
ANTABILE for sure
TONES so full, and rich and clear
rom keys I try to lure.

metimes I am a circus man
nd lead the whole big show,
now that I have shown you how,
ou'll play this game I know.

Circus Days

By Edna M. Schroeer

"HEY, Eddie, are you not goin' to the Circus?"

"Sure! You bet I am. Georgie! Wait'll I ask Ma if I can go."

"No; you're not going to that circus yet, young man," answered Ma. "I told you you couldn't go until you did your practicing; and I meant what I said!"

"Ah, gee! Ma; have a heart. I'll do it soon as I get back. Honest I will. You just wait an' see."

"You come right in the house this very minute, none of that after while business, or there'll be no circus for you to-day."

"Well, I guess I better do it, Georgie. Oh, shucks; a fellow can't have any fun when he has to practice all the time, Ma."

Eddie played over his scales as fast as he could, missing half the notes and getting the other half wrong.

While he was playing, a tiny elf came and stood on the bridge of his violin.

"Huh," he said, when Eddie had finished, "your fingers are not very good tight-rope walkers, are they?"

"Tight-rope walkers!" exclaimed Eddie, regarding the elf with interest; "what do you mean?"

"I mean your fingers don't stay on one string when they should. For instance, you put your fourth finger on both E and A when you played that B just then, did'nt you?" Eddie nodded at this. "Well," went on the elf, "that was wrong. See, this is what I mean," continued the elf, walking across the strings. "Now see if your fingers can do that." Eddie noticed that he had walked the chromatic scale, which was his new lesson:

Eddie tried to do it just as it had sounded when the elf walked it, and he played slower and ever so much more correctly than he did before.

"But you didn't put your fingers where I put my feet," complained the elf.

"Watch me again. I'll go slower this time," and he walked very, very slowly.

"Oh," laughed Eddie, "that looks exactly like a slow motion movie, doesn't it?"

Eddie tried again very slowly. But still the elf was not quite satisfied, although he did admit that it was much better.

"Follow me this time," he suggested, "put your fingers down exactly where I put my feet, and you'll get it just right. Remember, put your fingers exactly where I put my feet; and go slow. Don't move your violin so much, Eddie; hold it still or I'll fall off as sure as the world."



When they had done the scale over again, it sounded so nice, that they did it several times more. And Eddie found to his surprise that he really enjoyed practicing. He begged the elf to stay and do his other exercises and his new piece with him, and when the hour was up, Eddie was honestly disappointed.

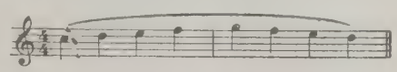
He coaxed the elf to go to the circus with him to watch the tight-rope walker. When he got home, guess what he did. Yes, sir, he practiced some more.

Can you imagine how surprised his mother was? Of course, she didn't know anything about the elf from musicland, who made practicing as much fun as a circus.

The Pickaninny Picnic

For Very Liitle Juniors
By F. P. N.

LITTLE GIRL was taking her music lesson, and there before her on the page were some little black quarter-notes. They did not look just like any quarter-notes she had seen before, though; because some of them had a long curved line over their heads, and some had wee little dots. They looked like this:



And printed above them were two long, hard words—very long, hard words thought Little Girl, as she said them over after Miss Emerson, and wondered if she could ever remember what they meant. Here are the words she saw:

LEGATO AND STACCATO

"Those are pretty big words?" queried Miss Emerson, with a smile, "but I'll tell you how you can remember about them! Let us play that these notes are little 'pickaninnies,' and that they went off for a picnic. They had just eaten their sandwiches when a shower came up. There was a summer-house not far away, and they ran as hard as ever they could to get under its roof. Some of them got under all right; see them with the roof over their heads?" And Miss Emerson's pencil traced the 'roof' sheltering the lucky little pickaninnies standing beneath. "And pickaninnies who are under a roof like that always stand so close together that there isn't a bit of space between them. Hear them?" and Miss Emerson played the notes so smoothly that it sounded almost as if they had hold of hands!

"But there wasn't room for all of the picnickers to get under the roof, and the rain came pattering down on their heads as they stood outside. Just listen!" And Miss Emerson's fingers lightly played the notes so that they did sound for all the world like silvery little raindrops. "And if you look you'll see the drops coming down on their heads," she said; and sure enough, there they were!



Little Girl's eyes danced; and, very slowly, her fingers also made the notes sound like little pickaninnies under a roof, all standing very closely so as not to get wet. Then she made them sound like the raindrops falling on the poor little chaps left outside! And she was sure she could always remember how to play *Legato* and *Staccato* after that.

Club Corner

DEAR JUNIOR ETUDE:

All the pupils of our class have formed a club, under the instruction of our music teacher. Our officers are president, secretary and treasurer.

We have dues of five cents a month and with this money we are going to have pins made. We will also award prizes in contests held each month among ourselves, such as for the most practicing, best curved fingers, smooth scales and so forth.

From your friend,
FLORENCE SKEELS, Oregon, President.

DEAR JUNIOR ETUDE:

My teacher has a large music class. She has divided our class into two parts and organized us into clubs, for the purpose of studying History, Sight Reading and Ear Training. These clubs are called "Crescendo" and "The Young Musicians."

I belong to the Young Musician's Club.

We have enjoyed so much the "Child's Own Book of Great Musicians." We have completed and received our grades on Schubert, Bach, Handel and Mozart.

At each meeting of our club we have a short program, consisting of piano solos, duets and an orchestra number in which we all take part. A social hour is always a pleasant feature of every meeting, when we have some good musical games, refreshments and a general good time. During the hot summer days, at the close of our program, we have had the social hour out on the beautiful lawn of our teacher.

Our club has adopted gold and white as our color, and Marigold as our flower.

We meet every two weeks on Saturday afternoon and look forward to these meetings with a great deal of interest.

From your friend,
MARY CHILES (Age 10), Tennessee

Question Box

DEAR JUNIOR ETUDE:

Under what grade is the *Sonata Pathetique* of Beethoven listed?

E. R. T. (Age 13), Iowa.

Ans. Beethoven's *Sonata Pathétique* is generally listed under grade VIII, although all teachers do not exactly agree about the grades of many of the classical compositions. As a matter of fact the great composers do not "stick" to any one grade in their compositions, so it is hard to place them. Also it is much harder to grade music pupils than school pupils.

JUNIOR ETUDE—Continued

Junior Etude Contest

THE JUNIOR ETUDE will award three pretty prizes each month for the best and neatest original stories or essays and answers to puzzles.

Subject for story or essay this month—"Church Music." Must contain not over one hundred and fifty words. Any boy or girl under fifteen years of age may compete, whether a subscriber or not.

All contributions must bear name, age, and address of sender written plainly, and must be received at the JUNIOR ETUDE Office, 1712 Chestnut St., Philadelphia, Pa., before the twentieth of May. Names of prize winners and their contributions will be published in the issue for August.

Put your name and age on upper left hand corner of paper, and address on upper right hand corner of paper. If your contribution takes more than one piece of paper do this on each piece.

Do not use typewriters.

Competitors who do not comply with ALL of the above conditions will not be considered.

"WHAT I CAN DO FOR MUSIC"

(Prize Winner)

Music is one of the grandest studies that I know of; and the subject, "What I Can Do For Music," is very interesting to me. As a little girl of nine, I try to play the piano well and thereby to please the public. Have studied about fifty piano solos, some duets, trios, and quartets (four players on one piano). There are four children in our family; two girls, and two boys, ages 6, 9, 11, 12, and we have played piano quartets at thirty-three affairs during 1925.

What I can personally do best for music at my age is probably to play well. In about a month's time I am to give a recital alone. I have one of the best teachers, and my father looks after my work. I will play about eight good piano solos and Beethoven's Concerto, No. 4 in G major. I have all my numbers memorized and hope to give much pleasure to a music-loving audience.

GRETCHEN NEWHARD (Age 9),
Pennsylvania.

WHAT I CAN DO FOR MUSIC

(Prize Winner)

My sphere is narrow compared with the artists who benefit music greatly by their sublime rendition of the works of the great masters. Nevertheless, those whom I may benefit would probably not have the opportunity of coming in contact with the great geniuses.

I can make my home happy by playing, because my parents are fond of music and the more I play the better they like it.

One thing I can do for music is this: I will play for people when I am asked and I can play for old people and it makes them happy when they have nothing else to give them enjoyment.

If I play for somebody who doesn't care very much for music, and I tell him I like it, they take a little more interest in it; and then this unconsciously has a beneficial effect on them and soon they begin to like it too.

I like to practice and I do so every spare minute I have.

MILDRED WILHELM (Age 13),
Illinois.

WHAT I CAN DO FOR MUSIC

(Prize Winner)

Before I can do great things I must start with small things. Therefore I must use my practice hour in the right manner. I practice my scales, technical exercises and pieces regularly every day. Then during my spare time I can read musical magazines and learn how other musicians have reached their goal. Then I can tell my friends about these things. There are many people who do not like music. Why? Because the music that they have heard had no expression; so I should learn to play with much expression. I should not wish my school or class to give an entertainment without myself or someone else playing a little music. If I keep on practicing as I am now, I should be able to play the wonderful compositions of Beethoven, Chopin, and others, whose lives I am now studying.

MIRIAM GOLD (Age 13),
Wisconsin.

Honorable Mention for Essays in February

Jay N. Bostrom, Ernest Jacobi, Evelyn Small, Hilda Fenyo, Mayme Layddau, Mary E. Koons, Martha J. Baumleve, Mildred Shroyer, Grace Amelia Peck, Marguerite Creighton, Jane Lahey, Florence Masey, Janet Kiley, Mary E. Honsberger, Irma Sievers, Louise Krauss, Martha Menendez, Rita Marie Martin, Nora M. Fahey, Evelyn Jackson, Mary Cribbs, Evelyn Teander.

Puzzle

Hidden Composers

By Mrs. M. T. Johnson

IN EACH of the following sentences is hidden the name of a well-known musical composer, the letters forming it being in their correct order.

1. It is not well to disturb a chained lion, even though you may be quite safe.
2. However discouraging the conditions may have been, we heard no word of them.
3. I have taken up the study of music, hoping to become an able accompanist.
4. Are you having luck, Mr. Fisherman?
5. The tenth and eleventh chapters of Romans contain much loving counsel.
6. Have you seen the old Liberty Bell in its new suroundings?
7. I do not owe Bertha anything now.
8. I encountered nary a bee, though venturing quite close to the hive.
9. Mother, this is Mary's chum, Annie O'Daly.
10. Do you find the honey in the larkspur cells?

Answer to February Puzzle

Vi O lin
D R um
C larinet
H orn
C E llo
Ba S oon
Flu T e
T R umpet
Viol A

It was particularly difficult to pick the prize winners for the February puzzle as more correct answers were sent in than usual, and the matter of being NEAT was rather better than usual. Prize winners were:

Lucinda Hadsel (Age 14), Ohio.
Ernest Jacobi (Age 9), New York.
Ralph Goldeen (Age 11), California.

Particular honorable mention to Sophie Nasey, Rosemary Rainville, Andre Groleau, Lois Southam, Ruth Klumb, Dorothy R. Hook.

Honorable Mention for February Puzzles

Adonia Stargyk, Irma Sievers, Mary Cribbs, Leona Russell, John Burt Clark, Loretta Roder, Betty Hankins, Madine Masie Hunt, Doris Turner, Gertrude Nanta, Annie Schwaiger, Loraine Eisele, Dorothy Steley, Eileen Cest, Suzanne Stupelis, Hope Hedbergm, Veronica Dolan, Mildred Oudinot, Margaret Chamberlain, Helen Winter, Emma Jean Fisher, Lambert Dahlsten, Gretchen Kohler, Grace Allendorf, Margaret Voetter, Maud Helen Hallock, Romwald Porembski, Patricia Foster, Alfred Mormeau, Rebekah Baynes, Delia Smith, Muriel Williams, Mary Freeman, Marjory Allen, Dorothy Loomis, Ruth Jenkin, Martha Menendez, Evelyn Dobbs, Myrtle Olson, Alice Bell, Ruth Levin, Louise Taylor, Vadis Gardner, Charline Dawling, Delia Shiloff, Lewis Morton Clemmer, Eva Lydia Crawford, Marjorie Eckblad, Marguerite Creighton, Evelyn Mozley.

DEAR JUNIOR ETUDE:

Just to let you know I am an ardent reader of your pages.

Although I am not a subscriber I get your magazine nearly every month and can say that I enjoy the pieces greatly, while I find the articles very interesting. In these I have found a great many things that otherwise I should not have known.

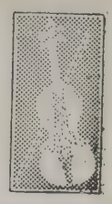
In our High School, of which I am a member of the Junior Class, we have an orchestra that, besides playing to the school, goes out and plays at certain social functions. Another organization is our newly formed band. The boys, dressed in uniforms of maroon and white (our colors), make quite a showing at football games and the like, thus making it a real asset to the school. A boy in my class, who also is in the band, is trying to start an orchestra of his own and has asked me to be the pianist. I hope it is a success.

Hoping you will excuse this rather lengthy letter,

From your friend,
JOSEPHINE LONERGAN (15), New Jersey.

Letter Box List

Mary Messersmith, Helen Elizabeth Martin, Margaret Lytle, Margaret Cannon, Nancy Hutson, Bernice Clifford, M. B. Clowe, Jr., Gladys Sargent, Elsie Booth, Gertrude Nanta, Helen Cecelia Mae, Emily L. Gardner, Catherine Lange, Nora W. Fahey, Katherine Fullerton, Viola Rufford, Lena Gilli, Odelia Baron, Dorothy Hawkins, Nora Foote, Jay N. Bostrom, Annie Mae Ferrell, Hilda Hockey, Margery Harris, Mary Walker Howard, Delora Grier, Ruth E. Ives, Catherine McCullough, Helen Popp.



VIOLIN MATERIALS

Violin Collections and Studies

BEL CANTO METHOD FOR THE VIOLIN

By Mabel Madison Watson Price, $1.25

THE MOST ELEMENTARY OF ALL VIOLIN METHODS

A VIOLIN method that combines foundation technic with the art of melody playing. It is the product of years of experience with young students, and has attained unprecedented popularity with violin teachers. Prominent features are the careful arrangement of the melodious and attractive material in progressive order and the exhaustive treatment given each subject.

ENSEMBLE METHOD FOR THE VIOLIN

By Oscar J. Lehrer Price, $1.25

AN EXCELLENT METHOD FOR CLASS INSTRUCTION

TEACHING the violin in classes is being done with much success. The exercises in this work have been arranged in three-part harmony, each part of practically equal difficulty, and the class, being divided into three sections, may alternate in playing each part. The student not only develops the technic and art of violin playing, but also in ensemble playing.

POLYPHONIC STUDIES FOR THE VIOLIN

By Oscar J. Lehrer Price, $1.25

A WORK TO FOLLOW THE SUCCESSFUL "ENSEMBLE METHOD"

MR. LEHRER'S *Ensemble Method for the Violin* was received so enthusiastically that this volume to follow it was issued. It continues upon the same plan as the Ensemble Method, all studies being written in three parts, training those in violin classes to play in ensemble while developing technic. These polyphonic studies introduce the third position, shifting and double stops. As the studies are in trio form, they also are suitable as trios for advanced violinists to use in recreation or concert playing.

FIFTY SELECTED STUDIES IN THE FIRST POSITION

Compiled and Edited by C. Levenson Price, $1.00

THE best first position studies selected from all the great writers for the violin, arranged in progressive order, so that the book may be taken up immediately after any instructor. Alard, Sitt, Kayser, Wohlfahrt and De Beriot are among the composers represented.

SELECTED STUDIES IN SECOND AND THIRD POSITIONS

Compiled and Edited by C. Levenson Price, $1.00

THESE attractive studies are not at all difficult; they are such studies as the pupil may be able to take up after having done a reasonable amount of work in the first position.

SELECTED STUDIES IN THE 4th, 5th AND HALF POSITIONS

Compiled and Edited by C. Levenson Price, $1.00

A BOOK of studies, such as these, occupies a most desirable place in the violin curriculum. Studies exemplifying the fourth, half and fifth positions are scarce, at best, and ordinarily must be hunted up in various books that may be obtained only at considerable expense. This volume has the best in convenient form.

Ask for Our "Descriptive Catalog of Violin Collections, Methods and Studies."

Violin Strings, Chin Rests, Rosin, etc., at Reasonable Prices

THEO. PRESSER CO., 1712-1714 Chestnut St., **Philadelphia, Pa.**

MAIL ORDER SUPPLY HOUSE FOR EVERYTHING IN MUSIC PUBLICATIONS

Join the Happy Club

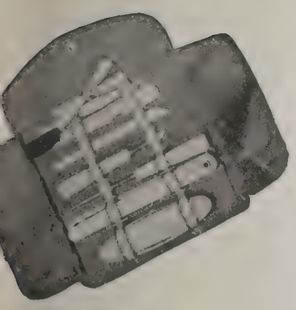
of ETUDE Premium Workers!

NO DUES — NO FINES — ALL PLEASURE — ALL PROFIT

ew ETUDE Music Magazine Subscriptions will ing to YOU any one or all of these valuable rewards WITHOUT ONE PENNY CASH OUTLAY

EVER TRY SHOWING YOUR COPY OF THE ETUDE TO A MUSICAL FRIEND? NO? DO SO! THAT'S ALL!

Its Splendid Music — Its Educational Value — Its All Round Musical Interest and Appeal will Convince any Musical Friend that You Are Doing Him a Real Favor by Asking Him to Subscribe



ATTRACTIVE MANICURE SET

Fine leather case with satine lining and seven ivory fittings, indispensable in the week-end bag; three new subscriptions.

WIZARD GARMENT HANGER

9 in. rack with four folding hangers, open 6 in., closed 9 in. Slip it into the hand bag and have "mussed-less" clothing on your vacation; only two new subscriptions.

FLASH LIGHT

Electric, a fine well-built lamp, will stand abuse, full nickel; only two new subscriptions.



ICE WATER BOTTLE AND GLASS

Just the thing for hot summer nights. Finely engraved glass and tumbler, bottle fitted in high class metal stand or frame, finished in ivory, blue or old rose enamel, indicate your choice; only three new subscriptions.

PRO-PHY-LAC-TIC CLOTHES BRUSH

Ebony finish, 6¾ x 2½ in., a really splendid brush; only two new subscriptions.



KEY PURSE

Six hooks, solid cowhide, finished in black. You will never know the convenience until you own one; only one new subscription.

SHOE HORN AND BUTTON HOOK

Folded in a neat leather case, every traveller needs one; only one new subscription.



PRO-PHY-LAC-TIC HAND BRUSH

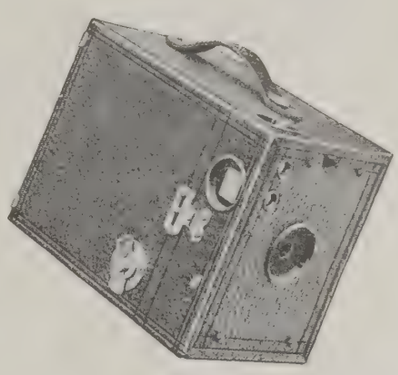
Size 4½ x 2 in., just fits the hand, will last almost indefinitely; one new subscription.



CAMERAS

No. 2 CARTRIDGE HAWK-EYE, size of picture 2½ x 3¼ in., roll film, sturdy metal construction; only four new subscriptions.

No. 2A CARTRIDGE HAWK EYE, just the thing for vacation, size of picture 2½ x 4½ in., roll film, Eastman shutter; only five new subscriptions.

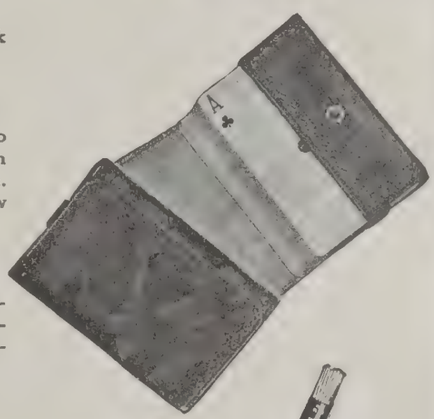


ELECTRIC CURLING IRON

Mechanically perfect; only two new subscriptions.

CELLULOID TOOTHBRUSH HOLDER

Keeps brush clean, handy for week end; one new subscription.



PLAYING CARDS WITH CASE

Always handy to have around to brighten up a dull hour, case finished in black leaf with Egyptian decoration. Fine water proof cards; only two new subscriptions.

TRAVELLERS' NECESSITY

Two metal shoe trees and one collapsible garment hanger, all enclosed in substantial leather case; only two new subscriptions.



O'CEDAR MOP

Every woman should have one and many a tidy bachelor, too; complete, only two new subscriptions.

CIGARETTE CASE

7x2½ in. open, black pin grain leather, carries 20 cigarettes and place for matches, too; only two new subscriptions.



PRO-PHY-LAC-TIC HAIR BRUSH

Penetrator, 9 x 2¾ in. with 14 rows medium length black bristles; only two new subscriptions.



The above is only a sample list of the many premiums offered for new ETUDE Music Magazine subscriptions. Send post card for complete illustrated catalogue.

PRICE $2.00 A YEAR
Counts One Point Toward Premium

ETUDE MUSIC MAGAZINE

THEO. PRESSER CO., Publishers

1710-12-14 CHESTNUT STREET, PHILADELPHIA

Postage, 72c Foreign and 25c Canadian

TWO YEARS $3.50
Counts Two Points Toward Premium



Albums for the Home Music Library

CELEBRATED LIGHT OVERTURES

For the Pianoforte

Solo Edition, Price, $1.00
Four Hand Edition, Price, $1.50

THESE are overtures frequently played by bands and orchestras, but not so well known to pianists in this country. Both volumes contain the same overtures, and they may be played together effectively as pieces for three performers at two pianos.

ALBUM OF SONG TRANSCRIPTIONS AND VARIATIONS FOR THE PIANOFORTE

Price, $1.00

THE charming melodies of some of the best loved songs, both secular and sacred, are made available in these transcriptions for the pianist of average ability.

SCHUBERT ALBUM

For the Pianoforte **Price, $1.00**

SCHUBERT'S best original piano compositions, fragments from some of his larger works and transcriptions of the famous "Schubert Songs" are presented in this volume.

CELEBRATED COMPOSITIONS BY FAMOUS COMPOSERS

For the Pianoforte **Price, $1.00**

THIRTY-THREE superb piano compositions of the best classic, modern and contemporary writers, none of them too difficult for the average good player.

GEMS OF MELODY AND RHYTHM

Compiled by Blanche Fox Steenman
For the Pianoforte **Price, $1.00**

NEARLY seventy melodies, new and old, presented in the form of piano pieces, none going beyond Grade Three in point of difficulty.

REVERIE ALBUM

For the Pianoforte **Price, $1.00**

TWENTY-THREE melodious pieces in *Nocturne* and *Reverie* style. An ideal collection for the home, especially for Sunday playing, or when one wishes to enjoy a few quiet moments at the keyboard.

SUNDAY PIANO MUSIC

Price, $1.00

PIECES of moderate difficulty by the best classic and modern composers, admirably adapted for Sunday piano playing at home or church. The sales record of this volume has been most noteworthy. It should be included in every home library.

STANDARD BRILLIANT ALBUM

For the Pianoforte **Price, 75c.**

TWENTY-SEVEN popular pieces of a showy nature, but not difficult, making a volume of most desirable piano music for an evening's entertainment at home.

YOUNG FOLKS' OPERA GEMS

For the Pianoforte **Price, 75c.**

THE familiar melodies from the standard operas are always enjoyed in the home circle. These piano arrangements are in Grades 2 and 3.

YOUNG FOLKS' PIANO FOLIO

Price, 50 cents

MELODIOUS pieces of a medium grade of difficulty selected entirely for their entertaining qualities.

MUSIC LOVERS' DUET BOOK

For the Pianoforte **Price, 75c.**

AN ideal volume where there are two players in the family, or when musical friends "pay a call."

STANDARD SONG TREASURY

Price, 75 cents

FORTY-EIGHT excellent songs, secular and sacred, mostly for medium voice. The best modern composers are represented in this collection.

THEODORE PRESSER CO. 1710-1712-1714 Chestnut Street PHILADELPHIA, PA.

Wm. S. Nortenheim

Perhaps something that will give you many moments of musical pleasure will come to your attention through our helpful
Ask for any of the following that interest you: DESCRIPTIVE CATALOG OF PIANO COLLECTIONS (Describes gives contents of 250 Piano Collections, Solo and Four Hands)—THEMATIC CATALOG OF PIANOFORTE COMPOSITIONS, EASY AND MEDIUM GRADES (Shows portions of 225 Piano Solos)—THEMATIC CATALOG OF PIANOFORTE COMPOSITIONS FOR ADVANCED PLAYERS (Shows Portions of 97 Piano Solos, Grades 4 to 10). Free catalogs covering Songs, Violin Music or Organ Numbers also sent on request

MUSIC STUDY EXALTS LIFE

THE ETUDE MUSIC MAGAZINE

ce 25 Cents JUNE 1926 $2.00 a Year



THE LIBRARY OF THE
JUN 7 1926
UNIVERSITY OF ILLINOIS

ything Counts in Musical Success, by Lawrence Tibbett ⌀ Practical Points for Practical eachers, by Georg Liebling ⌀ Getting Up a School Band, by J. E. Maddy ⌀ Studying Music Late in Life, by J. M. Williams ⌀ Twenty-Four Excellent Pieces, by Wagner, Bolzoni, Friml, Mrs. Beach, Rolfe, Bliss, Krentzlin, Himmelreich, and others

Make Your Summer Spare Moments Enjoyable and Profitable

With These Books Every Music Lover, Teacher and Student Can Acquire a Wealth of Musical Knowledge by Utilizing Available Time in Pleasurable Reading

Books for Pianists and Lovers of Piano Music

What to Play—What to Teach

By Harriette Brower **Price, $2.00**

A very absorbing work. Miss Brower in an interesting and instructive manner discusses pianoforte material from the first beginnings of the work of the great pianists, and the material is grouped in program form.

Great Pianists on Piano Playing

By James Francis Cooke **Price, $2.25**

Everyone interested in piano playing, who has not read this very popular book, should secure it immediately. This is a group of study conferences with 28 virtuosi, in which are presented the most modern ideas upon the subjects of technic, interpretation and expression. Full page portraits and short biographic sketches are also included.

Principles of Expression

By A. F. Christiani **Price, $2.50**

This is an authoritative book on pianoforte playing. Practically all explanations are illustrated clearly by musical examples. The study of this work gives a full understanding of rhythmical accents, metrical accents, melodic accents, harmonic accents, dynamics and time.

Basic Principles in Pianoforte Playing

By Josef Lhévinne **Price, 60 cents**

This work tells how to do many things in piano-playing, stressing touch, tone and accuracy. Practice hints are given. Paper bound.

Piano Playing with Piano Questions Answered

By Josef Hofmann **Price, $2.00**

This is virtually two books. In one, close to 100 pages are an illustrated group of suggestions on artistic piano-playing by one of the greatest living pianists. It also answers direct, 250 questions asked by piano students. A valuable work for reading or reference.

Well-Known Piano Solos—How to Play Them

By Chas. W. Wilkinson **Price, $2.00**

Works of modern masters are well represented in this book, along with the favorites of the old masters. Around 100 solos are covered. This is an essential work for the pianist's library.

Master Lessons in Piano Playing

By E. M. Bowman **Price, $1.50**

Contains vital suggestions in artistic pianoforte playing, presented in the form of "Letters From a Musician to His Nephew."

Descriptive Analyses of Piano Works

By Edw. Baxter Perry **Price, $2.00**

Instead of working out each analysis upon the structural basis, Mr. Perry has given a poetic, dramatic and historic analysis or description of some of the greatest and best-known piano compositions. This treatment adds to a better understanding of each work or its interpretation.

Celebrated Pianists of the Past and Present

By A. Ehrlich **Price, $2.50**

One hundred and fifty portraits and biographies of European and American pianists of the past and present. A most reliable biographical work.

Pianoforte Music

By J. C. Fillmore **Price, $2.00**

Pianoforte Study

By Alex. McArthur **Price, $1.50**

Hints on piano-playing given in an interesting manner.

The Pedals of the Pianoforte

By Hans Schmitt **Price, $1.25**

Books for Followers of the Vocal Art

How to Succeed in Singing

By A. Buzzi-Peccia **Price, $1.50**

An excellent volume by a Master Voice Teacher, who offers valuable advice and suggestions regarding methods, teachers, students, engagements and other features of the vocal art as a profession. Those looking forward to achieving success in a lyric career will get from this book a new light on these subjects in their pursuit of the devious roads to success. In presenting this contribution to the vocal world the author employs his own superb qualifications and a distinct style in writing as a background.

Great Singers on the Art of Singing

By James Francis Cooke **Price, $2.25**

Most of the celebrated vocalists of the past 25 years are represented in this volume of advice and vocal experience. There are 27 full page portraits and biographies given. This is a work of absorbing interest to all music lovers and followers of the vocal art.

What the Vocal Student Should Know

By Nicholas Douty **Price, $1.00**

This book has obtained great favor because it tells in a concise manner many important things that the vocal student should know. As a conclusion of the work Mr. Douty has given a series of excellent daily exercises for each voice.

Diction for Singers and Composers

By Dr. H. Gaines Hawn **Price, $1.75**

This book covers an important side of the vocal art, and to have true vocal art as well as song writing art, one should follow the advice and suggestions Dr. Hawn gives in this helpful work.

Choir and Chorus Conducting

By F. W. Wodell **Price, $2.00**

There is much opportunity in the field of choir, chorus and community singing, and orchestra conducting. This book offers profitable information in the preparation of the musician to accept these opportunities.

Books of Special Interest to Music Teachers

Mistakes and Disputed Points in Music and Music Teaching

By Louis G. Elson **Price, $1.50**

Those many subjects, regarding which there frequently are disagreements, are straightened out by the positive information in this book, which covers all the essential points from acoustics and notation to piano technic and orchestration.

The Education of the Music Teacher

By Thos. Tapper **Price, $1.75**

Those who aspire to conduct their profession with knowledge and proficiency, should read this excellent book by Mr. Tapper.

Stories of Standard Teaching Pieces

By Edw. Baxter Perry **Price, $2.00**

With the information in this book teachers can provide that touch of romance, anecdote and educational information that gives zest to the lessons upon standard teaching pieces.

How to Teach—How to Study

By E. M. Sefton **Price, 60 cents**

The best teachers are endeavoring to improve their methods of imparting knowledge. This work deals with the fundamental and unchanging laws for obtaining the best work out of pupils.

Books for Young Music Students

Young Folks' Picture History of Music

By James Francis Cooke **Price, $1.00**

This is a very recent offering, over which teachers everywhere are enthusing. The high lights of musical history and biography are given in an interesting style that is understood easily by the juvenile. Such a work as this tends to hold the child student's interest in music. A most liberal number of well-printed and interesting pictures are given for the pupil to cut out and paste in the places provided throughout the book. The author has even gone so far as to explain to embryo musicians the manner in which melodies are written, stimulating their original ideas along these lines.

First Studies in Music Biography

By Thos. Tapper **Price, $1.75**

The thinking teacher sees to it that pupils learn as soon as possible something about the lives of great musicians. This book is designed for the teacher to use with pupils. With each composer is given a portrait, other illustrations and a set of questions on the text.

Pictures from the Lives of Great Composers

By Thos. Tapper **Price, $1.50**

While various composers' biographies form the center of this work, there also is woven delightfully around each biography, contemporaneous history. This gives the child vivid impressions of the great composers.

Music Talks with Children

By Thos. Tapper **Price, $1.50**

Although it is suggested by the author that the chapters of this book be made the subject-matter for talks with children, they are written in such a simple straightforward manner that they may be read verbatim by the teacher or parent.

Betty and the Symphony Orchestra

By Elizabeth A. Gest **Price, 10 cents**

This little illustrated booklet is a delightful story for acquainting little folks with the principal instruments of the Symphony Orchestra.

Imaginary Biographical Letters from Great Masters of Music

By Alethea Crawford Cox and Alice Chapin **Price, $1.50**

This fascinating little book gives a charm of romance and personality to musical biography by the unique manner in which the information is imparted.

Child's Own Book of Great Musicians

By Thos. Tapper **Price, 20 cents each**

A series of Biographies with picture placing and binding to be done by the young student. A separate book for each of the following masters:

Bach	Beethoven	Mozart	Mendelssohn
Schubert	Haydn	Schumann	Wagner
Handel	Verdi	Chopin	Grieg
		Liszt	

Sold Separately

These little booklets are used with great success by many teachers. After the child has read or studied the biography told so clearly, the child writes in his or her own fashion the story of the great composer in the space provided in the back of each of these booklets. This, with the pasting of pictures and binding as mentioned above, really brings about the making of the "Child's Own Book."

Petite Library

By Edw. Francis **Complete, $3.00**
Each, 40 cents

Pocket biographies of Handel, Haydn, Weber, Mendelssohn, Mozart, Beethoven, Chopin, Liszt and Wagner.

Books Every Music Lover Will Enjoy

Great Men and Famous Musicians On the Art of Music

By James Francis Cooke **Price, $2.25**

This interesting volume gives intimate discussions of phases of musical life and of music study by some of the world's greatest intellects. Great creative and executive geniuses have joined with foremost musicians in offering material that is both stimulating and helpful to students and music lovers. In the list of master minds who have contributed valuable advice to this work are the names of Crane, Damrosch, Dohnanyi, Edison, Gatti Casazza, Jeritza, Modjeski, Ornstein, Schwab, Sousa, Stravinsky, Van Dyke, Wister and many others.

Musical Progress

By Henry T. Finck **Price, $2.00**

Here and abroad this book has been commended and anyone, who by the furtherest stretch of imagination may be called a music lover, will find it interesting. It is written in a truly fascinating style and presents a wealth of musical topics in a liberal and enlightened spirit.

Secrets of the Success of Great Musicians

By Eugenio Pirani **Price, $2.00**

This is a biographical work in which the lives of the great composers are viewed from a different angle than usual. It has been well termed a series of inspirational life analyses of great composers. Every page provides entertaining reading, yet at the same time the educational qualities of this work are very high.

Life Stories of Great Composers

By R. A. Streatfield **Price, $2.25**

There are 35 biographies included in this volume, each followed by a chronology of the composer. As a book of reference or for one to read who desires to glean a knowledge of the great composers, this is an excellent work.

Old Fogy, His Musical Opinions and Grotesques

By James Huneker **Price, $1.50**

Even though you do not agree with all his opinions, you will enjoy the individuality of expression and the fact that "Old Fogy" does you good in making you think on the topics discussed.

Standard History of Music

By James Francis Cooke **Price, $1.50**

All that is interesting and important in musical lore is here given in the most readable manner. There are forty chapters that might be well termed forty story lessons in the romance of music. Liberally illustrated.

Music Masters, Old and New

By James Francis Cooke **Price, $1.25**

This work covers many of the more modern musical luminaries, about whom nothing is to be found in any other English writing.

Anecdotes of Great Musicians

By Francis W. Gates **Price, $2.00**

Anecdotes are always interesting and the music-lover will enjoy this collection, which consists of around 300 authenticated anecdotes of great composers, players and singers.

Musical Sketches

By Elise Polko **Price, $1.50**

This book is not only entertaining but instructive, since the stories or sketches given of the composers are facts with stories woven around them.

Music and Morals

By H. R. Haweis **Price, $2.25**

This book always will be a great favorite with music-lovers. There are interesting essays on musical subjects and very sympathetic and readable biographies of the great masters and informative chapters on instruments.

History of Music

By W. J. Baltzell **Price, $2.25**

A scholarly history, written by a well-qualified author with the assistance of a number of experts on musical history. It is a most faithful and accurate recording of the essential facts on the growth of ancient, classical and modern music.

THEODORE PRESSER CO.
1710-1712-1714 Chestnut Street **Philadelphia, Pa.**
"Everything in Music Publications"

Music Teachers—
Awake to This Real Opportunity

WHY NOT DEVOTE SOME OF YOUR LEISURE HOURS THIS SUMMER TO CONDUCTING A THEORY CLASS IN YOUR COMMUNITY?

Activity is the best publicity. When school studies cease, the progressive music teacher organizes Special Summer Classes of great benefit to the students, and to the teacher's prestige.

THREE GOOD REASONS FOR SUMMER CLASSES

Financially, the remuneration from class work is greater than from private teaching.

The Study of Harmony engenders an interest in the pupil and makes the regular course of study more attractive.

A Class in Theory is an excellent advertisement and increases the teacher's prestige.



The Text-Book that has proved most successful for use in teaching this study is

HARMONY BOOK FOR BEGINNERS

By PRESTON WARE OREM. Flush Cloth Binding, Price, $1.25

Brief—Simple—Vital—Practical—Distinctive

HERE is a Harmony Book without mystery. It has no rules, nor is it a re-hash of the old cut-and-dried harmonies. On the other hand, it is a fresh, new, sound treatment along modern lines. It lays a strong foundation for future musicianship by giving the main essentials of the subject in such simple, understandable and interesting language that it will prove invaluable in the class or for self-help work.

A most convenient feature is the introduction of blank spaces right in the book for writing the exercises, thus giving the pupil a permanent and readily consulted record of the work done. *Rules, footnotes and cross-references are dispensed with,* everything being inserted in the logical place in the body of the text.

An Admirable Text-Book for Summer Classes that have completed the Harmony Book

THEORY AND COMPOSITION OF MUSIC

By PRESTON WARE OREM. Flush Cloth Binding, Price, $1.25

AN unequalled guide in the practical application of harmony to composition. Anyone having an elementary knowledge of harmony is ready to take up the subjects which are treated in this work—such as Melody Making, Harmonizing Melodies, Writing of Accompaniments, Modulation, Modern Harmony and Musical Forms.

The whole aim of the book is to teach one to write—clearly, sensibly and fluently—and to know the "whys and wherefores."

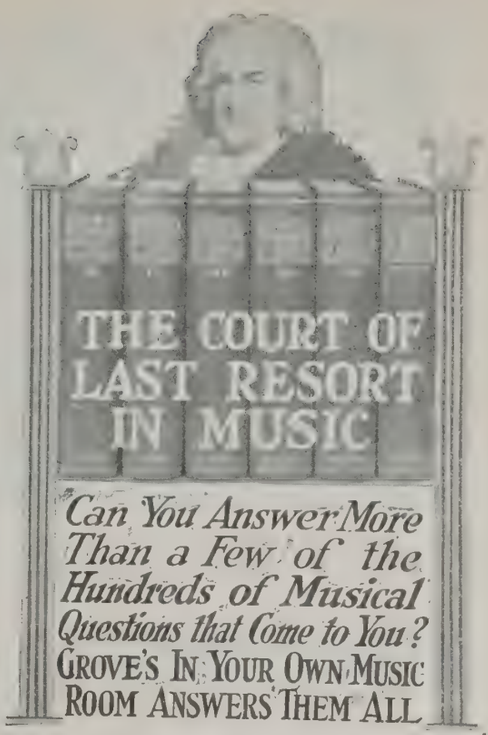
THEODORE PRESSER CO.

Music Publishers and Dealers 1712-14-16 Chestnut St.

PHILADELPHIA, PA.

Just Think!

YOU CAN HAVE THIS WEALTH OF MUSICAL INFORMATION FOR ONLY SIX CENTS A DAY



It is An Achievement that We are Able to Offer the Complete Six Volume Set of the Great

Grove's Dictionary of Music and Musicians

At a Price So Low that it Will Never be Duplicated When This Mammoth Printing is Exhausted

TWO DOLLARS

With your order and then small payments of $1.50 for 12 months, making a total Purchase Price of $20.00. For cash with order the price is only $19.00.

Practically everyone who knows anything about music knows "Grove's" is the World's Greatest Musical Reference Work, and thousands who have been ambitious to possess these Remarkable Volumes have their opportunity in this Low Price Offer. (If you have never seen these Six Large, Handsomely Bound Volumes ask for Descriptive Folder, giving details and illustration of actual size of the complete set.)

These books are of such high character, of such vast scope, and are so substantially bound that they will last a "lifetime." As the years go by the original purchase money will seem insignificant in comparison with the invaluable service and pleasure you will get from these volumes. Think of it! Only $20.00 on the easy payment plan or 5% less for cash.

To THEODORE PRESSER CO.,
1710-1712-1714 Chestnut Street, Philadelphia, Pa. Date.....

Send me the **Complete Six Volume Set of "GROVE'S DICTIONARY OF MUSIC AND MUSICIANS"**

Cross Off if You Send Full Cash With Order 5% Allowed for Cash

Enclosed find **$2.00** first payment on this set, and I hereby promise to pay $1.50 each month for the next twelve months, thus completing payment at the Last Opportunity Price of **$20.00.**

It also is my understanding that I am to pay the customary transportation costs of delivering these books to me and upon receipt of your statement for the Postage or Express Costs I will immediately remit for same.

Name .....

Address .....

Earn a Teacher's Diploma
or
Bachelor's Degree in Music
In Your Spare Time at Home

Why don't you, too, get new ideas to use in your teaching, make your work a re pleasure and increase your income at the same time?

Enrollments now for Summer Courses

Founded in 1903 and advertisers in THE ETUDE columns since 1908

To ETUDE readers we have offered sample lessons from our courses—many are using them with success. Get these lessons, without obligation, and see for yourself how great a help they would be to you in your teaching. Courses endorsed by the world's greatest musicians—such as:

I. J. Paderewski, eminent virtuoso. ***Theodore Leschetizky,*** Paderewski's great teacher. ***Emil Sauer,*** of the Vienna Conservato
Walter Damrosch, eminent conductor of the New York Symphony Orchestra. ***Alexander Guilmant,*** the world-famous French Organist.
Moritz Moskowski, famous Parisian composer and teacher.

Special Certificates Awarded Graduates To Teach in Pblic Schools Without Examination

Mrs. Mary A. Sturm, of Montana, writes:

Thanks for prompt delivery of Diploma, of which I am very proud. I just received a letter from the State Board of Education to the effect that I am eligible to a State Certificate without examination. Thanks to your course.

Mrs. Lulu E. Diebel, of Oregon, writes:

I have successfully passed the State Board Examination and am now an accredited teacher in the State of Oregon. I owe this to your Normal Piano Course, for I tried to pass the examination before, but was not proficient in the answers and failed. Then I saw your ad in THE ETUDE and determined to try this course. It has been successful and I am very grateful.

There is a
GUARANTEE
With each course we offer a guarantee of absolute satisfaction or money refunded.
That puts all the risk on us and none on you.

Mr. Samuel Griffiths, of Massachusetts, states:

This will acknowledge my Harmony Diploma. At the commencement of my studies with you I was a Violin teacher with plenty of time on my hands. My class has grown to three times that size. I command an increased fee and have a waiting list.

Mr. R. C. Bolling, of Virginia, after completing four courses, writes:

The instruction in your Extension Courses is the best possible for one to obtain. The person who knows and can use his knowledge to enable him to do as well and just a little better, usually gets ahead—regardless of the method by which he received his information—whether in college or with a book by an open fire-place, or during his spare moments under the written direction of a teacher a thousand miles away. This is my third year in charge of the Music Department in the Normal School. I have nothing but praise for your courses, which have been of inestimable value to me in my work.

University Extension Conservatory

LANGLEY AVENUE and 41st STREET

DEPT. D-43 **CHICAGO, ILL.**

Extension Courses Growing in Popularity Each Mon

There is a greater demand all the time for the courses we offer they fit teachers for better positions. This is an age of spec zation and the specialist is earning fully double or more salary of a musician with only a general knowle Openings in the music field are growing very rapi There are big paying positions for those who ready for them.

A Diploma is the key to the best teaching posit Do you hold one?

Our Diplomas and Degrees are Awarded by the Authority of the State of Illinois

It is up to YOU. On your own decision will your future success. Fit yourself for a bigger tion—demand larger fees. You can do it! You easily and quickly fit yourself right at home thr Extension Courses.

Now is the opportune time for you to clip the co below. Get it in the first mail. You perhaps have seen ad many times before. Don't waste any more time! The co will bring you information about the lessons which will be of untold v No obligation on your part!

More than 200,000 ambitious men and women have gained profici in these various branches of music by the University Extension Me And to you we offer the same advantages which were given to them.

This Is *Your* Opportunity—Mail the Coupon TOD

UNIVERSITY EXTENSION CONSERVATORY, Dept. D-43
Langley Avenue and 41st Street, Chicago, Illinois.

Please send me catalog, sample lessons and full information regard ing course I have marked with an X below.

☐ Piano, Normal Course for Teachers	☐ Cornet, Amateur	☐ Violin
	☐ Cornet, Profes- sional	☐ Guitar
☐ Piano, Course for Students	☐ Organ (Reed)	☐ Ear Training an Sight Singing
	☐ Voice	☐ Mandolin
☐ Public School Music	☐ History of Music	☐ Adv. Compositio
	☐ Harmony	

Name ..... Age.....
Street No. .....
City .....
State .....
How long have you taught Piano? .....How many pupils hav you now? ..... Do you hold a Teacher's Certificate? ..... Hav you studied Harmony? ..... Would you like to earn the Degree o Bachelor of Music? .....

BSCRIPTION PRICE, $2.00 per year in the States and Possessions, Argentine, Bolivia, Columbia, Costa Rica, Cuba, Dominican Re- Ecuador, El Salvador, Guatemala, Mexico, ua, Paraguay, Republic of Honduras, Spain ng Balearic Islands, Canary Islands and Pos- s in North Africa (Ceuta, Melilla and Tan- eru and Uruguay. In Canada, $2.25 per year. er countries, $2.72 per year.

gle copy, Price 25 cents.

MITTANCES should be made by post-office or ex- ney orders, bank check or draft, or registered letter States postage stamps are always received for cash. ent in letters is dangerous, and we are not responsible fe arrival.

CONTINUANCES.—Owing to the educational er of THE ETUDE a majority of its readers wish to miss an issue. Therefore, the pub- are pleased to extend credit covering a Twelve s' subscription beyond expiration of the paid- od. Those of our subscribers not wishing to hemselves of this convenience of remitting ill please send a notice for discontinuance.

PRESSER'S MUSICAL MAGAZINE

The Etude

A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT, AND ALL MUSIC LOVERS.

Edited by James Francis Cooke

Assistant Editor, Edward Ellsworth Hipsher

Vol. XLIV. No. 6 JUNE, 1926

Entered as second-class matter Jan. 16, 1884, at the P. O. at Philadelphia, Pa., under the Act of March 3, 1879.
Copyright, 1926, by Theodore Presser Co., for U. S. A. and Great Britain
Printed in the United States of America

RENEWAL.—No receipt is sent for renewals. On the wrapper of the next issue sent you will be printed the date on which your subscription is paid up, which serves as a receipt for your subscription.

Liberal Premiums and cash deductions are allowed for obtaining subscriptions.

MANUSCRIPTS.—Manuscripts should be addressed to THE ETUDE. Write on one side of the sheet only. Contributions on music-teaching and music-study are solicited. Although every possible care is taken the publishers are not responsible for manuscripts or photographs either while in their possession or in transit. Unavailable manuscripts will be returned.

ADVERTISING RATES will be sent on application. Advertisements must reach this office not later than the 1st of the month preceding date of issue to insure insertion in the following issue.

THEODORE PRESSER CO., Publishers,
1712 Chestnut Street, Philadelphia, Pa.

The World of Music



(c) Kubey-Rembrandt

Thaddeus Rich

ens Rich, for ears the concert- the Philadelphia has offered his n, to take effect at of the present sea- Rich is a violinist ighest attainments me years has been Temple University ory. He holds a ce among native musicians and hestral activities in e able to devote his time to concert oloist and in ensemble.

orth Shore Festival Associa- ounces a prize of one thousand dol- n orchestral work, and one of five ollars for an American cantata for voices. In the latter announcement, ccessful work for children's voices panniment for only piano instead of tra, the prize will be three hundred

plete French Opera Company, in France, will tour the United t season, according to latest reports. r Hammerstein, widow of the fa- resario, is responsible for and back erprise.

nnual "Messiah" Festival at , Kansas, took place this year from to April 4. Three performances 's immortal masterpiece were given, them were recitals by the Flonzaley by Claire Dux, and by Dusolina as well as a number of programs lent of Bethany College.

Scott has finished an opera in one *Shrine*, and also a fantastic comedy, *nce*, the latter inspired by a Flemish He is reported to be at work on a gic opera in three acts.

m of the "Rosenkavalier" of vas given in London in April, the making the journey there to direct which was selected from his opera

Peace Angel" by Siegfried Wagner, some ten years ago, had its first rformance at Carlsruhe on March 11, with a kindly reception.

Young Artists' Contest of the Federation of Music Clubs will be hiladelphia on November 6-10, when ons will be held for Soprano, Con- enor and Baritone voices, and for oloncello, Piano and Organ players. rs from Mrs. E. A. Deeds, Morain yton, Ohio.

F. Claffey of Boston, won the one dollars prize in the recent "Old Contest." And now Uncle John Mc- ighty-three-year-old fiddler of Farm- Maine, while maintaining that he he judges in the past tournament e fair, has challenged Mr. Claffey to in a trial of skill with the public of s judges.



Dupre

Marcel Dupre has been appointed by the Ministry of Fine Arts to the post at the Paris Conservatoire left vacant by the late Eugene Gigout. Since winning his first student's prize at the Paris Conservatoire, M. Dupre has taken all the awards available in music at this famous institution, including the *Grand Prix de Rome* in 1914. His playing from memory of the entire organ works of a series of recitals at the Conserva- the Trocadero, first brought him to de attention.

Glee Club of Wesleyan Univer- Middletown, Connecticut, won first the tenth annual intercollegiate Glee test held in Carnegie Hall, New York 6th, with 268.6 points to its credit possible 300. Fifteen colleges com- rinceton winning second place and ersity of Kansas third.

Mrs. N. Auerbach, so long an honored instructor in the piano department of Peabody Conservatory, Baltimore, Maryland, is now living at a very advanced age and in feeble health, at her former home in Dantzic, Germany.

The University of Illinois Concert Band is now in its thirty-sixth season and on its sixteenth annual tour.

Vladimir Shavitch, conductor of the Rochester Symphony Orchestra, will conduct concerts of the London Symphony Orchestra and the Pasdepoup Orchestra of Paris, in the near future. Mme. Shavitch (Tina Lerner) accompanied him on the tour.

Weber's Home in Hosterwitz, near Dresden, at the time he wrote "Der Freischutz" and "Euryanthe," is about to be acquired by the Historical Society of Saxony, to be preserved as a memorial to the composer.

Four Prizes Aggregating One Hundred and Fifty Dollars are offered by *The Diapason*, for the best papers presented at the next meeting of the National Association of Organists. First prizes of fifty and second prizes of twenty-five dollars each are offered for papers on Organ Playing and on Organ Building.



Franz Kneisel

Franz Kneisel, eminent violinist, for many years a prominent figure in the musical life of the United States, and especially in the developing of an appreciation for chamber music, died in New York on March 26. Born in Bucharest, January 26, 1865, Mr. Kneisel came to this country in 1884, to become concertmaster of the Boston Symphony Orchestra; but his love for the more delicate art led him away from this position to devote his time almost entirely to the Kneisel Quartet.

The Philadelphia Orchestra is to make a tour of Europe in the spring and summer of 1927, according to plans of its management; and already ninety thousand of the necessary one hundred and fifty thousand dollar guaranty fund is subscribed.

In the Third Annual International Music Festival recently held at Boston, the first prize of $250 was awarded to the Polish chorus; the male chorus prize of $250, to the Swedish chorus; the second prize of $100 for mixed voices, to the German chorus; and the third prize of $50, to the Finnish chorus.

Ewing Underwood Smith, youngest and last to survive of the sons of Dr. Samuel F. Smith, author of the words of "America," died March 31st, at his home in Pasadena California.

$10,000,000 from the "Messiah" is estimated as a conservative figure for the royalties the British Government would have received from performances of this favorite oratorio, had an even very small royalty been imposed as is done in some European countries for similar works on which the copyright has expired, the receipts being used for encouraging the arts.

Mr. Scott Skinner, of Aberdeen, aged eighty, and Mr. John Wiseman of Bantry, County Cork, crossed the Atlantic to participate in the recent "Old Fiddlers' Contest" at Lewiston, Maine.

Herbert Forrest Odell, editor and publisher of the *Crescendo*, devoted to the interests of stringed instruments, died in Boston on February 25. As a teacher, composer, editor and publisher, he had been a wonderful influence in the raising of the standards in the particular field of music to which he was devoted, as well as to musical culture in general.



Franz von Suppé

Sophie von Suppé, widow of the famous composer of Opéra-comique, died recently at Vienna, at the advanced age of eighty-five. Once popular as a singer in light opera, she was the composer's second wife and after his demise devoted herself to establishing a von Suppé museum in a village near Vienna. Among his thirty-one comic operas and operettas and one hundred and eighty other stage works of various degrees of levity, "Pique Dame" and "Boccaccio" are best known in America.

The Great "Rosaria" Pageant, planned for this summer in Portland, Oregon, has been postponed one year on account of the decision to build a new Stadium on the site formerly used for this event.

In the Metropolitan Opera Season which closed in New York on April 17, there were one hundred and ninety-seven performances of forty-eight works by twenty-eight composers. Italian composers led with ninety-eight performances, Germany followed with forty, France with thirty-three, Russia with eleven, America with six, Czecho-Slovakia with five and Spain with four. "Fidelio," "The Magic Flute" and "Tarandot" are welcome rumors for the repertoire of next season.

The Pulitzer Musical Prize of Fifteen Hundred Dollars has been awarded this year to Mrs. Charles H. Marsh of Redlands, California, the first time it has been won by a woman. The award is made to "the student of music in America who is deemed to be the most talented and deserving, in order that he (sic) may continue his studies with the advantage of European instruction."

A Beethoven Festival was held at Amsterdam, Holland, from May 2 to May 15, Willem Mengelberg, leader of the Concertgebouw Orchestra, and well known in America through his work as guest-conductor of the New York Philharmonic Orchestra, was director of the celebration.

The Bicentenary of the Birth of Dr. Charles Burney, eminent English organist, composer and musical historian, was celebrated on April 11, at Chelsea Hospital, London, where he was organist during the last thirty-one years of his life.

It is the constant ambition of the editors and publishers of the "Etude" to make each issue of the journal worth many times more, in practical instruction, stimulating inspiration and real entertainment, than the price of the entire year's subscription. The music lover can not possibly find a better two-dollar investment.

"The Immortal Hour" by Rutland Boughton, had its American première at the new Grove Street Theatre by the newly organized Opera Players of New York, on April 6, with Alberto Bimboni conducting. The press was divided as to the adaptability of the work to American audiences, with the balance probably slightly in favor of the negative.

The Tenth Biennial Prize Competition of the National Federation of Music Clubs announces: $1,000 for a Symphony or Symphonic Poem; $500 for a Three Part Chorus for Women's Voices; $200 for a Trio for Violin, Violoncello and Piano; $100 for a Violoncello Solo; $100 for a Song and $100 for a Harp Solo. Particulars from Mrs. Charles Cooper, Peabody Institute, Baltimore, Maryland.

Calcutta, India, has a Symphony Orchestra in thriving condition. Its recent programs have contained such modern works as "L'Apres Midi d'un Faune," Elgar's "Enigmatic Variations," Grainger's "Haendel on the Strand," and Moussorgsky's "Kopak." The Bombay Chamber Orchestra has given ninety-six concerts during the last three years. Hail, India!

The Ojai Valley Prize of one thousand dollars has been awarded to Albert Huybrechts of Brussels for his string quartet which was performed for the first time on April 18, at the recent Ojai Valley (California) Festival. Honorable mention went to Arthur Farwell of Los Angeles, and Jean Rivier of Paris.

Walter Damrosch in the last week of March, conducted a concert of the Symphony Orchestra of Madrid, in the Comedia Theatre. King Alfonzo, Queen Victoria, the court, and many of the musical world of the capital were present. It was the first time that an American conductor had led this organization; and Mr. Damrosch was most cordially received.

The First Mozart Operatic Festival ever held in America was given in Cincinnati in the first week of May, when "Don Giovanni," "Cosi Fan Tutti," and "The Marriage of Figaro" were interpreted in English by the Hinshaw Opera Company.

Approximately Three Hundred and Ninety Thousand music lovers listened to orchestral concerts in New York City during the season just coming to a close.



Jean Sibelius

Jean Sibelius has received a commission form the New York Symphony Orchestra to write a symphonic work to be presented next season, with Walter Damrosch conducting. This continues the policy begun this season with George Gershwin's *Concerto* and Deems Taylor's *Jurgen*. Sibelius has done more than probably any other man of his nationality to popularize the artistic achievements of his country.

Mrs. J. J. Carter, founder of the Hollywood Bowl Summer Concerts Association, has resigned as president, because of "repeated differences of opinion with certain members of the executive board."

Boito's "Nerone" was the opera to open the three months' season at the Colon Theatre, Buenos Aires, on May 22. Claudia Muzio was *Asteria*.

The Oklahoma State Band and Orchestra Directors' Association was organized recently at a meeting held at Oklahoma City. Oscar J. Lehrer is State Chairman and a drive will be made for a state band law.

The Swift and Company Prize of one hundred dollars is offered this year for a setting for male chorus and with piano accompaniment, of the poem, "The West," by Catherine Parmenter. Particulars from D. A. Clippinger, Kimball Hall, Chicago.

(Continued on page 477)

A NEEDED WORK IN A NEGLECTED FIELD

POLYPHONIC PIANO PLAYING

PART PLAYING—COUNTERPOINT

BY

THEODORE PRESSER

EVERY pupil should be given some instruction in polyphonic playing. Students confined to exercises tending to develop only mechanical dexterity are apt to acquire involuntarily defects that leave no charm to their playing. These defects may be remedied by timely and frequent use of studies that are polyphonic in character. In this important branch of piano playing the pupil receives a training differing from the usual technical routine and is prepared for the study of the works of Bach and Handel and the classical composers. Polyphonic means many parts; that is, there are several parts or voices produced simultaneously; in other words, counterpoint.

This volume can be introduced early in the career of the piano student; between the second and third year is not too early. The material used is especially pleasing and, although it has been selected from many sources, it all has been especially adapted and arranged for this work.

What Educators Throughout the Country Think of this Work.

"Without exception, the best work of its kind I have ever seen. We will use it in Hood College Conservatory of Music. I am glad to join a large and mighty host of the profession in congratulating you on account of the merits of this timely work."

DR. JOHANN M. BLOSE,
Director, Hood College
Conservatory of Music.

"The very excellent Polyphonic Studies that Mr. Presser has written will stand in the future as a memorial to Mr. Presser's Musicianship."

KATE S. CHITTENDEN,
Dean, The American Institute of
Applied Music, New York.

"Two of our piano teachers are using this book and it is very satisfactory."

FRANK A. BEACH,
Dean, Kansas State Normal
School of Music.

"I am convinced that it will be of the very greatest aid in piano teaching. . . . . This book will, if carefully followed, undoubtedly lead a student to a place where he can take up the Bach Inventions and the larger polyphonic works with ease."

FREDERIC B. STIVEN,
Director, University of Illinois
School of Music.

"I was surprised to see how fully you appreciate the needs of the Student and the Teacher in your work on 'Polyphonic Piano Playing.' Your Preface is worthy of a place in any Lecture on Music. . . . May I thank you in behalf of the Students and Teachers in this School for your rich contribution to our studies?"

PROF. W. A. SMITH,
City School of Music,
Charleston, West Va.

"A very useful work, well graded, with happy selections. For organ students this volume is priceless."

CHAS. FR. MUTTER,
Baltimore, Md.

PRICE, 75 cents

THEODORE PRESSER CO.
1710-12-14 Chestnut St., Philadelphia, Pa.

THE ETUDE MUSIC MAGAZINE
"Music for Everybody"

Contents for June, 1926

	PAGE
World of Music	407
Editorial	409
Everything Counts in Musical Success.....*L. Tibbett*	411
Vale Melodeon .....*J. F. Cooke*	412
Playing Double Notes .....*W. A. Hansen*	413
Help for Scale Mastery .....*E. H. Pierce*	414
Attention and Getting Along.....*I. Carpenter*	414
Practical Points, Practical Teachers.....*G. Liebling*	415
Getting Hang of Rhythm.....*L. P. Gunn*	416
Writing Dots and Their Touches.....*O. C. Moore*	416
Rightly Learned Piece.....*N. Lee*	416
Learning Keyboard .....*R. M. Crooks*	416
Playing Beethoven's Sonatas.....*F. Corder*	417
Biographical Catechism—Brahms .....*M. M. Schmitz*	418
Adult Beginner's Problems .....*J. M. Williams*	419
For Musically Slow.....*E. H. Nickelsen*	420
Selecting Pupil's Pieces.....*P. Rayburn*	420
Playing Two Against Three.....*E. S. Hilton*	420
Making Etudes Count .....*E. F. Marks*	421
Thumb Drill .....*M. C. Wilkins*	422
Please Do! .....*N. B. Smart*	422
Slumps! .....*H. Mynning*	422
Acquiring Legato Touch .....*H. Barron*	422
School Bands .....*E. P. Maddy*	423
Playing Music of Bach.....*P. Gordon*	425
Interesting Recital Programs.....*I. G. Huston*	426
"Pep" in Practice.....*W. F. Potter*	426
Teachers' Round Table.....*C. G. Hamilton*	427
Musical Scrap Book.....*A. S. Garbett*	428
Singers' Etude	458
Questions and Answers.....*A. de Guichard*	463
Organists' Etude	464
Organ Questions Answered.....*H. S. Fry*	467
Violinists' Etude .....*R. Braine*	468
Hard Touch and Player Piano.....*R. I. Carver*	471
Inspiration	471
What Mother Can Do.....*S. Farneman*	471
Instrumental Peculiarities .....*H. Craig*	471
Letters from Etude Friends	473
New Books About Music.....	473
Weight, Pressure and Singing Tone.....*F. Blanco*	475
Interpretation "Tools".....*E. J. Benson*	475
Critical Sieve .....*H. E. Harvey*	475
What the Teacher Should Know .....*T. S. Lovett*	475
Junior Etude .....*E. A. Gest*	479

MUSIC

Minuet .....*G. Bolzoni*	429
Grand Valse Brillante.....*R. Krentzlin*	430
'Rickshaw Boy .....*F. Keats*	432
Sunbeams and Roses .....*P. Bliss*	433
Valse Christine (Four Hands).....*R. Friml*	434
Bridal Chorus (Four Hands).....*R. Wagner*	436
Sextet from "Lucia di Lammermoor"....*F. Himmelreich*	438
A Music Carnival .....*W. Rolfe*	440
Ogre Dance .....*M. Ewing*	445
Love's Melody .....*W. A. Johnson*	446
Hindoo Dance.....*C. A. Preyer*	447
Danse Hongroise .....*P. du Val*	448
Neath Shady Trees .....*C. Huerter*	449
Andantino in D Flat (Organ).....*E. Lemare*	450
Puck .....*E. Grieg*	452
Your Smile (Vocal).....*H. C. Banks*	453
The Moon-Path (Vocal).....*Mrs. H. H. A. Beach*	454
Some Morning, Oh Some Morning (Vocal).*R. R. Forman*	455
An Old Air (Violin and Piano).....*W. E. Haesche*	456
Keeping Step (Violin and Piano).....*F. A. Franklin*	456

Professional Directo

EASTERN

ALBERT — CARL, VIOLIN INSTRUCTIO 139 West 97th Street Ne Telephone 1620 Riversid

COMBS — Broad St. Conservatory of M Gilbert Raynolds Combs 1327-31 S. Broad St. Philac

DUNNING — SYSTEM. Improved Musi beginners. Normal Traini Carre Louise Dunning, 8 W.

GUICHARD — ARTHUR de—SINGING [from Rudiments to Professional MUSICOLOGIST. LECTURER, 176 Huntington Ave., B

HAWTHORNE — Piano School Leschetizky M Potsd

MOULTON — Mrs. M. B. Piano In Studio—Sternberg S 30 S. 21st St. Phi

NEW YORK — School of Music a Ralfe Leech Sterner 150 Riverside Drive,

RIESBERG PIANO — F. W. Piano Instructio personal instruction by Scharwenka & Liszt. N. Y. School of Music Tel. Cal. 10091 Ri 824 West End Ave., cor. 100th St., New

TRENTON — CONSERVATORY OF A modern institution with a 540 E. State Street, Trent

VEON — CHARLES Correspondence Instr Musical Theory, Harmony, Melod Counterpoint and Musical Form. Tuition for each course is Twenty Dollars, payable advance—STATE NORMAL SCHOOL, California.

VIRGIL — MRS. A. M. Piano School and Conser 120 West 72nd St.,

VIRGIL — Mrs. A. K. SCHOOL OF MUSIC 510 West End Ave.

WESTERN

AMERICAN — CONSERVATORY Piano, Voice, Organ, Vi Kimball Hall

BOYD — ANNA TOMLINSON Forty Lessons on Hand Develop Materials and books for children's c Summer session for teachers and students June 21 700 Lyon and Healy Bldg, Chicago, Ills 6937 34th St.,

CHICAGO — Musical College. 60th yea School in America. Pia Violin, Organ, Theory, P. Van Buren St., Chicago.

CINCINNATI — Conservatory of M ESTABLISHED 1867. H and Oak St. Cinc

DETROIT — CONSERVATORY OF MUSI 1000 Students. 50 Te 1013 Woodward Ave., Detr

EDDY — ADDA C. Normal Teacher, Teacher Classes in Dunning System of Impr Study. Leschetizky Technic. Ca 136 W. Sandusky Ave., Bellefontai

KNOX — Conservatory of Music Galesburg, Illinois Catalog free. Wm. F. Bentley

SOUTHERN

CONVERSE COLLEGE — School o C. Mayf Spartan

Evangelistic Piano Playing

By GEORGE S. SCHULER

PRICE, $1.00

Every Pianist Will Find This an Extr Helpful Work—Full of Interesting, Pra Hints on Effective Hymn Playin

Very often the playing of hymns as th written is not easy nor effective upon the The effect of the singing of the four parts is the main thought in the mind of the co not the question of how many notes the ri left hand shall play, or whether the perfo is, or is not, physically easy.

This book gives numerous illustrations how to adapt real piano accompaniments t tunes. This is an interesting subject to all and this book will help those who should more proficient in playing religious songs i the piano accompaniment is lacking.

THEODORE PRESSER C Music Publishers and Dealers. Est. 1710-12-14 Chestnut St., PHILADELPHIA

THE ETUDE

JUNE, 1926 | Single Copies 25 Cents | VOL. XLIV, No. 6

The Great Adventure

Every now and then some one writes us this sort of a letter:

"I am twenty-eight years of age. All my life I have wanted to study music. When I was twelve years old my father said that I might study during the following winter. He died in October and mother was unable to pay for the lessons. I went to work when I was thirteen and have worked hard ever since. Now I am married and have two children. I have been fortunate in business and have learned a great deal of music through reading The Etude and listening to the talking machine and the radio. Somehow I am not satisfied. I want to play, myself. My wife laughs at me when I tell her my ambitions. She thinks my hands are too stiff and that I will be too tired to stick to it in the evenings. She plays a little and I envy her every time I see her fingers hopping over the keyboard."

We know of hundreds of such cases and have asked many of our correspondents to report their progress from time to time. Some few were unable to "make a go of it." They represent those music-loving people who seem to be born without proper receptivity or proper means of muscle and brain co-ordination demanded by music study.

On the other hand we know of hundreds who have started after the age of twenty-five and who have found in music study one of the great adventures of their lives. Stiff hands become elastic with intensive training; sluggish mentalities are whipped into action by the wonderful rhythmic drive of music; mother finds new charm in life and father begins to understand hundreds of new beauties that he hears over the radio.

The article by Mr. John M. Williams in this issue will be found of very great aid to those who have had this ambition but who have been afraid to start upon the great adventure.

Musical Missionaries

One of the speediest ways of interesting the average present day audience of Rotarians, Kiwanians, or Chamber of Commercians, is to talk about export.

Thousands of American business men, whose factories and merchandising enterprises are approaching the limits of American consumption, are looking overseas for new territory.

Many vast American producers already have huge foreign markets. Where American commercial agents and American diplomats have dealt in true American fashion, "square, and open, and above board," American foreign trade has prospered marvelously. A few black sheep and blunderers have not been enough to injure seriously our precious reputation for "the square deal," despite the calumnies circulated by our jealous trade rivals.

Our commercial representatives, whether they are selling typewriters in Shanghai or Stetsons to the descendants of Montezuma, are the visible emissaries of America, by which our foreign brothers get their personal contacts with the land of the stars and stripes. We may congratulate ourselves that they have made so many fine records.

On the other hand the people overseas judge us by three other things which must be reflections of American life in their eyes:

1 Moving Pictures,
2 Magazines and Newspapers,
3 Music.

Recently we attended a moving picture performance in Havana. The fascinating Cubans looked upon an American middle west picture through the eyes of their Spanish ancestry. The picture was a fine example of the best in American cinematographic art. The story was human, and the homely prairie characters moved the audience immensely, although they seemed very strange to us when heard to the music of boleros, jotas, tangos and fandangos. At other theaters we saw announced pictures from inferior American manufacturers, so bad and so false in their representation of American life that our department of commerce in the interests of foreign trade should have had them confiscated at the borders of our country. The same may be said of a few of the rotten American magazines and newspapers displayed, as well as some of the very terrible "jazz" music banged and wailed out of the doors of foul-smelling night clubs. These things are very far from representing real American life, and they have unquestionably a very costly effect in creating impressions of the United States and United Statesians, which are utterly false in so far as the great body of our people is concerned.

Prunes

Because of the fact that the delicious prune was at one time the cheapest of fruits it became the joke of the old-fashioned boarding house. Prunes for breakfast became as certain as death and the tax collector. The prune eaters might rebel, but nothing could stop the daily dish from appearing with chronological regularity.

One of the reasons why many teachers and many pupils find their musical work monotonous is simply a case of musical prunes—the same old studies, over and over again year after year. True, every good musical course should have a graded series of standard studies, such, for instance, as the Standard Graded Course, to mark out the main highway, but in addition to this the active teacher will employ regularly a large amount of collateral material in each grade.

In fact the thoroughness of the pupil's training depends very largely upon how much collateral material is used. Unfortunately this is usually limited to the famous musical prunes, Czerny and Cramer. These have become prunes by virtue of their goodness. Practiced teachers find that there is really very little better educational material. But Czerny and Cramer lose their value, if they are permitted to become prunes through the failure to use other material.

"But," says the teacher, "how in the world am I to get it in, in these modern times with all their demands upon the child's attention?" This is a very just question. How, indeed? With some pupils with limited mental grasp we must admit that it is virtually impossible. With others a great deal of excellent work may be accomplished by giving material that the pupil can and should study by himself.

In our own teaching experience we found that it was expedient to have the pupil study without instruction as much material as possible, that he could and should be able to master without lessons. This meant easier material and plenty of it. If the pupil is continually under the strain of taking up new problems, learning new things, he becomes dependent upon the teacher. Give him a little simpler music to study by himself and he will take a fresh interest in his work. The sensation of exploring new musical fields without being bossed is thrilling in itself. Parents may object to the purchase of much additional music, but the teacher should be ready to show why this is most desirable.

Such excellent material as the twenty-four melodious studies of Gurlitt, the Melody and Technic of Stamaty (twenty-five very melodic studies), the Melodious Octave Studies of Löw (fine third and fourth grade tuneful octave material), the Etudes-Poésies of Haberbier (some quite difficult); the Scenes from Childhood of Kullak (really delightful educational pieces by a master teacher), the Twenty-four Melodic Studies of Vetter, these are only a few of hundreds of similar works with which the teacher should become acquainted and which may be investigated through the popular "On Sale" system, or at your music dealer's counter.

One of the great flaws in the work of many teachers is that they do not make themselves familiar enough with a sufficient amount of this teaching material to qualify as practical teachers. The physician who is unfamiliar with the pharmacopœia would be in a sad state. Yet there are teachers who know no more about this collateral material than just those studies that they happened to take up when they were students themselves. They live on a diet of musical prunes and feed the same prunes to their pupils. Teachers should continually investigate lists of new studies, such as that to be found in the "Guide to New Teachers," which the publishers of this journal will be glad to send "complimentary" to all who send a postal inquiry.

School Band Contests

Among the most interesting musical events in America at this moment are the school band contests, one of which was scheduled for May 15th and the other for June 10th.

Few people realize the size and character of the school band movement in America. Some of the bands are exceptionally fine. Others are, well—"pretty bad." We recently heard a school band play a Sousa March. The uniforms were magnificent, the instruments shone like the Taj Mahal, the drum major was a magician with the bâton; but the music itself was one of the most awful tonal experiences we have ever known. It sounded like an unholy union of Sousa and Schoenberg.

In the National contests, however, it is music that counts. The bands are marked for Intonation, Instrumentation, Tonal and Harmonic Balance, Tone Quality, Precision and Interpretation.

Whatever happens, the young men who take part in this work are unquestionably being benefited more than they realize. The thrill of the boy's soul is a brass band, and there are even little youngsters who will blow until they are sick for a chance to play in the band.

All hail the school bands of America!

For further information address the Committee on Instrumental Affairs of the Music Supervisor's National Conference.

Improvements in Church Music in America

The improvement of Church music in America has been most noteworthy. In many of our leading American churches at the present time organists who are veritable masters supplement the spiritual work of the institution in a way that is ideal. Some of these men are composers of high attainment and great breadth of treatment.

We recently had the honor of making the Sunday afternoon address at one of the leading Episcopal churches of Philadelphia (St. Luke's and the Epiphany). The organist, Dr. Harry Alexander Matthews, provided a program of lofty spiritual value and exquisite musical refinement. The Rector, Dr. David Steele, has long recognized the importance of such services which have brought throngs to his church.

One of the interesting signs of the times is the increasing demand for better church compositions and the decreasing demand for what some have been rude enough to call "ecclesiastical jazz."

The old idea that anything associated with sacred words is sacred music often proved a snare for the clergyman. Naturally, the spirit itself is the all-important element in all religious endeavor; but the same clergyman who in other days tolerated musical trash in his choir loft would have been one of the first to have objected to an illiterate, ignoble, insincere sermon in his pulpit.

Music Study and Mother

We were on our way out from a moving picture theater after a presentation of "The Big Parade," that bold reflex of the horrors of war, told with petrifying verity. One woman said to another:

"If that picture could have been shown in Germany, Austria, Russia, France and the United States in 1914, there never would have been any war. The mothers of the world would not have tolerated it."

All of which reminds us again that the hand that rocks the cradle not merely rules the world but actually runs it, when it is given the opportunity. Women depend upon a kind of divine intuition instead of that self-concocted "judgment" of which men are often so proud.

If it were not for the mothers of the world music study would never have reached its present vast proportions. The mother sees with the eyes of immortality. The father wants "his money's worth." The mother wants "her soul's worth."

The mother realizes that in music study, the little mind and heart, so close and so near to her own, will develop and expand in marvelous manner. She recognizes and appropriates music as one of the great forces of nature which is as necessary to the happiness, the material success and the spiritual enfoldment of her child as food, water, sunlight and raiment. She does not have to be told this. She knows it instinctively. It is all a part of the great plan.

This is why we find that mothers time and again have made all manner of sacrifices to enable their children to secure a worthy musical training. Father sees to the more "practical" matters of providing clothes, food and shelter. Sometimes he does not understand why mother is so persistent about having the child take music lessons. He does not vision the child's soul. If he would only stop to realize that he could provide clothes, food and shelter for a chimpanzee, but that he could not give it music lessons, he might realize why mother is so keenly anxious to foster that side of the child's life that is not simian.

The Etude and the Sesqui

The Sesqui-Centennial Exposition in Philadelphia, opening June First, is dignified by a musical program of unusual character and dimensions. It has been estimated that some five million people will be attracted to the city by this exhibition. As with many famous events of this kind the better part of the work of preparing the buildings has been necessarily crowded into a few terrific months. The exhibition promises to be one of great size and interest. Many novel feature attractions have been prepared, and there seems to be an atmosphere of surprise awaiting all those who attend.

The Etude's exhibition will be in Section K, Booth 36. We shall be glad to see our friends there; and also we shall be especially pleased to have them visit us at the home of The Etude, 1714 Chestnut Street.

Recognizing Faults

To be able to recognize a symptom, identify it, and quickly discover its source is the gift of a great medical diagnostician.

The smart music teacher is also a clever diagnostician. The main trouble with those who are depending upon self-instruction is that they either do not have the ability to recognize their faults or that they forgive them too easily. Remember the words of Carlyle:

"The greatest of faults I should say is to be conscious of none."

Symptoms are often the signals of vastly more important conditions that deserve immediate and serious consideration.

Everything Counts in Your Musical Success

An Interview Secured Expressly for THE ETUDE with

LAWRENCE TIBBETT

Of the Metropolitan Opera Company, New York City



r. Tibbett in "Tales of Hofmann"

MAY seem extravagant to say that everything one does counts to age in one's musical career; but, see the subject in the view of wn experience, this is unques-ly the case. The main thing in any il career is a high ideal. This, ac-nied with patience, confidence in star and incessant industry, usually plishes more than one really antici-

In my early youth, when I was ed in musical, dramatic and cultural s and activities, I was really not ously dreaming of a day when I be singing important rôles with the politan Opera Company, in New

In fact, I hardly know now how all come about except that I worked stingly and did my very best in every on and in every occupation that has nted me.

know that there are now thousands ung people who find themselves in phase of work which they feel is listasteful and very much a waste of

Consequently they get disgruntled nope over their work. That is one e sure ways in which to fail. No r what you are doing or where Fate place you, do your level best. The iences you are now having may be ery finest things to bring out certain ies in your character, your 'make-our soul. Fate is a mysterious thing. ems to favor those who keep think-f the best in themselves and in their v men, who never cease working and possess optimistic patience.

A Worshiper of Beauty

INCE this conference must neces-sarily be more or less personal, let ay that from my childhood I have al-been a devoted worshiper of beauty. It t little whether it was the beauty of e, of art, of the theatre, or of music. ty fascinated me. I have noticed that this goal every experience seems to aking a formative part of my life. ow, joy, travel, financial strain, every-has been like some great hand in ng my career. Sorrow came to me very early age when my father, whom ered, went upon his duty as the sheriff Kern County, California, in quest of notorious highwaymen and robbers. were located in a Chinese Joss se. The doors were battered down my father entered alone. The robbers' was true and my fearless father was ght home dead. This was my first t sorrow, but it gave me a very dif-nt aspect upon life. It made me think of the seriousness of the great adventure through which we are all passing and how necessary it is to do one's bravest and best at all moments.

"My mother wanted me to become a physician, and I then aspired to be a writer. Singing, music and acting always fascinated me. At the age of twelve, I commenced to sing. I also studied the piano for two years in Los Angeles. The advantage of getting this acquaintance with music at an early age has been of very great importance to me in all my later life. I went to the high school at Los Angeles. This school had also what was the equivalent of two years of college work. Thus I had five years of Latin. All this has been useful to me since then, as the Latin has proven of especial value to me in acquiring other languages. I studied some harmony and composition in high school. While at the school, I became interested in theatricals and took the leading rôles in the school performances, which were usually conducted on a very fine scale.

The Community Theatre

"I THEN joined the Hollywood Community Theatre. I acted with this and other companies for three years, playing in many of the great works of Shakespeare, Lord Dunsany, Krembourg, Ibsen, Mary Austin, Shaw, Oscar Wilde and Anatole France. Later I joined the company of Tyrone Power in Shakespearean repertoire. This was most valuable experience for me, as the general character of operatic productions was changing all the time. Time was when the opera singer could make gestures like a railroad semaphore, and 'get away with it.' The new school of opera demands actors, and fine actors, as well as singers. There is no place where one can get dramatic experience like the school of the stage itself. Of course, I didn't know it when I was acting in the Community Theatre, but I was actually training myself in the best possible way for the Metropolitan.

"Meanwhile, I had been singing whenever I had the opportunity. At the age of seventeen I commenced singing in choirs. I sang for over eight years. My first position as a choir singer paid me five dollars a month and the amount seemed enormous at that time. It meant spending money for a lively youth. Later, I received forty dollars a month, then one hundred dollars a month. I also did recital work and became a member of the Gamut Club Quartet and of the Orpheus Club. The leader of both, Joseph Dupuy, was my first teacher and an excellent drill master he was in music of this type. This choir work I now look upon as an immense asset in my career. It introduced me to some of the most beautiful and spiritual of music and had an unquestioned effect in developing my conceptions of musical art. I sang the solo rôles in *Elijah,* in *Messiah,* in *The Seven Last Words* of Dubois, in the *Crucifixion, The Holy City,* and in numerous other works familiar to all good choirs. I know of students aspiring to go into opera who turn up their noses at church choir work. This is nonsense. The church choir gives one a spirit of reverence and poise and reserve which may be needed at any time in the career of the operatic singer.

"You see, everything really does count! Studying the piano, going to orchestral concerts, studying through the talking machine, everything. No honest effort is ever wasted. I even made a study of orchestration and read Berlioz assiduously. The more trained intelligence and experience one can bring to the opera, the more welcome will be the singer. Everything depends upon how you do what you are doing at the time. Church music, for instance, affords a magnificent drill in reading at sight. But it does more than that. The great music of the church is vital and very much alive. I gave to the music of the church the same vital expression and the same intense interest that I would to an operatic rôle. I never sang it as though I were wearing a pall of mock sanctity.

In Gilbert and Sullivan

"FOR a time I sang the Gilbert and Sullivan operas, with a very fine light opera company in California. This too was a valuable experience. Comedy is often more difficult than tragedy, and in Grand Opera it is greatly appreciated, when appropriate. The deft touch that comes with experience in Gilbert and Sullivan is a very much worth while form of practice for the larger proscenium.

"These experiences may seem quite enough for a young man; but there were others and many of them without which it seems to me that it would have been impossible for me to bring to my art that meaning for which every normal audience craves, and which it identifies as a human quantity. By this I mean that far too many performers and singers have seen very little of life itself except by observation. For a time, I was a cowboy on my grandfather's ranch, doing all the work of a cowboy and living the life of a cowboy. Again, I worked as a farmer in the hayfields. At another time I worked on an orange ranch. Once I was assistant engineer, working in overalls with a large stationary engine. During the war, I enlisted in the Naval Reserves and was at different times quartered in Vladivostock, Japan and China.



Lawrence Tibbett

"All these experiences did two things for me. First, they helped to build up my vitality. Vitality, according to Charles Frohman, is the secret of the success of most performers. You may be a wonderfully gifted artist; but if you have not the supreme good health and the strong physical and mental activity that go with it, you will find that the public may not pay much attention to you. The artist should make health a regular part of his business. Health practice is just as necessary as scale practice. The singer especially must come to his work with a body rested, fresh, spontaneous, and with a good digestion. Late hours, bad air, poorly digested meals, spell failure in the long run. The spontaneity that comes with fine health is quickly identified by audiences.

Seeing Men and Life

"SECOND, my varied experiences gave me an opportunity to see men and see life. They built experiences ranging from the most trivial to the most tragic and gruesome, as for instance when I looked into a store-room in Vladivostock and saw scores of soldiers who had been killed in action, now frozen stiff and piled up like cord wood waiting the time when the granite ice would permit the digging of graves. It is impossible for one of trivial domestic experiences to imagine those extreme conditions which mark human existence. Again, audiences are quick to sense this and they seem to be able to divine physically whether the performer is merely feigning things, or whether he has lived a wide and varied life.

"In addition to other happenings, I decided to get married, and without very much idea of where our support was likely to develop. That does not matter much with a fellow who is convinced that he has found the finest girl in the world. I received great encouragement from the famous baritone, Emilio de Gogorza, the

An Historic Success

In January, 1925, the staid opera goers of the Metropolitan Opera House in New York went to see a revival of Verdi's "Falstaff," little realizing that the hero of the evening would be a young American, Lawrence Tibbett, who, although not playing the title rôle, carried away the laurels of the evening through his exceptional acting and singing. In the vernacular of the Rialto, he "stopped the show." The audience kept up such a roar of applause that even the old habitués of opera were amazed. Since then his progress in the company has been noteworthy in every respect. His career has been distinctive, in that he is entirely a product of American instruction and experience. His opinions and advice should be particularly useful to young American singers.

writer, Rupert Hughes and a prominent Los Angeles business man, James G. Warren. From the latter I borrowed money, with my life insurance as collateral, and my wife and I set out with our twin boys to attempt to get a start in New York City. My intent was to become a recital singer, as I had no idea that I had Grand Opera possibilities.

"In the great metropolis, I became a pupil of Mr. Frank La Forge. Mr. Lawrence Evans, of Evans and Salter, heard me sing and encouraged me greatly. Finally Mr. La Forge said that he thought I ought to try for Grand Opera, and that he would arrange an audition and also play for me then. I had my auditions and made my début in 'Faust' in the latter part of 1923. Nothing of much moment happened until the eventful 'Falstaff' performance when I could hardly realize that all of the applause was intended for a newcomer. It was then, however, that I saw that everything I had done in my life had counted toward what I was able to put into that performance.

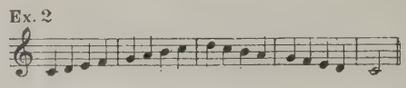
"Personally, I lay very great stress upon daily work for the voice, just as daily exercise keeps the athlete in fine condition. When I am singing and rehearsing daily, I do not give so much time to vocal exercises. When I am not, I usually practice about two hours a day. In fact, the singer must make a business of singing, and his business starts from his physical culture exercises in the morning, and his cold bath, to the very last moment of the day. For my voice, Mr. La Forge and I find that practice on the vowel 'ay' as in May is best. This vowel is brilliant and sharp and seems to approximate the vocal chords in my voice better than any other. Mind you, another voice might require a different vowel, in the judgment of the singer and teacher. With me, the vowel E seems to raise the tongue high and tighten the jaw. Therefore, I avoid much use of E in practice. I always start in at middle pitch and sing softly and clearly for about ten or fifteen minutes. Then, when my voice is warmed up I try a few high notes, but I never use them in ordinary practice.

"The exercises I use are those worked out under my teacher, Mr. La Forge. These are of the simplest form.

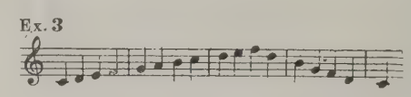
Ex. 1



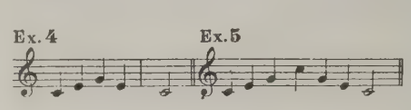
Ex. 2



Ex. 3



Ex. 4 Ex. 5



Ex. 6



"Their efficacy lies in the way they done. Two principles predominate: r ation and support—positive and nega The positive is the diaphragmatic b support, and the negative, the rel throat and neck."

First Steps in Ear Traini

By Eutoka Hellier Nickelsen

1. Be able to recognize the "M whether major or minor.
2. Know where to place the Pri and Secondary accents.
3. Determine the Key Signature.
4. Determine the Measure Signatur
5. A complete measure contains at one strong accent; listen for this s accent.
6. Determine the number of meas
7. Arrange the Melody line.
8. "Think" the intervals.
9. Fill in other voices.
10. Put in accents, expression r and pedalling.

Vale, Melodeon!

By James Francis Cooke

THE MELODEON was the great grand-daddy of musical culture in America.

When Louis Moreau Gottschalk was coaxing sighs from lovelorn youths and maidens with his *Last Hope*, his *Dying Poet*, and his *Ojos Creoles*, the old square piano was in the ascendancy. But the piano was then the instrument of the aristocrat. It cost much money. Music could not spread to the village homes and the distant farmhouses unless it was made possible by a cheaper instrument.

That instrument was the melodeon, alias the parlor organ, alias the reed organ, alias (alas!) the American organ.

The melodeon was likewise the piano of the covered wagon. Far out over the prairies they voyaged now and then with the more fortunate pioneers, harbingers of a higher culture. The advent of a new parlor organ was hailed with tears of delight by the "hands" who, sitting on the rail fence, heard the voice of some girlish bride singing through the open window,

"She can make a cherry pie,
Quick as a cat can wink her eye,
Billy Boy."

That was real music.

"Real Music" is an intangible tonal something that touches the heights or the depths of the human soul. It makes no difference whether that soul is the country-fiddler-loving soul of Henry Ford, or the Ghost of Eduard Hanslick, torn with the nineteenth century battles over Brahms and Wagner. It makes no difference whether the music is played by Albert Hoxie's band of harmonica-blowing boys or by the Philadelphia Orchestra. It makes no difference whether the music comes from the master in St. Petroleningradburg, Russia, or the humble singer in Cayote, Montana. If the intangible tonal something touches the heights or depths of any human soul, anywhere, it is "real music."

Immense Possibilities

THE POSSIBILITIES of the reed organ are immense. Edwin H. Lemare, eminent organ virtuoso, has an instrument of French make—a Mustel Organ—upon which he produces effects little short of marvelous. We have had some wonderfully fine American-made reed organs which have been endorsed and used by great European players in famous orchestral works.



A Melodeon Advertisement Common in the Elite Eighties

But they were not the American melodeon. The American parlor organ was only too often a cheap atrocity. Some instruments had superstructures which must have been designed by a pastry cook. We remember one which possessed a very large mirror, surrounded by scrolls of black walnut gim-crackery. Suspended over the top was a hanging lamp decorated like the contemporary barber shop. On each side were shelves for music books, and lower down were racks, probably to accommodate umbrellas or canes. Just why Yankee ingenuity failed to include a folding bed is not known.

This organ, like many of its brothers, had a startling array of carefully labeled stops, which in many cases were largely decorative. They were a lottery with many blanks. We once examined one parlor organ in which three-fourths of the stops were not connected with anything whatsoever—deliberate cheats. That is, you could pull as many as you chose, with little or no effect upon the wheezing reeds. The Vox Humana might as well have been called the Vox Caprina, because the result was more like the bleating of a goat than like the human voice.

There were thousands of such organs scattered all over the country. Most of them were sold upon the installment plan. The mortgage on the parlor organ kept pathetic company with the mortgage on the farm itself. In the old days, the melodeon was quite as much the badge of prosperity and social ascent as is the shiny new "flivver" to-day.

Our English brothers made great fun of the "American Organ." Notwithstanding this, its architecture at least gave it a very cordial welcome to mid-Victorian homes abroad; and the last stand of the American organ was, according to manufacturers, in England, where it sold for some years after America had turned toward the upright piano.

Rover Wept

THE PASSING of the parlor organ in America was momentous. When Sister Imogene returned from Miss Smithers' fashionable boarding school for young ladies and was asked to "favor" by executing" the "Fifth Nocturne" upon the black walnut soda fountain up against the parlor wall, she turned up her pretty nose and her bustle throbbed with indignity. What a "come-down" from the conservatory pianos! Finally she did "oblige" by adapting Leybach's "War Horse" to the organ in such a way that the Newfoundland dog woven in the parlor rug fairly wept at the family's disgrace in not having a new, upright piano.

The parlor organ lent itself splendidly to the music of the Moody and Sankey age. It may not have responded to Chopin Valses, but it was infinitely better for "Hold the Fort" and "Bringing In the Sheaves" than its more elastic brother, the piano. That was long before organs were used in American theatres. The organ, particularly the reed organ, was supposed to have a kind of ecclesiastical sanctity. Our ancestors, who at one time regarded the bull fiddle as a particularly reverent aid to worship, looked askance upon the admission of the piano to the church—even to the Sunday school room.

Down on the farm, the parlor organ was a godsend. Mother, with her dear old toil-worn fingers, could now and then in the busy day wipe her hands on her apron and "set down and play a bit." This was the door to Elysium in many homes. Now the same mother, with a good part of the drudgery done by electricity, with a beautiful modern piano, with a splendid supply of educational books and magazines, the best talking machines and radios, is not placed so very differently from her sister in the great city. The jingling camp-meeting tunes have turned into the art settings of beautiful ecclesiastical works; "Money Musk" or "The Sailor's pipe" have grown into "Frülingsraus or Brahms' "Hungarian Dances." mark one thing—the joy that comes the newer and more complicated e sion is none greater than used to from the old parlor organ. It is all a ter of comparison. More than this, one who has dabbled in music, even most modest way, knows that, no standing the great educational impo that comes from the world musical tact made possible by the talking m and the radio, there is a joy in higher that comes only with the abi play even humble pieces oneself.

The Stepping Stone

WITH ITS limited keyboar wheezy reeds, its troublesom als, it put certain restrictions upon n education for the masses that cou afford a piano. On the other hand, l son of its very cheapness, it opened derful field for the study of ke music. Cyrus Herman Kotschmar tells that the very first money he in his youth was joyously investe parlor organ. There are thousa musicians living to-day who are g to the little old parlor organ for thei More than this, they realize that t legato of many American players from the fact that they started wi instrument rather than the piano therefore may all have a great resp this stepping-stone in American progress. It is likewise true that r gans of fine make will become incre popular in the future for artistic e ment in the interpretation of master Books of high-class reed organ mu have a large and deserved sale.

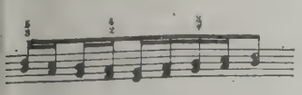
One of the foremost busines in the eastern part of the States recently said, "I firmly that the time is coming when body will be compelled to st musical instrument, because t nothing that so quickens the mi sures accurate thinking, stim the imagination, trains the m and develops many priceless used daily in business life, as v

Thanks, hearty and sincere, to the great number of ETUDE friends who have written to us commenting upon the new spirit of ress and expansion which they have found in recent issues. We aspire to make THE ETUDE more than ever the inspiration of musical homes everywhere

A Profitable Lesson in Playing Double Notes

By W. A. HANSEN

PIL was about to begin playing binstein's *Barcarolle,* just as- ned by the teacher. The com- ntains passages like this:—



· that you will severely criticize g," said the pupil. "Thirds have used me a great deal of trouble. ıcticed patiently, but it seems as shall never be able to play them

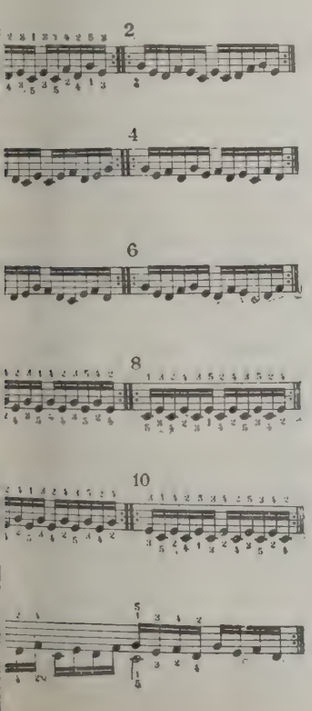
hear what you can do," encour- eacher.

il played the first few measures. e thirds, however, were not at all ıould have been. The perform- forced and the pupil decidedly ous.

ting the playing, the teacher be- don me, please. I see that you nfidence in your fingers and that rs, as a result, have no confi- themselves. The proper playing thirds *is* difficult. It requires on the part of the performer ı permit me to put it in this way, on the part of the fingers. Do that hundreds of piainists are not xecute passages of this kind as t to be done? Why? Because ot be mastered? Decidedly not. and file of pianists are not capa- aying double thirds *beautifully* ey have not taken the trouble to fingers the necessary preliminary

An Important Problem

s a very important problem, but solved. I shall have to give you ıple exercises which, if practiced ıd carefully, will prepare your r the playing of double thirds. begin with broken thirds. These cises appear to be very easy, but o execute them beautifully a well- echnical equipment is necessary. er of fact, when you have learned em slowly and rapidly—*pp, p, mf,* —legato and staccato—and, above a beautiful singing tone, a tone arrying power, you will be a very ormer, indeed. Here they are:





"The left hand may play these exercises one or two octaves lower than they are written. Play legato at first and very slowly, right hand alone and left hand alone. Transpose each little study to all the keys, both major and minor. The importance of playing exercises of this kind in all the keys cannot be overestimated. Observe the fingering carefully. It is very simple. Try to produce a beautiful tone. Do not expect full results in a day nor in a week. You must learn to hurry slowly, for only by hurrying slowly will you ever be able to reach your goal. And do not forget that without brain-work there can be no effective finger-work. Vary the accents and the rhythm occasionally.

"Now let us find different fingerings for some of the exercises. Let us finger No. 3 in this way:

R. H. 3 5 3 1 2 4 3 5 4 2 1 3
L. H. 3 1 3 5 4 2 3 1 2 4 3 1

"No. 2 as follows:

R. H. 5 3 5 3 5 3 5 3 5 3 5 3
4 2 4 2 4 2 4 2 4 2 4 2
3 1 3 1 3 1 3 1 3 1 3 1
L. H. 3 5 3 5 3 5 3 5 3 5 3 5
2 4 2 4 2 4 2 4 2 4 2 4
1 3 1 3 1 3 1 3 1 3 1 3

"No. 5 like this:

R. H. 3 5 3 1 3 5 3 1 2 4 3 1
L. H. 3 1 3 5 3 1 3 5 4 2 1 3

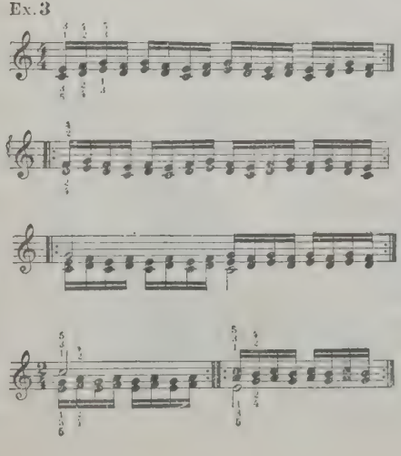
"No. 6 in the following manner:

R. H. 5 3 1 3 5 3 1 3 1 2 3 5
1 3 5 3 1 3 5 3 1 3 1 3

"You should be able to devise other interesting fingerings.

"Now we shall use double thirds.

Ex. 3



"Be careful to strike all notes of the double thirds at the same time. Avoid excessive fatigue. Rome was not built in a day.

"After practicing these little exercises in the proper manner for a number of weeks, the fingers will have gained a great deal of strength and confidence. The fourth finger, in particular, will have become much more agile. And, best of all, you will have more than a mere preparation for the execution of double thirds, for the results attained will stand you in good stead in other departments of finger technic. Then you must practice the scales, both diatonic and chromatic, in double thirds. When you finally come back to the *Barcarolle,* your feelings will be altogether different from what they were to-day. You may also try to devise exercises of a similar character.

The Real Test

"Some time ago, you will recall, I told you of a test of real ability at the piano—the achievement of playing double thirds smoothly in a *pianissimo* with carrying power and *without the soft pedal.* How many pianists are able to do this?

"And now we will go to something else in your lesson."

"I am getting along slowly with the Chopin's *Nocturne in F-sharp major,* and this part is still difficult for me:

Ex. 4



I have procured the phonograph records that you recommended and I often wonder whether I ever shall be able to play the composition anything at all like Hofmann and Rachmaninoff do."

Preliminary Work

"Here again some preliminary work is needed," said her teacher. "Do you realize that in order to play a well-enunciated melody and a sub-ordinated accompaniment with one hand it is necessary to have fingers that are strong and also independent of each other? The following exercises should be played slowly and beautifully in all keys:

Ex. 5



"For good measure throw in this one for the left hand alone:

Ex. 6



"After a few months try to play this exercise *fortissimo,* but without pounding:

"Next construct an exercise from the *Nocturne* itself.

Ex. 7



"This is not sacrilegious; it is sensible! Transpose it to all the keys. This is for the left hand as well as the right hand. Remember that a good pianist ought to be ambidextrous—so far as his playing is concerned. The left hand must be drilled and trained as well and as thoroughly as the right one. You will say that this is easy to *talk* about and to *write* about, but not so easy to *bring* about. Well, hard work will move mountains. Do not play both hands together before each hand has mastered the problems separately.

Mechanical Exercises

"Do not forget that every pianist must practice mechanical exercises. There undoubtedly are some who imagine that they can get along without them, but I can assure you that their playing would be greatly improved if they regularly and systematically devoted some time each day to purely mechanical work. A student ought to devise exercises for himself. You may construct others from this very *Nocturne.* Above all, learn to invent exercises that will prepare the fingers, wrists, and arms directly for the problems presented in a particular composition. If more of this were done, there would be less slovenly playing."

Women's Orchestras in 18th Century Italy

WOMEN'S orchestras seem like the last word in 20th century feminine emancipation, but according to Romaine Rolland, women were trained in the music schools of Venice in 18th century Italy. Each (of two conservatoires for foundlings) "had five or six assistant masters for singing and instrumental music," says this author in his *Musical Tour;* "and the elder girls, in turn, taught the youngest.

"The pupils learned not only to sing but to play all instruments; the violin, the harpsichord, even the horn and the bass viol. Burney says that they were able, as a rule, to play several instruments and that they changed from one to another with facility. These women's orchestras gave public cencerts every Saturday and Sunday evening. They were one of the principal attractions of Venice; and no foreign traveler who visited the city has failed to describe them for us. They were as pleasant to look at as to hear.

"I have often thought that we artists, above all others, should be grateful for the fact that we are able to make profit out of what is our greatest pleasure. Some men are inherent gamblers or drunkards, some are born vicious. If they indulged their natural tendencies they would proceed downhill to their ruin. I feel a great sorrow for those so handicapped at birth. Yet we artists find our greatest joy in expressing our desires in music. And yet while doing so we reap a monetary reward."—FRITZ KREISLER.

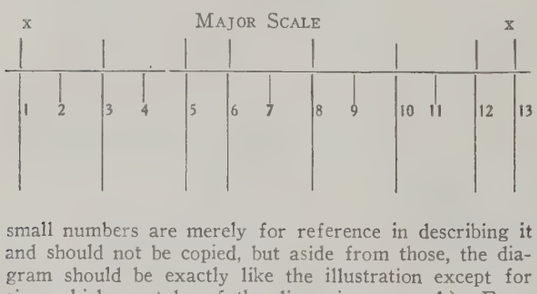
A Simple Help for Scale-Mastery

By EDWIN HALL PIERCE

Major Scale

KEYBOARD instruments, namely, the piano and the organ have the great advantage of a *homogeneous scale.* That is to say, one octave is just like another octave, and a scale in one key is just like the same sort of a scale in another key, although the peculiar arrangement of black and white piano keys and the different fingering used (merely for reasons of technical convenience) would at first sight seem to contradict the second part of that statement. With a right understanding of the matter, however, such as we shall endeavor to impart, the whole statement will be seen as absolutely true, and will take away much of the difficulty which the student encounters in mastering the twelve major and twelve minor scales. The writer has used this method with great success for several years, both with beginners and with more advanced students who were a little weak in applying the sharps and flats of key-signatures.

The first thing to do is to prepare carefully a diagram on cardboard, such as we are about to describe. (The



small numbers are merely for reference in describing it and should not be copied, but aside from those, the diagram should be exactly like the illustration except for size, which must be of the dimensions named.) From line 1 to line 13 must be exactly 6½ inches, and the intermediate space is divided into twelve equal parts, each part being very slightly over half an inch—to be exact, 13/24 of an inch. The card is about 2¼ inches deep, and lines numbered 1, 3, 5, 6, 8, 10, 12 and 13 are prolonged to the bottom of the card. Lines 1 and 13 are marked with a cross to indicate the keynote when in use.

How to Use Your Chart

Place the card so as to stand upright on the keyboard, resting in the little space which you will notice just behind the ends of the black keys. It will stand there without interfering with the action of the keys, and may be slid right or left as occasion requires. (Of course the card should not be too thick.)

Passing by the key of C, which, being all white keys, is too obvious and simple to need any help, let us begin by placing the card so that the lines marked with an "X" will each run down to a D flat. In this position it will be found that the lines, taken in order, indicate correctly the notes of the scale of D flat major—signature five flats. Let the pupil pick out the scale of this key, both up and down, by observing where the lines point. Now move it along about half an inch, and the key will be changed to D major—signature two sharps. Practice this in the same way. By repeatedly moving along the card the whole twelve keys will be indicated in turn. (In those scales which begin with white keys, the lines will not point exactly to the *center* of every white key and a slight readjustment may be necessary, but this never has been found to be a source of confusion if explained to the pupil. If any one line which is supposed to point to a *black* key, points properly to the center of the same, the other lines will be found pointing correctly.)

Teaching Fingering and Notation of Scales

It is a maxim of good pedagogy, almost without exception, to teach the *thing* before the *name,* the *name* before the *sign.* Proceeding on this principle, it is entirely practicable and proper to use this chart with beginners, even before they have met with the use of flats and sharps in notation. The earlier the hand and ear become accustomed to the notes of the various scales the easier will be the future work of both teacher and pupil. Do not attempt too elaborate explanations at first, but let the pupil learn by doing. Later on he may be shown how to *write* for himself the scales which he has learned practically by use of the chart. Having learned to write them by the use of sharps and flats written where necessary for separate notes, an explanation of key-signatures comes next in order, and will be much more easily and thoroughly understood.

The reader will no doubt notice that nothing has been said as yet in regard to scale *fingering.* The best plan is to let the pupil at first (but not for more than a week or two) use whatever fingering he may happen upon, clumsy and incorrect though it may be. As soon, however, as he has become accustomed to picking out the proper notes, explain to him that a way of fingering, much superior for smoothness and speed, has been devised by pianists, and that he will find it of great advantage to learn it. The scales, beginning with a white key (in the right hand), have the fingering 1, 2, 3, 1, 2, 3, 4, 5 (except the scale of F); but those scales beginning with a black key begin with such a will cause the thumb to be used on white

Of course, at this time it will be proper whatever system of technic in the movements playing the teacher deems best. The mor tendency, and perhaps the best one, is to allow a certain degree of play right and left, in minimize the amount of turning under the thu older way, which is now nearly obsolete, wa the hand perfectly straight and stick the th under, far enough to reach its place, when g instance) from E to F with the right hand in t scale of C.

Other Useful Charts

The chart just described is by far the most and useful with beginners, but the writer has f fit in the use of several others based on it in the same manner with slightly more advan The general dimensions and appearance of t charts are like that just described, but the drawn in different places. Using the same nu reference, we may prepare charts as follows

Harmonic Minor Scale: 1, 3, 4, 6, 8, 9, 12

(The melodic minor scale is less convenien kind of practice, being different up and dow

Whole Tone Scale: 1, 3, 5, 7, 9, 11, 13. some modern French composers.)

Major Triad: 1, 5, 8, 13.

Minor Triad: 1, 4, 8, 13.

Dominant Seventh Chord: 1, 5, 8, 11, 13

Diminished Seventh Chord: 1, 4, 7, 10, 13.

Augmented Triad: 1, 5, 9, 13.

The five last-named should be practiced bot notes (broken chords) and as solid chords. extending two octaves instead of one is pr may be easily prepared by following out this sa

"I think we are in for a revolution in the cert artist field. Somehow we have lost si mission of concert artists. In the old days had to bring something startlingly new to before he ventured on the platform, but we gotten this mission in commercializing our ar anybody and everybody give recitals, and has become sated with mediocrity. Given a tween the ordinary concert and the theatre, majority choose the theatre, and I am one And it seems to me that all the present ills cert stage have grown out of one great mis and that is, that it is possible to be great in uninspired about life."—LEOPOLD GO

Accuracy First

By Sidney Bushell

PUPILS should be cautioned to "go slow" when breaking in a new piece. Special attention must be given to correct fingering right at the start. However slowly the piece is gone over over the first few times, if correct fingering is used it will mean gain of time in the end.

Early errors in the playing of the new piece have a way of establishing themselves as habits which are difficult to eradicate. How often have you heard a pupil making the same mistake in a piece, over and over again, in spite of the fact that all the rest may be almost perfect as regards execution. More than likely this error is a "habit" mistake, established when first trying the piece through. If time had been taken to get the fingering right, no matter how slowly, this irritating blunder would have been avoided and accurate execution established right at the start—which, happily enough also has a way of becoming habitual.

Another important thing to remember is, if occasional mistakes occur during the actual practicing of a piece, not to make a hurried correction of the sing'e chord in which the mistake occurs, and then go on. This only lays the foundation for future trouble. It is far better to stop altogether and re-play the whole phrase in which the blunder has occurred, since it is quite probable that the error was due to mis-fingering in a previous run of chord, although the correct keys may have been struck up to the time when the obvious dissonance called a halt.



Attention and Getting

By Ily Carpenter

GETTING along in music study depe much the pupil grasps and retains sions that enter the mind. He may done and hear notes that cannot be r two minutes. These things are not r because, they have had no real at pupil may listen to a piece of mus retain a note of the whole thing, if t has not been engaged.

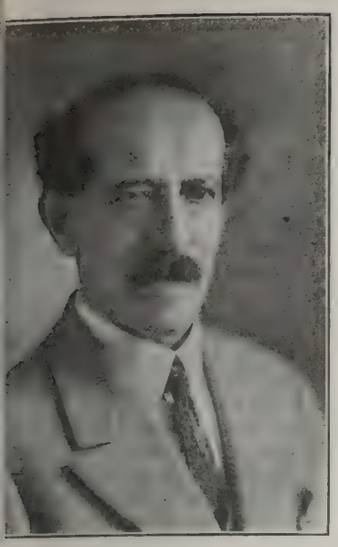
Memory of sounds, as well as of of the physical execution of music, d the conscious effort—in other words tion and concentration—put into pupil should be made to realize th repeated efforts, and with persisten is perfection attained. Many imagine given them poor memories; when ciency is wholly due to lack o attention.

There is one sure way. Let th focused exclusively on the piece th studied. Let nothing else enter to tention. True, this is hard to do. possible, that is enough! Try, an again. If the mind begins to wa aloud each note as it is executed. them in the mind, until concentratio

Allow the attention to wander, wander even more. Practice mental tion, and soon it will be found to be so hard as it might have been thoug

Practical Points For Practical Teachers

By GEORGE LIEBLING



George Liebling, the eminent concert pianist, composer and teacher, was born in Berlin on January 22, 1865. He received his training as a pianist from Theodore and Franz Kullak and later from Liszt. His first Berlin concert, in 1884, was very successful; and he became Court pianist to the Duke of Coburg in 1890. He has been very successful as a teacher in Berlin, London and Munich, and during the last two years he has been engaged in concertizing and teaching in America.

NE USUALLY begins teaching at an early stage of life, at a time when either studies have just been finished n when they still are in progress. ılly he who becomes a pedagog build up a position, a career for e that will give him the means of g his living. I don't want to speak f many of those who have the wrong on or illusion, while still studying, ome great concert artists and, after- being disillusioned, are bitterly dis- ted and take up teaching with the g: "As it has come to the worst, I ill give lessons."

) very great musicians, Liszt and stein, both told me when I was a youngster: "We all have to teach ay, sooner or later; so it is just as o begin early in life to get some ence as a teacher and to study teach-

own conviction is that a very extra- ry teacher is born as such; but, as ence, art, and other lines, the ex- ıs are always rare, we would better er the average of teachers.

Necessary Qualities

HAT THEN are the absolutely necessary qualities for a successful r? Let us go into this question in de- The successful one has to know most points which lead to an assured posi- being recognized as such. We must at the bottom and not at the top. it is needful to try to get as early sible a pupil and—before, during and the lesson—study—yes, study this his needs and his wants, his gifts is shortcomings, his intelligence and ck of musical intelligence, even his ity.

every pupil is a born musician; on ntrary, most are not. During that irst lesson try to find out what he to understand, and what he is not. to him in plain language. Don't ıy superior way of talking to him; use many foreign expressions; don't cited or irritated about his inability llow your explanations which are upon using musical signs and words ounds for many years; don't empty hole bottle of medicine in one gulp. him sugar-coated pills; be kind and erate towards him; treat him with e good manners you possess; make eel comfortable, so that he would o come again for the next lesson; our personality in being polite, re- amiable. Fascinate him, and think e time of him as being your "little r or your little sister." These "don'ts" are more important than erhaps think.

The Older Pupils

EN IF you have a pupil that is uch older than you are yourself, er him all the time as one that needs your help in understanding to learn some new things which you must *explain* to him, which you must *play* to him, and most important, which you show him *how* to *practice*. It is not enough to say to the pupil, "Go home and practice." It is, as in most things in life, the *"How to do it."* The question is, "Do you really know, yourself, how to practice?" I am afraid that many do not. And why? Because your own teachers never told you about it. Now then, begin at once, in the next lesson you give, to divide the time into two distinct periods. Half of the lesson, let the pupil play his pieces; the other half, actually *"practice with him."* Try to help him with your own experience to use the precious minutes of practicing in concentrating upon the first four measures of the study or piece he is to learn. Let him sing or whistle the melody first; tell him the peculiar swing or strain of that melody; make him acquainted with the rhythm by knocking with your hand, your closed fist, that rhythm. Let him then imitate with his own hand that rhythm. Get all his attention first on the right hand's melody. Let him repeat and repeat those four measures ten times; and prove to him that repetition is the means of promoting memory, technic, better understanding and "love of the thing." Yes, this is the point, the pupil ought to be taught *"to love to practice,"* as the teacher ought to be taught to give his instruction *with enthusiasm* of his profession, with the most necessary love of the thing, and not only for the (necessary) remuneration, for mere money.

Experience has guaranteed that the same amount of seriousness, of love, of enthusiasm, you put into your work, be it in concert playing or be it in teaching, that same amount you will get in return from your audience or from your pupils! *Prepare the lessons* by practicing the somewhat difficult pieces yourself, thinking out some methods of "how to practice them for the pupil." The same way as you *economize time* in practicing; that same way use with the pupil. Suppose the pupil has a very small hand, a narrow stretch; you must prepare, invent a suitable fingering for his special case, and you must arrange the chords, the position of them, by some alteration, but do not change the upper notes in the right hand nor the lowest note in the left hand (the bass).

Beginners' Problem

THERE EXISTS a certain nervous feeling, not only in the teacher but also in the pupil, especially when both are *beginners*. With the teacher it is the lack of experience, quickness of thought and mind, the uncertainty as to his doings, that are the real cause of it (lack of authority!). With the pupil it is the natural shyness, the respect for the teacher, or the fear he has, for not having practiced sufficiently, and knowing he'll get some scolding.

My advice to the teacher is: "Work up all the authority of which you may be able. If you prepare your lessons as above and concentrate beforehand on what you are going to do in different but individual ways with your pupils, you will surely give a better lesson than otherwise; hence your feeling of authority will develop and grow. Once you feel it, once you are sure of it, the pupils will have to feel it too. Work in sympathy with your pupils; be their friend, their helper, their revered ideal, they look upon; and you will find the lessons a mutual pleasure, a growing success, and an assured "check for the future."

Cultivate Authority

YOUR AUTHORITY, once you have acquired it fully, will be your greatest help in getting more pupils, in satisfying them and their parents more and more, and in spreading your name and fame as a successful teacher. Try to behave and to look authoritative, but base it on knowledge. Some little advice may follow here. Taking a new study and a new piece, try hard to interest the pupil in them. Tell him something about the title, especially if the title lends itself to imagination; for instance, anything like "Butterfly," "The Cradle," "The Cuckoo," "The Clock" or for rhythm, such dances as the Waltz, March and so on. If the composer is one of the great masters, tell the pupil a few words about his life, his works, the period of his life, his triumphs and his hardships. In telling these items, it not only shows your own knowledge and authority but also awakens in your pupils some interest in you and in the lessons you give to them; in fact, it helps to endear you to them. You will find that the pupil loves these "Intermezzi," taking them as a welcome pause; and, between us, it is a welcome pause to the teacher himself between many lessons a day, as if he would "just take a breath."

The Interesting Lesson

MAKE YOUR lessons interesting! Don't let them pass on in a dry way. Avoid getting tired and *don't tire your pupil.* Use here and there a pleasing little sentence or a word of praise, of encouragement. Don't let the pupil feel your eventual disappointment with the lack of his musical intelligence. We are apt to make great mistakes about this point. You must develop your own judgment better in regard to the aspirations and expectations of your pupils —and of their parents. Don't forget that every child's parents think it is a "genius." Now as concerning genius; such a man as Mascagni, when being for years a pupil at the Royal Conservatory of Music in Bologna, I believe, was dismissed one day as "a lazy, untalented fellow;" and it happened that this same man composed some years afterwards his opera "Cavalleria Rusticana" and achieved one of the greatest popular successes a composer ever has had. This is one of many examples. How many singers of fame are "born musicians," or are what we call "a genius?" But on the other hand, I wish to state with full conviction that comparatively few people are absolutely unmusical. One easily makes a mistake in calling people unmusical, because of their not playing an instrument nor singing at all, nor enjoying good serious, classical or romantic music. Wrong; absolute wrong! Study that question and you will find that the taste of those people is either not yet developed or that they can not express their feeling for some kind of music or that they had not much chance to hear real music. Hence we must not make the mistake of saying to our pupils, "You are not musical," or, "You will never learn to play this piece decently." On the contrary, *always do encourage them* and show them how to do it, how to make the piece sound lovely, how such a performance gives pleasure to everybody who listens to it, also what joy and satisfaction it gives to the persin himself who plays or sings it.

The Repertoire Class

ANOTHER ADVICE: If you have besides a class some single private pupils, have them come once a week or once a month to play to each other like in a class. This gives them encouragement and helps to overcome their shyness. A little lecture given by you, will be beneficial. At these informal meetings you can observe and study your pupils better than during the lessons. Get in touch with them and talk like a friend to them. This will help matters altogether. Play one nice piece to them. Have eventually their parents or relatives come to be present. They will talk about that "lecture" in town and that, too, will be good for you. You will keep in practice by preparing yourself for these meetings a piece of some importance. Why not have a bigger affair like that every three months when some prizes, pieces or books of music or musical pictures may be given to the best two or three players (or singers), an impartial jury having been invited will present the prizes? You could try to get a paragraph into your local papers.

Use of Memory

YOU WILL BE often asked to have a pupil to *play* (or *sing*) *from memory*. The fashion nowadays demands performing from memory. Many of the youngsters have a natural gift, helped by a musical ear, to imitate the melodic strain and the rhythm after hearing the piece once or twice. Others can do it by studying it a short time. You as the teacher, have to invent some methods for those pupils who apparently can not remember one measure even but have the ambition to learn the piece from memory. Considering that repetition is the best method to learn anything in any subject, try to take one measure and explain its melody and its rhythm. Repeat the melody several times; sing it; let the pupil sing it, and have that done during the lesson a few times. Ask the pupil to do that at home every day until the next lesson, especially before going to bed. The pupil then may repeat in his mind the notes, with closed eyes. Observe how that works. Once the pupil remembers one measure, it will be easier for him to learn the next from memory. Repetition of the two measures prepares the way for three and four of them. I recommend very much the way of learning anything "with closed eyes," even in studying difficult passages, runs, scales, jerks and jumps. This is one of my methods I employ in studying or repeating pieces. It also is a good remedy against nervous feeling and prepares one for playing or singing and "fighting the fear," be it to play before the teacher or before some friends or in public. Some people, by this silly stage fright, get cold fingers and are unable to play; singers get that feeling in their throats. It is said that even an artist of renown like Paderewski suffers from cold fingers, and the greatest singers seem to be hoarse in the first few

minutes they are on the opera or concert stage. What is to be done? The only remedy that exists seems to me the following:

Prepare your program months and months before the ordeal. Repeat it and repeat it hundreds of times. Take a perfect rest between these repetitions. Play (or sing) it often to people, and, last but not least, use concentration and auto-suggestion to get a quiet mind about it.

The Quiet Life

LIVE ALSO a quiet life during that time and go early to bed. Avoid irritating and exciting company and read a good book here and there. *You don't know how very much these last lines will benefit you.* It is very well to say, "Oh, I have done that anyhow, all my life." I presume and venture to say, "No, you haven't." You think you have. If you had, your nerves would not feel so scattered. Think if even a Napoleon would have doubted every time he had a big battle to fight; what of victory? He actually saw his victory in his mind, before his closed eyes! I am absolutely sure of this. This is the secret of all the successes of all people in this world, great or little as they were.

Do not forget that! Every business man derives his success from this secret. *You have it in your own hands to be or to become a successful teacher or performer.* Read these lines over and over again and follow their advice. Even if you do not agree with every point, think it over before it is rejected. Remember that this writing is based on my own experience with thousands of pupils of nearly every nationality; and that it is the result of observing and studying their personality, their gifts, or the lack of their musical (inborn) talent, their ambition, their energy, or their laziness, their unwillingness towards music lessons, that stubborn behavior against their teachers who wanted to help them. Your duty is to overcome all obstacles and hindrances and to keep up your courage. *Remember, you have a mission to fulfill, namely to spread the divine art of music with the best of your abilities, into the hearts and souls of our wonderful young race and nation, and to make America more and more musical.*

Self Test Questions on Mr. Liebling's Article

1. What are some necessary qualifications of a successful teacher?

2. How shall we help the pupil with a small hand?

3. How shall the beginning teacher avoid a nervous feeling?

4. What are some ways of making the lesson interesting?

5. How does the "Quiet Life" help?

What Had She Lost?

By Hope Stoddard

"I WONDER when I stopped caring for music!" This in a slightly petulant voice from Marjorie after returning from the concert. Four years at college had given her a way of speaking that her mother had learned to sigh over silently. "I was simply bored! Not that the music annoyed me: I minded it no more than hearing the man shovelling coal in the cellar. But to think of sitting for two solid hours with nothing to do!"

"Perhaps, Dear, you haven't been going to concerts lately."

Marjorie reflected that she had not been inside a concert hall before that day for four years. "So busy, you know!" She tried to pass it off. But somewhere beneath even her indifference there nestled a vague fear that she had lost something, a delight, a jewel, that, for all polishing, could never be reset in its original lustre.

Getting the "Hang" of the Rhythm

By Lucille Pratt Gunter

RHYTHM is the balancing of musical notes according to regular beats. The emphasis usually comes at the beginning of every measure though it may not be noticeably in evidence here. However, if there is not accent, balance is lost and the succession of tones ceases to be musical. Rhythm keeps the playing orderly and gives a feeling of surety, ease and command.

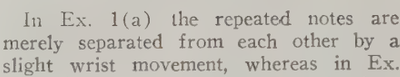
To attain rhythm the student must practice slowly—very slowly, getting every note exactly in its place by counting aloud in small fractions, and practicing separately the irregular passages. He must have perfect inner rhythm first. When this is mastered he can count in larger fractions, but slowly, until perfect control of beat is gained. If he persists until this freedom is felt, he will be surprised to know that he can practically double up on his tempo with no great effort, depending, of course, upon the advancement of his technic. This slow work, and the use of the metronome in obstinate cases, helps toward acquiring the outline or balance rhythm. The first beat of every measure is generally the important or accented beat. With this as a basis the student must group musical phrases, study and classify them, find the climax, develop a feeling of time that he can carry through the piece, study the variations of tempo indicated, and bind his thoughts rhythmically and logically together. If he does something definite at each step, he will get the same result at each rendition. This is real study that, in its development of definite balancing rhythm, makes playing dependable and gives it poise.

Various Ways of Writing Dots and Their Corresponding Touches

By Olga C. Moore

PUPILS, as a rule, do not articulate clearly enough the interpretation of dots used in music.

Ex. 1



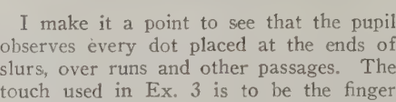
In Ex. 1(a) the repeated notes are merely separated from each other by a slight wrist movement, whereas in Ex. 1(b) the same notes with dots over them are staccato and are played with a crisp, short, wrist touch.

Ex. 2



In Ex. 2 the slur and dots indicate a portamento touch. (A sobbing touch, I call it.) The tone is carried almost to the next, releasing the first chord with a little reluctant "sob," before striking the second chord. A quick catch of the breath, representing a sob, at the same time that the chord is released, will give one the idea of the effect to be produced. Release the second chord in the same manner. But the last chord, at the end of the slur, is the most staccato of all coming off very short.

Ex. 3



I make it a point to see that the pupil observes every dot placed at the ends of slurs, over runs and other passages. The touch used in Ex. 3 is to be the finger elastic touch. It is made with a crisp snap of the tip of the finger, flexing the second joint. The hand springs off at the same time. By playing crescendo to the close of this short phrase, bringing the finger off with a decisive snap, the finger tip is decidedly strengthened. The second phrase is taken off with the same elastic finger touch, though not so loud a tone.

By observing the various kinds of staccato, well placed accents and shape in the construction of groups of notes (in threes or fours, whether they are triplets or parts of counts), and the shading, I cannot see why a pupil's practice should ever become monotonous. I point these out, when assigning the study or piece, and ask about them at the next lesson. The pupil soon learns to look for them also.

The Rightly Learned Piece

By N. L

THE great thing is to begin young. Train a child from the start to play everything—scales, exercises, studies, pieces—without the music. It is because children have been allowed to use their music that they become nervous and fearful of forgetting when called upon to play without it. They may know the piece quite well but a bad habit has been formed; they are accustomed to glance at the music when they wish, and they have grown to believe it a necessity.

If a piece is learned properly no effort need be made to memorize it. If one sets out to master the difficulties the piece fixes itself automatically in the mind, photographs itself on the brain. The student will see the notes mentally before him and will turn each page as he comes to it. There are those who find it easier to memorize by the position of the notes on the keyboard. The great thing is to be sure. For those who do not remember easily the only way is to learn the piece bar by bar as a bit of poetry is learned line by line. To be able to "recite" a piece of music away from the piano, naming each note as it occurs, is an unfailing test of memory.

I do not believe in the drama of love, of romance, of passion, for the theatre. I regard such things, when handled on the legitimate stage, as time wasted and energy misapplied. For the drama of love, of romance, and of passion is the domain of music-drama, and a greater intensity of effect can be produced by even a second-rate musician (with all the tremendous resources of orchestra and voices at his disposal) than can be attempted by any dramatist whatsoever.—HUBERT GRIFFITH.

Learning the Keyboard

By Robert M. Crooks

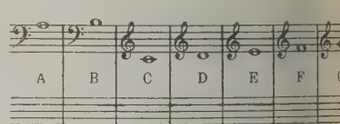
SOME pupils find the learning of the k board a very difficult task while others it the easiest part of the rudiments. Te ers are often in despair when a pupil "A," "G;" and no matter how often pupil is admonished he will persist in ing the same error. Again, many begin get out of position by playing the t space C in place of middle C and *versa.*

An excellent plan to overcome this is to get some Bristol board and cu just a little narrower than a piano Have at least twenty-nine of these card range from second added line "C" clef below staff to second added line above staff, treble clef. Plainly mark letters upon the cards and above the le make a section of the staff with clef and note which is to fall upon that responding with the letter. When twenty-nine are done, add nine more— for the four notes above and inclu middle "C," bass clef; and four for four notes below middle "C" treble These latter cards naturally will c some of the original ones but they g show there are two readings for t notes.

After the cards are completed, tell pupil to place them at random upon allotted spaces in as accurate and rap way as possible.

The cards may serve for different p and if the teacher is not handy with pen, he has at hand much old disca music from which he can cut clef s notes and staves; and uniform letters a newspaper or magazine will serve letters. These clippings may be paste the cards. This procedure necessi some tedious work but it will be w the time and trouble on account of its bility and permanence.

Illustration of a section:



This method has been used successfully, even with pupils who not taught that each note upon the pri page had its allotted key on the keyb It was found that youngsters consider very fascinating game and older pupils sider it a sort of puzzle.

How Words Help

THE MODERN publisher has made it e for the teacher by providing nume little pieces with words, often of slight poetic merit, but the inge teacher can apply this idea to very man the little exercises and studies that child has to work through. If for stance, instead of identifying the little and three line exercises that are four every preparatory book as Nos. 22 an page 40, they are given titles, they wi studied with much more pleasure; incidentally, the child's imagination be stimulated.

"The Birdie's Song," "The Rus Stream," "Chick-a-dee," are obvious n that speak for themselves. In "The Kittens" the hands play alternate scale runs. "Picking Clover Leaves" l left hand triplet bass. "The Ro Dance" sounds rather an unlikely title little eight year old insisted that the n suggested robins hopping about! Fi "The Acrobat" is the entirely satisfa name given to a little study that has a grace notes, a couple of measures w the hands cross, and ends with an u pected leap of two octaves!

Beethoven's Piano Sonatas and How to Play Them

Part II

Expressly Written for THE ETUDE by the Eminent English Musical Educator

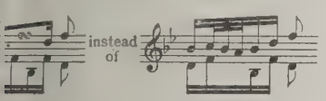
PROFESSOR FREDERICK CORDER

of the Royal Academy of Music, London

onata No. 19; Op. 49, No. 1

OSE WHO have been accustomed o believe that the mysterious abbre- viation "Op." means something will why the three Sonatas labeled "Op. ld be so difficult and advanced in d the two now before us so simple . The explanation is that these lat- really quite early works, dug out lished in 1805. "Op. 49" means no an "Lot 49" in an auction sale cata-

two works, being intended for rade players, demand an order of tary different from those we have cently considering. For instance, inner needs constant reminding of seless and misleading methods of grace-notes and ornaments. It is ult to bear in mind that an ornament n the beat, when it is printed be- 14 and 15). A turn, represented by ventional sign ∾, would be all very ere it always played uniformly; en we get it in combination with vention of the *dot*, how bewildering the eye to see it written



rse are those cases where *tr.* over has to be interpreted according to umstances in which it occurs. For e:



played



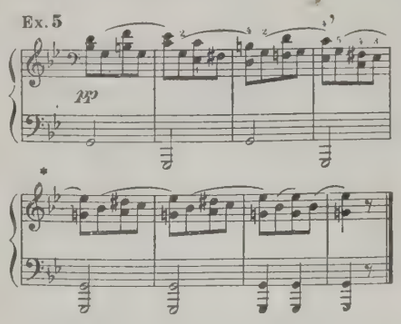
ginner always tries to make a trill ith the note he sees before him, but e how incorrect that is: he would ged to play 3 or 5 notes in the trill. rmer is too few and the latter too Observe also that the trills have no f small notes indicating turns. performer, if not a good timeist, is to get confused at 44 where after measures of 32nd notes (demi-semi- s) it suddenly reverts to 16th notes quavers). The remedy is to count n a measure and listen to the left At 50 I would advise taking the F♯'s with the left hand,



serve the legato, at least during the wo beats.

l the left hand has the chief melody, right hand must act as accompanist ep very quiet until 75, where it takes nd again. At 98 and 100, if the is too great for the hand, the note (G) can be omitted without ent to the music. In the last 8 res I should disregard the slurs, which ant only for *legato* marks. Granted that the whole wants to be smooth, the phrasing and fingering of the right-hand part should be like this:

Ex. 5



(*Should be bass, not treble cleff.)

These should be properly called "Sonatinas," as each consists of only two fairly short movements, the second in each case being in Rondo form.

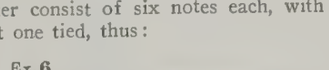
The Rondo of this G-minor Sonata is in the Tonic major, a not unusual feature in compositions in minor keys. It is very straightforward and only demands care to play the opening section at such a pace that the portion in G-minor will not have to lag perceptibly in order to get its sixteenth notes into something that will pass for the same time.

Sonata 20, in G-Major, Op. 49, No. 2

THIS is a gayer, more amiable piece than the preceding, also more within the grasp of small hands. We need give scant attention to the time indication, which is 𝔠 when it certainly ought to be C. Play it, counting four quarter-notes in a measure and at a speed indicated by the direction given, *Allegro ma non troppo*—gaily, but not too much so.

The diversity of note-lengths in the opening measures renders the steady counting of time a necessity. The trills in 4 and 8, being in the midst of descending phrases, had better consist of six notes each, with the first one tied, thus:

Ex. 6



and the turn in measure 12 should be

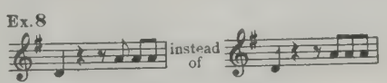
Ex. 7



These are quite normal, but pupils, unhelped by what they see before them, are constantly at a loss.

The next trouble is that the player, after five measures of easy cantering, triplets (15-19) is suddenly pulled up and has to resume normal eighth-notes (21). This can be correctly achieved by resuming the counting at 19. The three eight-notes in 20 should have been printed

Ex. 8

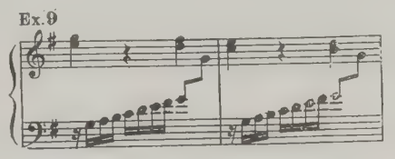


which renders them liable to be mistaken for a triplet.

These three eighth-notes, wherever they occur, should always be played with changing fingers, generally "3, 2, 1." The long slurs marked over 36-44 are superfluous, as indeed are most of the slurs in the piece. *Count your time at 53.* That means begin counting at 51. The golden rule for time-counting is this: (being specially needed at a change of note-value) start counting about a measure before the change takes place. At such places as 49-51 your fingers can hardly fail to keep time, and you can scarcely fail to be conscious of the "one, two, three, four" quarter-notes. Thus there can be little trouble with 52. But 53 has a tied half-note, which may throw you out unless you have the swing of measures 51-52 clearly in your mind. Mark the four quarter-notes of 53 steadily and the change to ordinary eighth-notes in the next measure will not upset you. Throughout the remainder of the movement the same changes and difficulties recur, so that I need offer you no further advice, unless it be to mark in a *p*, which is clearly wanting to 112 and 115, also an *f* at 113.

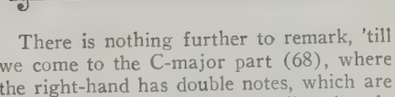
The second movement, a tuneful Minuet, which Beethoven thought well enough of to use the main theme again in his Septet (a work you are hardly likely to have heard) is in Rondo form; that is, there are three occurrences of the main theme with two episodes between. Here again you need to watch carefully those places where the note-values change, such as 8, and 19-20. It is curious that beginners are very apt to get upset over changing from quicker to slower notes, as in the last beats of 21 and 22. These two measures are, for this reason, and others, best played

Ex. 9



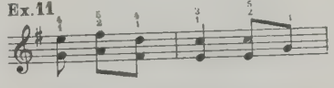
The five short groups of right-hand notes at 28 and 29 should all be fingered 4, 3, 2; 4, 3, 2; as they are similar this will keep the phrasing right. So at 37 the three pairs of eighth-notes must be fingered as such, and the repeated notes on no account played with the same finger. The triplets at 40 will need a slight modification of this.

Ex. 10



There is nothing further to remark, 'till we come to the C-major part (68), where the right-hand has double notes, which are trying for small hands, especially when in sixths. Nevertheless, these should be fingered

Ex. 11

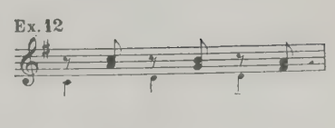


if possible, for the sake of smoothness, pushing the thumb from F to E without raising it. It will sound very "choppy" if the hand be raised anywhere here, it being a melodic phrase.

I think that the detached chords in 80-83 sound better if all three notes be played by the left hand, giving the right hand an eighth rest on the second beat of each measure.

The only other thing to point out is the "catchy" rhythm of 114, which is best learned by playing the measure once or twice with the two sixteenth-notes simultaneously, that is,

Ex. 12



This movement, by itself, makes a very nice, quite easy piece for beginners.

Sonata No. 21, Op. 53, in C-Major, Dedicated to Count Waldstein

WE NOW return to the series of "great" sonatas, the present being one of those pieces that every one calling him (or her) self a pianist cannot afford to pass by. It cannot fail to be observed that the element of instrumental effect—apart from mere difficulty—had been at first regarded by Beethoven as a matter of secondary importance; and although the last movement of the "Moonlight Sonata," and the greater portion of the "Op. 31," and others, leave nothing to be desired in the matter of technical brilliancy, this is far from being generally the leading feature. What makes the "Op. 53" such a general favorite with performers is its extremely pianistic character, combined with its general musical charm. The person attempting this difficult work might be supposed capable of finding out all the troublesome points for himself; but there are some that I have found to be unnoticed by so many advanced players that I think it as well to point them out.

For instance, there is no *rall* in the twelfth measure. The pause on the G is no particular climax; and, anyway, Beethoven did not desire a *rall*, or he would have marked one. The next thing is to remember to top the *cresc.* in 21 and 22 with a sudden *p*. This is an important point which I find often gets overlooked. Of course, you will perceive that the whole of the second subject and the approach to it, appearing to bristle with accidentals, is simply in the key of four sharps, and a change of key-signature was urgently demanded, but to give it would have been against a tradition, which Beethoven lacked the courage to violate until later. When playing the second subject observe one point: The melody (35-41) is played through first with the two hands alike in octaves. See that they sound evenly, because the right hand fingers its part with several fingers, getting (it is to be hoped) a good *legato*, but the left has to play most of its notes by sliding the thumb. The second time (43-48) the left hand has the same part as before (the second half an octave lower), but the right hand has a varied version in triplet eighths. Its thumb notes are only part of the accompanying harmony *and must be carefully subdued.* I hope you will see that in the 47th measure, the principal melody is the third note of each triplet. There are several sudden *pianos* to look out for; one at 63, where the left hand must not get *crescendo*, and two others in 83 and 85. People are very apt to play, in 82 and 84, a *forte*, instead of a *crescendo*. The repeat of this first part used—until about 25 years ago—always to be made, but you rarely hear it now.

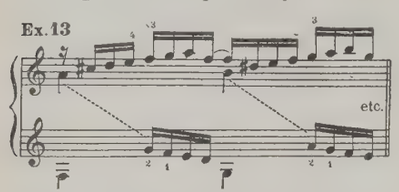
In the second part endeavor to keep the various *crescendos* where they are marked and not start them too soon. From 114 to 141 is a steady and persistent *forte*, only broken by two odd *pianos*, in 138 and 140. Do not be perplexed at the queer notation of the bass broken chords. Beethoven

was still afraid to trust to the sustaining power of the pedal, so thought it necessary to indicate his intentions in this unnecessarily cumberous fashion. Hoard up your powers of *crescendo* during the long, dominant passage, 144-157, for what the left hand is capable of amounts to very little.

When you reach 169, I hope you will perceive the sense of my warning about the 12th measure. It would sound very dull to hear so much made of the two-fold pause. The second subject having been given in the unusual key of the mediant (E major) now reappears in the submediant (A major), but only for a few measures; then we hasten back to the tonic, where all goes as before until at 261 begins a *Coda,* gradually working up from *pp* to *ff*.

The left-hand passage, 274-276, is very troublesome with the fingering usually adopted for the four sixteenth-notes—"2, 3, 1, 2"—in consequence of there being so little time to turn the thumb under. I find "1, 2, 3, 4," a good deal better. There is plenty of time to slide the thumb from the preceding quarter-note; but if you find the stretch from 4 to 5 beyond you, the following is another possibility:

Ex. 13



The light scale-passages at 284-285 are best played, the first one very swiftly and legato, the second rather slower and staccato. To play either *glissando,* sounds vulgar. I suppose I need not warn you about the "catch" in the time at 293.

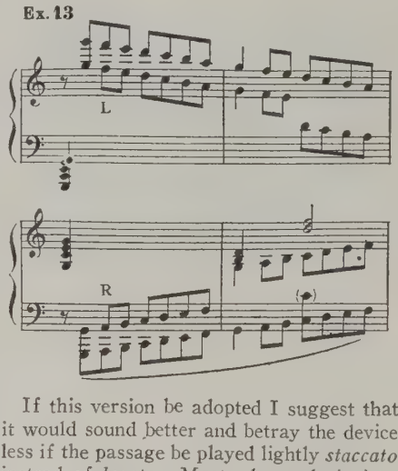
The second movement of this sonata, which only professes to be an introduction to the Rondo finale, is nevertheless a very grateful task for the performer. It can hardly be played too slowly, a very grave pace enhancing the air of dignity and mystery that enfolds it. Perhaps you are not aware that Beethoven originally composed a full-sized slow movement for this work, but finding it made the whole imprudently long, substituted this admirable Introduction and afterwards published the other as a piece by itself under the title, "Andante in F." The only thing in this *Adagio* to which I need direct your attention is the 2nd and 8th measures, where the octave E, in the bass, would have been an octave lower had the compass of the instrument permitted it. To bring the bass up a seventh, instead of letting it descend a semitone, as the bass of an augmented sixth should do, is not only poor harmony in itself, but it weakens the harmony of the following measure, where the skip of an octave would have been welcome.

The *crescendo* at 21 does not want to be overdone, nor do the various *sforzandos* in this movement. I have heard it played with the soft pedal throughout; this aids the mysterious effect, but was not indicated by the composer.

You should need no warning to keep the opening of the Rondo to a placid, moderate pace and a steady *pianissimo.* It is a voice heard in the distance, and though at 55, 168 and 337 we have it repeated loudly, as if taken up by a chorus, after each episode it recurs as softly as ever. The dynamics (light and shade) of this movement are indeed as eccentric as Beethoven ever was. At 163, and similar places, do not allow the right hand to hustle the left hand into playing too fast; and at 251 I should not allow old-fashioned rules of fingering to hamper me, but finger the right-hand arpeggios all alike, starting with the thumb on the lowest note, whether it be white or black. At 287-95, the light quarter-notes in the left hand are to be played as if they were the missing sixteenths of the right hand. Afterwards they gradually assume an independent interest, becoming by degrees the subject itself.

The Coda, marked *Prestissimo,* is just about twice as fast as the Rondo. When you get to 415, you find that the passage is inverted; that is, the hands have changed over their parts. The left hand should therefore be made much louder than the right, to render this apparent. From 427 onwards, are some eccentric changes of *p* and *f*, and then we reach the famous octave passage, which is the bugbear of all pianists. It was originally marked *glissando,* but this is hardly possible on the modern piano. In Klindworth's edition, the octaves are played by the two hands, except at 468 and 472, where this relief is not possible.

Ex. 13



If this version be adopted I suggest that it would sound better and betray the device less if the passage be played lightly *staccato* instead of *legato.* Most advanced pianists, however, who have learned the art of playing octaves with a loose wrist and close to the keys, play the passage as written, even if they have to go a shade slower; but then again they cannot make it sound *legato.* For my own part, taking into consideration the small interest of the passage, and also the fact that Beethoven himself abandons the octaves at 475, just when the passage is assuming importance, I think it far better, if you cannot do the *glissando,* to play single notes only—the t in the treble and the lower notes If it be executed really *pia* marked, the difference can ha tected, and a good crescendo at it seem quite natural. The trill lows commences on G, unlike t succeed; these all accent the acc as was usual. The culminating is best played:

Ex. 14



the trills having become, during 507-510, of the pace of ordina notes. The pace is fully mainta end.

Any Sonata that came immedi this great work would be felt t nature of an anti-climax, wh merits; and so Beethoven seem felt with regard to his next effor in F, in two movements. It seems least inspired of his writings, subject-matter, and difficult in th with little to reward the player fo tions. It is one of a very f pianists have concurred in pas and there is so little in it that assistance at our present stage th we may well turn to another.

Self-Test Questions on Mr. Cord

(1.) *What is the meaning o and how is it applied to a comp*

(2.) *What is a Sonatina?*

(3.) *What is the form of t in Beethoven's Opus 49, No. 2?*

(4.) *To whom is his Sonata, in C major dedicated?*

(5.) *How may the problem glissando octaves passage be solv modern piano?*

The Third in this Helpful Series of Articles Will Appear in the July Issue

A Musical Biographical Catechism

Tiny Life Stories of Great Masters

By Mary M. Schmitz

Johannes Brahms
(1833-1897)

[EDITOR'S NOTE.—*We are presenting herewith a monthly series of biographies designed to be used by themselves, or as a supplement to work in classes and clubs, with such texts as "The Child's Own Book of Great Musicians" series and "The Standard History of Music." For venience of "Etude" readers this series is now being issued in boo Several additional articles will appear later.*]

1. Q. Where and when was Johannes Brahms born?

A. In Hamburg, Germany, on May 7, 1833.

2. Q. Did he come of a musical family?

A. Yes; his father was an able musician who played the viola, violin, 'cello, flute, horn and contra-bass. He played the double-bass in the theater and in the Philharmonic concerts, and also played in the town military band.

3. Q. Who were Brahms' first teachers?

A. When Brahms was seven years old he began studying with the pianist Cossel. When he was ten years old Cossel, realizing the boy's great talent, took him to play for Marxsen, at Altona, who accepted him as his pupil in music without compensation, and also looked after his regular school work.

4. Q. With what great Hungarian violinist did Brahms go upon a concert tour in 1853?

A. Eduard Remenyi.

5. Q. Where did Brahms obtain the melodies of his Hungarian Dances?

A. From a poor Hungarian musician who played some of his national Hungarian music, which Brahms and Remenyi took down in notes, and the melodies of which Brahms afterward used in his Hungarian Dances.

6. Q. What three great musicians did Brahms meet at this time?

A. The violinist Joachim, Liszt and Schumann. Schumann was so impressed by Brahms' great talent in composition that he wrote a now famous article entitled "New Paths," in which he praised highly Brahms' work.

7. Q. Was Brahms as great a pianist as Liszt, Rubinstein or Paderewski?

A. No; his playing is described as hard and dry and he did not fill his audiences with enthusiasm as did the three others named. But Joachim said of his playing, "His piano playing was so tender, so full of fancy, so free, so fiery, that it held me enthralled."

8. Q. How was Brahms considered as a teacher of the piano?

A. Florence May, in her book, "Life of Johannes Brahms," says, "Brahms was an ideal teacher of the pianoforte; strict and absolute, gentle, patient and encouraging, and unwearied in his efforts to make his pupil grasp the full meaning of whatever work might be in hand."

9. Q. Who was Brahms' great contemporary, and how do their compositions differ?

A. Richard Wagner, whose compositions represent the ultra-romanticists in orchestral music, while Brahms is the champion of the classic idea in absolute music.

10. Q. Describe Brahms' style in composition.

A. Brahms' style is not bright and tuneful as in the South German masters. It is broad and gloomy, generally intricate in harmony, sometimes dull and unattractive. He was an undoubted master of form and was great in original inventive power.

11. Q. Describe Brahms' style in writing for the piano.

A. "Brahms' style," says a writer, "is usually the free polyphonic, more open than Schumann's. The rhythm is complex and difficult to solve. He has a great fondness for syncopations, cross rhythms, and sudden metrical changes. His music is very difficult to play."

12. Q. Was Brahms a fine song writer?

A. Yes; Brahms wrote about two hundred songs with piano accompaniment. Sixty are in folk-so Brahms' songs, like Schumann's, give about portance to the voice and piano part. The a ments are very rich; and many of his songs h dies of haunting sweetness. His style is always and noble. Brahms' songs for four or six vo companied are among the finest ever written.

13. Q. What is Brahms' most famous work?

A. The "German Requiem" for chorus and It is not a requiem mass, but a cantata with wo the Bible, setting forth the brevity of life and of immortality.

14. Q. Did Brahms write much chamber mu

A. Yes; he wrote string quartets, piano tr tets and quintets, and a clarinet quintet, all revive the classical style in a manner worthy Mozart and Beethoven.

15. Q. How many symphonies did Brahms

A. Brahms wrote four symphonies. They are the style of Beethoven's fifth and seventh sym

16. Q. Describe Brahms' personal appearanc

A. Brahms had a body small and stocky, su by a head abnormally large. His complexion w his eyes blue and penetrating and his hair slig in his advanced years. He was rather carele dress, often appearing on the street without a t kind and carrying his broad-brimmed hat in his stead of wearing it on his head.

17. Q. When did Brahms die?

A. In Vienna, April 3, 1897.

The Adult Beginner and His Problems

By JOHN M. WILLIAMS

RLY every teacher of pianoforte, l there are some two hundred usand or more in these United ours, has at one time or another the problem of the adult begin- to handle it to the greatest ad- one of the points to which every her should give time and thought, res thorough preparation and an of method strangely absent in c teaching.

erm "adult beginner," the writer denote all beginners in piano- ng who are past the age of four- s will include boys and girls of ol age, school teachers, steno- lerks, married women, college men, the budding vocalist who play her accompaniments, and, tic of all, the woman past middle as always craved music lessons, when a child, was unable to have ther through lack of money, a music teacher.

Beginners Difficult to Teach

it is generally admitted that in y of cases these older beginners, reasons, are a "thorn in the flesh" assed teacher. First, the hand is rmed and is generally stiff and he boys and men frequently have look as though every finger had ne or another been knocked out a base ball or some other instru- manly sport. The older women have hands that show honorable, mewhat disheartening signs of ers have rheumatic joints that queak when they try for finger

ter's experience with such pupils ver a period of a quarter of a vith varying results. For the n years, the outcome was nearly same. After a short period of ying in length from one month to pupil would invariably either write or announce, "My work" ice, home, social affairs, or what- ase might be) "is getting so heavy afraid I shall have to drop my sons." A polite way of saying acher had failed to meet the prob-

hin the past ten years this state has changed completely: the of many of these older beginners met and solved. The writer is to hold these pupils, often for rs, to the mutual pleasure and both teacher and pupil.

is the financial return from this ority to be despised, as adult be- equently are able to take as their riod, hours that the average nds difficult even to give away, he forenoon, late in the evening arly in the morning.

Beginners a Different Problem

ematics, if we have a problem to must get busy and "work it out." l never think of simply shrugging lers and waiting for it to solve our common sense would tell us uld remain unsolved. Yet many f pianoforte seem to adopt the itude where the adult beginner playing is concerned. The adult s a problem separate and distinct of the child beginner, and one be worked out along quite differ- To use the same beginner's book sed for a child of six, to ap- e subject from the same angle as idered for other pupils, is to be ful.

Adult Beginner has a Definite Objective

I believe most teachers will admit that the average older beginner starts on his musical career with a quite definite idea of what he wants to learn to play, not with some vague notion as to its "cultural value."

What are these desires?

First, he desires to play tunes that he knows, that he has heard and is perhaps able to whistle or sing. What these tunes are the movies, the home, the radio, the phonograph and the church will have to answer.

Racial Music

As the Italian loves his operatic arias, so the Anglo-Saxon loves his folk tunes. Practically all Americans have an inheritance not only of our own folk tunes like *Way Down Upon the Swanee River,* but also English, Scotch, Irish and Welsh, to say nothing of quite a few German airs.

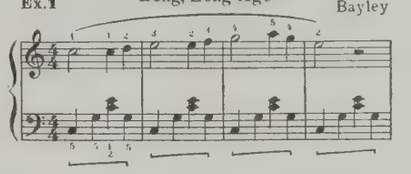
Let us us now look at the problem in hand, take stock of assets, liabilities and possibilities.

First, considering assets, the desire to play is undoubtedly the biggest. As before said, older beginners generally begin taking lessons because they want to play, not, as is frequently the case with children, because their parents make them take music lessons. Frequently they earn the money for their lessons, and people who earn their lesson money are very apt to try and get their money's worth. The mind of the adult beginner is another asset, as it can grasp the intellectual part of the music lesson much quicker than the untrained intelligence of a young child. Names of keys, names of notes and their values, time signature, and so forth, are easily learned and comprehended by them. They can think music; their problem is to be able to play what they think.

The physique of older beginners has its advantages as well as disadvantages. Greatly to their advantage is the fact that they can reach the pedals, and the hand, being stronger and larger, is generally capable of spanning an octave.

Now, as to liabilities, the hands of many older beginners (especially the football and baseball players, older married women, and so forth), are frequently stiff and unwieldy. As the fingers seem to hinge at the elbow instead of the knuckles, speed is taboo. Fast pieces, requiring pure finger action, are generally absolutely out of the question. The music teacher should realize this and give pieces in slow tempo, generally a tune or melody in one hand with accompaniment in the other, like the following:

Ex.1 Long, Long Ago Bayley



Another drawback is the fact that boys and girls who work generally practice at night, frequently when they are very tired from the day's labor. Hence the quality of the practice suffers. Of course, any sort of social diversion, from company dropping in to going to a "movie," upsets the practice schedule, and leaves less time to prepare for the next lesson. Again, the older beginner is frequently a young man or woman who is away from home, and systematic practice on a boarding house piano is not always feasible.

Next, as to possibilities (knowing the Biblical injunction, perhaps probabilities would be a better word), first, let us see what the older beginners desire, and what the chances are for achieving it.



JOHN M. WILLIAMS

Of course, there are the pupils who do exceptional work. The writer once had a young pupil who began taking lessons when he was sixteen years of age, having never had a lesson in his life previously. Two years and seven months later he passed the advanced examination of the "Associated Board of the Royal College and Royal Academy of Music." But, since such cases are so rare, we will confine our remarks to the average older beginner.

Boys and girls of from fourteen to twenty-five generally take piano lessons for one of several reasons: To play "jazz" at parties, to provide their share in the evening's entertainment, or having begun to take singing lessons, to play their own accompaniments. To play in an orchestra, school or "movie," is also sometimes given as a reason.

Older Beginners

Beginners from twenty-five to sixty (the writer has had many beginners between the ages of fifty and sixty, one of whom showed unusual ability) generally want to play rather slow, sentimental types of pieces—frequently hymns and nearly always the old folk songs like *Long, Long Ago, Annie Laurie, Old Black Joe, Way Down Upon the Swanee River,* and so forth. The older beginner who is to be married and desires music for the future home, the young lady whose fiancé sings and who is ambitious to play his accompaniments, and the expectant mother who is studying with the purely altruistic idea of "pre-natal influence," these are other isolated instances.

What are their chances of having these ambitions realized, and how may the music teacher assist to best advantage? I believe most of the above ambitions, except perhaps the one to play "jazz," which is frequently very difficult, may be easily and happily realized, providing the pupil gets the right teacher and that teacher uses the right kind of material.

The average music teacher is too much inclined to teach all pupils alike. The problems of the adult beginner and the child beginner are exactly opposite, and the sooner the teacher recognizes this fact the better. A child's fingers will generally do whatever he can think. Not so with the older beginner. The successful teacher of adults will frequently have to throw overboard a great many "traditions," the "dead wood" in the mental attic. For instance, the relative importance of scale, arpeggio and chord practice must be reconsidered. If the teacher uses discrimination, he will not assign pieces which depend upon scales for their charm. In fact, he will fight shy of any sort of pure finger work in the very beginning. Chords and arpeggios are much more necessary and quite feasible, and the correct use of the damper pedal from practically the very beginning (about the sixth lesson) is of paramount importance.

The Chinese Pupil

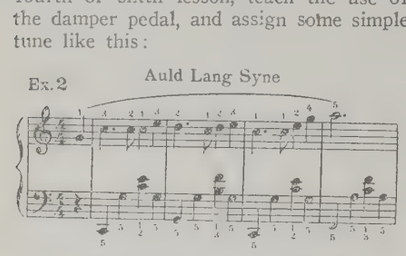
Let us first see how the school teacher handles the problem of the adult beginner. A Chinese boy of about sixteen years of age, who had been in this country but two years, was placed in the fifth grade at public school. On account of his speaking very indistinct English, a question was raised regarding the advantages of this step. The answer was: "In public school we recognize the fact that the mind of the older beginner must be kept interested, hence, just as soon as we have taught the

*The musical illustrations in this article are from John M. Williams' *Older Beginners' Book,* recently published by Theo. Presser.

sounds of letters, and a few simple words and sentences, we try to place them in a grade far enough along to stimulate them mentally. In a very short time they make up the parts they have skipped. We recognize the fact that the mind must be kept at work."

The same idea should be applied to the older beginner in music. Just as soon as possible, frequently by the end of the fourth or sixth lesson, teach the use of the damper pedal, and assign some simple tune like this:

Ex.2 Auld Lang Syne



Popular Music Not Always Trash

Two difficulties are presented in the case of the boy or girl from fourteen to sixteen, who wants to learn to play "popular music," generally meaning "jazz." First, "popular music" is rather an elastic term that may be made to include such classics as Dvorak's *Humoresque,* Offenbach's *Barcarolle,* from "Love Tales of Hoffman," Rubinstein's *Melody in F,* Schumann's *Traumerei,* and many others. Secondly, much of the popular "jazz" is quite difficult. As generally used this type of music denotes popular songs, musical comedy hits, the latest ballads and dance music in general. Even in "jazz" there is good and bad. Some of the popular numbers are well written and original, but these are frequently beyond the average pupil's ability.

Just how far a teacher should go to meet the desires of the pupil in this matter is a subject every teacher will have to decide for himself. The writer has never felt that his reputation was sufficiently good to risk actually teaching "jazz" and ragtime. The teacher may explain to the pupil that he doesn't teach so-called "popular music," but that if he desires it, the quickest and best way to get it is to go ahead and learn the notes, fingering, and so forth, in the regulation way, as they are the same in all music.

Musical appreciation is not a fixed quality; on the contrary it is extremely variable and is capable of growth the same as any other form of appreciation. Hence, the pupil who begins with the idea of playing "jazz," frequently ends with the desire for better music.

First Book Important

Care should be taken in selecting the first instruction book. The average beginner's book is necessarily, and quite correctly of course, written with the child of six, seven, or eight years of age in mind. Physically, mentally, and frequently musically, their problems are diametrically opposed to those of the older beginner. *Dolly's Waltz, Teddy Bear Dance,* and so forth, do little to stimulate the interest of the older beginner, and even the older beginner must have his interest kept up. The following outline of the first six lessons for one of these older beginners has proven helpful.

The First Lesson

First lesson: Explain the keyboard, the notes representing these keys, their values, time signature, bars, measures, fingering, and give a thorough explanation of the reason for relaxation, such as: "The eye reads the note and repeats it to the brain which telegraphs it down the nerves to the finger tips where the note is played. Think of the arm as being a piece of hose hanging loosely from the shoulder. Any stiffness in the wrist, elbow or shoulder compares to a 'kink' in the hose and makes it difficult for the 'message' to get through to the fingers; cuts off the current, as it were." Older beginners need constant watching for tension, especially in the shoulders and elbows.

Teach Arm Touch First

Many teachers insist upon the pupil mastering the pure finger touch before using the arm weight. Yet why begin piano playing with the most difficult touch? Why not begin with the larger (arm) movement and gradually work down to the more difficult finger touch? Many excellent and progressive teachers advocate starting even small children with the arm touch (weight) and when freedom has been acquired gradually introducing pure finger action. With the older beginner, the latter method is imperative. Beauty of touch and any degree of facility attainable is dependent upon freedom of the piano playing apparatus, the shoulders, upper arms, forearm, wrist and so forth. Even more attention will have to be paid to this important phase of relaxation with the older beginner than with children.

Quite a few little exercises should be given at the very first lesson, each of which should be thoroughly practiced, hands alone, before playing them together.

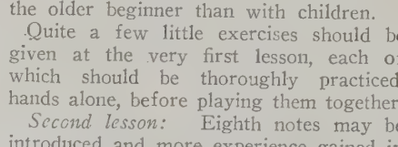
Second lesson: Eighth notes may be introduced and more experience gained in note reading, freedom and control.

Third lesson: The staccato touch may be introduced and new notes added; the material given for the first and second lessons should be reviewed daily many, many times, as facility is best acquired on the review work.

Fourth lesson: A melody in one hand with accompaniment in the other may be early mastered. A few of these to gain independence, in the key of C, G and F major will doubtless take up the next lesson or two. Daily practice of all old work is advisable.

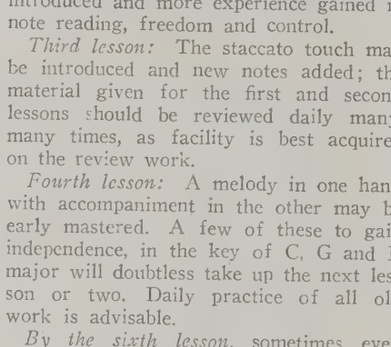
By the sixth lesson, sometimes even sooner, the pupil may be shown the use of the damper pedal and taught the C basses, using the foot (pedal) to connect, thus:

Ex.3



Then a few minutes spent on the right hand alone will teach the following melody, (*Long, Long Ago*):

Ex.4

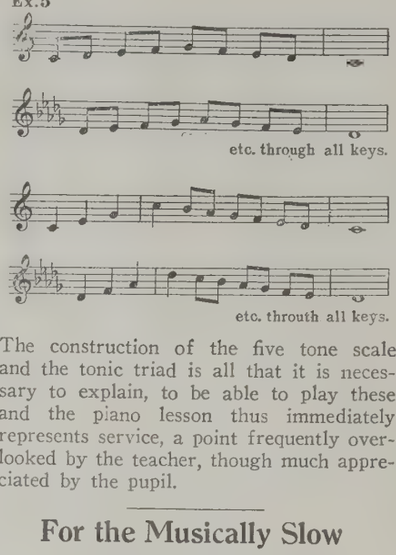


Next play the hands together or at first the teacher may play the melody and the pupil the accompaniment, and then *vice versa.* All this work is arm work and requires little or no finger agility. From now on try and use as many folk tunes as possible. Gradually introduce finger action scales and so forth. A thorough knowledge of tonic, dominant and subdominant chords in three positions, and the common chord arpeggios, is of more practical use than the scales, although of course it is taken for granted, each teacher will give these.

The Vocal Student

Of course, every teacher met with the vocal student who, discovering after the age of twenty that he has a voice, wants to learn to play as well as possible. Such a student, who is unable to play piano at all, may very well be given the following little exercises at the very first lesson:

Ex.5



The construction of the five tone scale and the tonic triad is all that it is necessary to explain, to be able to play these and the piano lesson thus immediately represents service, a point frequently overlooked by the teacher, though much appreciated by the pupil.

For the Musically Slow

Eutoka Hellier Nickelsen

These hints are intended for those who have no natural musical ability but who love the art and are eager to play the piano.

1. Select a patient, though thorough, instructor.
2. When natural talent is absent, try imitation.
3. Know how to apply
   a. Touch by weight.
   b. Touch by stroke.
   c. Touch by pressure.
4. Scales played very lightly and rapidly will help to soften a harsh touch.
5. Arpeggios played with a decided accent, up and down the keyboard, will help to brighten the tone color.
6. Five-finger exercises, practiced staccato, will give that desired crispness to the touch.
7. A few lessons in syncopation will improve the rhythmical flow.
8. Know your glossary.
9. Know your rhetoric (musically speaking).
10. If desiring to teach, specialize in theory.

Selecting Compositions for Your Pupils

By Patricia Rayburn

In selecting a composition for a pupil, four things must be taken into consideration: the age of the pupil, his state of advancement, his intelligence, and character.

Each pupil is a problem to be solved on the basis of these four points.

The best test to apply to a musical composition—taking it for granted that only a work of merit is to be considered—is to be able to answer these questions affimatively:

1. Is the student really interested in this type of composition?
2. Is it within range of the pupil's ability, from the standpoint of technic?
3. Is it within range of his ability from the standpoint of interpretation? Is his mind sufficiently developed to get the utmost from the selection?
4. Is this composition sufficiently difficult for the student? Will it keep him stretching forward and upward to greater achievement?

When these questions has been answered satisfactorily, after sufficient thought on each, then it is time to introduce the pupil and the new selection to each other for serious work.

Cyril Scott and H

In "My Years of Indisc Scott discusses the inflation admiration in childhood resul fact that he began to play ear at one and a half years led a neighbor to prophesy: my words, that child will be cian."

"Though I have turned ou I hardly feel justified in call *great* one," remarks the Engl naively. "It is not exactly which I suffer, but a sense neither take myself nor my great seriousness; and, I that reason have caused a goo appointment, especially to American women . . . .

"This capacity to treat m grain of humor, however, me after my twenty-fourth young boy, a youth, and a took myself and my works ulous seriousness. The first aged at the age of seven to constituted a momentous even mightily proud of my achiev fortunate for me that my 'showed me off,' nor praised tion with her own children a laudably modest woman, every compliment with a depr If she had been otherwise grown up into a more arrogan than I actually did; for o nerves I was never subjected rectives of a public school."

To Play Correctly T Against Thre

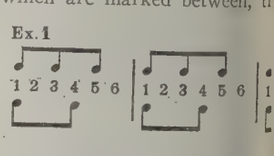
By Earl S. Hilton

Of the different ways of play two notes against three, lowing:

The pupil can use one fin hand, or even both hands; it n ference. The thing is, to t notes with one hand, while t are tapped with the other han ping may be done on a table rect impression of rhythm is

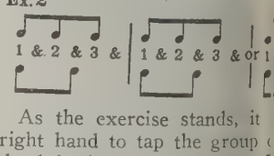
The exercise may be done The first note of the group the first of the group of tw together; the second of the followed by the second of t two; the third note of the th the same time count aloud which are marked between, t

Ex.1



The exercise can be also co

Ex.2



As the exercise stands, it right hand to tap the group the left the group of two. can be inverted, or turned up as it would seem, after the tion is established. After prac counting, then try the exercise counts, and it will appear than before. Chas. W. Lat book, "Playing Two Notes Aga will be found a great aid in t work.

We have lost the feel of and we need to get away from nesses which rule in the musi before we are likely to recaptu

Sheldon.

Making Etudes Count

By EUGENE F. MARKS

Practical Methods of Playing Studies to Best Advantage

M a music standpoint the usually ac-ed meaning of the word "Étude" 'a musical composition designed as presenting and affording constant in some particular technical diffi-However, there are many composi-ned "Études" by such composers as Liszt, Moscheles, Rubinstein and hich, from a purely critical stand-l in every sense, are adjudged as art, par excellence, because they he application of an exquisite and technic and stand unsurpassed as of the highest virtuosity.

ning the true purpose of the t us consult a few authoritative Grove's dictionary reads as fol-tudes—studies, exercises, caprices, The large number of works under ds for piano are, in a large meas-e supplements to the instruction They may be divided into two eces contrived with a view to aid nt in mastering special mechani-ulties pertaining to the technical of his instrument, like the excel-les of Clementi and Cramer; and nerein over and above such an ex-urpose, which is never lost sight characteristic musical sentiment, ene, or dramatic situation sus-f musical interpretation, or com-depicted, as in the Études of Liszt or Alkin." In Dr. Hugo s dictionary the following definition "The idea of a technical exer-is especially attached to the term A branch of Étude literature is for public performance. Yet even principal feature consists of heap-difficulties." Other sources give ce to the technical characteristic tude almost exclusively.

these various definitions we may that the main object of the Étude with the generally accepted view, paramount devotion to mechanical ties. Even in those studies leaning he highest in art, "the principal onsists of heaping up difficulties;" utive purpose is never lost sight

The Practical Etudes

er, it is not to these transcen-r grand Études in Paganini style that we wish to turn our atten-to the more usual and common-s; to that class which deals en-h the development of the physico-element in piano playing; to that table to the third or fourth-year here the names of such teachers posers as, Berens, Bertini, Cle-erny, Cramer, Duvernoy, Doering, Köhler and Loeschhorn appear as l words. Nevertheless, the num-ese studies is so prodigious that rly impossible for any student to e entirety during his studentship. his aim, rather, to study a part of roughly.

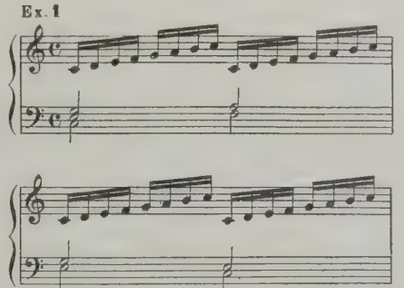
should be studied until they go long. Nor should they be dis-soon as the reading is easy, for his degree of proficiency that they reatest amount of good. More-hey are continued, they will prove s of constantly increasing value. impracticable for all to be com-astered by any one (unless he de-self exclusively to the task), the urpose of each should be sought d culling-out and careful selection the most valuable ones, utilizing e which are absolutely needed.

The curriculum of the years preceding the advent of the aforementioned Études may well comprise the instruction book, or two or three volumes of some graded courses interspersed with a few of the simple Études by Doering, Gurlitt, Köhler, and easy sonatinas, such as Clementi, Opus, 36—1, 2, 3. These may be worked in easily if the practice or lesson period is divided as follows: (1) Technicalities; simple scales, chords and arpeggii. (2) Selections from the graded course, easy Études exhibiting the material of the technical exercises, sonatinas, or any instructive pieces partaking of a classic character. (Louis Köhler states that this classical work should be begun as soon as one is capable of playing five successive tones or the scale of C in one octave firmly and distinctly, at a speed of two tones to a second of time. But it may be undertaken earlier, when one is able to perform sixty or less notes to the minute, say M. M. fifty up to sixty.) (3) Simple pieces by modern composers. Such an arrangement of the practice period is sufficiently varied and brief to prevent either physical or mental fatigue. It is at this point in one's musical education, beginning the third year, that the subject of Études seems to intrude insidiously, yet forcefully for at this stage the student begins to "feel his wings" and wish to test his strength.

The Final Drilling Ground

It is evident that to get the best results from an Étude it must be viewed as a means for the application of technic, or at least the final drilling ground for such physiological actions, and not as many seem to think, a mere course in discipline whose aim is to gain the highest degree of speed or power. The usefulness of the Étude is manifold and its highest purpose to be an advocator or trainer in the acquisition of physical adroitness, or proficiency in piano playing. All performances demand such acquisitions as strength, surety, speed, lightness, looseness and touch. So it is with these ideals of technic in mind that we set ourselves to the task of Étude practice. The following simple excerpt from Köhler, Opus 50, an opus dealing entirely with scales and arpeggii equally distributed between both hands, should be thoroughly practiced until mastered.

Ex. 1



First: practice for strength. This is to be secured through strong, even practice, each note delivered with the same degree of power, yet so slowly performed that one may view each sixteenth-note of the scale run as if it were a quarter-note, that is, four beats to the time allotted to each quarter-note. In this method of practice never allow the metronome to exceed eighty, one tick for each sixteenth-note.

Observe carefully the curve of the fingers, avoiding all wrong or backward manipulations of the joints, and keep the arm and hands in correct position which they assume naturally if allowed to swing freely and loosely. Irrespective of strength and finger action, the player gains by this slow method calmness and control of his nerves. Having ample time to make a careful survey of all details, even those natural ones, such as beat divisions and places of accentuation, he attains a mental poise devoid of anxiety for correct finger or note. Besides he has time to observe all marks of expression and change in melody outline. In fact, this slow work becomes a sort of concentrated visual training of music conceptions and calls into activity successive factors: the eye, observing notes, signs, and so forth; and the brain, absorbing the impressions and adapting them in turn to the manipulation of the fingers, wrist and arm. It was William James, I think, who said, "The discipline of mastering *one* fact at a time, the drilling in mental concentration and retention, is worth far more than the facts themselves. Facts are forgotten, but the mental ability remains."

Second: speed and lightness may be used advantageously in combination if the Étude is played as softly and evenly as possible with each note distinctly heard at *tempo commodo*, that is, at a speed wherein no mistakes will occur. It is better to employ no metronome in endeavoring to obtain smoothness and speed with this light touch.

Third: surety and looseness may be gained simultaneously through a staccato touch (with thorough looseness or relaxation of wrist and arm) given to the sixteenth-notes only, each note to coincide with a tick of the metronome. A medium degree of intensity should be used on each note, and the fingers kept correctly curved at all times. The value of the staccato touch as a test for the accuracy of notes or correct fingering cannot be over-estimated. Many performers can play a passage legato, without any trouble, but if the same passage (even if only a simple scale run) is undertaken staccato, they will discover to their astonishment that false notes are frequently struck and that wrong fingering is nothing unusual.

Touch and Etude-Practice

Fourth: touch embraces the acme of Étude-practice, as it means the application of all of the above principles of technic with the addition of expression. Every note, every motive, every section, every phrase, every accent, must be studied and delivered with perfect control and musical feeling. In order to do this, the student must listen to his own playing, must become his own critic. All the time he is solving the mechanical problems on the keyboard, mentally he must be improving his musical ear by cultivating those faculties which discriminate between what is beautiful, artistic, and effective, and that which is ugly, trivial, and weak. Often even a simple melody requires many repetitions and hard work to render it effectively and to its best advantage. "Repetition is the mother of study," we are told, and resultful practice is intelligent repetition, which means repetition with mental guidance and control back of it.

If a critic would listen to another play, he would be "all attention" to detect wrong notes, incorrect phrasing, poor pedaling, irregular rhythm, inartistic expression, and especially indefiniteness of form. With just such keenness should he listen to himself, and not waste, as he so often does, many hours, yea, even years, in desultory, unintelligent practice. Every student should so focus his efforts and direct his mentality during practice that he will gain some definite result. He should make difficult passages flow as fluently as the simple ones and see that the rendition of the whole is smooth, connected and acceptable.

There are certain laws concerning the metric accent, the rhythmic accents of the beats and their sub-divisions, and the phrasal accents, which should be understood and developed by the student. Each one of these various accents demands special consideration. Practically nothing is superior, for sustaining the rhythmic flow of all these accents, to an Étude with regular divisions of equal notes to which different shadings may be given, and which is capable of varied phrasings. We have studies composed with specific objectives, such as, cultivating a feeling for rhythm and melody, staccato and legato touch, bravura and octave playing; Études for figures and embellishments frequently occurring in music, as scales, broken chords, arpeggii, double notes, trills, turns; studies designed especially for the development of the fingers, the wrist, the left hand alone, and so on. Selections from these Études may be used when one is deficient in any particular phase of development. Among the numerous Études existing, the following are considered as essentials for all students:

Essential Etudes

Czerny, Op. 299, School of Velocity.

Heller, Op. 45, 46, 47, Development of rhythm and tone quality.

Cramer, Op. 84. The well-known technical studies, which no piano player should omit.

Cramer, 50 Selected Studies. Edited and progressively arranged with criticisms by H. von Bülow.

Clementi, Gradus ad Parnassum.

To these may be added advantageously:

Thalberg, Op. 26, 12 Grandes-Études.

Heller, Op. 154, 21 Technical Studies, to precede the works of Chopin.

There is a distinction to be made, resuming our general talk on Études, between the melody and accompaniment. Reverting to the short illustration quoted above from Köhler, Opus, 50, the melody (in this case in two-voice, or duet, form) is found to be in the bass, which calls for a legato touch and at the same time gives a prominence to this part over that of the scale run for the right hand. Furthermore, the second measure of this melodic bass progression

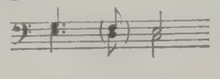
Ex 2



demands a certain adaptation of the fingers to produce an effective legato connection, thus: Ex. 3



That is, the thumb sustains the G of the first chord while the third finger is raised in order to resound the E with the second chord. This method of connecting chords produces a perfect legato between the upper notes, while the lower notes are necessarily somewhat disconnected; yet, notwithstanding this slight disconnection, a general rule stands that, "if one part is connected and an accompanying part is separated, even by a rest, the result remains as if the whole were connected." The final effect on the ear stands as follows: Ex. 4



because in any leap all intervening tones of the familiarized scale are supplied imaginatively by the musical ear. This may be tested by skipping slowly on the keyboard from G to C above, and noting if the intervening notes A and B of the scale are not mentally interposed.

Again, there is the expression of climaxes inherent in each phrase, to which an interpretative touch must be adapted (as the bass part in the first excerpt given) and a similar, yet subdued, expression of the accompanying figure. This figure frequently bears an inherent expression of its own resulting in "expression within expression." Thus, crescendo, diminuendo or swell may be made upon the scale runs in the treble of the first example, nevertheless sustaining the *smorzando* effect of the entire accompaniment.

Many students deem the study of Études uninteresting, yet they should always keep in view the ultimate aim of thus surmounting technical difficulties, and endeavoring to vitalize them with the breath of musical interest.

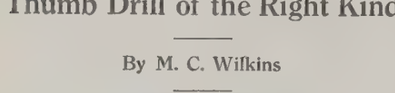
Thumb Drill of the Right Kind

By M. C. Wilkins

HERE is a thumb drill that can be used to preface scale-playing to good advantage. As the thumb is rarely used on a black key in scale-playing, the practice may be confined to the broken thirds in C major as indicated.

Ex. 1

For passing thumb under.



Follow this counting for precision:

Count I. Strike the second finger and at the same moment let the thumb fly under to its proper position over the E, the next key to be struck. These motions are to occur simultaneously and are *not* to be accompanied by any jerky motion of the hand.

Count II. Strike the E confidently with the thumb, at the same moment liberating the second finger and placing it in striking position immediately over D, the next note.

Proceed in the same manner with the other fingers, and the other notes in all the exercises.

Please Do!

By N. B. Smart

ACQUIRE a true *legato* by finger exercising.

Practice the difficult parts first in studies and exercises.

Get the fingering right in your scales.

Play scales slowly until you know them.

Give attention to phrasing.

Play more slowly if you blunder or stammer.

Avoid stopping in sight-reading.

Keep your eye at least a bar in front of the notes your fingers are playing.

Leave the new piece till after you have practiced scales exercises and pieces.

Remember that one piece well played is of more value than many pieces indifferently played.

Understand fully the key, or keys of a piece.

Conquer the difficult piece and make it speak your thoughts.

Finish your practice with one piece from your repertoire.

Play to friends when asked.

Slumps!

By Harold Mynning

A GREAT deal of the discouraging element in piano playing could be eliminated if the student would realize that he is just as much subject to a slump—a period when he seems to be able to make little or no progress—as is, for instance, a baseball player. No one can explain why the mind sometimes seems to go on a vacation and to stay indefinitely. The slump usually begins of a sudden and ends in the same way. Probably the cause is partly physical and partly mental.

As an illustration of the part the mind plays in a slump, this incident might be mentioned. Some time ago the celebrated pianist, Josef Hofmann, played in Atlanta, Georgia. He had not given a recital there in fifteen years. The small crowd assembled to hear him made him feel rather depressed; but he tells us that as soon as he touched the keys he discovered much to his joy that the piano was an instrument that had an exceptionally fine action. This changed his mental attitude entirely and the recital turned out to be a glorious success.

Piano playing is much like baseball, in that it is partly mental and partly physical. That is to say, while there is all the difference in the world between the two "games;" yet they have a great similarity in the two ways which have been mentioned. Very often the hands of the pianist seem to be sluggish, and no amount of practicing seems to be able to improve matters. The player is probably in the throes of a physical slump. As stated, baseball players frequently experience this. George Sisler, the famous batsman of the St. Louis Browns, in the season just closed appeared twenty-six times at bat without scoring a "hit."

For the genuine slump there is probably no cure as such. This leaves but one question left to be settled. Sometimes, in fact often, a streak of laziness is mistaken for a slump. The remedy for this of course is work, and plenty of it.

All that can be done in a case of slumps is that the victim shall do his best to break it. If the case is not too severe, probably any one or all of the following remedies might prove efficacious—at least partially so.

Practice slowly. There is probably nothing so absolutely ruinous to pianistic progress as the attempt to play a piece faster than preparation has made possible. The old saying that "The shortest way home is the longest way round," is perhaps true, as applied to slow development in piano playing.

A change in musical diet is often as exhilarating as a breath of fresh air coming into a hot, stuffy room.

Finally there is the recourse to quit music entirely for a period of time. This often works wonders in the nature of an improvement when the work is again taken up.

A Tribute of Tears

Harry Harkness Flagler, the generous patron of American music, told a story at a musicale in New York.

"A male quartet," he began, "was singing plantation melodies at a concert in Rochester. As the melodies went on a man in a front seat was seen to wipe his eyes furtively, and a few minutes later he burst into tears.

"The manager of the quartet slipped round and touched him on the shoulder.

"'My dear sir,' he said, 'our quartet deeply appreciates the compliment you have paid it by this display of emotion. You are a Southerner, no doubt?'

"'No,' sobbed the man, 'I am a musician.'"

Acquiring a True Legato Touch

By Hazel Barron

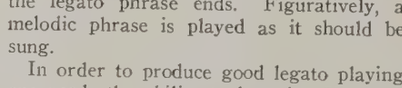
THROUGHOUT early musical history the search for an instrument on which to exemplify the legato touch was constant. As the mechanism of the pianoforte was developed, each master in turn sought to play upon it in a truly masterly way. Each endeavored to acquire a way to produce beautiful singing tones, to express a true legato touch. Today we have the modern pianoforte, a highly developed instrument, and a host of master musicians to perform inspiringly upon it. But what about the playing of the average student and performer?

How frequently is heard: "Oh! she plays wonderfully, for she has a beautiful touch!" An abstract sort of compliment to offer a thoughtful musician, for, she reasons, "What *is* a beautiful touch?" Were it possible to inquire of the speaker, it would likely be found that he was expressing his appreciation for the tune which the player brought out. Melody played in singing style in a sympathetic manner is ever instrumental in enlisting the appreciation of an audience. Is the musician always as alert in the recognition of beautiful tones as his hearers? The difference between true legato playing and detached or staccato playing is as great as the difference between black and white. Therefore, a practical understanding of the various touches and the correct place of each in performance is the duty of every sincere student of music.

The clapping of the hands at regular intervals illustrates in a simple way the effect of the staccato touch. Though the claps be slow or rapid, each is separate and distinct. One neither meets nor overlaps the succeeding clap. So it may be said that any tone which does not meet the succeeding one could not be a link of a legato phrase, but must be a staccato tone. One naturally sings or hums a melody in legato style. The moment the breath is taken, the smooth succession of tones is broken and the legato phrase ends. Figuratively, a melodic phrase is played as it should be sung.

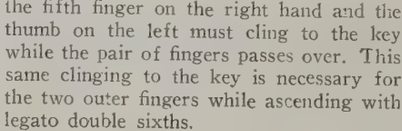
In order to produce good legato playing one needs the ability to hear it. He must then utilize his efforts to gain it by simple methods of practice. With a very relaxed hand and arm, the following exercise should be practiced to give an appreciation of singing tones and the effect of constant overlapping.

Ex. 1



Double thirds and double sixths are found very profitable practice. It should be noticed that in ascending a scale of thirds, the fifth finger on the right hand and the thumb on the left must cling to the key while the pair of fingers passes over. This same clinging to the key is necessary for the two outer fingers while ascending with legato double sixths.

Ex. 2



One immediately finds that in attempting to play a phrase in a beautiful legato style, he must first acquire a correct, practical fingering. It is only after a usual fingering has been learned that the student can work to perfect the technic required for the passage. The opening phrase of the popular *Impromptu*, Op. 142, No. 2, (Ex. 3), by Schubert, gives some splendid illustrations of the necessity for correct fingering. It will be found that in order out this beautiful melody as indic the slurs, the finger marking must lowed. It is excellent practice to melody from its harmonic context to bring out the simple, unaffect sage of this musical gem.

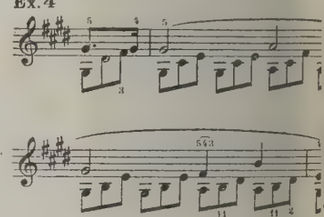
Ex. 3



Frequently several fingerings ar for the same passage, and the stude select one which meets all requir There are but two important rul legato passage, when a note is once, or several times, a change o should occur on each repetition. B ing the fingers a perfect smooth obtainable; for, as one finger all key to rise, another is in readiness it again, thus producing a continuou tion. When it is impossible to fingers because of other voices, t may act as a buffer by lifting with and with a suitable downward str place the finger on the repeated not earnest student readily learns tha laxed, flexible, alert wrist is very n for good legato playing. It fr happens that a wide span occurs notes of a given slur. In such a must plan to allow for the needed sion, by a change of fingers on a s note.

The necessity for rapid changes gering is shown in the illustratio the much-loved Beethoven work monly called "The Moonlight Sonat 4). It will be noted also that bec the triplet figure used to accompa melody, the wrist must do importa necting work.

Ex. 4



Although the false notion is ent by many that a true legato is ob only at the organ or by the huma the stringed instrumentalist will fi he also can approach a perfect le his playing. He must remember, h that though mechanical (technical) tion is very necessary, yet this is means to good performance.

The pianoforte student must b bring out a beautiful musical exp through the simple details of hi practice. Scales and arpeggios n given diligent and persevering Troublesome points must be carefu permanently eliminated. The four fifth fingers must work as free accurately as the second and third thumb must remain relaxed and pl a parallel stroke to that of the Three degrees of speed and three ness, at least, should be used for p for only through such application, student attain a proper sensitiven the requirements of sympathetic in tation of compositions.

The old music, the neighborly ling of people in the square dan rollicking reels and joyous jigs. as the vocal harmony of the calls, found "to impart a pleasure wh more sophisticated of the manuf dances cannot give."—HENRY FORD

How to Develop a School Band

By J. E. MADDY



J. E. MADDY

rom an address prepared for the Committee on Instrumental Affairs of the Music Supervisor's Na- Conference. Republished by arrangement with the National Bureau for the Advancement of Music. Maddy is the director of the Music Supervisor's Department of the Conservatory of the University of gan and is the author of important works for school use.

ERY school should have a band. t is both a school and a community sset. This fact is being recognized reater extent every year. "Music eryone and everyone for music" be the growing aim of every com- and the students' band represents the most practical and effective which the schools can help to real- ideal.

cal training through the band is in with the trend of the times, which ing greater emphasis than ever be- enjoyment of music and *self-ex- through ensemble playing.*

school band—the wind band—com- with the fine training it offers the players an important function in ting school spirit and unifying life, and beyond that, a great poten- reational and cultural service to the at large. It makes music a "live " to the entire school population. reflected among the parents in a understanding of the value of music educational scheme and a truer ap- ion of its rôle in the development individual and the improvement of life. With its cheering and inspir- usic, its picturesque uniforms and neral usefulness to the school and the band merits, and receives, the astic support of the student body public.

ddition to these advantages a band kly and easily developed and is a ttractive medium for musical ex- n. But its very usefulness and the f first development have somewhat l us to what it may, under wise ce, ultimately accomplish. For the s capable of a development similar symphony orchestra and in certain he music of the band is superior to ossible from an orchestra of any Sustained organ-like effects of ower and loveliness are possible as o other musical means, to state but the unique effects of which this f organization is capable.

Standard Bands

l instrumentation has never been dized, so there has never been an rganization toward which to strive. Any group of instruments is called a band and, until there is some settled standard to work for and grow up to, there will never be the development of the band there should be for this wonderfully attractive medium of musical expression. Military bands, jazz bands, combinations of bands and orchestras—there is no end to them. All these combinations are most attractive and useful, but they emphasize the fact that there is no standard. The Committee on Instrumental Affairs of the M. S. N. C. has tried to meet the need for a practical criterion by making known its judgment as to the best instrumentation for a minimum band of twenty-one players, and is working out instrumentation for others.

Band System

A system of bands is very necessary to accommodate everyone, if band music is to fulfill its true mission in the community. The wind side of the instrumental work must be greatly expanded if all the boys who should be tooting horns instead of idling or getting into mischief are to be kept busy, to state but one of the vital uses of the band.

A system of school bands, headed by a fine symphonic band, should be developed in every community. The wind instrument classes should be stressed in the lower grades and the band organized in the seventh grade.

It is better for each school building to have its own band rather than to have a central organization, as smaller organizations make for efficiency and the time it takes to go from one building to another is a deterrent factor. If held out of school time many pupils who should be in the band will be unable to attend rehearsals. A joint concert of several school bands often forms an attractive feature of a season's work.

Without balance the band is ineffective, and no one gets full value for the time spent on it. There are two ways to secure the necessary balance. The long distance plan is to raise the right number and kind of players. This takes a lot of time, but every band leader should begin this plan and keep it going all the time. Every community band should have a "kid band" to draw from, when there are no bands in the schools.

The short distance way means taking all the players available and getting as good a balance as possible at once. There are very few well balanced bands, because the leader is apt to work only on this later plan and neglect the former.

We will begin with the second and short way We must, of course, give every pupil a chance, but we must also see that every one takes advantage of the chance, so that all get the best out of the work.

Some standard must be in the mind of the leader as he gathers all the players into the band for the first time We will suppose this is a senior high school. We find further on in this article the list of instruments of the ideal symphonic band.

A band with this instrumentation can play any sort of music and should be the ideal in the mind of the leader. The membership in this band should ultimately be limited to the best players only, but at first there should be some concessions. The quickest way is to treat each part as a separate unit clear down the line. For example, suppose a number of saxophones present themselves. Needing one soprano saxophone, the best one should be selected and put in the band. The rest of the players of the soprano saxophones may take their choice, either change to some other instrument or go into the second band where all may play without regard to balance. Let it be known all through the high and grade schools that but one soprano saxophone can be used in the best band, toward which all are striving, and the beginners on saxophones will take warning and will begin to study something that will give them a chance to get into the best organization. This will give a fine start to both plans suggested above.

As another example, let us take the cornets. Many of these will apply, as next to the saxophone the cornet is the most popular instrument. The four best of these should be placed in the first band and the rest of them given their choice between going into the second band or changing to another instrument and going into the first. Let it also be known throughout all the system of bands that but four cornets can enter the first band and pupils contemplating cornet study will consider their chances and select the instrument to be played with more care than usual.

Supposing one of the disappointed cornet players decides to get a French horn. He should be put into the first band at once and the fact announced through the whole system that when a pupil takes up a new instrument he can rise clear to the top if there is no competition on his instrument. On the other hand, the more instruments of the same kind the keener the competition and the better player one must be to hold his place.

It may be thought that placing a green player in the best band will hurt the ensemble. It will for a time, but it is perfectly amazing how rapidly a youngster can learn anything when the proper incentive is given him. The new player will strive manfully to bring himself to the level of the rest of the band. At first he should not be allowed to play very much when the band appears in public, but he should always appear with them and play the few notes that he can play correctly.

All players on all instruments should understand that promotion depends upon ability, conduct and vacancies. Demotions depend on the same. With this double plan of organization, up and down, and "crossed," the competition will be keen and transfers from one instrument to another will seem logical and will be easily made. But let the leader always use tact.

To develop his band effectively the leader must have a definite sized and definitely balanced ensemble in mind to begin with and then stick to it until it becomes a definite reality. This takes time and he is often tempted to make concessions here and there, but this is generally fatal. Carrying out this plan may cause temporary hardship to a few, but the final result will fully compensate for any of these temporary difficulties, and there is always the second band with its unlimited membership.

This same plan should be worked in all junior high schools and eight grade buildings.

The membership in the upper band should be limited strictly as to number first and then quality.

It is a good plan to have an extra player on each part who rehearses with the first band, and stands ready to fill in when someone cannot be present. These extra players may or may not be members of the second band. They may play with the band in the "Tutti" passages and be ready to play the solo passages when necessary. It is well to look forward to graduation time and be training enough of these understudies to fill in the band when the time comes.

It should be remembered that the quality of the performance of this first band and all others also must be constantly perfected, for, if the ensemble does not grow musically the motive for joining it at all is lost, and the whole system is a failure.

Suitability of Instruments

Students often select an instrument which is unsuited to their physical make-up, and it is well for the leader to pass upon the selection and advise against choosing the wrong instrument.

Cornet players must have thin lips and even front teeth. Sharp or uneven teeth, or upper and lower not in alignment, would make playing painful in the extreme. Pupils with thick lips should be transferred to instruments with larger mouth pieces, such as altos, trombones, baritones or



HIGH SCHOOL BAND, ANN ARBOR, MICHIGAN

tubas, according to the thickness of the lips. All brass players need even front teeth. Reed instrument players must have even lower teeth. Oboe and bassoon players should have even upper and lower teeth. Good whistlers are the best material for flute and piccolo players.

Buying Instruments

How shall the instruments be acquired, who shall pay for them and what shall be purchased first?

The solo instruments will be purchased by the players without much urging, but the less well-known instruments must be furnished, such as the French horns, oboes, bassoons, tubas, and so forth.

The board of education should be asked to furnish these instruments as a part of the school equipment, the same as it does for other branches of study. This part of the music system may be considered vocational as well as cultural. Let us contrast the vocational equipment in the usual high school in the matter of machinery with that for music. Thousands for the one and usually nothing for the other. Now contrast the number who will use their vocational training in one and in the other. Music makes the superior showing. Many boards of education are furnishing funds to buy instruments.

Buying instruments is a fine outlet for the energies of parent-teacher associations. It is also a project which will make a strong appeal to chambers of commerce, Rotary, Kiwanis and Lions' clubs. In fact, local clubs of all kinds may be interested.

Philanthropically inclined people will here find a very concrete way to help. Many a talented pupil, if given an instrument and a few lessons, will later become self-supporting either wholly or in part.

Concerts of all kinds may be given and the proceeds used to buy instruments. This gives an added reason for studying the music, but it is a very slow way to raise money.

Vaudeville and minstrel shows, given by students, have value and are popular. Student organizations often help with this fund. Tag day also helps. Managers of picture theatres often allow organizations to take over a certain number of performances and share the profits accruing from the increased sale of tickets. Old paper sales are a goodly source of income.*

The value of these efforts is not only that they raise funds, which is, of course, the primary objective, but that they serve to keep students and public reminded of the importance of developing the band.

Care must be used in buying the instruments. They should all be "low-pitch." Nothing is so discouraging as trying to make music with instruments that cannot be tuned together.

Good instruments should also be purchased. They are far easier to play and the mortality by discouragement is far less.

Instrumentation

In planning the system of bands provision should be made for units of various sizes. This may not be possible at first but with some definite scheme in mind the results will finally be worth while.

Band for an Eight Grade Building (36 Pieces)

Twelve B flat clarinets. One E flat clarinet. One piccolo or flute. One alto saxophone. One tenor saxophone. One C melody saxophone (three may be used if separate music is provided for each one). One baritone saxophone. Six cornets. Three French horns, mellophones or E flat altos. Three trombones or two trombones and one tenor horn. One baritone. Two E flat tubas, small size upright. One bass drum. One snare drum (two may be used). One pair cymbals.

*One school raised $230 in three days by having the pupils cart old papers from their homes and dispose of them to a junk dealer.

Junior High School Band (54 Pieces)

Sixteen B flat clarinets. Two E flat clarinets. One piccolo. One Oboe, One bassoon. One alto saxophone. One tenor saxophone. One baritone saxophone. Three C melody saxophones, if separate music provided. (Do not allow them to play the oboe music.) Four cornets. Two trumpets. Four French horns, mellophones or E flat altos—or four French horns and four E flat altos or mellophones, one horn and one alto on each part (an excellent way to teach French horn). Three trombones. Two baritones. Four E flat tubas, small size, upright. One bass drum. Two snare-drums. One pair cymbals.

Symphonic Band (68 Pieces)

Two piccolos (interchangeable with flutes). Two E flat clarinets. Twenty-four B flat clarinets. Two alto clarinets. One bass clarinet. Two alto saxophones, or one soprano and one alto. One tenor saxophone. One baritone saxophone. One bass saxophone. Two oboes. One English horn. Two bassoons. Four cornets. Two trumpets. Two fluegel horns. Four French horns. Two baritones. Three trombones (two tenor and one bass). Six tubas (two E flat and four BB flat). Timpani. One snare drum. One bass drum. One pair cymbals.

Minimum Band of 21 Pieces

The National Instrumental Committee of the Music Supervisors' National Conference suggests the following instrumentation for a minimum band of twenty-one pieces:

Four clarinets. Two saxophones (baritone and tenor or alto). Four cornets. Three horns. One baritone. Three trombones. Two tubas. Two drums.

Thirty-Seven Piece Band

Twelve B flat clarinets (three first, three second, three third and three fourth). One E flat clarinet. One flute and piccolo. One oboe. One bassoon. Two saxophones (E flat alto and B flat tenor, or two C melodies. Or one alto clarinet and one B flat tenor or C saxophone).

One alto clarinet. One bass clarinet or bass saxophone. Four cornets. Two trumpets. One fluegel horn. Three French horns. Three trombones. One baritone. Three tubas (one E flat and two BB flat preferred). Two drums (bass and snare).

The Community Band

The community band would do well to take one of these suggested instrumentations and work toward it as their goal. When that is reached, it should work for the next one, until the community possesses a real symphonic band that can give the people concerts of all kinds. Many of the suggestions in this booklet apply to the community band, organized outside of the schools, and including Rotary Club, Boy Scout, American Legion bands, and so forth, as well as to the school ensembles.

The law in many states now allows a community to tax itself to support a band. Why not, therefore, buy any needed instruments which are lacking out of public funds, just as a fire engine is bought. A fine band may be made to put out many mental fires, resulting from restlessness and discontent, just as the fire engine puts out physical fires. It is also an invaluable constructive force, as a pleasure-and relaxation-bringing agency, in addition to being protective. Further information concerning state band laws may be secured from the National Bureau for the Advancement of Music, including a full résumé of these laws in the various states.

Seating of the Symphonic Band

The seating plan of the symphonic band shown on the next page may be used as a pattern for the seating of smaller bands. Just leave out the missing instruments and bring the remaining instruments closer together, keeping to the same general plan.

Credits

Credits should be given pupils who play in the band, if their work is worth it. If they merely play occasionally for the fun of it, they should receive no credit. Music should not be looked upon as a snap; the music credits that are given in the schools should be earned.

Attendance

The attendance should be taken by the librarian or other officer appointed. A seating plat with movable cards is the best way to do it. No time should ever be taken to call the roll, and certainly the leader should never do it. His time is fully occupied otherwise.

Rehearsal Time

It is often a problem to induce school authorities to admit that music study is education and give school time for it. When this is admitted and there is a teacher available who can teach the band, the rest is but a matter of time, work and careful planning.

All bands should meet in school time where possible, have a specified number of periods weekly, and be an integral part of the school work†. When pupils are allowed to substitute music for other and less useful subjects the work will amount to something. More people earn their living by music than by any other profession, except school-teaching and one or two others, and when you include those who partly earn their living by music the number probably equals the number of school teachers. Most of these professional musicians earn money on the instrumental side, and the number is increasing every day. But this is only the vocational aspect of the question. When the educational, general cultural, ethical, and entertainment side of music are taken into account the thinking person will soon see that only a very useful subject indeed can hold its own with instrumental music in the schools.

One or two weekly rehearsals will suffice for the bands in the grades. The bands of the junior and senior high schools should meet every day for one period.

If the ensemble is efficiently organized an amazing amount of work can be accomplished in a one hour daily rehearsal. The best time for rehearsals is the middle of the day. A school can generally arrange a program that will permit daily rehearsals, if the principal is so inclined. Practically every high school has duplicate classes in some subjects. If every class that meets at the same time as the band has a duplicate at some other period the difficulty is solved. It is far better, as well as easier, to arrange to have a period every day than a double period two or three times a week, as the daily class always functions better than the intermittent class. After-school rehearsals are not usually so satisfactory, although they are often held in grade schools. It is obviously unfair to penalize music students with after-school classes when other vocational subjects are taught during school hours. The music profession is better paid than any of the other vocations taught in the schools. In the face of these facts a fair-minded board of education will not refuse school hours and equal credits for music work, if properly approached‡. If this full recognition cannot be secured immediately, a beginning should, of co made utilizing after school hours. f all the children profit by this train their interest can be aroused to t where the work becomes pleasure.

(This article will be continued ETUDE for July.)

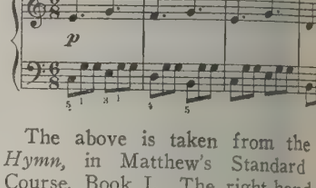
†It should be noted however, that in Rochester, where a remarkable system of bands and orchestras has been built up, and in a great many other cities, the rehearsals are held after school, though school credit is given.

‡For "ammunition" to be used in persuading boards of education see "Music and Childhood," prepared by the National Child Welfare Association, "The Value of Musical Training to Children in Schools of America," by George H. Gartlan, and "The Giving of High School Credits for Private Music Study—A Survey," all obtainable from the National Bureau for the Advancement of Music, 45 West 45th Street, New York.

Bring Out the Melod

By Blanche D. Pickering

VERY often students, in playing which has a melody in either r left hand, do not bring out the mel play both hands in the same to example of this kind is seen in lowing measure:



The above is taken from the *Hymn*, in Matthew's Standard Course, Book I. The right-hand should be brought out in a singi and the left hand should be playe softly than the right. I tell my p imagine that the right hand is a sin the left hand its accompanist. An panist must not play as loud as the therefore the left-hand accomp must be subordinated.

Playing for Daddy

By Alice M. Steede

"PERSONALLY, I derive more pleasu hearing a little first-grade piece wel than from an advanced piece that slightly too difficult for the perf So said a well-known musician rec a public address, and this is an opini on reflection, we must all endorse.

From the first year or so of her education the pupil is not often of playing anything, that is, in it great musical merit; but everyone i ested in seeing a little eight-year-ol anything well, and she can give deal of pleasure in a small way; ar at an early stage, she can always h little piece that she can "play for To insure this, some little piece that to the child's own mind should be It may be only a little two or th exercise, but it must be something child likes well enough to work at p and thoroughly. It will take two o weeks, or even a month, before it played really well, that is, witho takes, with some variety of tone an memory.

Any music that has passed thes even though it is found in the instruction book, should be singled having a gold star placed against it acts as a useful stimulus to the chil severance and, when she is asked for "Daddy," or "for company," sh izes at an early age the advantages ing a repertoire upon which she ca

I believe that much of the grea of music now put forth for teachi poses is on mistaken lines. It una the pupil's intelligence, and too oft not childlike but merely babyish. cational composers and writers w their minds back to their own chi they will remember that when the (say) ten they rather liked being as if they were twelve, but they hate thing in the way of games or lesso seemed to suggest they were stil seven.—FESTE in THE MUSICAL T

"Those Horrid Inventions! Those Awful Fugues!"

Hints on the Art of Playing the Music of Bach

By PHILIP GORDON

The author of this article, who has been for a number of years ...or of music in South Side High School, Newark, N. J., and is con... of the Newark Philharmonic Society, makes a specialty of the music ...h. Under his direction were given the first performance in America of the master's humorous cantata, "Phoebus and Pan," and the first public performance of the "Peasant Cantata." In this article Mr. Gordon tells the student how to play the music of the great John Sebastian Bach. Bach may be made a real delight through careful practice.)

¬HOSE HORRID Inventions! Those awful Fugues!" How many students of music, and how isteners have said just that! Have er thought why people do not talk paragingly of other composers? lo students always complain about , Schumann and Bach; and why do ke so readily to Beethoven, Schu- nd Chopin? Because Beethoven, rt, and Chopin almost play them- even an uninspired player can hem sound interesting; the rhythm e melody carry their compositions But Brahms, Schumann, and Bach not only playing but also a great thought. And thought cannot be from a book of technical exercises, were a problem in finger agility. that we had a book of exercises agility!

Expression in Bach

first essential in playing Bach is to r the queer but common notion that sic is devoid of shading, phrasing, nt. Bach wrote most of his music expression marks of any sort, it is n fact, he seldom gives any clue the speed or character of the piece. e reason is not that there was no r such directions, but simply that rote music to be performed under direction, and there was no need to write into the manuscript re- s of speed, volume of tone, or dis- n of accent. If we find in modern of Bach the same absence of ex- marks, it is because editors hesi- tamper with the music of such a not because the music is inexpres-

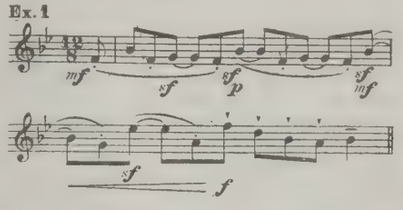
s are in the habit of thinking that ust use only the editor's brains, heir own. It is only after years ey learn the necessity of thinking dently. Hence they have a tend- play Bach in a mass, at a fixed f intensity, and with a scrupulous ce of everything that might make l like modern music, which is made ble by means of accents, gradations d and of volume, and phrasing or tion. Yet Bach is considered one most modern of composers, despite t that he died almost two hundred go. If his music is so vital that peak of "Bach and other moderns," sy to see at once that the perform- f this music must be thoroughly in character, and that the level, xercise style of playing is far from e.

Making Bach Attractive

HIS article we shall consider a of the ways in which the student ke his playing of Bach more artis- more attractive. The most impor- int of all takes its departure from ilow's famous *mot*, "In the begin- ere was rhythm." Bach is remark- ar in rhythm. It was absolutely y to his method of musical com- to have such clear outlines, for he tly developed a whole piece from f theme. The more individual the the more intelligible will be its developments. Individuality was either by unusual skips in the melody (as in the *F-minor Fugue*, "Well Tempered Clavichord, volume 1") or by striking rhythms. Frequently these rhythms are so vivacious that one wonders how they could have been created by the composer of such serious works as the "B-Minor Mass" and the "St. Matthew Passion." But the sooner the pupil learns to appreciate the rhythmic gayety of Bach, the sooner his playing will hold the attention of his audience.

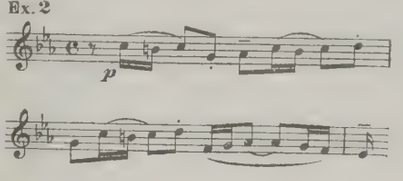
Study the following examples closely. All of them are so distinctive in rhythm that they must be interesting to student and listener alike. The first excerpt is syncopated to such an extent that it is really quite jazzy.

Ex. 1

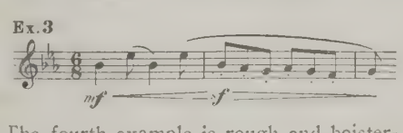


There is unmistakable laughter in the second and third, the latter of which in its opening measure seems to imitate whistling.

Ex. 2

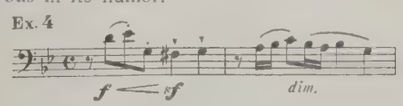


Ex. 3



The fourth example is rough and boisterous in its humor.

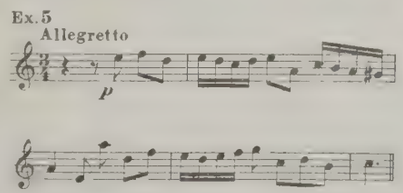
Ex. 4



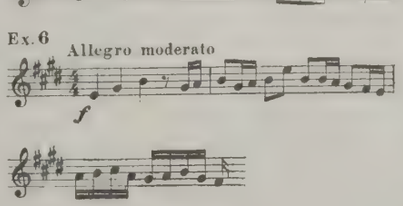
As you see, it requires a good deal of *staccato, sforzando,* and accentuation to bring out the character of each theme; but is that not vastly different from the pallid style you hear so frequently?

Here are two of Bach's themes with which to experiment.

Ex. 5



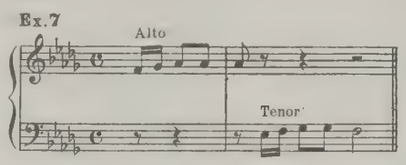
Ex. 6



Study them, decide what to do to bring out their rhythmic outlines. Observe how they acquire life and meaning.

It is equally important to follow the course of the themes through the composition, bringing them out above the web of counterpoint wherever they occur, even if in the bass or the middle voices. The right hand may be playing a subordinate part, and you distort the whole piece if you constantly emphasize the right hand to the exclusion of the true melody. Take the *B-flat Minor Prelude* in the first volume of the "Well Tempered Clavichord" and trace the development of the motive of three notes throughout the piece. The results will surprise you. Note especially, the very end, where the motive occurs in the tenor, just when you would think the composer had no further use for his theme.

Ex. 7



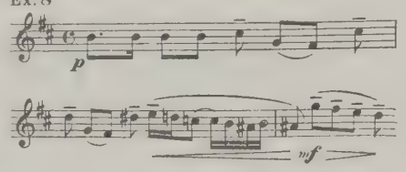
Go over the *Gavotte* of the "Fifth English Suite" in the same way, outlining the opening motive of three notes, clearly, but with grace and delicacy. In the second half of the piece you will find it in the left hand several times.

Importance of Phrasing

Phrasing is of the utmost importance in Bach, because the music is generally complex in structure. You will appreciate the problem if you will take the opening sentence of Milton's "Paradise Lost" and try to read it with such inflection, punctuation, and distribution of emphasis that the meaning will be clear despite the length and complexity of the sentence. The problem is the same with Bach, though here it is augmented by the fact that there may be two or three different melodies sounding at the same time, each requiring its own peculiar phrasing.

One of the first sources of difficulty in phrasing Bach is the double structure of many of the melodies. In example 2 we see such a melody. The essential notes A, G, F, E are imbedded in the general mass, which also contains the relatively important reiterated figure in sixteenths (C, B, C). Similar in plan is this theme from the "B-minor Mass:"

Ex. 8

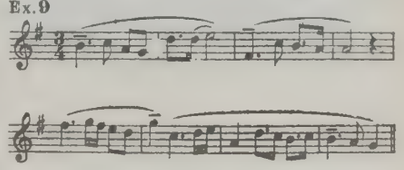


Here there is no difference of rhythm to distinguish the different parts of the theme, as there was in example 2; everything must be made clear by the phrasing alone. It is extremely difficult to play this theme intelligently, simple as it may seem at first sight.

Take the subjects of the fugues in F-sharp minor and in B-minor in the first volume of "The Well Tempered Clavichord," also the *Prelude in B-flat minor,* and analyze the melodies closely.

A great help in phrasing the long lyric melodies of Bach is to compare them with sentences of poetry or prose. On first reading, a long sentence may be far from clear; one must search for subject, predicate and modifiers. So in melodies like the *Air* in the "Fifth French Suite;" complex as the outline may seem at first, it becomes perfectly clear when you go over it many times, dividing it into sections and giving each section its due emphasis.

Ex. 9



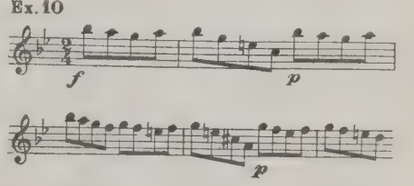
Try to get a similar, clear picture of the *Sarbabande* in the "Second English Suite."

Under the head of expression it is easier to tell what ought to be done than to give specific directions for doing it. Expression is largely personal and it is the one element in musical performance that defies teaching. The most one can do is to suggest points that need to be considered in the art of expression.

Gradations of tonal volume must be used copiously. It is true that the harpsichord and the organ could not pass gradually from *piano* to *forte;* and could only change suddenly from loud to soft. But that is no excuse for our failure to play expressively.

There are times when the sudden change from *forte* to *piano* is intentional in Bach, as in example 10.

Ex. 10



Sometimes such cases are recognized by Bach's own designation—he used the full words, *forte* or *piano;* sometimes modern editors indicate *f* or *p,* and sometimes the player must recognize such passages for himself. But there are many melodies—by far the majority—that require a copious use of *crescendo* and *diminuendo.* Such effects were not possible on Bach's instrument, the harpsichord, but you will learn that Bach wrote not for one generation but for all time.

The sustaining pedal—the "loud" pedal—should be used, too, as occasion arises, even though Bach had no such pedal. The middle or *sostenuto* pedal is useful, also, in controlling some of the long notes that occur in "The Well Tempered Clavichord."

Rubato

TEMPO RUBATO, the gradual hastening and retarding of the procession of beats, should be employed wherever it can contribute anything to the hearer's understanding of the music. This applies as much to a fugue subject as to a flowing melody. In the *Air* from the "Fifth English Suite," quoted above, the *rubato* would be used thus, approximately: slower toward the end of the second measure; faster in the third, slowing up at the last note and for about two beats of the fourth measure; fifth measure, in tempo; slowing up on the last beat and into the first beat of the sixth measure; faster to the last beat of the seventh measure, and slower

to the end. Of course, all this must be accomplished gradually—so gradually as to be almost imperceptible to the hearer; otherwise the *rubato* becomes a series of temperamental jerks.

The student should guard against taking the fast *tempi* too fast and the slow *tempi* too slowly. Bach's rapid passages are not necessarily meant for bravura; frequently they constitute the true melody of the piece, as in the *Prelude* of the "G-minor English Suite." To rush over such passages is to make a melody sound like a finger exercise; as Bach is all too frequently made to sound. Nor should one make the mistake of drawing out a slow melody to the point where it becomes impossible to follow the sense. The listener has to keep a whole phrase in mind in order to comprehend the sequence of thought; if the *tempo* drags so that he cannot do this, the piece becomes meaningless. This accounts for the bored faces of listeners who think that the *Air* from the "D-major Suite" (usually played as a violin solo on the G string) is extremely stupid. Another point of importance in playing a slow melody is the necessity of sustaining the tones. This is more difficult on the piano than on the violin, but it is fully as important for the pianist as for any other player.

Probably no other composer has suffered at the hands of performers as much Bach. To play his music well analysis, study patience and thought a huge task, and not many care to plish it; but the student who is wi devote his time to the study of more than amply rewarded in the ment of his mind and in the ins which comes from an intimate ac ance with the music of the great Jo bastian.

Suggestions for Interesting Recital Programs

By Irene Gray Huston

RECITALS accustom the pupil to appearing before an audience, and keep both children and parents conversant with the work which the teacher is doing. Here are a few general and special suggestions which may prove useful:

General Suggestions

1. Plan to have at least three (or as many more as possible) "practice" or studio recitals and one "exhibition" recital in each term.

2. For each one, have a miscellaneous program, which is always necessary with a mixed class, and *a special* program along the lines suggested below, for the second part of the evening.

3. Have cards printed at the beginning of the term with these special subjects on and send them to those whom you wish to interest.

4. Keep an indexed number of large envelopes containing clippings from the ETUDE, one each for each well-known composer, one for articles on teaching, one for articles on opera, and so on. These are a great help when you are looking for material for your special subjects.

5. Do not work alone. Wonderful programs may be given by uniting with an elocution or a vocal teacher.

Special Programs

1. *Biographic* Recitals:—

A course that was successful for one whole year's work, was to take for our special programs the study of two composers an evening. We selected one classical and one modern, or, as the children put it, "a live one and a dead one," and had a short paper or talk about each one, followed by one or more of his compositions that any of the pupils had been studying. Then each child told in one sentence, something which they had found out about either man. (For this we had them use clippings from the ETUDE.) One of our best evenings was spent with Chopin and Percy Grainger. "Life Stories of the Great Composers" by Streatfeild, "Secrets of Success of Great Musicians" by E. Pirani and "Music Masters Old an New" will be found very helpful in preparing this recital.

2. *Feminist* Recitals:—

For this, have short papers on "Women Pianists," "Women Composers," "Famous Singers," "What Women Have Done to Aid the Cause of Music." Have a general discussion on the opportunities women have at present compared with past centuries. Program should be entirely of compositions by women.

3. *Parents'* Recital:—

This is one which arouses great interest. Among the parents of your pupils, it is always possible to find those who sing or play or recite and who can be persuaded to help for an evening. Ask a mother to sing to her daughter's accompaniment and a father to play a duet with his son, and others to play some instrument or give a paper.

4. *Century* Recital:—

For this program, take up the music of each century from the earliest chants to the Futurists' music. Have short talks on the similarity of styles of music, of architecture, of literature and of dress of each period. For example, is there no relation between Bach's writings with its embellishments and seventeenth century architecure with its pointed arches, graceful turrents and intricate ornaments, and the style of dress with its laces and frills and curly wigs? Was it not the spirit of the time that gave us the early monastic music, the heavy columns and stately lines of Roman architecture, and the severely simple draperies which were worn then? Is it, perhaps, the twentieth century spirit which is giving us our ragtime, our Futuristic music, and our skyscrapers? Good musical histories and talking machine records will be useful in this recital.

5. *Christmas or Easter* Recital:—

For Christmas, use old carols and rounds for all to sing, and have a program of Christmas music. The ETUDE gave a splendid list of selections for this a year ago.

A program of spring songs and suitable pieces can easily be selected for Easter.

6. *Quotation* Recital:—

As each number is played, have each pupil give a self-selected quotation or recitation to suit it, Whittier's "Barefoot Boy" with Schumann's "Joyous Farmer," for example.

7. *Nations*:—

Have this national recital in costume, if possible. For example, have Tschaikowsky's Italian Song played by a little girl in Italian costume; Moszkowski's Spanish dances by some one in Spanish costume; a Hungarian Rhapsody by a Gipsy; and so on through the long list of characteristic Polish, Norwegian, French or American pieces.

8. *Opera*:—

Have a paper on the "Story of the Growth of and have some one tell in a few words the story opera from which a selection is played. Have th gram selections from opera.

9. *Symphonic* Evening:—

For this, have each come prepared to describe instrument of the symphony orchestra and bring a picture of it to show. For a social evening t game of Family Coach changed to a symphony or and each child representing an instrument, mak interesting ending.

10. A *Musical Game* Evening:—

There are many musical games which may be u fill in the second hour of a studio evening. Man be found in the Junior Supplement of the ETUDE. are two of our favorites.

1. Tell a story, filling in words by writing m signs on a blackboard and have the children writ one down as they recognize it. For example sta this,—A farmer went to market with a of but, going round a ♯ he upset and fell ♭ on h

2. An Ear Puzzle. Tell a love story and play bars of familiar pieces and have the children fill names as in the last game. The heroine mig Clementine or Annie Laurie and might meet he Away Down Upon the Swanee River, and so on. possibilities are endless. Daniel Bloomfield's ex book *Musical Games and Puzzles* is a very great h

11. *Indian* Evening:—

The ETUDE devoted one whole issue to Indian and it might well be used as the special subject recital. A splendid variety of material may be in the October, 1920, number.

12. *Piano and Elocution*:—

This program would need careful collaboratio tween teachers. Here are a few suggestions,—

1. Recitation....."Witches' Scene" from Ma
   Piano Solo.....MacDowell's "Witches' D
2. Recitation....."Battle of Wate
   Piano Solo.."Marche Militaire"..Schubert-T
3. Recitation...."Ride from Ghent to Aix" or
   Ride of Paul Re
   Piano Solo, or Duet .."Cavalry Ride"..Spi
4. Selection from Mark Twain or Jerome K. Je
   Piano Solo....."Humore

Putting "Pep" Into Practice

By William Francis Potter

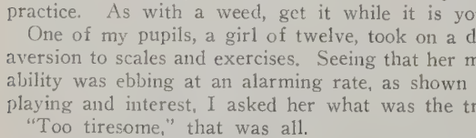
WITH the best of pupils, some time or other, the practice period drags like lead. Sometimes it comes in the first starting point of the child's education, at other times the pupil may be expert at the art and yet loathe practice. As with a weed, get it while it is young.

One of my pupils, a girl of twelve, took on a decided aversion to scales and exercises. Seeing that her musical ability was ebbing at an alarming rate, as shown in her playing and interest, I asked her what was the trouble.

"Too tiresome," that was all.

The next lesson I had some new ideas to try. "Try playing the 'D' scale this way" I urged.

Ex. 1



After seeing me playing it, she said, "But that is only the 'D' scale, and I can play that."

Immediately I came back with, "But why don't you practice the scale? I know that you know the scale; but do you ever get rusty?"

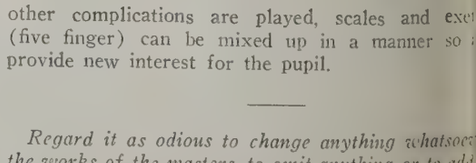
She was forced to admit that she did so, so I took the advantage of a temporary weakness and asked her to play the "D" scale as I did, beginning at the lowest "D" and playing to the highest "F-sharp" and back. She did, stumbling several times.

When she finished she looked up and said, "it's hard isn't it?"

The battle was won; for she had something to conquer, and a different way to practice scales.

With easy five finger exercises, variety can be obtained in the following manner:

Ex. 2



other complications are played, scales and exe (five finger) can be mixed up in a manner so provide new interest for the pupil.

Regard it as odious to change anything whatsoe the works of the masters, to omit anything or to ada thing new; that is the greatest insult you can inflict art.—ROBERT SCHUMANN.

The Teachers' Round Table

Conducted by PROF. CLARENCE G. HAMILTON, M.A.

Professor of Pianoforte Playing at Wellesley College

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered Department. Full name and address must accompany all inquiries



PROF. CLARENCE G. HAMILTON

Ragtime as Teaching Material

RESPONDENT takes exception to an answer re- ren in the Round Table, in which it was stated best teachers do not give ragtime pieces to ils. He goes on to say:

rtain people make the assertion that 'ragtime' should be abolished and, as this paper states, ught, or one would be ranked as a second-rate er. There is an erroneous impression amongst people as to what constitutes ragtime. . . people think that classical and ragtime music vo different forms. Ragtime is as old as speech, is coeval with music. It is not, as generally be- l, a class of music suitable only for the dance- and beer saloon, but is simply an exaggerated of contra-tempo, which is found in scores of ld and new composers, both in sacred and secu- mpositions. Therefore, to prohibit the playing gtime, so-called, would be to prohit the playing ny oratorios, operas and masterpieces. The s of classical composers teem with examples, as neio' and 'Judas Maccabeus.'"

e correspondent declares, it all depends upon finition you give to the word "ragtime." As o piano music, the generally accepted meaning ord, and the one evidently understood by the ho asked the original question, is that it is a type that is founded upon the reiteration of a syn- rhythmic figure which, with some changes rung is as follows: $\frac{2}{4}$ | ♪♪♪ ♪♪ | ♩♩ |

it is not the presence of this figure in itself nfits a piece for piano teaching. It is a form m which, although it subverts the normal accent easure, may yet be occasionally used by an art- oser to produce varied or piquant effects, as in of the operas, oratorios and other standard works d. But such a legitimate *use* by the masters earing whatever on the *abuse* of the rhythm by and popular composers, whose poverty of in- s shown in their harping upon a single rhythmic hich is, as a rule, joined to banal harmonies and and is couched in a style devoid of pianistic Some reputable modern composers, to be sure, empted to glorify ragtime, generally with only nt success, as in the case of Stravinsky and ndemith. Exceptions to the rule are Debussy's *Golliwog's Cake Walk* and John Alden Carpen- *lonaise Americaine,* both of which claim an place in the teacher's repertoire.

ame correspondent scores heavily those piano who are themselves quite unable to perform in nd who devote so much time to the finicky de- technic that their pupils are never prepared to ir pieces as a whole.

are two questions here which bear investgiation. v no one should pose as a piano teacher who acquired a respectable, at least, pianistic pro- and this proficiency should increase, rather than , with added teaching experience. It is a grave for a piano teacher to fill up his time so ily with lessons that his own practice is neg- Sooner or later he will reap the results of this seeing other, more progressive teachers out- n in the race. Keep a certain hour in each day o personal work; and do not allow it to be by outside demands.

d, while emphasizing nicety of details in pupils' e that these details are finally unified and that il thus builds up a repertory which he is com- interpret well whenever called upon to do so. ecently invited to hear two little pupils—brother r—play, who had been studying for a few weeks he summer with a friend of mine who is an piano teacher. Each one played some technical s with care and discrimination as to varieties of Each then performed from memory a short study, both slowly and faster, at the behest of her. Finally, each one interpreted—I use the lvisedly—one of Schumann's *Children's Pieces,* in such a way that each phrase was invested al poetic meaning and with melody nicely adjusted to accompaniment. Afterwards the boy played one of his own compositions, a clever little waltz which he had been encouraged to work out for his own delight.

These children had, of course, some previous instruction; but their summer's work accomplished gratifying results in increased powers of both technic and interpretation.

We cannot expect to make proficient performers out of all or even the majority of our pupils. Many children will, for some reason or another, abandon their piano study in later life. But their time has not been spent in vain if their musical insight has been aroused and if they have begun, even haltingly, to speak in the language of music. We have plenty of expert pianists, and reproducing pianos are multiplying their results. What we sorely need, however, is a more widespread musical intelligence and power of discriminating appreciation.

To accomplish this end, a prime requisite is to cultivate a taste for the best music. There is no more sense in a piano teacher's use of musical doggerel, indeed, than there would be for a teacher of literature to present to his class rhyming advertisements of patent medicine or shaving soaps as an education in English poetry. It is the duty of a piano teacher to encourage the study not of musical paste and tinsel but of those gems of musical thought that are readily accessible to whosoever will make use of them. So I reiterate that no self-respecting teacher will feed his flock on popular ragtime jazz, or any other unworthy materials.

A Pianist's Daily Routine

Of what should the practice consist for a pianist who devotes five hours per day to the subject, and who wishes to increase his repertoire? Please mention what finger exercises, scales, arpeggios, chord studies, review, and so forth, he should use.

My present repertoire consists of about fifty works, ranging from Bach to Debussy.

J. R. M.

Your practice time may be divided somewhat as follows:

1. Technic	½ hour
2. Studies	¾ hour
3. New piece	¾ hour
4. Interpretation	1 hour
5. Memorizing	1 hour
6. Review pieces	1 hour
Total	5 hours

Materials for No. 1 may be found in Philipp's *Complete School of Technic,* and J. F. Cooke's *Mastering the Scales and Arpeggios.*

For advanced studies (2), I suggest Moscheles' Op. 70, Books 1 and 2; after these the studies of Chopin, Liszt, Rubinstein, and Scriabin.

For the new pieces (3), alternate a classic with a modern, a Beethoven Sonata with a Rachmaninoff Prelude, and so forth. No. 4 will consist in interpretation work on the new piece of the preceding week, which, in No. 5, is finally memorized and placed on your permanent repertoire.

For No. 6, divide the pieces which you have previously mastered into groups of three, and practice one group each day for "finishing points." Take the groups in order, so that all are reviewed.

Attention is called to an advertisement in another part of this issue, describing the New Etude Educational Service Department.

Practice, Metronome and Methods

MISS L. VAN A. propounds the following comprehensive queries:

1. What is the right way to practice a lesson in order to get the most out of it?
2. How do you set the metronome to determine the rapidity of such tempos as *Allegro, Andante, Allegretto,* and so forth?
3. Name different methods of piano playing, and show the points of difference between them.

1. To be uniformly effective, piano practice should be conducted with both *system* and *concentration.* By the former, certain daily periods are set apart, and these periods are divided among the different items of the lesson so that each item is given its due share of attention. But, to produce the best results from this system, the player should keep his mind constantly intent upon the work in hand, so that his fingers may be properly controlled, and all the details of touch and expression duly observed. Much practice is ineffective or even harmful just from lack of such attention on the student's part.

Finally, practice slowly until all difficulties are eliminated. "Be sure you are right, and then go ahead."

2. Such tempo marks as you mention are relative and not absolute in their meanings. A composer, for instance, may write the word *Allegro,* which literally means *cheerful* or *merry,* over two pieces of marked difference in rapidity. Moreover, different pianists take the same piece at quite different degrees of speed.

When the composer inserts a definite metronome mark, the problem is somewhat simplified, although even the composer himself is not always reliable. Schumann, for instance, is thought to have possessed a defective metronome, and accordingly to have indicated an unduly fast tempo for his works. When, however, metronome marks are added by editors, as in the case of Bach's compositions, such marks may be accepted merely as a statement of personal opinion, more or less authoritative according to the standing of the editor.

But when there are no marks given, one should try to carry out the spirit of the piece, and to set the metronome accordingly. Only, in case of doubt, let the tempo err on the slow, rather than the fast side!

3. Human nature is fond of labels: and many so-called piano "methods" are really labels tacked upon the teachings of eminent piano pedagogs who have given little, if any, authority for such names.

Piano technic has grown through a number of phases, each of which had its peculiar features. Before the time of Bach, for instance, the thumb was used little, if at all, and the other fingers were held quite flat on the keys. Then the thumb was brought up and the fingers curved. In this phase, stress was placed upon a quiet hand, so that the desire to strengthen the tone resulted in raising the fingers high, and hitting the keys hard, as was done in the first half of the nineteenth century. Later, modern ideas were instituted by such masters as Liszt and Chopin, by which much more freedom in hand-position was permitted, while stress was placed on relaxation, arm-weight, and so forth.

To enumerate and explain all the varied fads and fancies which resulted from these gradual changes would require a good sized book, and would lead us into a sea of complexities. Fortunately, pianists are coming to recognize only one final method—the method of "common sense," and to abandon a mere slavish adherence to the dicta of prominent teachers, however valuable such dicta may be if applied with proper discretion.

The Musical Scrap Book

Anything and Everything, as Long as it is Instructive and Interesting

Conducted by A. S. GARBETT

BEETHOVEN'S WAR-TIME MUSIC

THE recent Great War had such a crushing effect upon creative effort in music that it is hard to realize how much really great music was produced during the Napoleonic wars a century ago. Conditions were much the same. Central Europe was constantly being invaded. Money greatly depreciated in value. Thrones tottered and fell, yet through it all Beethoven and many others did some of their best work.

Beethoven was assisted by the fact that Archduke Rudolph, Lobkowitz and others "together guaranteed him an income of 4,000 paper florins, nominally $2,000, but only $1,450 in real money," says W. H. Humiston, in a brief monograph on Beethoven.

"On May 12, 1809, the French entered Vienna and warlike conditions were not very comforting to the Viennese or to Beethoven, who was much annoyed by the firing. In spite of this he went on composing, and the last and best piano concerto in E flat known as the *Emperor*, was written during this year, as well as the spring quartet in the same key, opus 74, known as the *Harp Quartet*, on account of the numerous passages played pizzicato and suggesting a harp. The piano sonata in F sharp, opus 78, a favorite of the composer's, was also written during this year.

"Another 'programme' work was begun, the *Sonata in E flat*, opus 81a, known as *Les Adieux, l'Absence, et le Retour*. This was to commemorate a trip by the Archduke; it was finished on his return and dedicated to him. During the first part of 1810 was written the music to Goethe's *Egmont:* an overture, two songs, several *entr'actes* and 'melodrama' music."

There is an idea very prevalent that good music is hard to understand—something difficult, recondite, abstruse. That is quite a mistake.—SIR HENRY HADOW.

SAID BY BRAHMS

IN HIS *Recollections of Brahms*, George Henschel includes some letters received from the great composer. Chiefly they relate to transitory things, but a few passages here and there are worth quoting:

Brahms notoriously disliked taking part in concerts, and the fact evidently caused him some embarrassment. "At least *you* should give up believing in the rumor that I had a special dislike for English concert-rooms. No more so than for others. Into none of them do I ever go with pleasure, and people ought to see how it is easier for me being caught once in a while in the snare of a German invitation, than undertaking the long journey to England followed by a restless stay there. You really could explain matters from time to time as they really are. I have just enough to do with concerts anyhow and fight against it on the continent as well as over there. . . . Well—don't forget Richter and explain to the old and new Philharmonists what a grateful heart I have—but what a shy one!"

About metronome markings Brahms says: "I think here as with all other music the metronome is of no value. As far at least as my experience goes, everybody has, sooner or later, withdrawn his metronome marks. Those which can be found in my works—good friends have talked me into putting them there, for I myself have never believed that my blood and a mechanical instrument go well together. The so-called 'elastic' tempo is moreover not a new invention. 'Con discrezione' should be added to that as to many other things. Is this an answer? I know no better one; but what I do know is that I indicate (without figures) my tempi, modestly, to be sure, but with the greatest care and clearness."

Most composers write uproariously because they are unable to set down a good melody.—W. J. HENDERSON.

NAPOLEON AND MÉHUL

"KIDDING" Napoleon might seem to have been a dangerous game, but Méhul did so successfully enough to win the warm regard of that imperious personage, according to Mary Hargrave in *The Earlier French Musicians*.

"Napoleon had a great liking for Méhul, not entirely for his musical genius, which he did not altogether appreciate, but because he was personally sympathetic," says this author. "Méhul always dined once a week at Malmaison and the First Consul was fond of discussing music with him, as with other artists. He frankly thought the Conservatoire and Méhul's own compositions too 'tudesque' and 'scientifique.' His idea was that music should be pleasing to the ear, the present school was too noisy. He preferred the Italian School of light opera (Paisiello), and so forth.

"Méhul, by way of reply, showed surprising versatility by composing (*incognito*) the music of *l'Irato*, a light opera *bouffe* completely different from his usual style. Marsollier had written the amusing libretto, but Méhul did not acknowledge his share of the work at first. It was announced as an Italian opera with French words, music by 'Signor Fiorelli,' and was performed during the Carnival (17th February, 1801). The result was an extraordinary success and a great triumph for Méhul when he disclosed his identity with 'Signor Fiorelli.'

"Bonaparte was delighted with the hoax and begged Méhul to 'deceive him often in this way,' a doubtful compliment. Méhul dedicated *l'Irato* to him when it was published."

GLINKA'S CHILDHOOD

MICHAEL IVANOVITCH GLINKA, composer of *A Life for the Czar*, and thereby the founder of modern Russian music, was born in 1804. He was a sickly child made sicklier by a grandmother who inspired him with a morbid dread of disease that proved to be life-long, according to Montagu-Nathan, his biographer.

"He was 'piously inclined,'" says Montagu-Nathan, "drew pictures of churches in chalk on the floor, and appropriately followed this up, as soon as he could read—which was at a remarkably early age—by reciting passages from the Scriptures so impressively as to bring tears to the eyes of his doting grandmother and her elderly cronies.

"His musical predispositions were manifested by a craving for every kind of bell-sounds; he sought to imitate the clanging that penetrated the walls of the house by playing bell-ringer on two copper vessels. When he was unwell he was given some small hand-bells, that appear to have served to maintain a strength of spirit. Presently his fondness for the Bible gave place to a keen interest in books of travel.

"On his grandmother's death, his parents, alarmed at the disastrous effects of this *régime* of mollycoddle, made an attempt to restore their child to a normal condition of body and mind; they were too late. Glinka's life was spent in combating not only real but imaginary complaints."

Glinka's father frequently entertained lavishly. The playing of Russian folk-tunes by a wind-band during supper-time greatly delighted the budding composer, and doubtless laid the foundations for his life work of developing the national musical resources of his country.

ITALIAN OPERA—EIGHTEENTH CENTURY STYLE

EIGHTEENTH century Venice had eight opera houses, while Naples had four or five, including the San Carlo, one of the largest in Europe, Romaine Rolland reminds us in his *Musical Tour*. Compiling his information chiefly from Burney and De Brosses, he takes us to witness a typical opera night.

"The performance begins, as a rule, at eight o'clock, and ends about half-past twelve. The cost of the places in the parterre is a *paule* (twelve cents American) unless admission is free, as is often the case in Venice and Naples. The public is noisy and inattentive; it would seem that the peculiar pleasure of the theatre, dramatic emotion, counts for very little. The audience chats at its ease during part of the performance. Visits are paid from box to box. At Milan, 'each box opens out of a complete apartment, having a room with a fireplace and all possible conveniences, whether for the preparation of refreshments or for a game of cards. On the fourth floor a faro-table is kept open on either side of the building as long as the opera continues.' 'At Bologna, the ladies make themselves thoroughly at home; they talk, or rather scream, during the performance, from one box to that facing it, standing up, clapping and shouting *Bravo!* As for the men, they are more moderate; when an act has finished, and it has pleased them, they content themselves with shouting until it is performed again.' In Milan, 'it is by no means enough that everybody should enter into conversation, shouting at the top of his voice, or that one should applaud, by yelling, not the singing, but the singers, as soon as they appear and all the time they are singing.'

"Besides this, the gentlemen in the parterre have long sticks, with which they beat the benches as hard as they can. They have colleagues in the boxes of the fifth tier, who, at this signal, throw down thousands of leaflets containing a *sonetto* printed in praise of the *signora* or the *virtuoso* who has just been singing. All the occupants of the boxes lean half out of them to catch these leaflets; the *parterra* capers about and the scene closes with a general 'Ah!' as though they were admiring a Midsummer night bonfire."

MUSIC AFTER THE REIG TERROR

ALTHOUGH Grétry declared that musical works were inspired du Revolution, declares Mary Harg *The Earlier French Musicians*, it the fault of those in authority, much to encourage the Arts, e music. Chénier, doubtless, voic ideas when he proposed the insti a Conservatoire de Musique.

"Even in the Reign of Terror vention respected music, recogni power of a song like the *Marse* inspire armies. One of the first ac Revolutionary authorities, as far 1789, had been to grant theatres to manage their own affairs, and a diate consequence of this was the sal of a troupe of Italian artists u management of Marie Antoinett dresser, whose place at the théâ deau was taken by French actor were soon in keen rivalry with th Comique.

"Singers and actors no doubt r the lost magnificence of court p ances, where scenery, costumes, c were on a lavish scale. Under régime, too, a generous if arbitr tem of pensions and royal gifts warded genius. Old artists especi the loss of this support, but the ones, like Méhul, greeted the new things with enthusiasm, until the horrified by its excesses. The lit of musicians seem to have drawn together during this period, especia ing the Reign of Terror, forming of friends united by common inter a common danger: Grétry, Ch Gossec, Berton, Méhul, Lesueur, dieu, the youngest of all. The obliged to take part in the numer triotic fêtes and to collaborate in productions for those occasions."

I cannot detect any suggestion o ness in much of the modern music. It will be a sorry day for music non-melodic school ever obtains th hand.—SIR FREDERIC COWEN.

WANTED—A MODERN BER

"MUCH of recent orchestral writi persistently lavish of its resources t individual characteristics of the vari struments are obliterated altogethe marks Sir Charles Villiers Stanfor *Musical Composition*.

"Composers have been naturally netized by the richness and sonority Wagner obtains with his orchestra *ments of climax*, and have smeare all over their scores irrespective of of color and design. Every phras highly colored as its neighbor, a power of strong contrast disappears.

"This is the precise reverse of chestral theories of the most imag and experimental orchestrator of times, Berlioz. He knew too w glories and beauties of individual ments to encourage his successors to them all into a cauldron and boil th together. If his invention and power had been equal to his poeti mand over the orchestra; if, in a w had been as great a draughtsman as a colorist, his influence would hav paramount at the present day. Th bined characteristics of Wagner an lioz, the collectiveness of the one a individualism of the other, if the va their music had been on an equality, have kept the orchestral road clear. luxurious outbursts are often used ceal poverty of invention. 'The grea number of staves in the score, the the number of ideas,' was an astut ment by a great conductor."

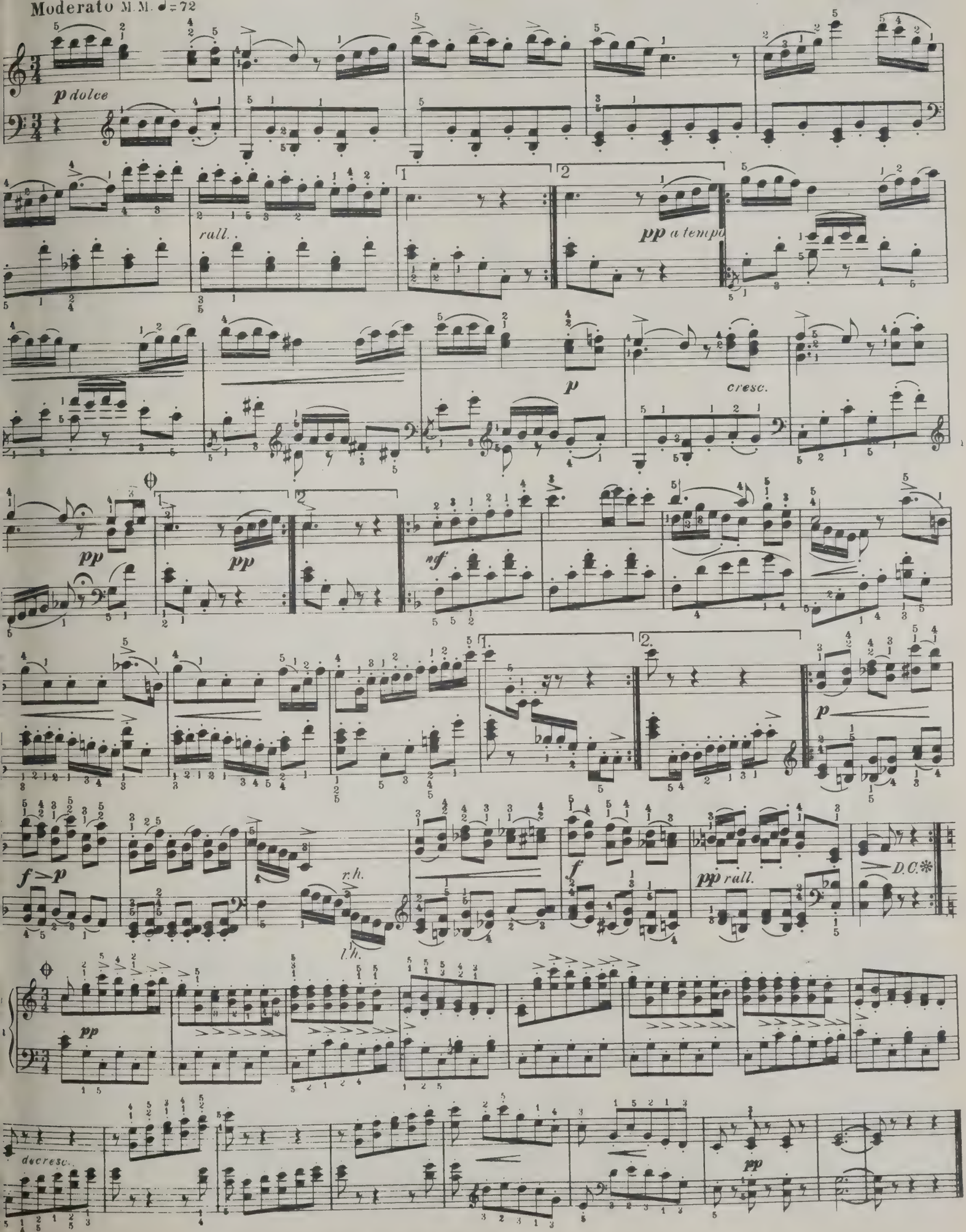
MINUET

N. P. Mero

G. BOLZONI

ity number in the ancient manner, to be played in the style of a string quintet. Grade 3.

Moderato M. M. ♩= 72



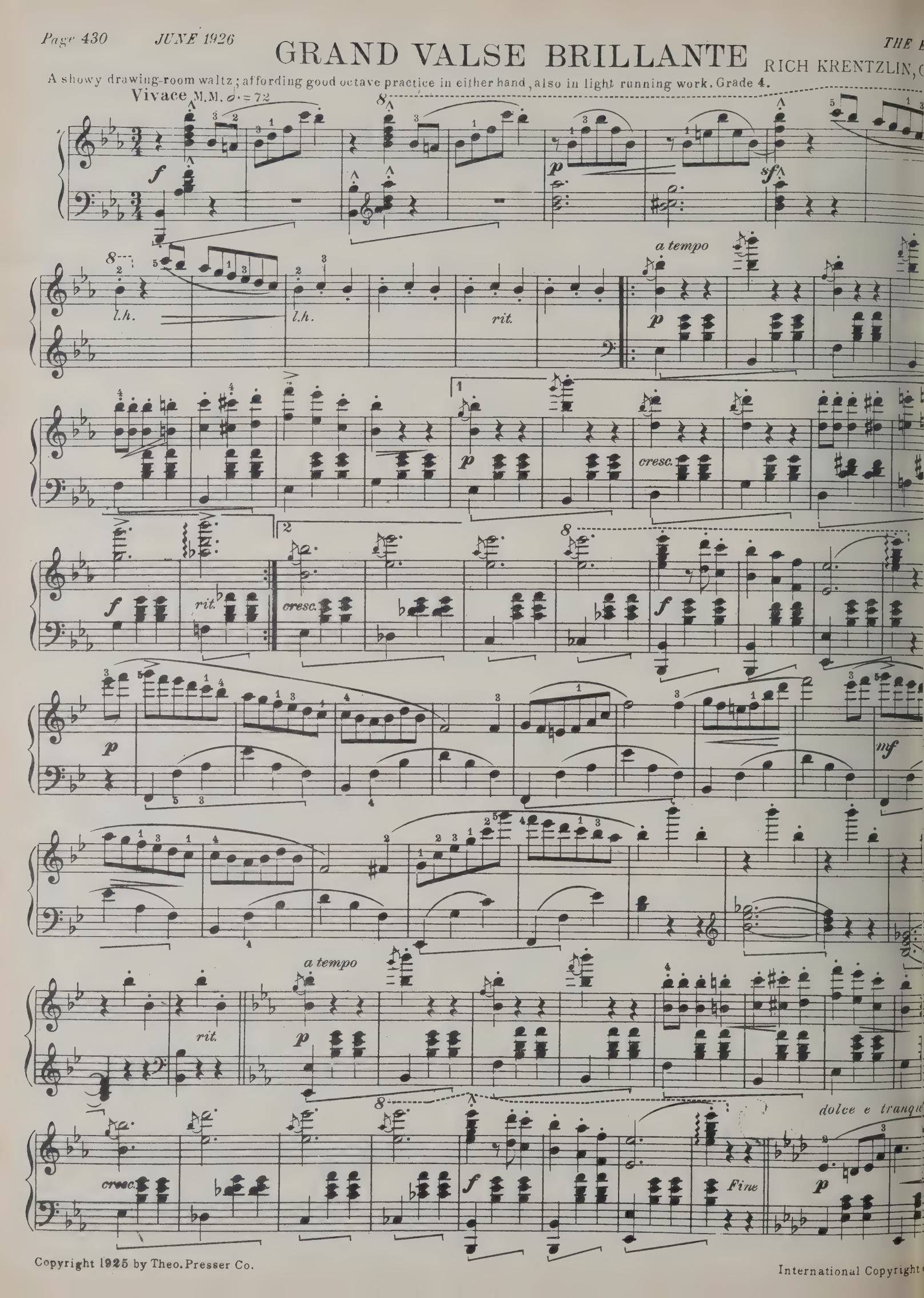
Copyright 1926 by Theo. Presser Co.

* From here go back to the beginning and play to ⊕; then play *Coda*.

GRAND VALSE BRILLANTE

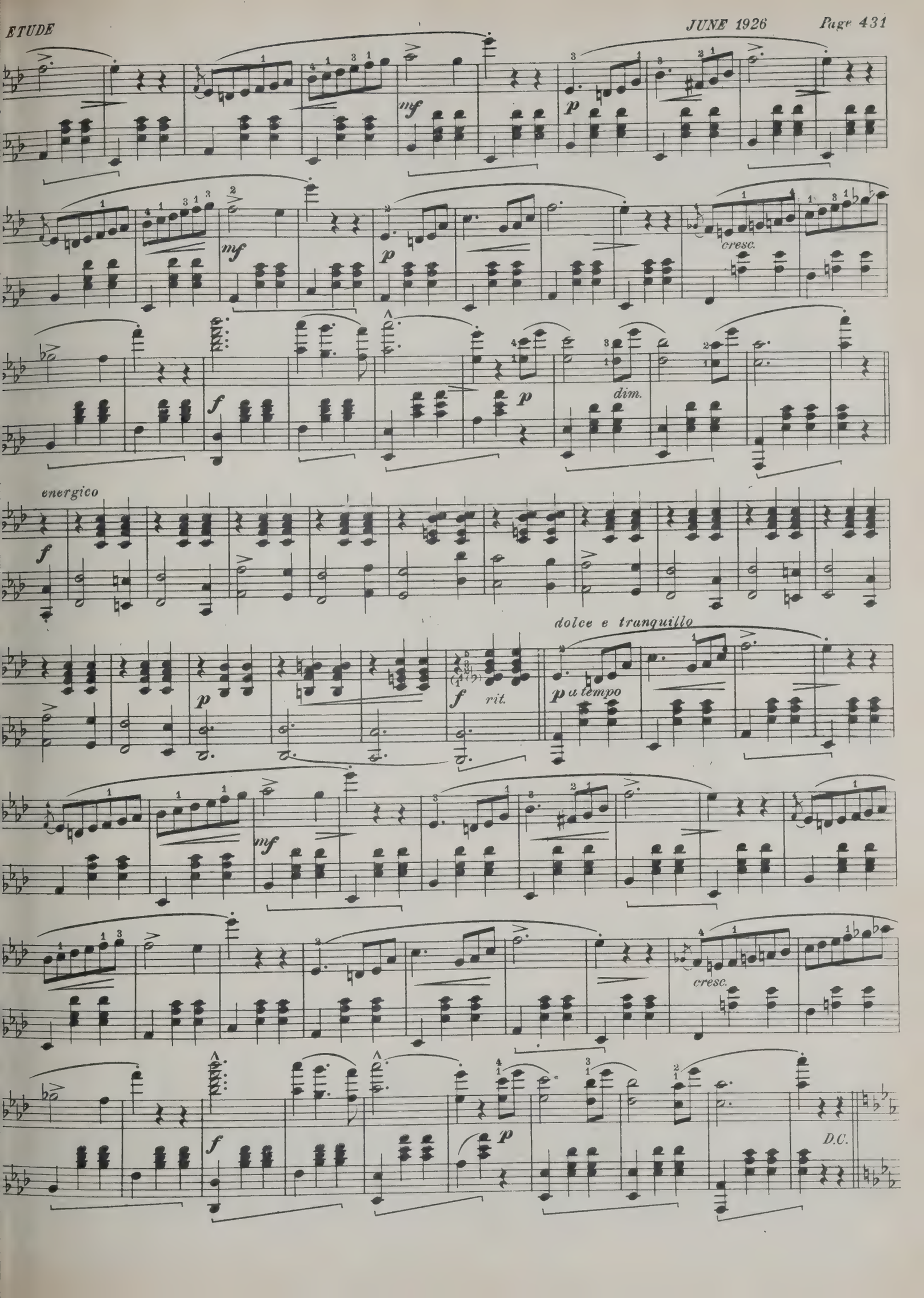
RICH KRENTZLIN,

A showy drawing-room waltz; affording good octave practice in either hand, also in light running work. Grade 4.



Copyright 1925 by Theo. Presser Co.

International Copyright

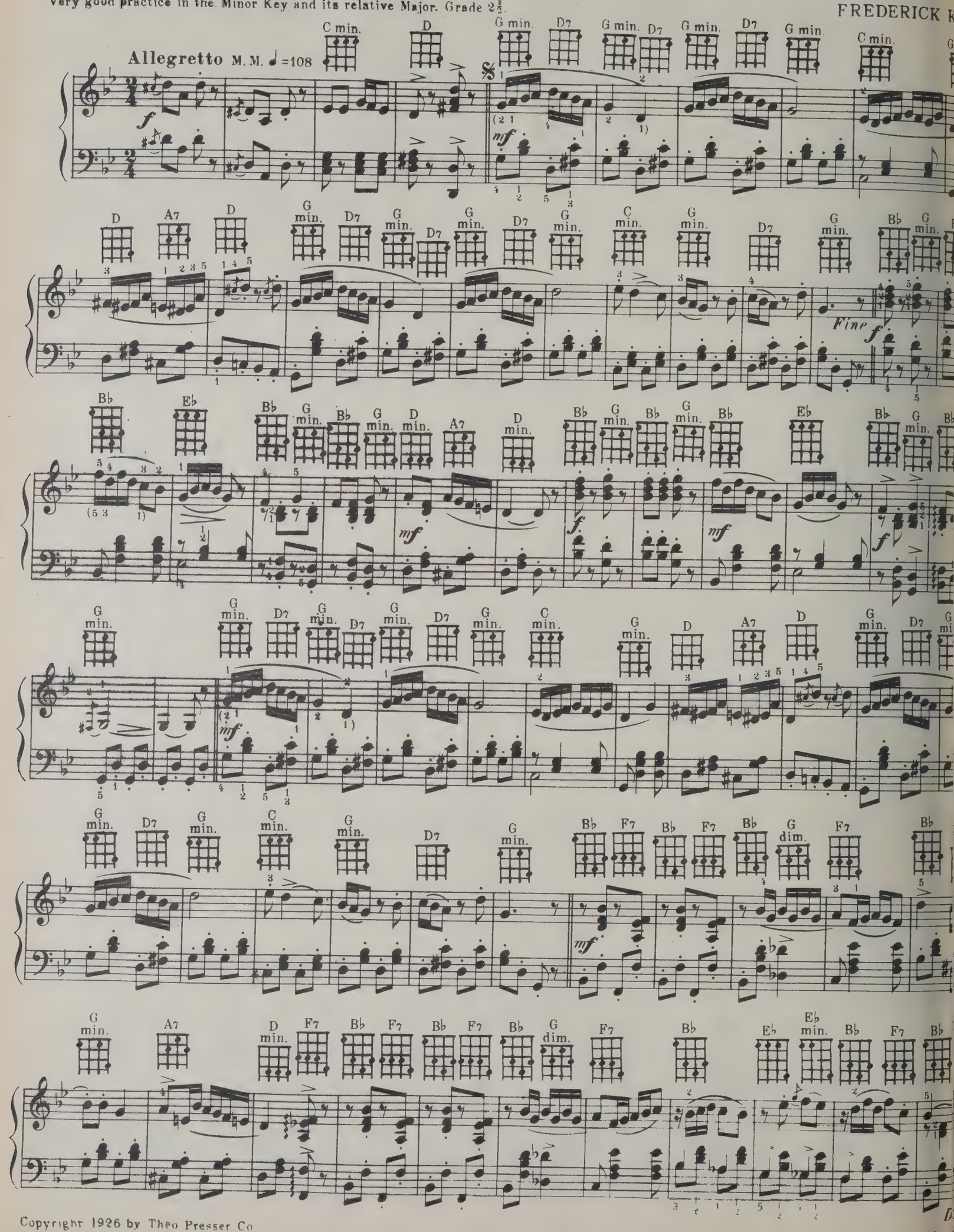

mf
p
cresc.
f
dim.
energico
dolce e tranquillo
rit.
a tempo
D.C.

'RICKSHAW BOY

Ukulele Arr. by VALDEMAR OLSEN

Very good practice in the Minor Key and its relative Major. Grade 2½.

FREDERICK K



Copyright 1926 by Theo Presser Co

British Copyright s

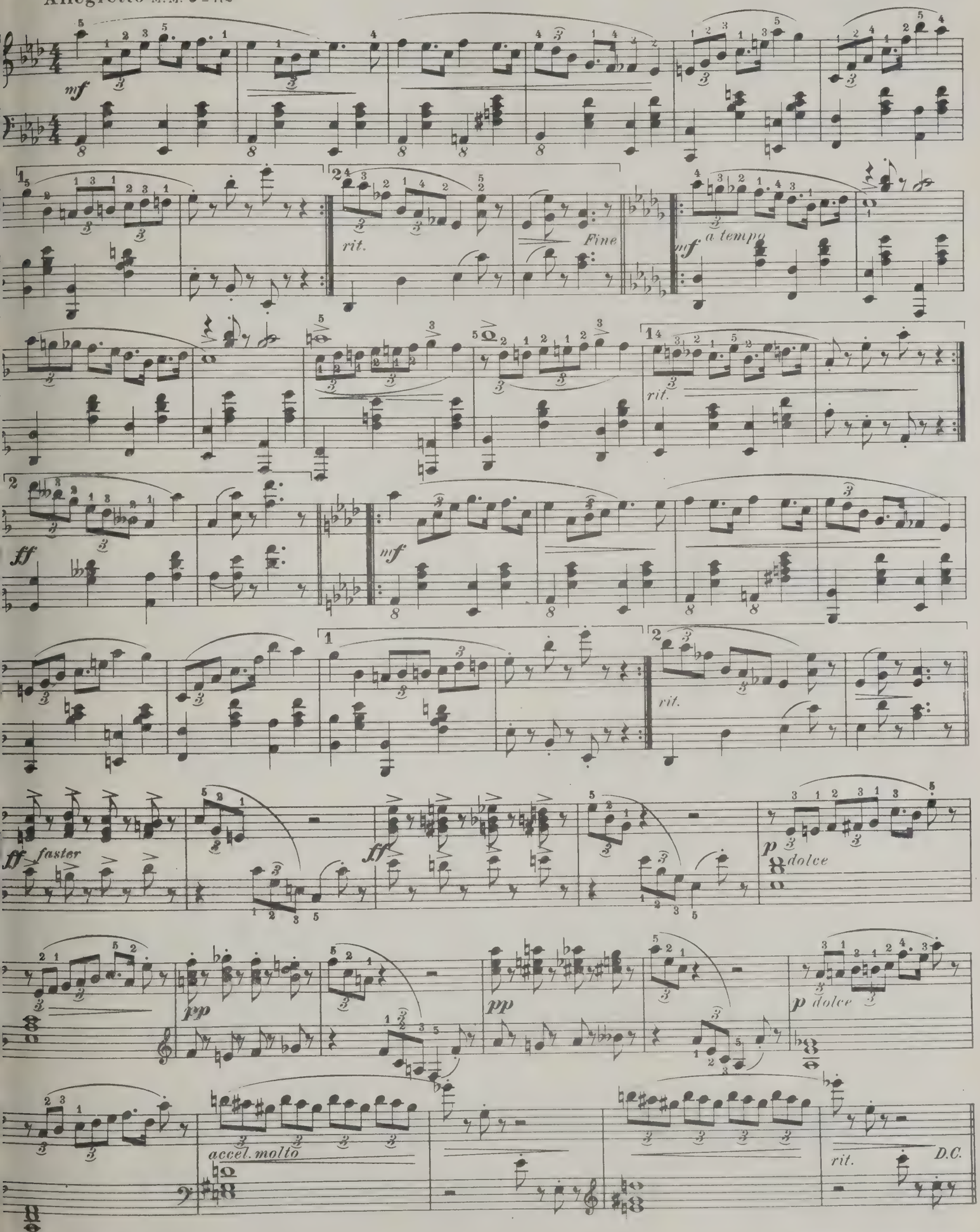
SUNBEAMS AND ROSES

Lo! How they dance along my garden way!

'le of a *Schottische* or *Air de ballet*.
study in rhythm. Grade 3.

PAUL BLISS

Allegretto M.M. ♩ = 112



nt 1926 by Theo. Presser Co.

British Copyright secured

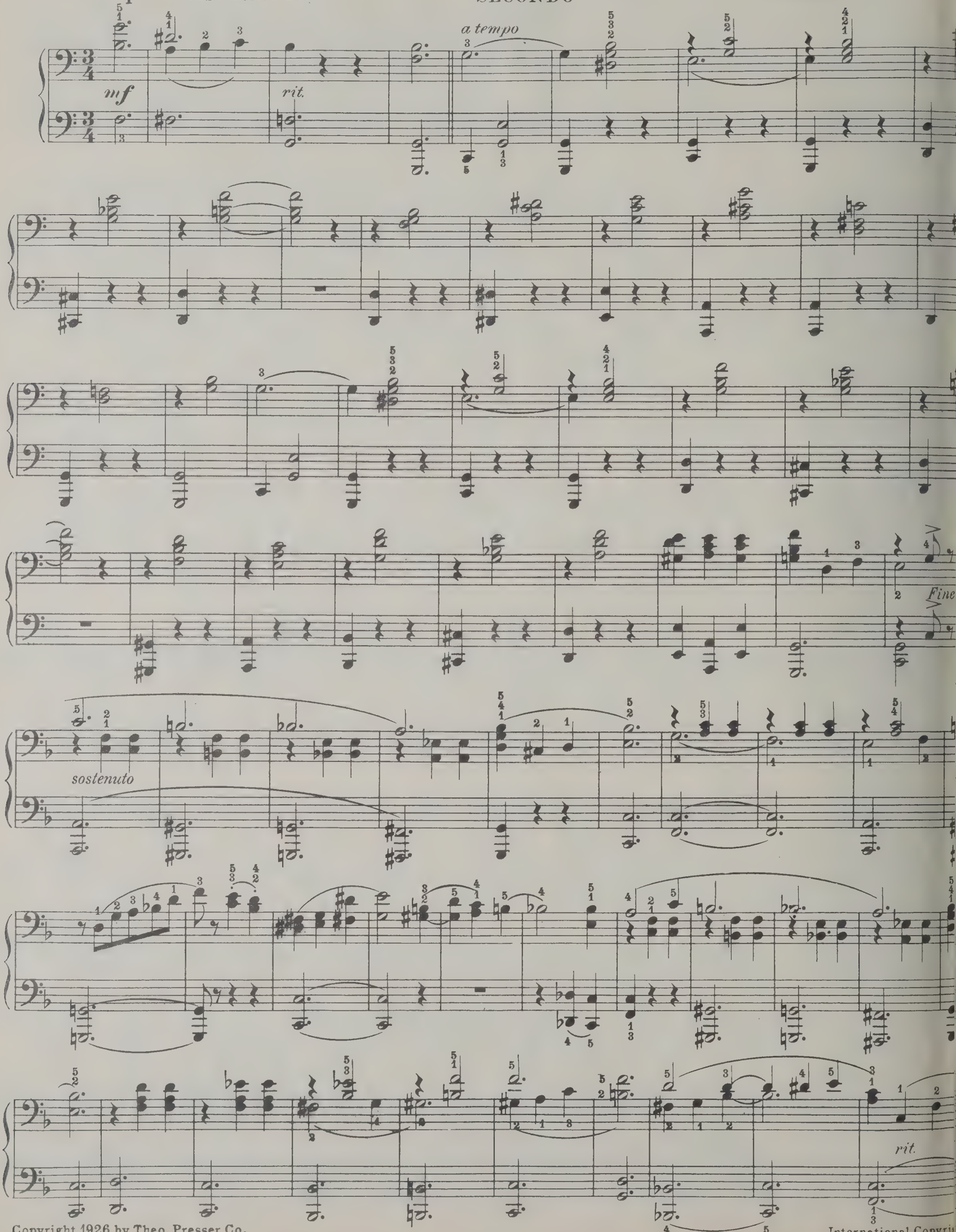
VALSE CHRISTINE

To be played in a free and graceful manner, with full large tone. Grade 3½.

RUDOLF

Tempo di Valse M. M. ♩.=72

SECONDO



Copyright 1926 by Theo. Presser Co.

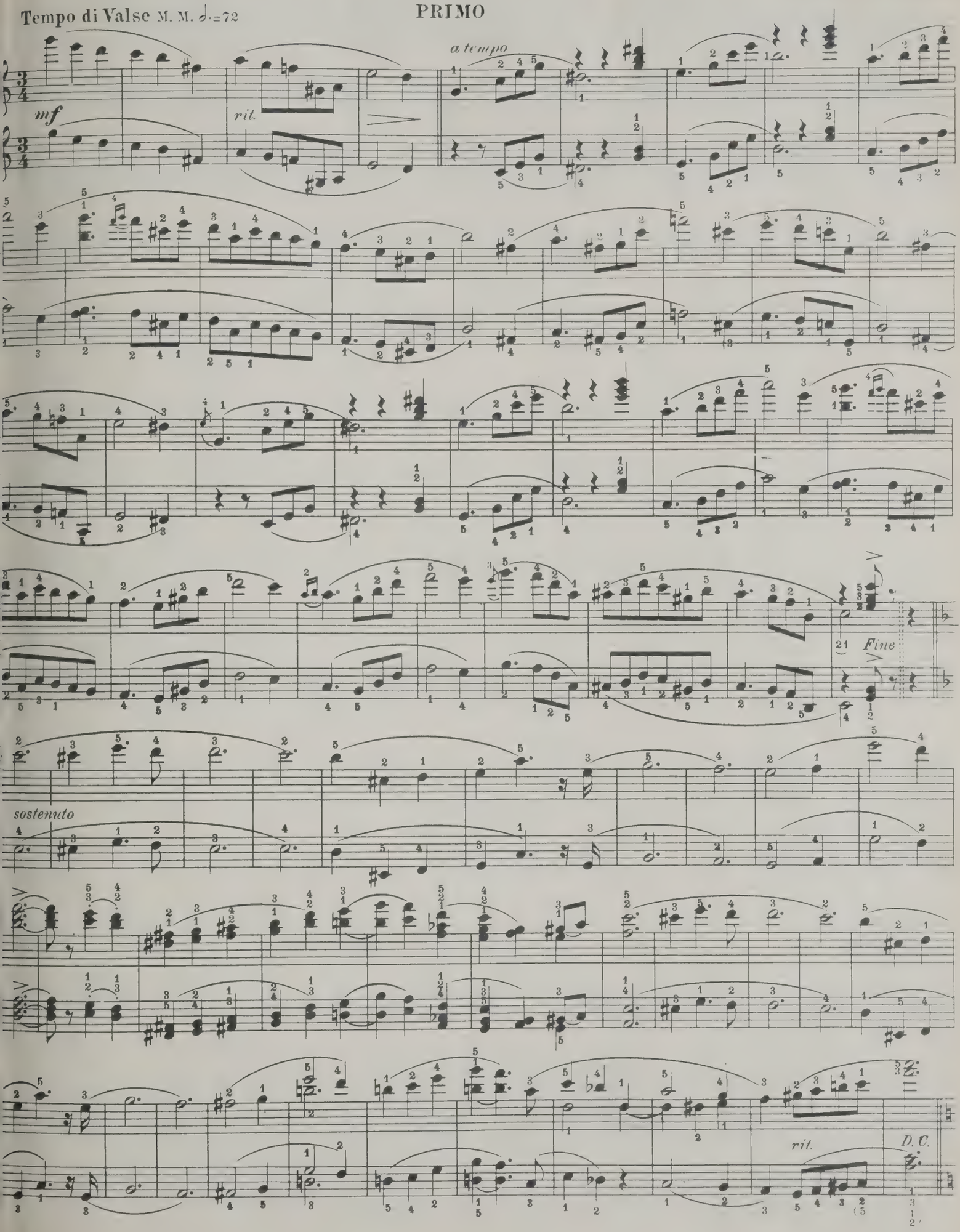
International Copyri

VALSE CHRISTINE

RUDOLF FRIML

Tempo di Valse M. M. ♩.=72

PRIMO



Just right for the June home wedding. Grade 3.

Arr. by P. W. OREM

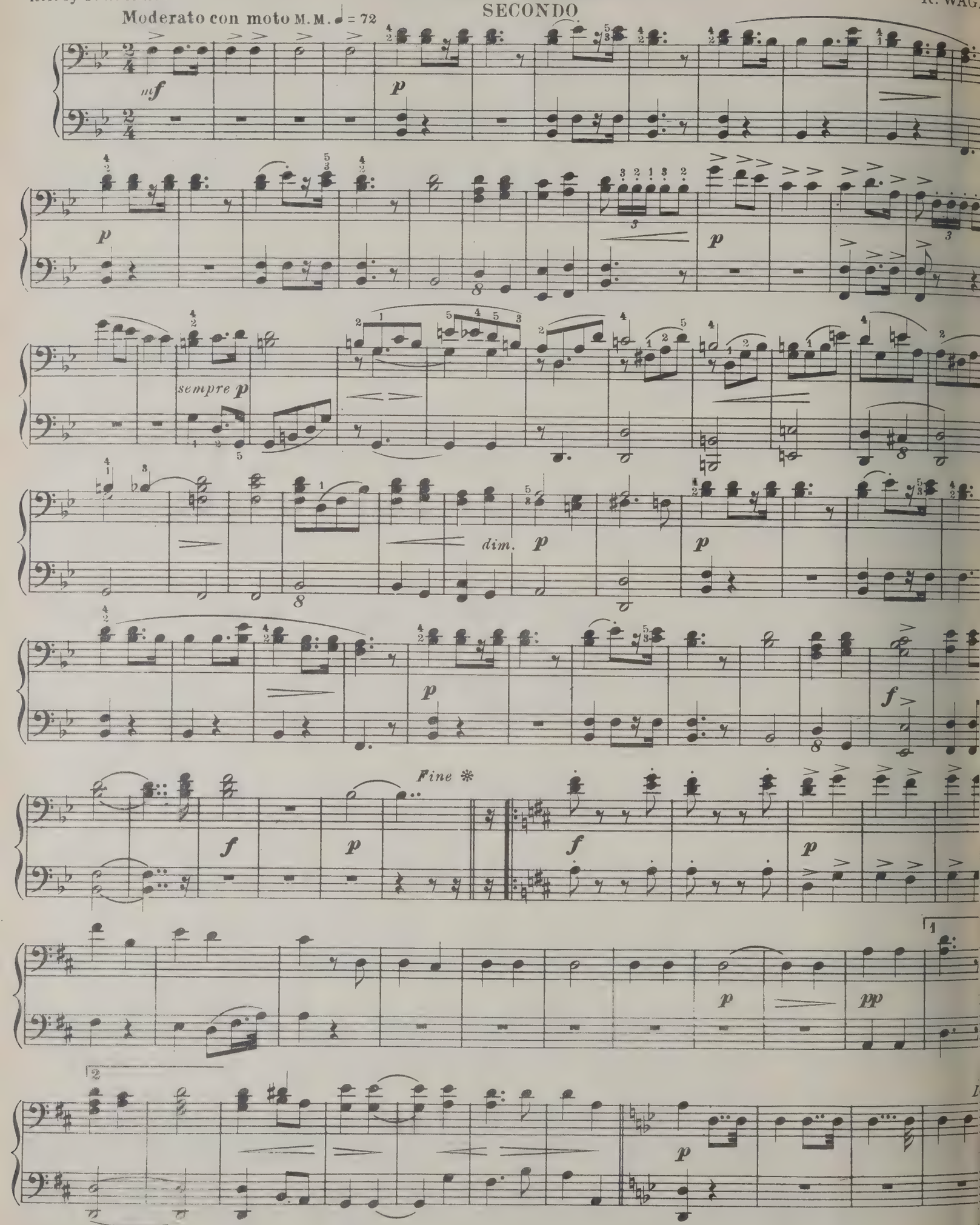
BRIDAL CHORUS

from "LOHENGRIN"

SECONDO

R. WAG

Moderato con moto M. M. ♩ = 72



* For use at weddings or other purposes, this number may be shortened by stopping at this point.

Copyright 1926 by Theo. Presser Co.

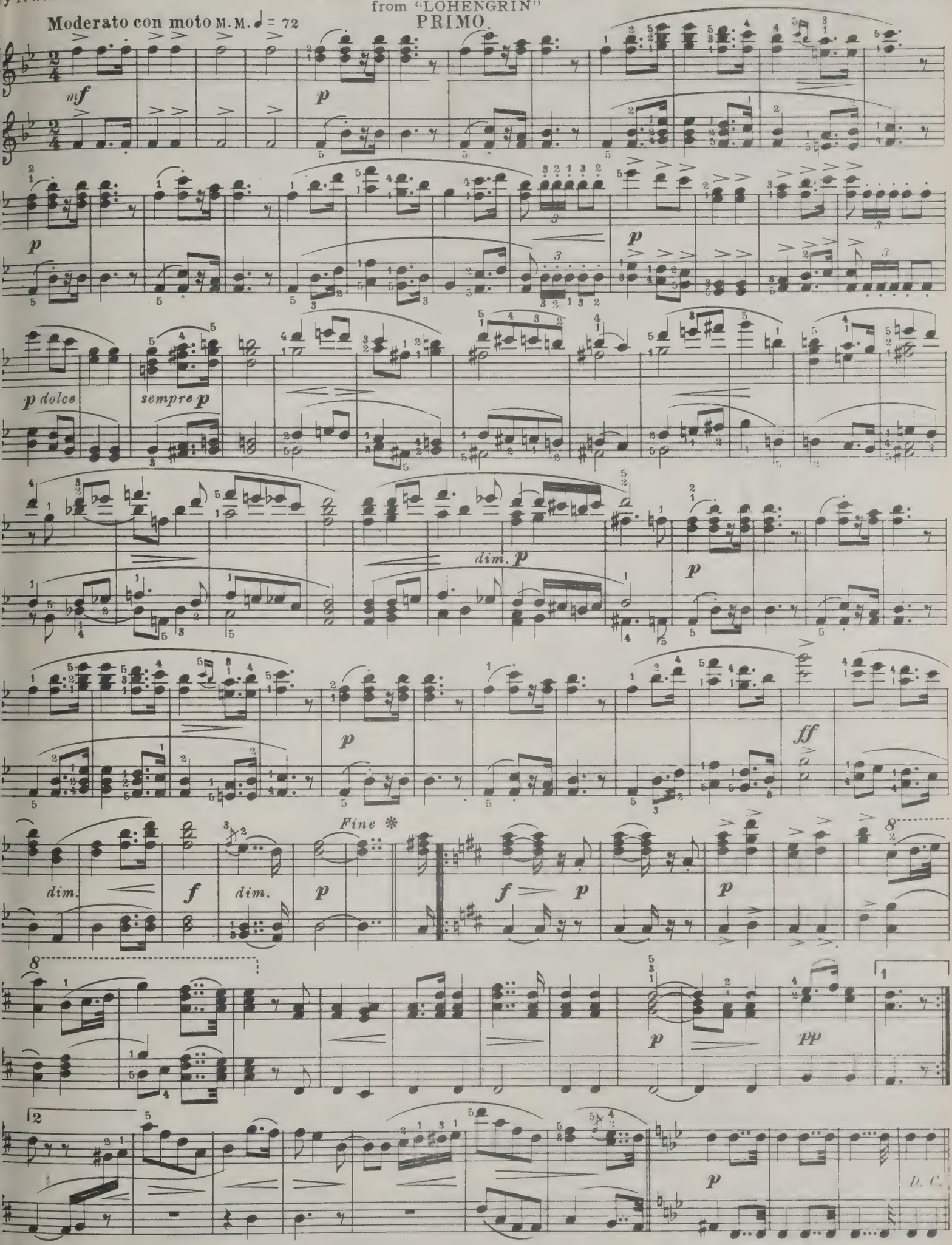
British Copyright sec

BRIDAL CHORUS

from "LOHENGRIN"

PRIMO.

R. WAGNER



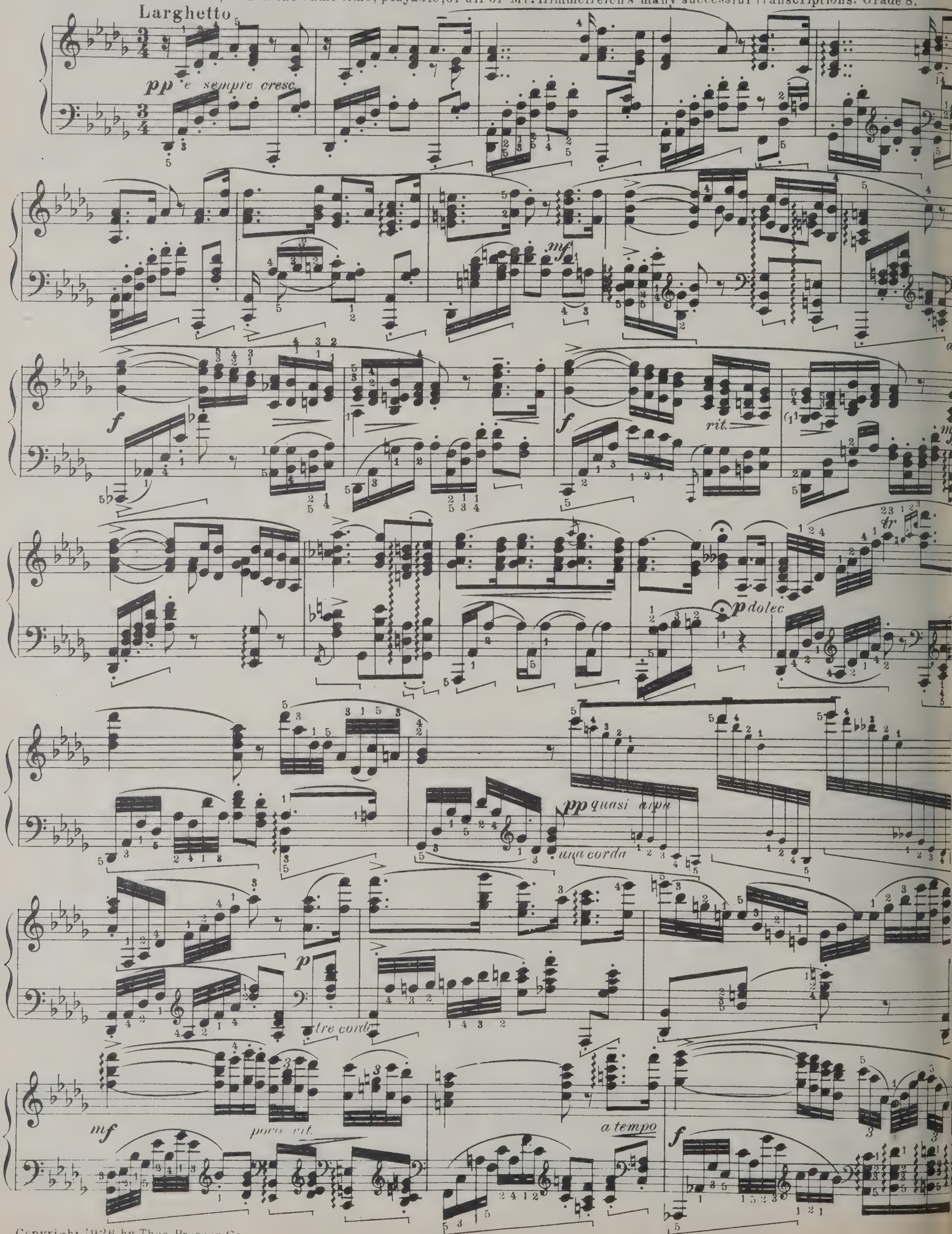
GAETANO DONIZETTI
1797-1848

SEXTET

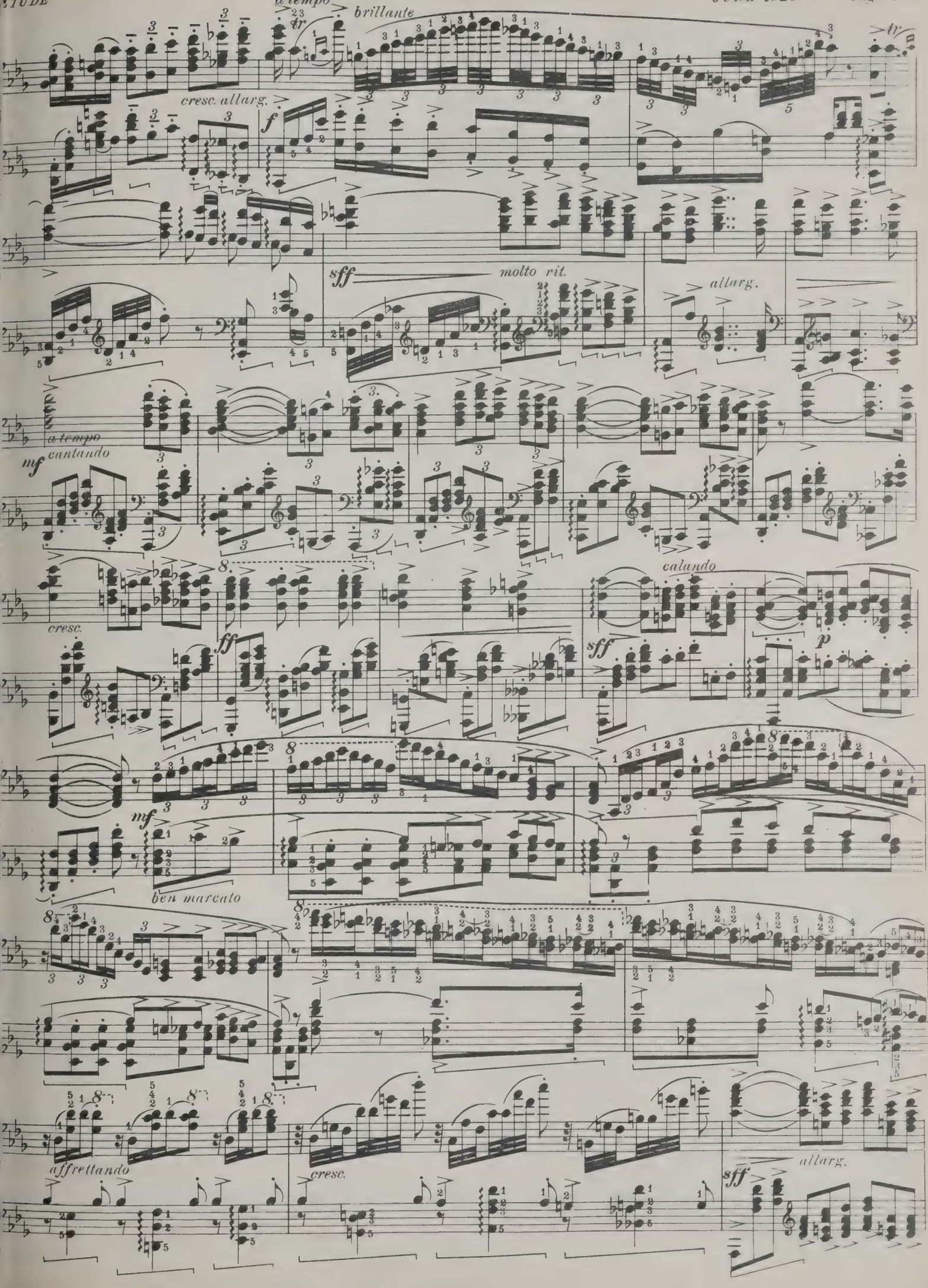
from "LUCIA DI LAMMERMOOR"

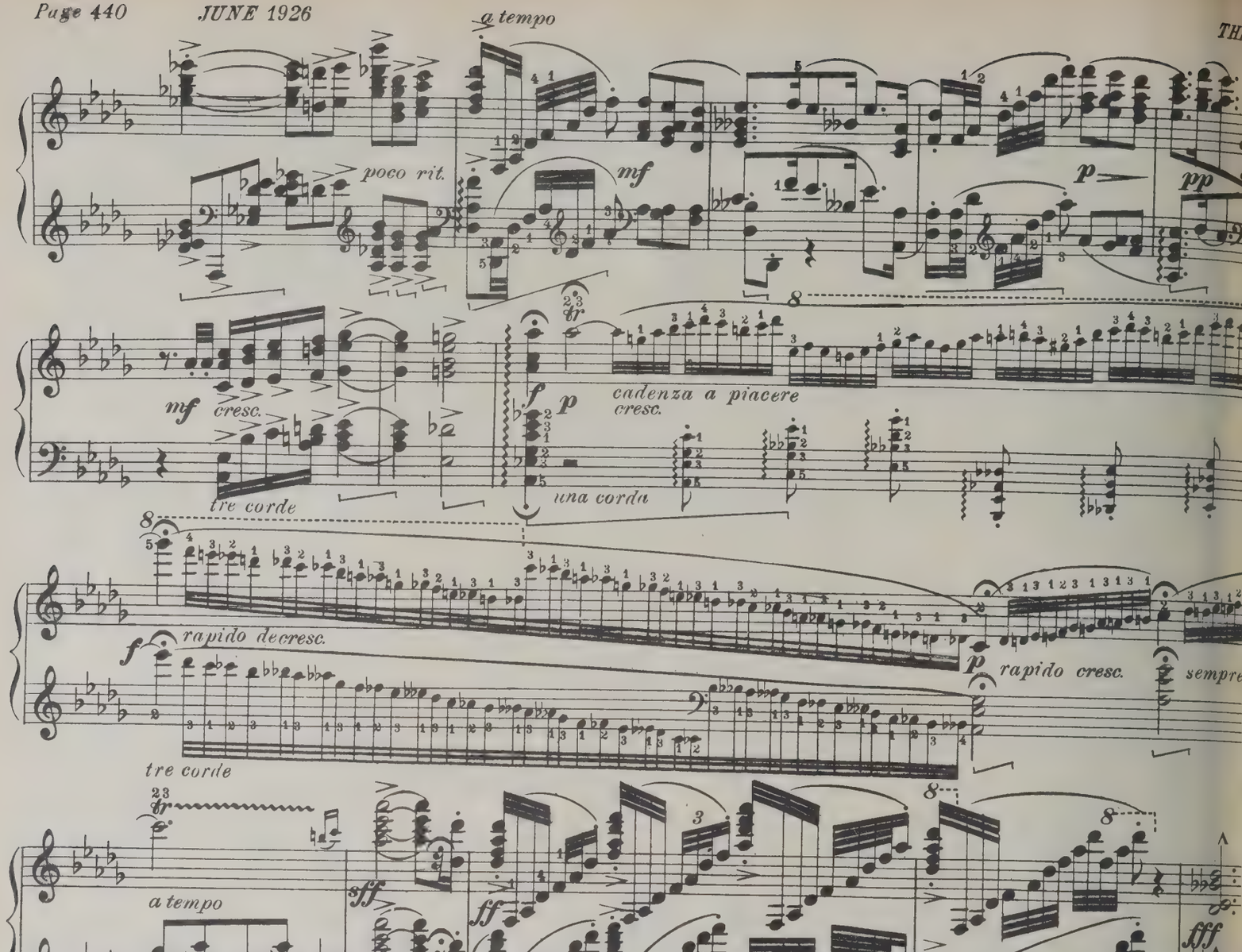
FERDINAND HIMMELR

One of the most brilliant, and at the same time, playable, of all of Mr. Himmelreich's many successful transcriptions. Grade 8.



Copyright 1926 by Theo. Presser Co.


a tempo
brillante
cresc. allarg.
f
sff
molto rit.
allarg.
a tempo
mf
cantando
cresc.
ff
calando
sff
p
mf
ben marcato
affrettando
cresc.
allarg.
sff

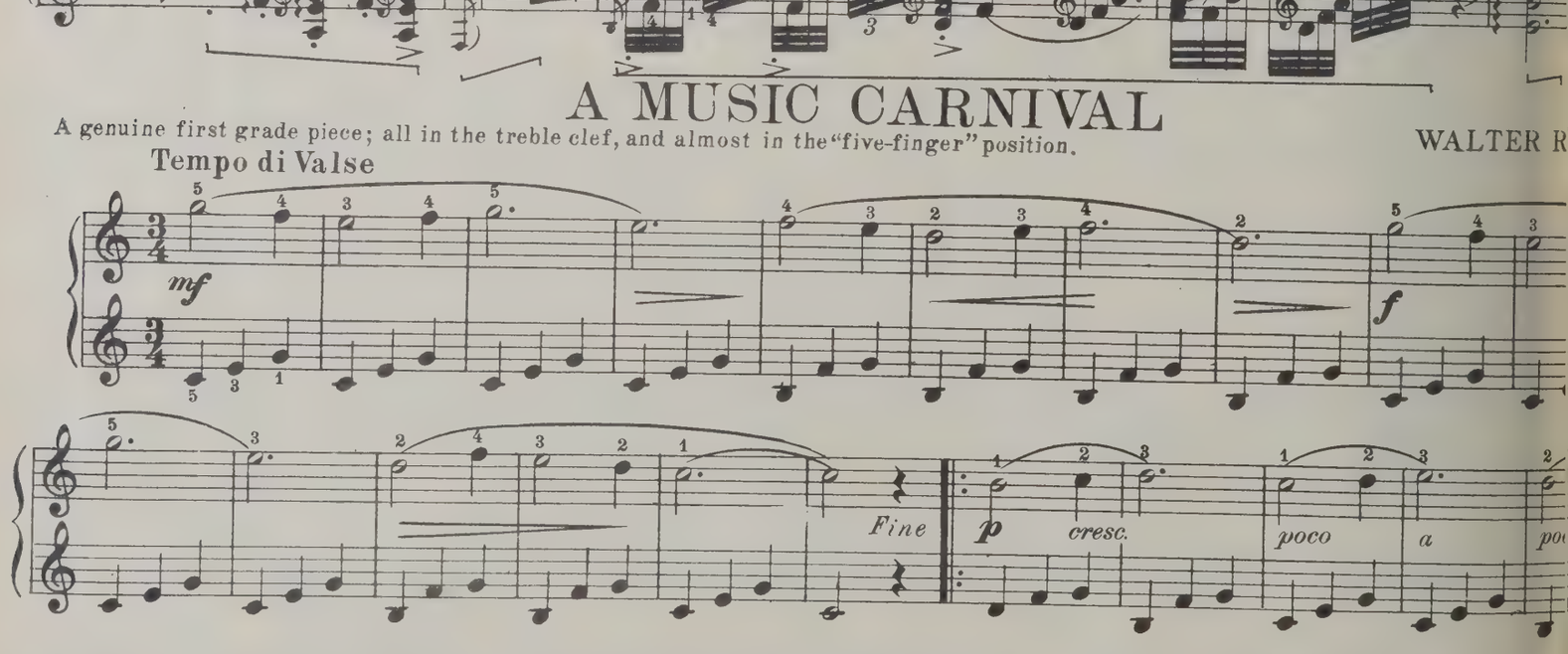


A MUSIC CARNIVAL

A genuine first grade piece; all in the treble clef, and almost in the "five-finger" position.

WALTER R

Tempo di Valse



Copyright 1924 by Walter Rolfe

Copyright transferred 1925 to Theo. Presser Co.

International Copyright

CHOOSE YOUR PIANO AS THE ARTISTS DO



GIESEKING PLAYS ONLY THE

Baldwin

"It is truly marvelous with what suppleness the Baldwin responds to *every* intention of the artist and permits him to realize *every* effect, dynamic or technical, *every* nuance of expression, even the most delicate. I am truly happy that I have chosen the Baldwin."

In this high esteem, the enduring purity and resonance of Baldwin tone is held alike by Gieseking, Bachaus, dePachmann, Carreras and dozens of other great pianists of past and present generations.



A SUGGESTION

Choose YOUR Piano as the artists do. The book, "How Artists Choose Their Pianos," will help you in selecting the instrument for your home. We will gladly send you a copy free.

You will share the enthusiasm of discriminating musicians the world over when you visit any Baldwin dealer and play the Baldwin yourself.

BALDWIN Uprights, $850 and up; Grands, $1400 and up; Reproducing Models, $1850 and up.

Convenient payments if desired.

THE BALDWIN PIANO COMPANY, CINCINNATI, OHIO

JUILLIARD MUSICAL FOUNDATION

New York

GRADUATE SCHOOL

FACULTY 1925-1926

KENNETH M. BRADLEY, Educational Director

PIANO:
Mr. Ernest Hutcheson
Mr. Josef Lhevinne
Mme. Olga Samaroff
Mme. Yolanda Mero
Mme. Rosina Lhevinne
Mr. Alexander Siloti
Mr. James Friskin

VIOLIN:
Mr. Paul Kochanski
Mr. Albert Spalding
Mr. Georges Enesco
Mr. Hans Letz
Mr. Edouard Dethier

VOICE:
Mme. Marcella Sembrich
Mme. Anna Schoen-Rene
Mr. Francis Rogers
Mr. Paul Reimers

'CELLO:
Mr. Felix Salmond
Mr. Emmeran Stoeber

COMPOSITION:
Mr. Rubin Goldmark

In addition to the major subjects, instruction is given in solfegge, modern languages, ensemble, general theoretical subjects and musicianship; also lectures on various cultural topics.

ANNOUNCEMENT

The Juilliard Musical Foundation awards fellowships and scholarships to exceptionally talented students in composition, instrumental (piano, violin, 'cello) and singing, which provide instruction under eminent artist instructors, and in accredited institutions.

They will be granted only to students of American citizenship, who intend to follow music as a vocation, as public performers, teachers, composers or conductors.

Such awards will be classified as graduate or undergraduate.

Graduate students should be over fifteen years of age and under thirty, and have a general education equivalent to a regular four-year high school course.

They must be able to pass tests in ear training, sight reading, and general theoretical knowledge.

Piano students must be prepared to play a prelude and fugue from Bach, a sonata of Beethoven, a nocturne of Chopin, or a similar composition of a group of two numbers of their own choice.

Violin students must be able to play major and minor scales and arpeggios in three octaves. Etudes by Kreutzer, Fiorillo and Rode. A concerto of corresponding difficulty of the Bruch G minor or Wieniawski D minor, and a group of three numbers of their own choice.

'Cello Students: Scales and arpeggios in major and minor keys, with various bowing through three octaves. An etude or caprice by Franchomme, Piatti, Duport, Servais, Lee or Dotzauer. Part of a Bach Suite unaccompanied. A movement from a sonata or concerto and a group of two modern numbers.

Vocal students will be required to perform vocalises, an air from Glück, Handel or Mozart; a song from a foreign language, and a song by standard modern English or American composers.

Composition students must be able to demonstrate a knowledge of harmony, counterpoint and an elementary knowledge of form, and must submit original works in strict or free form and be able to develop a given theme in strict or free form.

Students receiving graduate appointments will receive their instruction at the Juilliard Graduate School, 49 East 52nd Street, New York.

Applicants for undergraduate scholarships must be over twelve and under twenty-four years of age, and be able to demonstrate unusual musical ability.

Undergraduate scholarships will not be granted to students who are financially able to pay for instruction.

The place of study for the undergraduate student will be determined by the examining board after each student's qualifications and needs have received individual consideration.

ZONE EXAMINATIONS

In order that students from all parts of the Nation may avail themselves of the opportunities offered by the Juilliard Musical Foundation, a number of Zone Centers will be designated in different parts of the U S. Examinations will be conducted in the following cities on dates specified below:

CINCINNATI	MAY 18, 19
KANSAS CITY	MAY 21, 22
MINNEAPOLIS	MAY 24, 25
CHICAGO	MAY 27, 28
NEW YORK	JUNE 1 TO 8
LOS ANGELES	JUNE 16, 17
SAN FRANCISCO	JUNE 21, 22
PORTLAND	JUNE 25, 26
SEATTLE	JUNE 29, 30

In addition to the Zone Centers mentioned, the Foundation is arranging to establish, before the spring of 1927, examinations in Boston, Washington, Atlanta, New Orleans, Detroit, Dallas, Denver, and other localities as needed.

In each Zone there will be a local examining board; all examinations will be supervised by an exaniner from New York.

Application forms will be furnished by the office of the Foundation upon request of the individual applicant, and when filled out should be filed in New York two weeks in advance of the date of the first examination.

PROFESSIONAL ENGAGEMENTS

All graduate students will be assisted in securing professional engagements.

The Juilliard Musical Foundation will arrange a New York debut for qualified students and assist in every way possible, securing professional performances in other parts of the Nation whenever the Foundation feels they are ready for a professional debut.

On the other hand, it will do everything in its power to discourage ill-advised debuts.

Announcements will be made concerning the first debuts arranged by the Juilliard Musical Foundation.

Students who are qualified for teachers will be aided in securing positions with reliable institutions.

For further information address:

Juilliard Musical Foundation

49 East 52nd Street, New York

The Choir Master

Month Under This Heading We Shall Give a List of Anthems, and Voluntaries Appropriate for Morning and Evening s Throughout the Year.

Opposite "a" are anthems of moderate difficulty, opposite "b" those of a simple type.

the works named may be had for examination. Our retail prices are always reason- the discounts the best obtainable.

Y MORNING, August 1st

Silent Woodland Path....*Strauss*
M
Hear, O Lord.....*Watson*
Rejoice in the Lord.....*Calkin*
TORY
er of Mercies (Solo, S.)...*Gluck*

es' March.....*Mendelssohn*

Y EVENING, August 1st

lus .....*Massenet*
M
Come Unto Me.....*Galbraith*
Come Holy Spirit.....*Morrison*
TORY
ows of the Evening Hour (Duet, A. and B.).....*Rathbun*

h in A.....*Ravina*

Y MORNING, August 8th

lene .....*Woodman*
M
How Sweet the Name of Jesus Sounds .....*Liszt*
Jesus, Thou Joy of Loving Hearts .....*Hosmer*
TORY
hou Faithful Unto Death (Solo, T.) .....*Mendelssohn*

val March .....*Nessler*

Y EVENING, August 8th

le Song .....*Hauser*
M
The Good Shepherd.....*Barri*
Christ Above All Glory Seated .....*Morrison*
TORY
is Love (Duet, S. and A.) .*Marks*

h .....*Petrali*

Y MORNING, August 15th

tina .....*Raff*
M
Oh! Come Before His Presence with Singing.....*Mart'n*
A Dream of Paradise.....*Gray*
TORY
est in the Lord (Solo, A.) .....*Mendelssohn*

Marcia .....*Hackett*

SUNDAY EVENING, August 15th

ORGAN
Andantino in B Flat.....*Lowden*
ANTHEM
(*a*) Now Thank We All Our God .....*Huerter*
(*b*) The Roseate Hues of Early Dawn .....*Horner*
OFFERTORY
I Will Extol Thee (Solo, S.)....*Costa*
ORGAN
March in G.....*Smart*

SUNDAY MORNING, August 22d

ORGAN
Reve Angelique .....*Rubinstein*
ANTHEM
(*a*) The Lord is My Shepherd .....*Macfarren*
(*b*) Seek Ye the Lord.....*Scarmolin*
OFFERTORY
O God Have Mercy (Solo, B.) .....*Mendelssohn*
ORGAN
Coronation March .....*Meyerbeer*

SUNDAY EVENING, August 22d

ORGAN
Andante con Moto .....*Beethoven*
ANTHEM
(*a*) Now from the Altar of My Heart .....*Federlein*
(*b*) Fairest Lord Jesus.....*Marzo*
OFFERTORY
In His Name (Trio, S., T. and B.) .....*Petrie*
ORGAN
Cornelius March .....*Mendelssohn*

SUNDAY MORNING, August 29th

ORGAN
Largo .....*Dvořák*
ANTHEM
(*a*) I Will Lift Up Mine Eyes..*Beach*
(*b*) Not Unto Us, O Lord.....*Baines*
OFFERTORY
The Mercy Seat (Trio, S., A. and T.) .....*Rockwell*
ORGAN
Marche Romaine .....*Gounod*

SUNDAY EVENING, August 29th

ORGAN
Pastoral Scene.....*Ludebuehl*
ANTHEM
(*a*) The Lord is My Light.....*Pierce*
(*b*) Hear My Cry, O God.....*Stults*
OFFERTORY
The Earth is the Lord's (Solo, B.) .....*Williams*
ORGAN
Petite Marche .....*Dubois*

CIAL NOTICES AND ANNOUNCEMENTS

PERSONAL FOR SALE or WANTED
Rate 10c per word

ALE—A very fine old 'Cello—"Genuge Gemunder. For price and paraddress Mrs. Theo. M. Baumann, g, Pa.

ALE—Violin business of good repu- Western educational centre. Box are of ETUDE.

SALE—University Course of Music ro grades incomplete) at half price. rtin, Sweet Briar, Va.

ANNOUNCEMENTS
Rate 20c per word

NS—Old or new, exchanged or sold ayments. Trial allowed. Write tolin Exchange, Rosedale, Kansas.

IST—Will send one set *Brehmer iolin Strings*, $1.50 or C. O. D. mer, Rutland, Vt.

SPONDENCE HARMONY — Simcal. Music composed, send poem. r, 171 Cleveland Ave., Buffalo, N. Y.

MELODIES HARMONIZED—Song poems set to music. Manuscripts revised, rewritten and prepared for publication. R. M. STULTS, Composer and Arranger, author of over 500 published compositions, Ridley Park, Pa.

MUSIC COMPOSED; manuscripts revised. Band and Orchestra arranging. Complete and guaranteed instruction in Harmony by mail. J. Rode Jacobsen, 2638 Milwaukee Ave., Chicago, Ill.

PAPERS on musical subjects prepared for club use. Programs arranged. George A. Brown, Lansdowne, Pa.

HARMONY CORRESPONDENCE — Instruction. 50 cents a lesson. Keim, 2545 Cooper Ave., Brooklyn, N. Y.

HARMONY-COUNTERPOINT—By correspondence. Goetschius System. Send for circular. Harold Sanford, 172 West 77th Street, New York, N. Y.

MOVING PICTURE PLAYING—"The Art of Pipe Organ Playing to Motion Pictures," a complete guide and reference work. M. M. Mills, 5 Oikema Apts., Lincoln, Nebr.

"BARTERED BRIDE"—Celebrated march from the famous opera "Bartered Bride." Piano, 40 cents. Emerick & White, 16 Fordham Sta., New York, N. Y.



Internationally Famous Pianist
Prefers the KIMBALL

IN his public recitals throughout this country, in his studio work, and when composing, **George Liebling** is enthusiastic over his Kimball Piano. Honored on two continents, Mr. Liebling has had occasion to know many makes of pianos, yet, in his own words, he has chosen the Kimball because "in all particulars it attains the highest achievement in the realm of piano making."

When you purchase a Kimball for your home, your judgment is confirmed by the approval of great pianists like Mr. Liebling and by other musicians equally renowned, by the verdict of expositions which have made history, and thousands of satisfied owners.

The success of the Kimball is founded on merit. Its reliability is due to the complete manufacture within the Kimball factories and the purchaser is amply protected. Whether you are considering a grand, a reproducing piano, an upright, a player piano, a pipe organ or a phonograph, you should see the Kimball before buying.

Kimball prices are impressively moderate.

Catalogs, also nearest dealer's address, sent on request

W. W. KIMBALL CO.
(Established 1857)
Department KE., 306 S. Wabash Avenue, CHICAGO, U. S. A.

PRESSER'S
BANDERO VIOLIN STRINGS
A fine Violin String that will stand up under the most strenuous use or conditions
Red Gut and waterproof—Just the string for damp climate and perspiring fingers
E (3 lengths).....25c net and post
A (2 lengths).....25c " " "
D (2 lengths).....25c " " "
THEO. PRESSER CO., Philadelphia, Pa.
1710-1712-1714 Chestnut Street



Maybelline
DARKENS and BEAUTIFIES EYELASHES and BROWS, INSTANTLY, makes them appear *naturally* dark, long and luxuriant. Adds wonderful charm, beauty and expression to any face. Perfectly harmless. Used by millions of lovely women. Solid form or water-proof liquid, BLACK or BROWN. 75c at your *dealer's* or direct postpaid.
MAYBELLINE CO. CHICAGO


Liquid Form


Solid Form

ZABEL BROTHERS CO. INC.
MUSIC PRINTERS, ENGRAVERS AND LITHOGRAPHERS
Send for
ITEMIZED PRICE LIST
Write to us about anything in this Line
The Music Supplement of this Magazine is Printed by Us
Fifth St. and Columbia Ave., PHILADELPHIA, PA.

The Etude Music Magazine

Educational Service Department

This new Department, organized by the Theodore Presser Company, in connection with THE ETUDE MUSIC MAGAZINE, is a logical development of the service that this Company has been conducting for years.

The staff of experts, now retained regularly at the home office of THE ETUDE MUSIC MAGAZINE, includes specialists of international reputation, graduates of leading American Universities, and musicians trained in foremost European conservatories.

No charge of any kind whatsoever is made for this service.

The Department is distinctly not a musical correspondence school. It is designed for *emergency* information upon questions pertaining to teaching problems, musical material, study problems in musical theory, musical history, technic, and items of general musical interest. It will concern itself almost exclusively with those problems which cannot be answered through the columns of THE ETUDE. It will have the coöperative assistance of renowned musicians in all branches of musical art.

It will NOT attempt to answer questions that obviously deal directly with examinations prepared for the benefit of the student, and which should be answered by the student.

It will NOT state the relative standing of artists, teachers or schools; but of the last two it will supply lists of individuals and institutions with which the inquirer may correspond and then form his own opinions.

It CANNOT undertake to choose musical instruments nor to state their comparative qualities. It will, however, furnish lists of reliable makers.

It CANNOT appraise the value of violins, by mail.

It CANNOT undertake to write essays or papers, nor can it prepare elaborate recital programs; but it will be glad to recommend books and former ETUDE articles from which authentic materials for such purposes may be obtained.

Make all questions short and to the point. In requesting information regarding pieces in particular grades, kindly use the "scale of ten" as employed in the "Guide to New Teachers," a copy of which will be sent gratis upon request.

If possible, confine the questions intended for this Department to one sheet, and be *sure* that your *name* and *address* appears on *this sheet*.

Questions relating to business matters, or to other interests of THE ETUDE, should be placed upon another sheet.

Notwithstanding the immense volume of our correspondence, it is our ambition to answer all letters with the greatest possible dispatch, courtesy, accuracy and completeness.

All letters should be addressed to THE ETUDE MUSIC MAGAZINE.

At the top of the sheet bearing questions, place in a bold hand:

Etude Educational Service Department

This will greatly help us in separating correspondence for this Department from that intended for our regular business, and thus will insure to you a more prompt reply.

The Educational Service Department

THE ETUDE MUSIC MAGAZINE

1710-1712-1714 Chestnut Street Philadelphia, Pa.

Sousa

Creates Another Great March Hit!

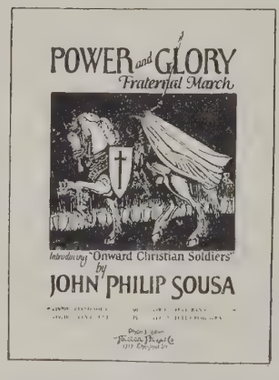


POWER AND GLORY

Introducing "Onward, Christian Soldiers

Here is a truly remarkable March for Schools, Frate Organizations, Parades and Church Events

The best of it is that it makes a very playable, "grateful" and expressive piano piece.



Cat. No. 19209, Piano Solo .....
Cat. No. 19210, Piano Duet .....
Cat. No. 19211, Full Band .....
Cat. No. 19212, Full Orchestra .....

THEODORE PRESSER CO

1710-1712-1714 Chestnut Street Philadelphi

Music Dealers and Publishers

Musical Jewelry

Awards and Gifts for Graduation



Medal 64 and 64S

AN APPROPRIATE MEDAL OR BROOCH

No. 64 —Medal (10K, solid gold).....Price, $6.
No. 64S—Medal (sterling silver, oxidized finish) .....Price, $3.

Name or date engraved on the bar or back for a small additional charge.

No. 63 —Brooch (10K, solid gold).....Price, $4.
No. 63S—Brooch (sterling silver, oxidized finish) .....Price, $1.

The Brooch design for Nos. 63 and 63S is the same as the medal without bar and chain.

TWO VERY ATTRACTIVE DESIGNS USED AS AWARDS



The lyre with wreath pins (No. 62) and harp pins (No. 60) come lettered Music, or may be had plain.

Special club or society initials, if desired, engraved on Nos. 60 and 62 for 25 cents additional.



No. 62 (10K, solid gold).....$2.00
No. 62F (gold filled)..... .75
No. 62S (sterling silver)..... .50

No. 60 (10K, solid gold).....$2.
No. 60F (gold filled).....
No. 60S (sterling silver).....



CLEVER MUSICAL SENTIMENTS

Always "B" Natural
Sometimes "B" Sharp
Never "B" Flat

No. 7—Any one of these three sentiments (sterling silver, gold or silver finish) $0.35
No. 7—Complete set 1.00
No. 17—Gold plated on gilding metal ....Set .40

AN ATTRACTIVE LYRE DESIGN

An ideal award or gift for a musical student at a moderate price.



No. 76—10K solid gold, hand chased, safety catch .....$1.
No. 77—Sterling silver.....
No. 44—Heavy gold plate, hand chased .....

Send for Complete Catalog of Musical Jewelry. Sent gratis upon request.

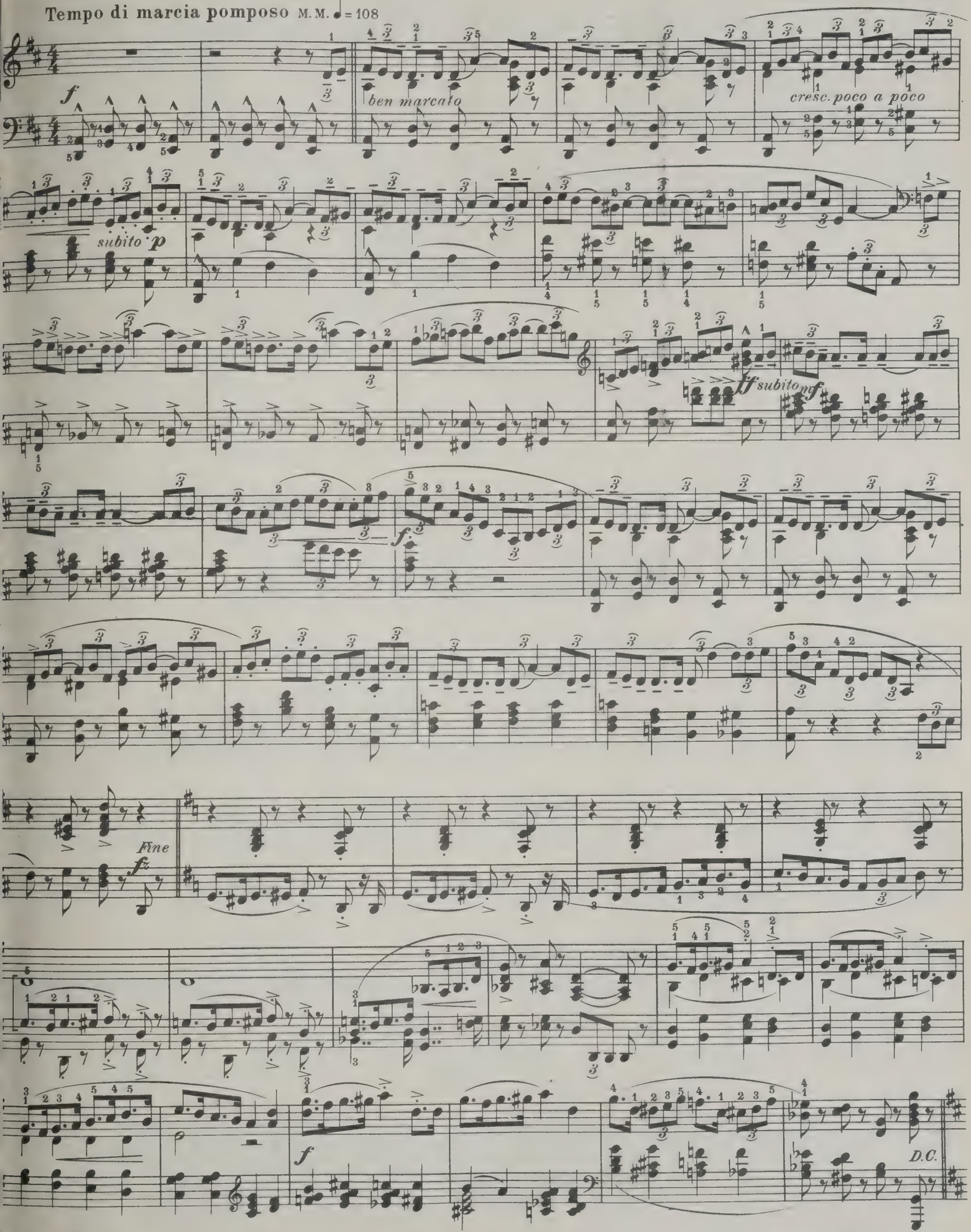
Theodore Presser Co. 1710-1712-1714 Chestnut St. Philadelphia, Pa

OGRE DANCE

ding one of the music of "light opera."
ood for practice playing to illustrate certain situations.
study in touch and rhythm. Grade 3½.

MONTAGUE EWING

Tempo di marcia pomposo M.M. ♩ = 108

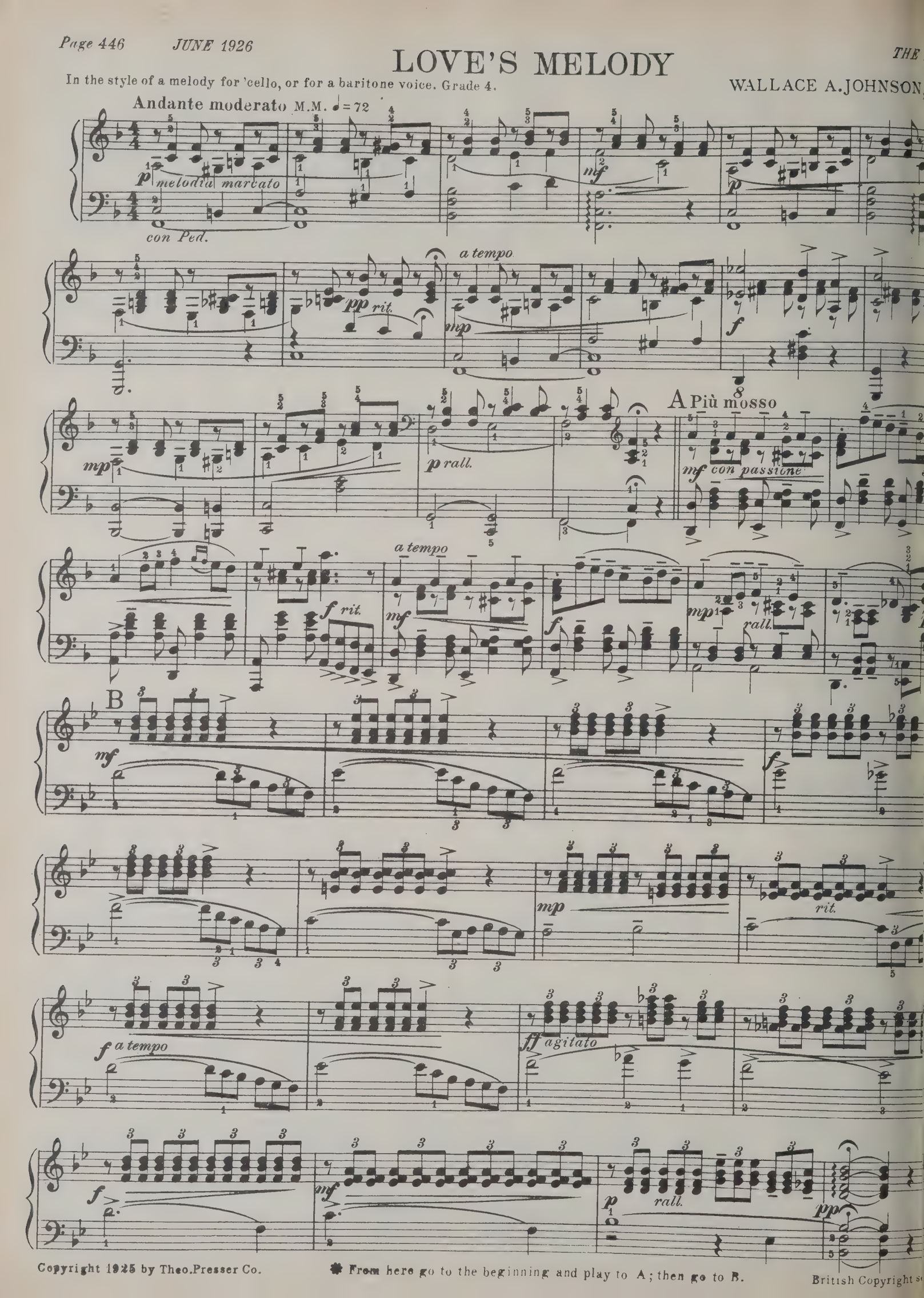


ght 1925 by Theo. Presser Co.
International Copyright secured

LOVE'S MELODY

In the style of a melody for 'cello, or for a baritone voice. Grade 4.

WALLACE A. JOHNSON



Copyright 1925 by Theo. Presser Co.

* From here go to the beginning and play to A; then go to B.

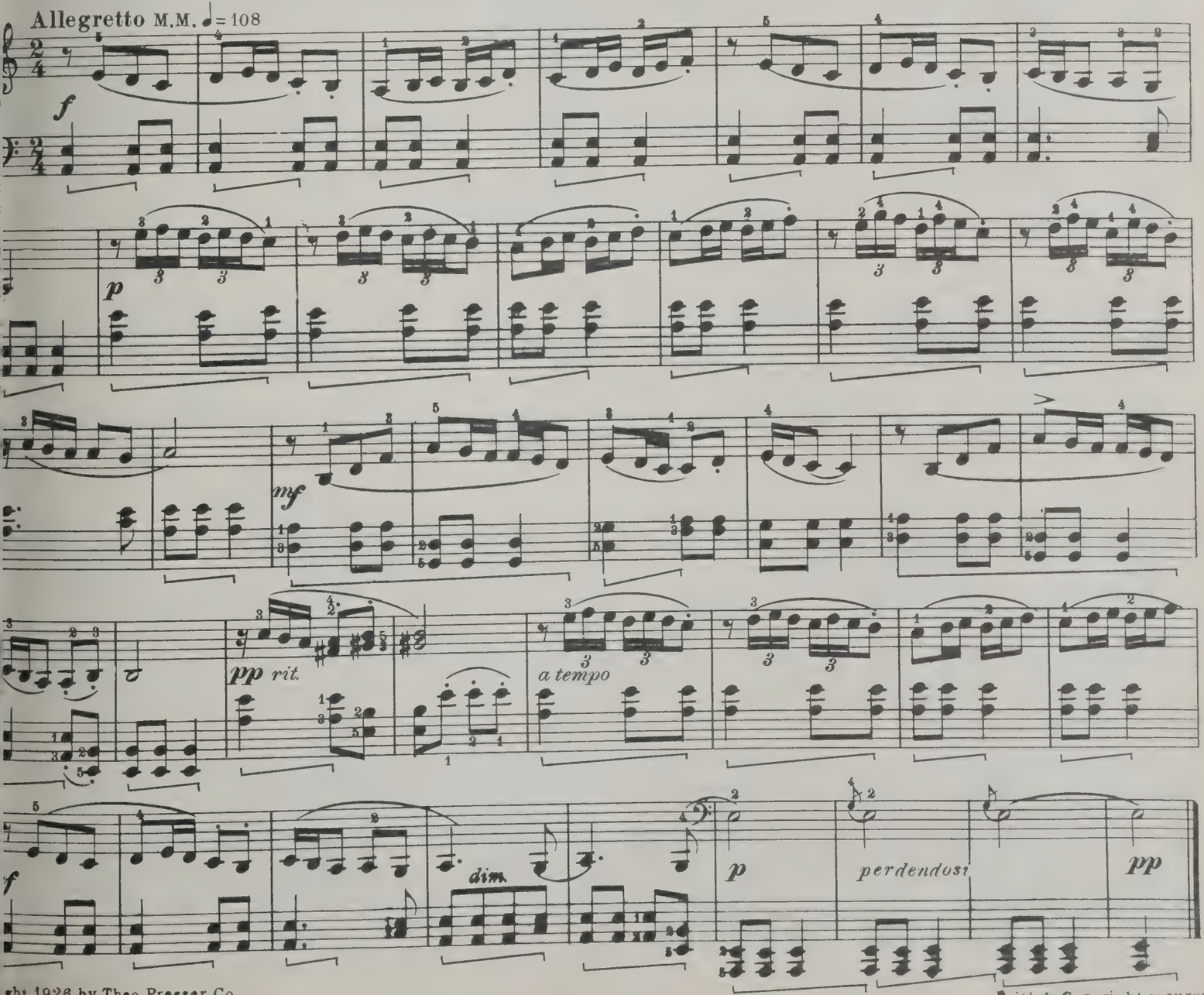
British Copyright se



HINDOO DANCE

itation of the Oriental style, with "drone bass" and "reed-pipe" melody. Grade 2½.

CARL PREYER



ght 1926 by Theo. Presser Co.

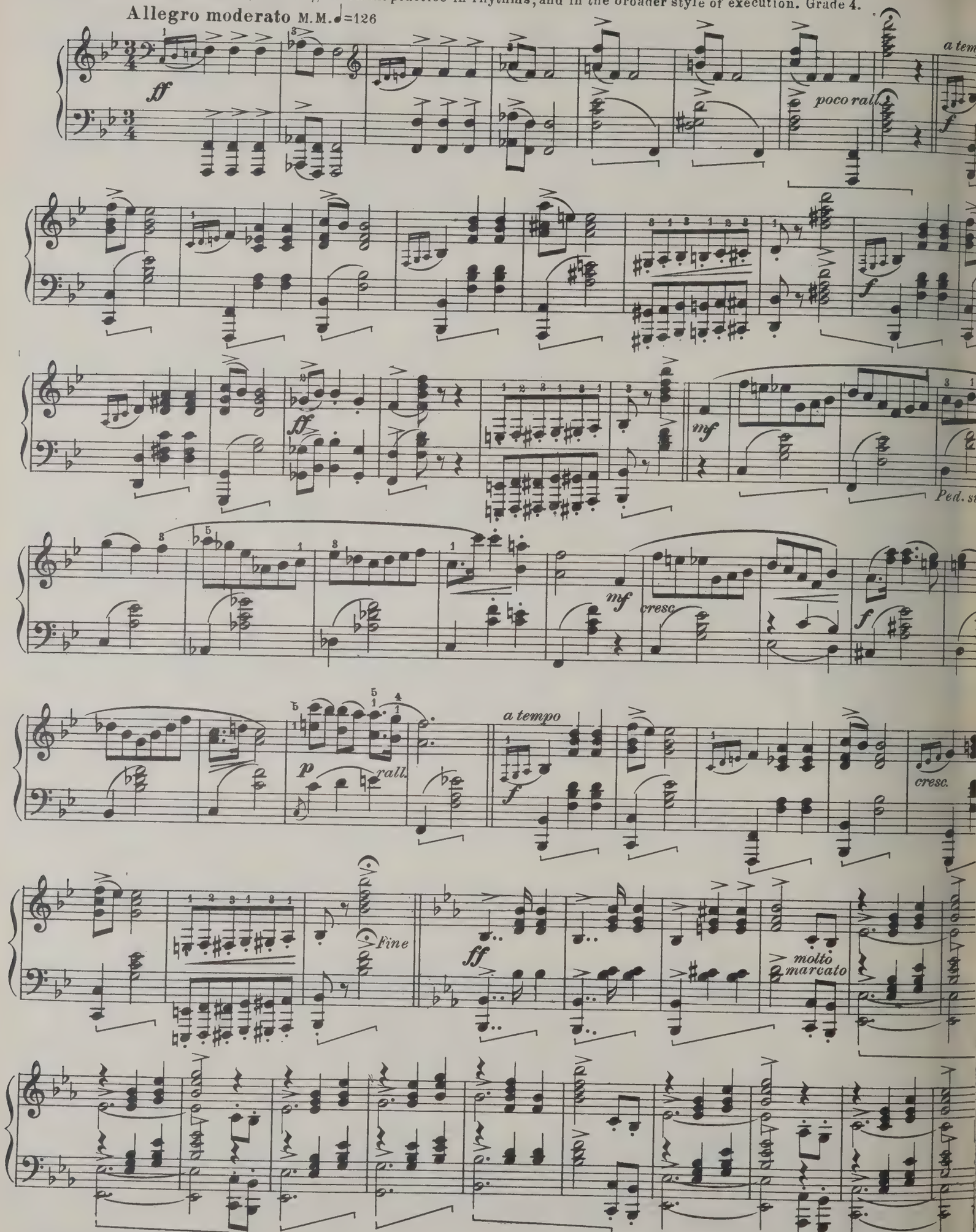
British Copyright secured

DANSE HONGROISE

PAUL D

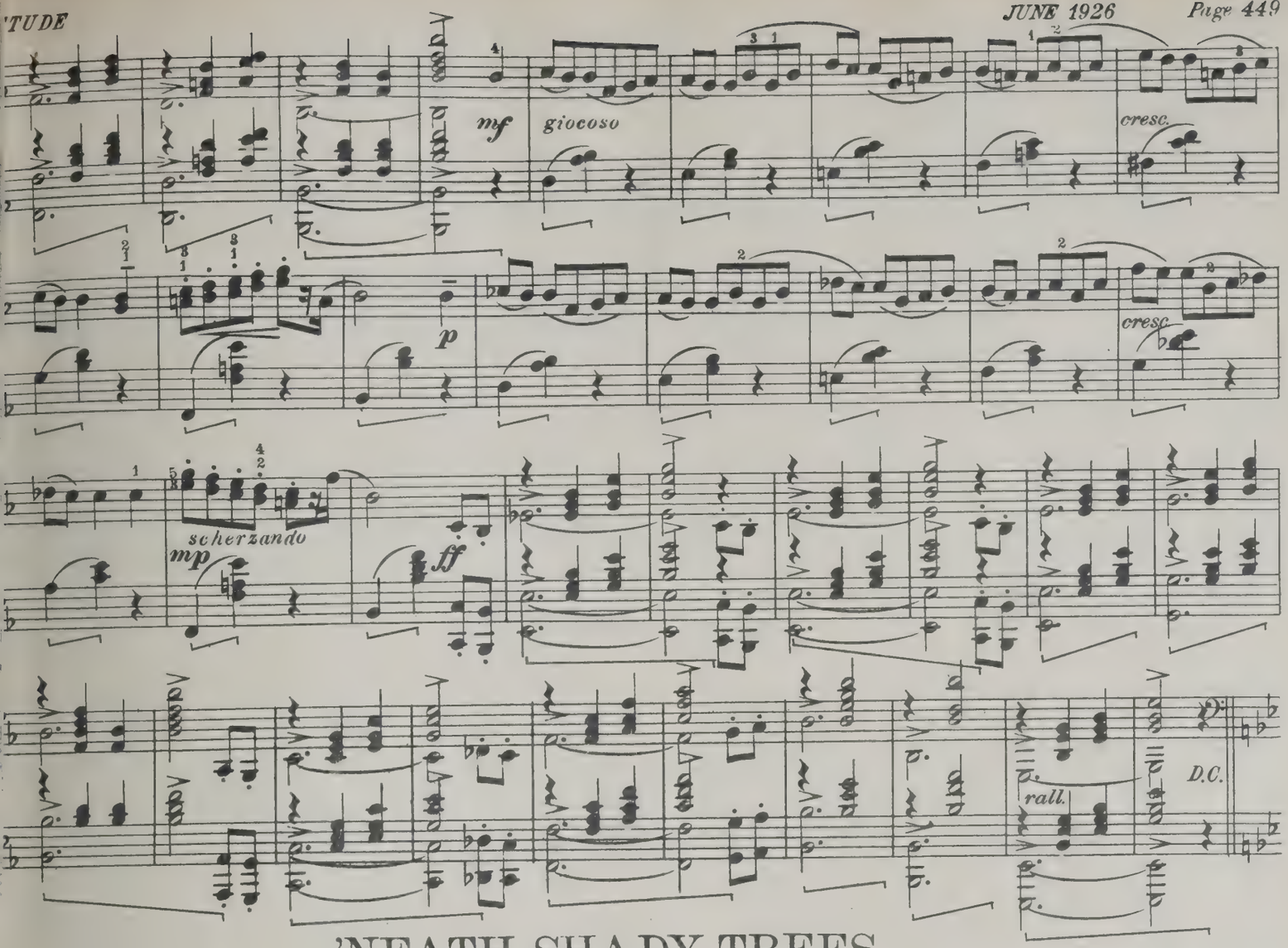
A brilliant *Tempo di Mazurka*, affording excellent practice in rhythms, and in the broader style of execution. Grade 4.

Allegro moderato M.M. ♩=126



Copyright 1926 by Theo.Presser Co.

International Copyright s

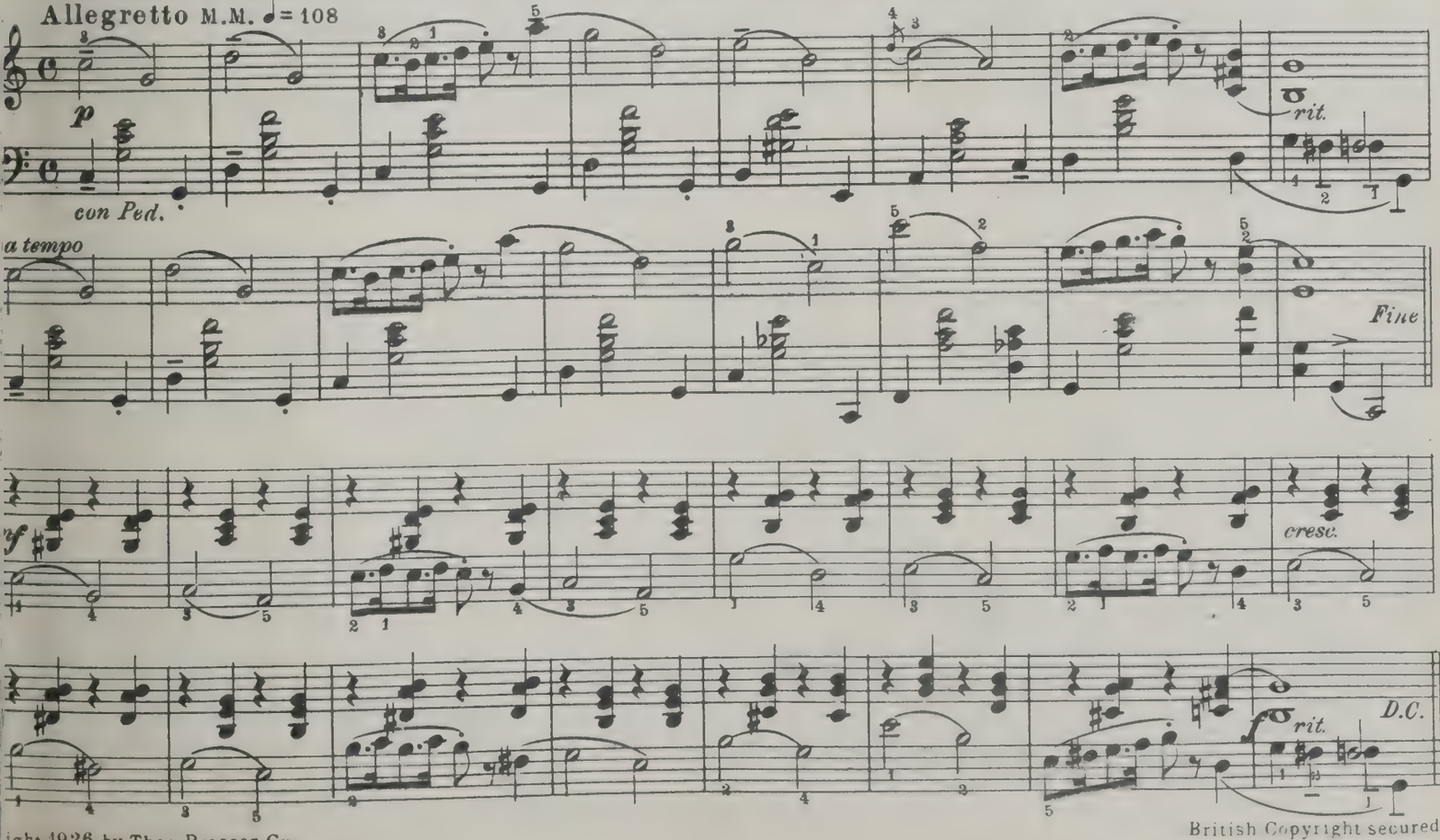


'NEATH SHADY TREES

A FANCY DANCE

CHARLES HUERTER

Excellent study in rhythm and in time values, developing the melody in either hand. Grade 3.



Copyright 1926 by Theo. Presser Co.
British Copyright secured

III Sw. (Oboe 8′ Lieb. 8′ & Trem.)
II Gt. (Soft Flute 4′) uncoupled
I Ch. (Dulciana 8′)
Ped. (Soft 16′)-I

ANDANTINO IN D FLAT

One of the most popular slow movements for organ ever written.

EDWIN H. LE

Revised version by the Composer

Andantino M.M. ♩=60-70

MANUAL

PEDAL

III *pp*

pp rubato

✣I *sempre rubato*

mp

dim. poco

rit.

(Add Sub. or soft Gamba 16′ to Sw.)

III *pp* *a tempo*

II ✳+

simile

mf

Un poco più mosso

mf

rit. molto

(Sw. Horn Diap. & no Trem.)

⊕ *p*

(Add soft 8′ & 4′ to Ch.)

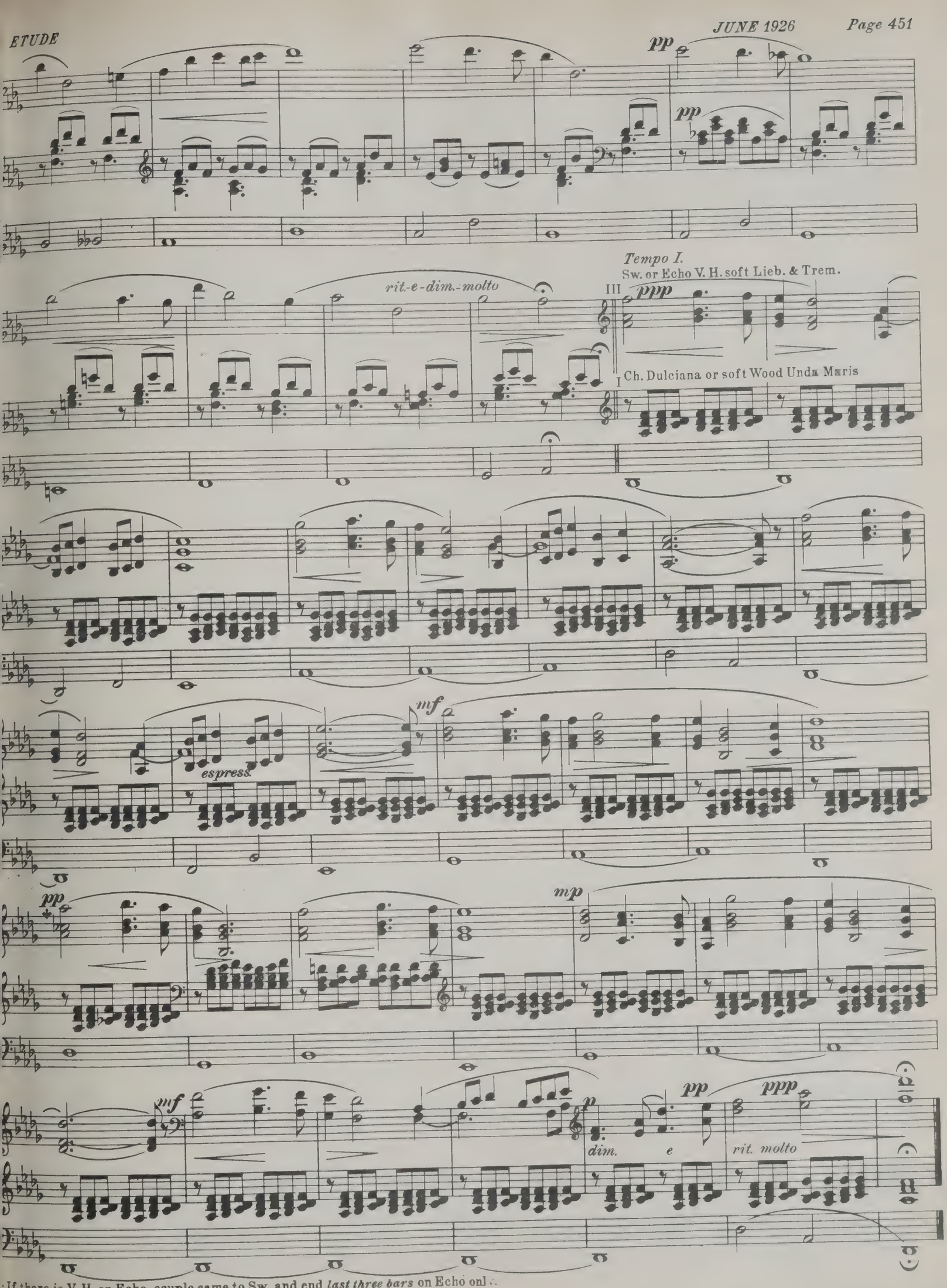
✣ Every bar of this accompaniment must be played *rubato*, (slightly hurried in the middle) and not in strict time.

✳ If the Gt. Flute is not soft, select one on Echo or Solo & couple same to Gt.

On two manual instruments, add a soft 4′ Flute to Oboe; or the accompaniment may be played an *octave lower* on a *soft* 4′ Flute and the R.H. "thumbed" as w

⊕ Or manuals may be reversed and Melody played on Ch. French Horn, with soft 8′ & 4′ accompaniment on Sw.

Copyright 1923 by Theo. Presser Co.

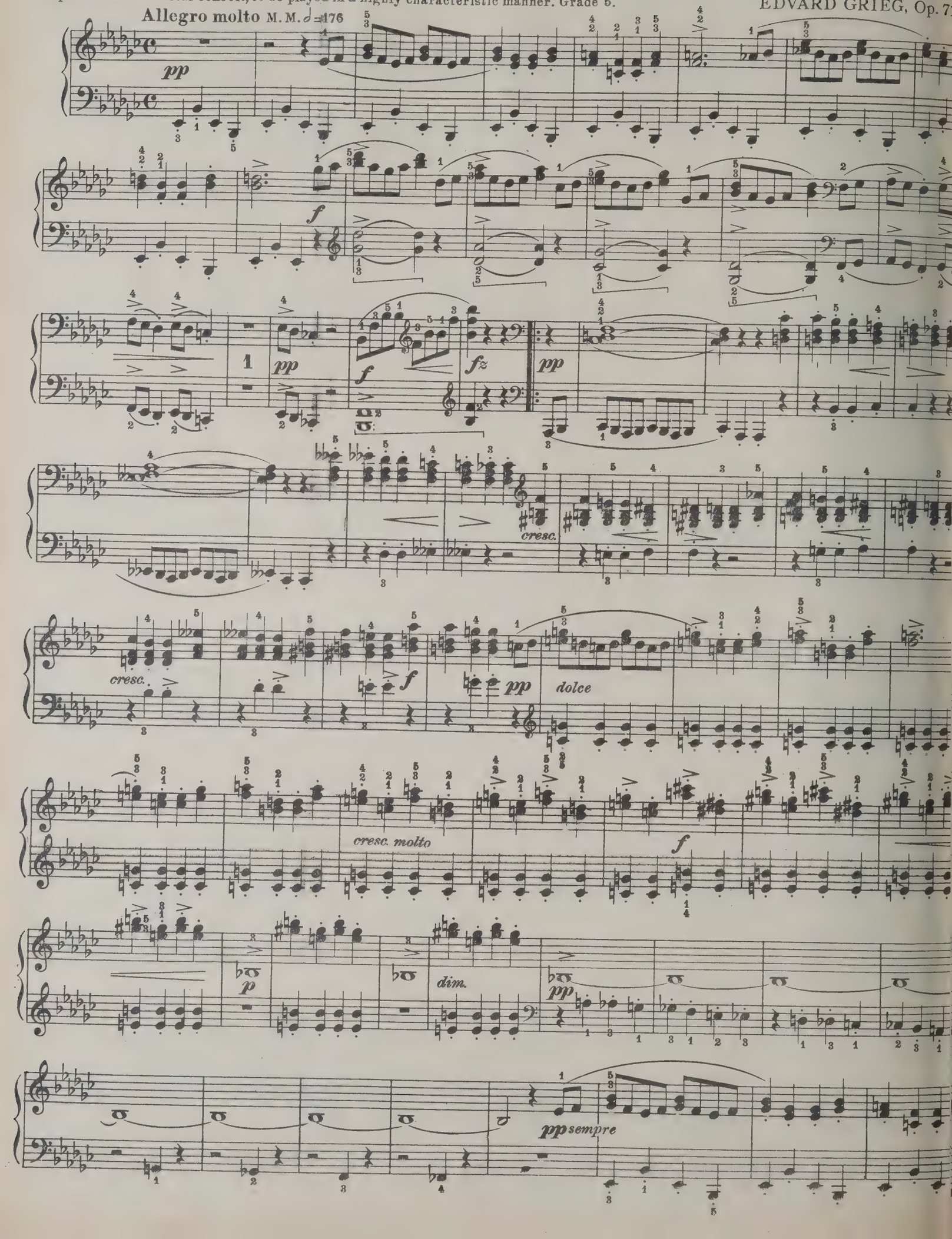


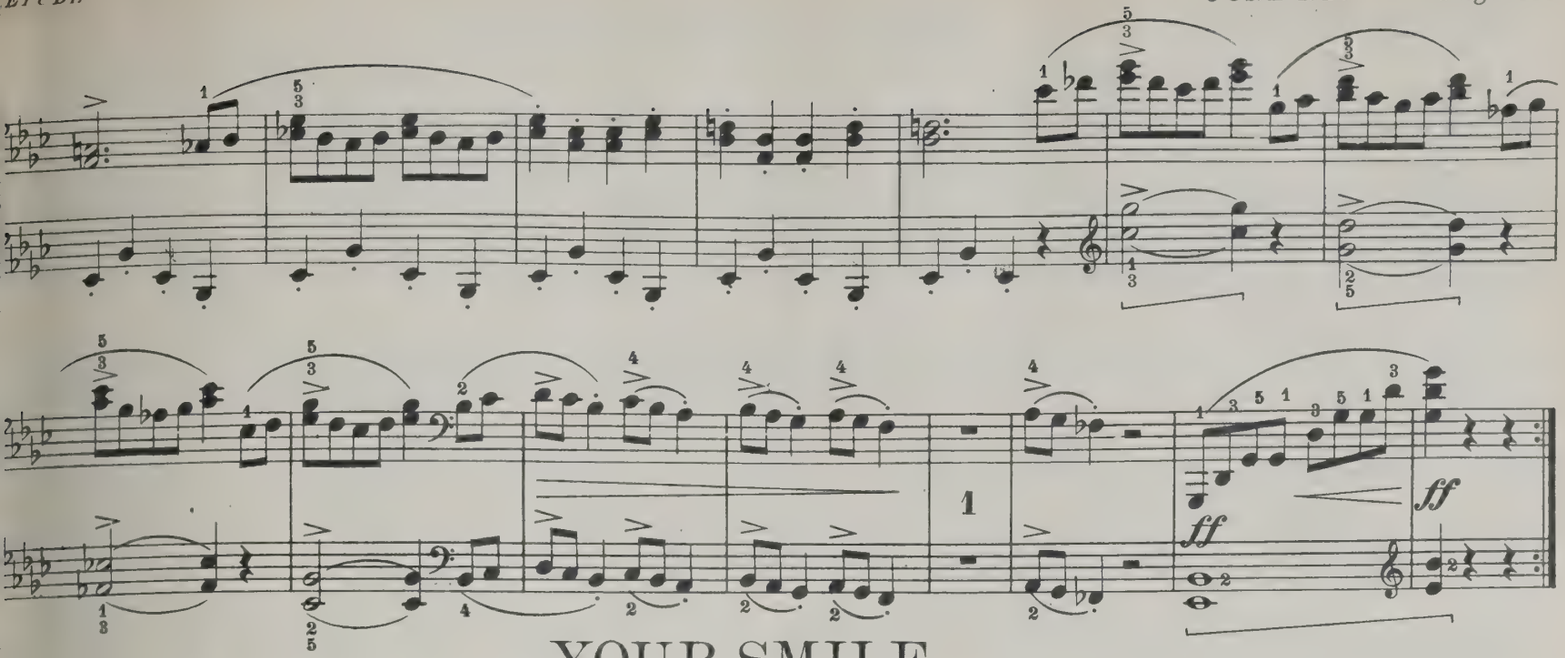
If there is V. H. on Echo, couple same to Sw. and end *last three bars* on Echo only.

PUCK
KOBOLD

A quaint and whimsical conceit; to be played in a highly characteristic manner. Grade 5.

EDVARD GRIEG, Op. 7

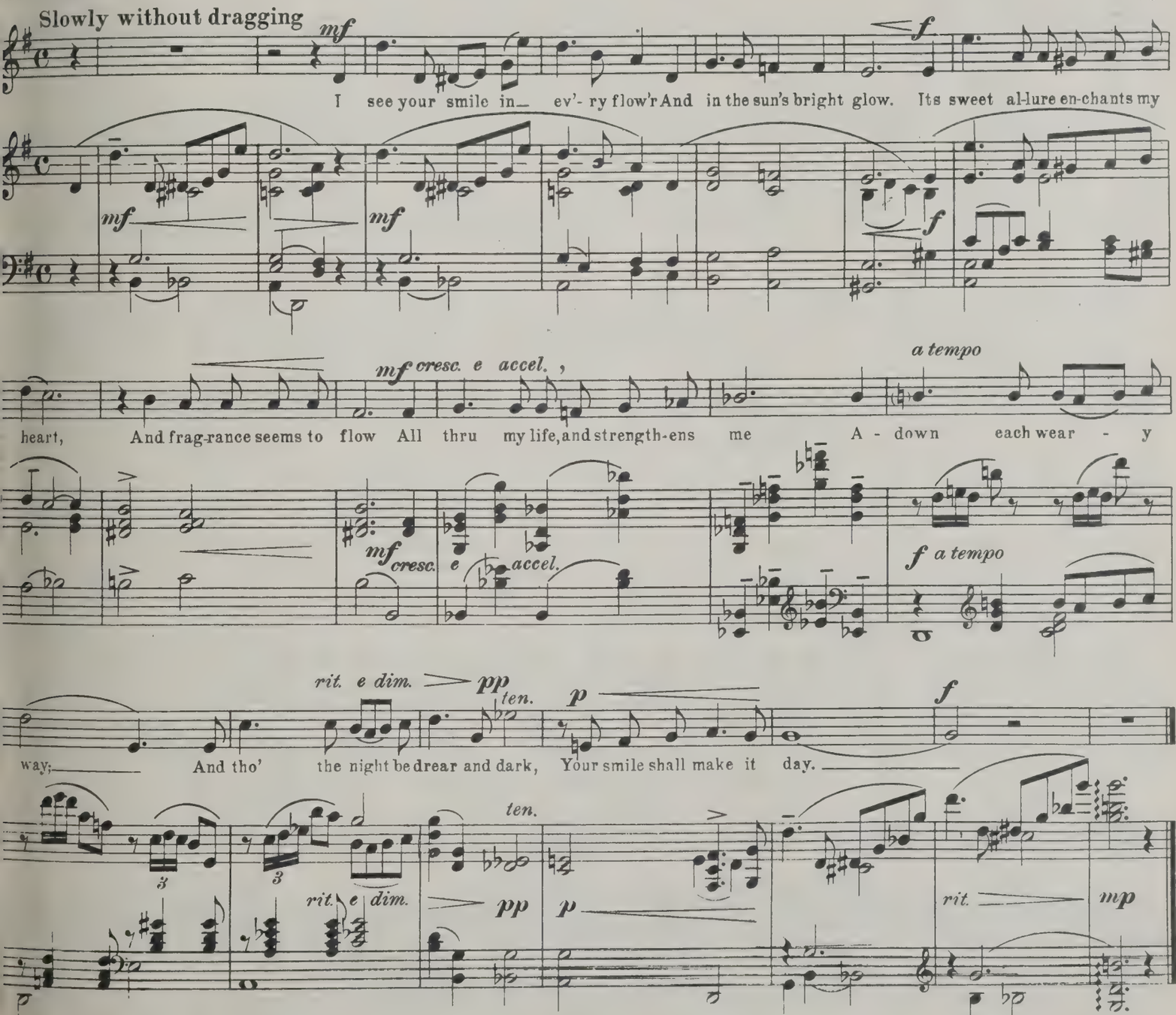




YOUR SMILE

RY SHORES HARRY C. BANKS, Jr.

Slowly without dragging



ght 1926 by Theo. Presser Co. British Copyright secured

KATHARINE ADAMS

THE MOON-PATH

Allegretto capriccioso

MRS. H. H. A. BEACH, Op. 9

pp

Some night when ev-'ry-thing is still, Some sum-mer night quite soon, I think that

cresc. rit.

find the way That reach-es to the moon. The shin-y shin-y danc-ing path That glim-mers on the se

p a tempo pp

Far, where the white moon's chil-dren Are call-ing soft to me.

p a tempo

pp poco a poco

"Come and be a moon-child, A-cross the sea's gold way, Come and see

ppp sempre staccato poco a poco cr

più cresc. p

moon's house, Come with us and play;" So when I reach the moon's house I think that I shall stay And play with laugh

più cresc. colla voce pp

pp

chil- -dren All down the milk-y way.

pp ppp

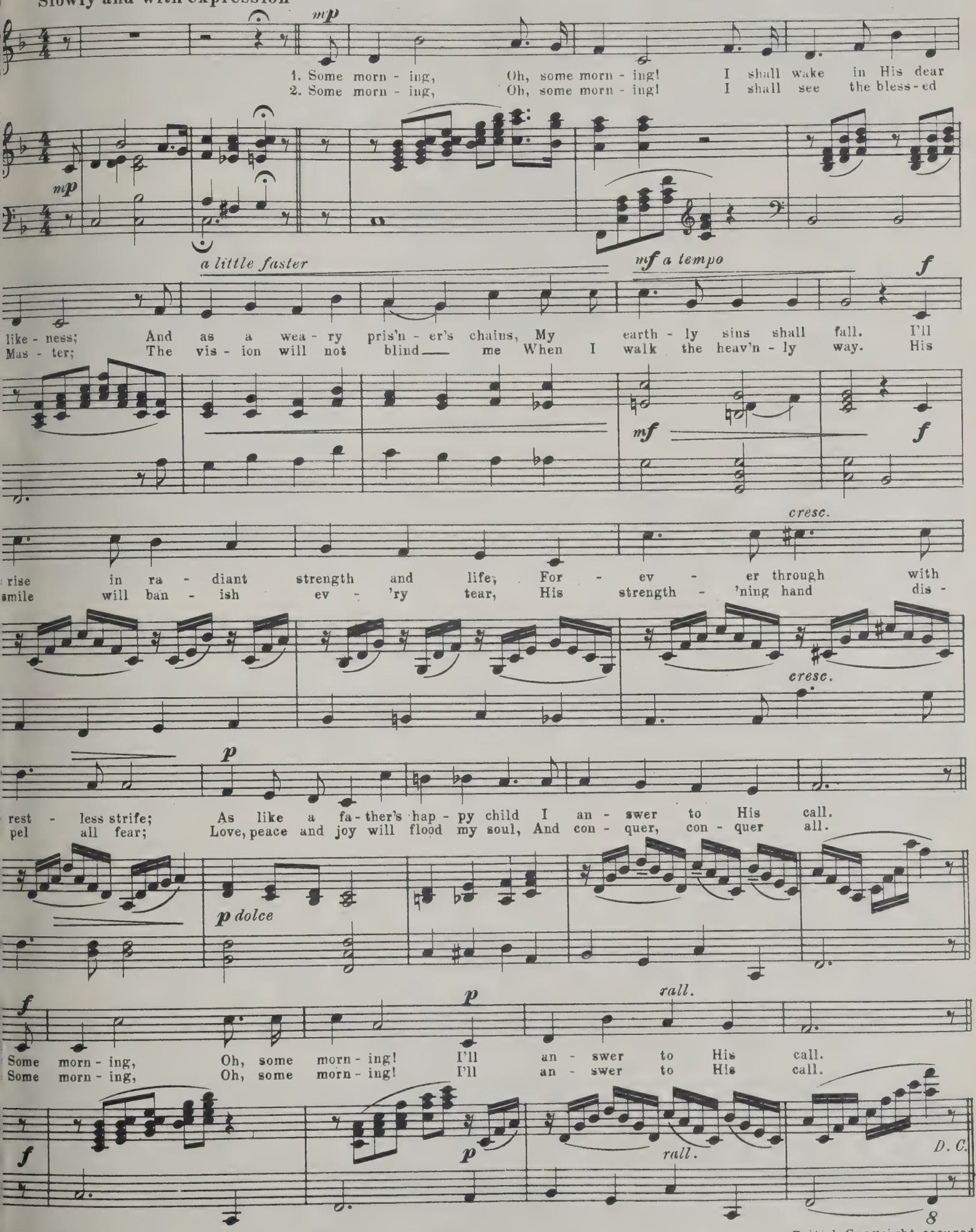
Copyright 1923 by Theo. Presser Co.

British Copyright

SOME MORNING, OH, SOME MORNING!

UDE KNOX WILLIS MRS. R. R. FORMAN

Slowly and with expression



ght 1925 by Theo. Presser Co. British Copyright secured

AN OLD AIR

A broad, diatonic melody, like an old song. A splendid study in tone production.

WILLIAM E. HA

Andante M.M. ♩ = 72

VIOLIN

PIANO

f

f D string

cre

p

f

Copyright 1926 by Theo. Presser Co.

British Copyrig

KEEPING STEP

A first beginner's piece. The violin is on the open A and E strings only. A clever novelty.

FREDERIC A. FRA

In march time

VIOLIN

PIANO

mf

mf

f

Copyright 1925 by Theo. Presser Co.

British Copyrigh

The X-Ray of the Hair

This machine tests a small strand of your hair. It gives your Permanent Waver advance facts that insure Safety and Perfect Results.





Nestle's new invention takes the guess out of permanent waving

greater step forward in hair science can imagined than the NESTLE METER It determines the character of your *advance* of your permanent wave—inates all guesswork.

the possibility of individual error, over- or under-curling. Gone is the era when was put through the waving-machine gh all hair were alike.

ad of hair is now waved permanently *ture,* herself, had performed the duty.

Revealing as the X-Ray

stle Meter Scale discloses an amaz- ety of hair qualities. It analyzes the al characteristics of *your* hair—and manent wave is prescribed in advance e Nestle Laboratory in New York.

From this examination and "prescription," the Nestle Permanent Waver in your own community will then wave your hair by the

Nestle Circuline Process

The *Circuline Process of Permanent Waving* carries out, "to the letter," the readings of the *Nestle Meter Scale*—so that each head of hair is waved according to its individual needs.

To have a perfect permanent wave is a reasonable expectation. With *Circuline* you will not be disappointed no matter what kind of hair you may have—whether it be normal, snow-white, black, blond, bleached or dyed—whether you want a tight, medium or loose wave.

Have Your Hair "Read" Before You Have It Waved

The Reading and Recommendation Cost You Nothing

Just fill out the coupon below and send a small strand of your hair (about as thick as the lead in any ordinary pencil and at least 5 inches long.) *Do not send combings.* Enclose $1 deposit to cover cost of testing.

The Nestle Laboratories will then send you a card showing the result of *your* hair test. This card contains directions to your Permanent Waver, giving the exact Circuline lotion required for any type of wave you may want.

Your $1 deposit will be deducted from the price of your next permanent wave—given anywhere in the United States where the Circuline Process is used. The Nestle Company guarantees the refund of this deposit. Over 6,000 hair dressers and beauty parlors use Nestle permanent waving apparatus.

Why not send us your hair sample at once or write for free descriptive booklet?

NESTLE LANOIL CO., LTD.
12 East Forty-ninth Street, New York City
Originators of Permanent Waving. (Est. 1905)



WILL YOUR HAIR "TAKE" A PERMANENT?

This *free* book tells you!

Whether your hair is strong or weak, snow-white or black, bleached or dyed—no matter whether you've ever had a permanent or not—send for Mr. Nestle's k on the Circuline Process. It is alive with nformation on the care of the hair—material taken a lifetime to assemble. It will be ou absolutely free—*use the coupon opposite!*

Circuline BY Nestle
the perfect permanent wave

NESTLE LANOIL CO., LTD., LABORATORY
12 EAST 49th ST., Dept. 6-O NEW YORK
Enclosed find $1 Deposit and sample of my hair for an official laboratory reading on the Nestle Meter Scale. It is understood that my $1 will be deducted from the cost of my *next* permanent wave at any hair waving establishment using the Nestle Circuline Process. You are to send me a record of your findings and your free booklet on permanent waving.

*Name*_____
(Please write plainly)

*Address*_____

If free booklet only is wanted, check here ☐

The Singer's Etude

Edited by well-known Specialists

It is the Ambition of THE ETUDE to Make This Voice Department "A Vocalist's Magazine Complete in Itself"

Studying a Song

By Leon R. Maxwell

What Is a Song?

A song, most people would agree, must have words, a vocal melody, and an accompaniment; otherwise it is not quite satisfying.

A song without words may be good for the piano, but when sung it is little more than a glorified vocalize.

A solo song without an accompaniment sounds empty to most ears.

In theory, then, words and accompaniment are essential features of a song. In practice they are disregarded by most students of singing. Even in the rare cases when the words are clearly and correctly brought out, the singer is likely to be puzzled if asked the meaning of the whole song text; he will have to read it to answer, even though the language be English. The accompaniment exists, all singers know, but it is apparently important only as a more or less reliable prop for the voice.

Perhaps there is little incentive for the singing student to pay much attention to the message of the words and the accompaniment, for the average listener applauds loudly if he likes the melody and the quality of the voice. He comments surprisedly if he catches many of the words, but cares nothing for the quality of the poem. He forgets the accompaniment unless the pianist makes glaring mistakes.

But there is a joy in singing quite apart from the average listener's tastes or of the satisfaction of bringing out a melody in beautiful tones. There is the joy of the song itself—a work of inspired art if it is worth singing—and the joy of recreating this tiny but important product of two other imaginations, the poet's and the composer's. To the student who loves music as well as the sound of his own voice the joy of helping to create anew a beautiful song is the greatest joy of all. Why miss most of it, as we do if we study only the melody and the vowels and consonants that form the words?

If we follow in imagination the composer as he creates a song, perhaps we may discover what a song really is and what the singer must do to give it a new birth.

The Words

Surprisingly enough, many people still think that a composer first makes his tune and then looks for a poem to fit it. Of course this is never true of good songs. The poem comes first.

The composer is struck by a poem that seems beautiful to him. He sees in it musical possibilities. He reads it over and over until he knows it in every detail and as a whole; often he learns it by heart, he recites it aloud. The poems most suitable for songs are usually pure lyrics, telling no story, but emphasizing one mood. What is this mood and what bit of music will best express it? Having discovered the right musical idea, the composer is ready for the task of writing the song. When the poem tells a story, the basic musical idea may be more descriptive, more realistic, more obvious than when the single mood is everything, but it must be found before any part of the composition is set on paper.

What has this to do with the singer?

He starts a long step ahead of the composer, for he has the completed artwork before him and, unless he is superhuman, he will wish to hear the music first to see whether it appeals to him. No harm in that, surely. But he has not yet begun to study the song.

When he does begin his study, better results—often quicker—will come if he proceeds like the composer.

Read the Poem

The student should read the poem until he understands it, which means that he must feel its mood and become acquainted with such details as the metrical swing, the beauty of the phrases, the place of each verse in the total effect, the meaning of every word. We smile at the innocence of the natives of the Kentucky mountains who sing their traditional ballads without knowing or caring to know, the meaning of oft-repeated words like "steed" and "palfrey." Yet the average singer, who has not the mountaineer's excuse of tradition or of lack of opportunity to learn, is often content to sing whole poems, to say nothing of words not in the singer's common vocabulary, without knowing what they mean. This is most often true, of course, of songs with foreign text, but it is also true of songs in the native tongue. The perfectly honest singer will never sing about anything he does not himself understand. The dictionary and a little thought will solve all the difficulties of an English poem. When the text is foreign, the task is harder, but it must be met if the song is to be studied. Usually the accompanying translation will give a general idea of the poem's meaning, or, if no translation is printed in the copy, one may get a translation from the public library or from some person who knows the language. But a translation never follows exactly the foreign words and, since a true interpretation depends upon details as well as the whole, the student should feel it his duty to learn the meaning of each word.

The composer recites the poem aloud to get the effect of vocal inflections, the word and metre accents, the rhythm, the sonority of the vowels, the strength and expressiveness of the consonants. The singing student must certainly do likewise. This will prevent later mistakes of accentuation (for few singers seem to know which word in a sentence is most important!) and it will also help in determining the proper vowel coloring. The singer in this process should go even further than the composer, for the singer must watch carefully the quality of his pronunciation and the clarity of his enunciation.

When the singing student has thus become familiar with the poem, he, like the composer, is ready to attack the music.

The Music

It was pointed out above that the good composer sought a bit of music which should express as perfectly as possible the underlying mood of the poem. The chosen phrase or motive will be the germ of all the rest of the music. It will appear time and time again, varied of course according to the demands of the changes in sentiment in the poem. It may be in the voice part or it may be in the accompaniment. Sometimes it is a real melody; sometimes only a piano figure. Wherever it is or in whatever form it may appear it is almost certain to be important.

In studying the song the student should seek this basic musical idea. When it is in the vocal part he may rejoice and plan to bring its mood clearly and beautifully to the listener. When the piano has it, the singer must resolve to play fair with the accompanist and permit him to give the composer's idea its proper

The singer who has never trie surprised at the pleasure of fol little piece of music in all throughout the song. Often th few phrases that do not show tionship to the parent motive, thrill there is in discovering ho phrase expresses something the dimly, but could not say clearly

Already the music is illumina very simple and easy search fo growth and variation of the pr sical thought. There are other as interesting, that the singer tice in order to know the song pret it well.

Each time the motive or one dren appears it is likely to be a by other music with marvel When the principal musical tho vocal melody, the accompanyin of course the piano part. Whe ist plays the motive, he usua panies it himself, at the same ti singer is adding a lovely melo times this accompanying mus piano will be still other mel sound against the principal against the singer's part. Alm it will be harmony, chords sou plete or broken up into single finally blend. Whether new m chords, they offer many ch thrills in recreating the song. mood of the words is light and accompaniment will be delica harmony that sparkles. When is calm and quiet, the accompa mony will be serene and move from one beautiful coloring t When the mood is bitter, or tra spairing, the chords will be heavy, sometimes ugly. Wha mood, the accompaniment chang along with the vocal melody.

Watch the Accompanime

If the singer pays attentio changes in the accompaniment, ready to borrow strength, colo sion, which his voice alone co give. At the climax of his son songs have climaxes—he will p upreaching chords of the accor to burst with him into the ove tone, the startling *pianissimo*, t less agitation, that the mood dic will see the possibilities of ne sion that come with an awarer sudden silence, a startling modu a novel rhythmic figure in th paniment.

Rhythm! How few singers r vital part it plays in interpretin Rhythm does not consist of cou beats in a measure and being each note has its correct number Measure counting may be a go ning and perhaps fewer songs w to stagger as if drunk if more actually beat out the time. But the A B C of rhythm and one much further if one is to feel Few things are so monotonous a a singer accent the first beat of e ure of a song. Real rhythm refu tied down by bars. Usually a phrase stretches out over sever ures and ends in a masculine m some strong accent or, in femin ion, changes its mind and winds in graceful weakness. It is portant for the singer to watch the rhythmic phrases, which, like monies, change slightly in chara each change of detailed mood wh taining the essential swing. Th help a lot in determining the b and endings of rhythmic phrases, cannot always be trusted, for s there is a rhythmic impulse which to halt at each punctuation ma

Song Recitals for the Student

By Beatrice Wainwright

What is the best attitude for the vocal student, when listening to a song recital? This question does not apply to the pose of the body, but to the mental state.

It is well to be acquainted with the program in so far as possible, before attending a concert. This eliminates the distraction of trying to grasp what the artist is singing about. Go with the desire to learn.

A song recital given by a great artist is more valuable than a number of singing lessons. It is truly a master lesson in itself and should be so considered by the student. Intelligent criticism is also learned by attending concerts. This does not mean merely to pick flaws, but to be able to understand in a comprehensive manner the work of the artist.

The inspiration to be gained by listening to a great singer is invaluable to the student, aside from the lesson in interpretation, tone production and style. Nevertheless, they are not always to be imitated. Some of the most popular singers have grave faults, but their genius and excellence in much of what they do put them on the pinnacle of success.

Many people think when they have heard a singer that they need never hear that same singer again. This is a narrow view to take. When a singer is a fine artist and has something to offer, the student should hear her many times, if opportunity makes it possible so to do. A concert should be attended with a view to intelligent understanding of the music and not merely to get the emotional thrill nor to admire the physical beauty or charm of the artist. These are all part of an artist's qualities, but not the most important, particularly to the student, who should make the hours spent listening to the great singers count for much and store up the lessons learned for future use.

"The thing our young singers must do is to find ideas. It is the idea behind a song that gets it over. Song interpretation, and its spirit, constitute my hobby. Spirit, that is the word. Without feeling it the singer cannot transmit to others. I do not care how fine the tones are, without the proper spirit the song is absolutely worthless."

—Mme. Charles Cahier.

UDE

phrasing in song-singing is likely to depend upon a feel-hm than upon a knowledge of here a breath may be inoffen-

oser tries to make the music er. If he did not, he would nposer since composing means gether." The structure and any composition is commonly s its "form." Unfortunately iggests stiffness, but of course e apparent freedom in form as ness. Probably the greatest song composer exhibits is his ollow the moods and accents ds, changing as they change, same time creating music that ally and spontaneously and yet her so that the whole song is neatly balanced composition. oyment of a single basic musi-hich has already been spoken of the ways in which a com-; his music. There are others.

The Reception

singing students will notice sic at the close of a song is etition or at least reminiscent c at the beginning. Sometimes, does not offer a natural op-or such a repetition, the com-repeat some important verses occurred early in the poem. nay balance the beginning and writing music which the piano the vocal melody is finished. the close a reminder of the song composer is following tioned principle of balance that sed in nearly all compositions pleasant to the ears, for every-o hear again something that is newhat familiar. Of course be a middle part of the song sts strongly with the rest; he reminiscence would be less n modern songs it is likely to fficult to follow the principle t, contrast and repetition. The nposer expects more from his He will disguise his repetitions but even the most modern will where. All through any song be longer or shorter phrases peated to give the music unity. es in the repetitions and the parts that stand between the provide the necessary variety. er who takes the trouble to orm of a song will be able to into music that the musical es not suggest. The general terpretation is never to repeat nusical phrase. This does not the notes are changed—an un-sin in a worthy song—but ery appearance of the same quality and intensity of the the general expression are ver so slightly. Like all rules xceptions to this one, when an ition is more expressive than a in general an interpretation is y singing each recurring phrase way. Planning the interpreta-t the variety will not be too too much out of place in the d but so that it will give new shades to the music is a great elightful task for any singer.

The Song Texture

he many other beautiful de-song that ought to be noticed ger we must speak a passing it texture. Composers work songs until every note is in its If too many notes are played ier in the lower octaves of the accompaniment sounds dull and too high, the music seems ic-box-like, unstable; if there is a wide unfilled space between the upper and lower notes, the gap seems large enough to be jumped through. When a singer finds a composer of merit writing music with distorted textures of types like these, he may be certain that there is an expressional reason and, by discovering the reason, he will know what color his voice must take. In most songs the notes will be neatly spaced so that the richness, thinness, heaviness, lightness, demanded by the mood will be felt clearly. Every singer knows immediately whether a composer writes well for the voice. If he also recognizes the signs of good texture in the accompaniment, he may let his melody rest confidently on a solid musical foundation, or caress the piano tones among which it is moving, or provide an under-song for a sparklingly brilliant accompaniment.

Nothing has been said in this article about the many questions of vocal technic that enter into the proper singing of a song, but the omission does not mean that these are not important. They are very important, but every singer recognizes the importance of good singing in song interpretation, and it is unnecessary to stress it now. Most singers do not recognize the necessity of studying carefully the poem and the accompaniment. The suggestions given here are presented to show why the real student must know the song in all its parts if he is to interpret is as it should be interpreted and to enjoy it as it may be enjoyed.

A Clouded Voice

By Jean McMichael

NEVER take ice cream or an ice cream soda before singing or before a lesson. You will find this clouds the voice and does not allow the full voice to come forth.

Ice cream has on the voice the same effect that a London fog has upon a street lamp, its brilliancy is clouded, while only a flicker of its real power is discernible.

Frantz Proschowsky
SEVENTY-FOUR RIVERSIDE DRIVE
NEW YORK
Author of
The Way to Sing
(C. C. BIRCHARD & CO., BOSTON, PUBLISHERS)

DEAR MR. PROSCHOWSKY—
Let me express my appreciation of your thorough understanding of the *True Art* of singing and the intelligent simplicity of your elucidations, through which I have been able to discover and use new beauties in my own voice. I commend to you those artists and students who seek the truth in singing—the beautiful and lasting art of *"Bel Canto."*
Gratefully yours,
AMELITA GALLI-CURCI.

MY DEAR PROSCHOWSKY—
I am happy in expressing my admiration of your method of instruction. Having heard your pupils, I frankly state that besides the perfect placing of the voice their diction was clear. This secret is a sure success.
TITO SCHIPA.

MacPhail School of Music
Minneapolis, Minn.
June 21st to August 1st, 1926

Gunn School of Music and Dramatic Art
The Fine Arts Building, Chicago, Ill.
June 7th to 19th and August 2nd to 29th

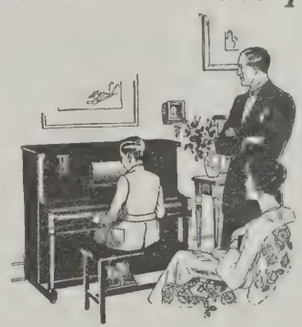
NEW COURSE of SINGING by CORRESPONDENCE
Including Voice Culture, Sight Singing and Musical Knowledge. A thorough, practical course.
Also **Harmony Correspondence Course**
Small monthly payments. Send for Prospectus. State distinctly which course you desire.
ALFRED WOOLER, MUS. DOC.
SUITE A. 171 CLEVELAND AVENUE, BUFFALO, N. Y.



It takes so little room

and it costs so little, too—this charming golden-toned studio piano

IT is amazing that such beauty of tone and such full-rounded volume can come from so small an instrument. Until you actually hear the Wurlitzer Studio Piano you wouldn't believe it possible.



Gives clear, full-toned reproductions of any standard music roll.

Wurlitzer has made this exquisite little instrument every inch a real *piano*—nothing extra, nothing omitted. In total width it's only a trifle over the standard 7⅓ octave scale, and in height only 3 feet, 8 inches. Yet, in that compact space the famous Wurlitzer golden tone has been retained, from the lowest note to the highest.

The development by Wurlitzer of this perfect, small piano has been a godsend to thousands of music lovers. In small apartments, in studios, in small homes, for practice and pleasure, this Studio Piano is filling a long felt want. And its price puts it in reach of everyone—$295.00 and upward. There are Studio Players, too, at $445.00 and upward. Prices F. O. B. Factory. Your Wurlitzer dealer will gladly arrange convenient terms.

THE RUDOLPH WURLITZER MFG. CO., *North Tonawanda, N. Y.*
Principal Wurlitzer Stores
NEW YORK, *120 W. 42nd St.* • PHILADELPHIA, *1031 Chestnut St.* • BUFFALO, *674 Main St.*
CLEVELAND, *1017 Euclid Ave.* • CHICAGO, *320 S. Wabash Ave.* • CINCINNATI, *121 E. Fourth St.*
ST. LOUIS, *1000 Olive St.* • SAN FRANCISCO, *250 Stockton St.* • LOS ANGELES, *814 S. Broadway*
Sold by Wurlitzer dealers everywhere

WURLITZER
REG. U.S. PAT. OFF.
Studio Piano
PIANOS • ORGANS • HARPS • MUSICAL INSTRUMENTS

SUMMER MASTER SCHOOL

June 28 to August 7, 1926 (40th Season)

MME. DELIA VALERI
World-famous instructor of the Voice, Repertory Teacher's and Auditor Classes. Available for instruction from June 1 to July 20.

HENIOT LEVY
SILVIO SCIONTI
Brilliant pianists and eminent instructors. Repertory and Teacher's Classes.

KARLETON HACKETT
Distinguished vocal instructor and critic. Repertory and Teacher's Classes.

JACQUES GORDON
Famous violin virtuoso and Concert Master Chicago Symphony Orchestra.

HERBERT BUTLER
Eminent teacher of the violin.

WILHELM MIDDELSCHULTE
One of the world's greatest organists.

JOHN KENDEL
Noted authority on Public School Music.

Faculty of over one hundred artist teachers

Special Summer Courses for Supervisors of Public School Music *O. E. Robinson, Director*

Special Summer Courses in Dramatic Art, Expression *Walton Pyre, Director*

School for Theatre Organ Playing
Frank VanDusen, Director

Special Summer Courses in Musical Theory
Arthur O. Anderson, John Palmer, Leo Sowerby

Lectures by eminent Educators, Recitals by distinguished artists

FREE SCHOLARSHIPS

Mme. Delia Valeri will award two free scholarships to the most talented and deserving students. Apply for application blank.

Superior dormitory accommodations.
Rates of tuition moderate.

CREDITS will be given for summer courses taken, toward Certificates, Diplomas, Degrees—granted by authority of the State of Illinois.

Summer Session prospectus, regular catalog and Public School Music circular mailed free on application. For detailed information address

AMERICAN CONSERVATORY OF MUSIC

571 KIMBALL HALL **Chicago, Illinois**
JOHN J. HATTSTAEDT, President

School for the Training of

THEATRE ORGANIS

Direction of CHARLES H. DEMOREST, Fa
Theatre Organist, Musician and Teache

June 28 to August 7 (Six Weel

Students have lessons and practice before the Scree
vided by the College in its studios. New two and
manual Wurlitzer theatre organs for lessons and pra
owned and operated by the College.

SCHEDULE OF LESSONS

1st week lessons—Preparatory for Screen playing
2nd week lessons—Playing of weekly News Feature
3rd week lessons—Short feature film and jazz
4th week lessons—Short feature film, comedy and ja
5th week lessons—Long feature film and comedy
6th week lessons—Long feature film, comedy, cartoo
scenic and effects; and the playing of song slide

Improvisation, modulation, arranging orchestral wor
organ, harmonizing from violin and melody parts; c
atizing the picture musically; taking cues and pl
from cue lists and playing with orchestra are all
attention in the course. Various styles of playing
ballads, intermezzos, characteristic numbers, etc., w
thoroly covered.

FREE FELLOWSH

Mr. Demorest has consented to award a Free Fellowsh
two lessons weekly, each of thirty minutes, to the stu
who, after an open Competitive examination, is foun
possess the greatest gift for playing theatre organ.
Fellowship application blanks on request.

FALL SESSION OPENS SEPTEMBER 13
COMPLETE SUMMER OR WINTER CATALOG ON REQUE

STUDENT DORMITORIE

Artistic and sumptuous dormitory accommodations for men and women in coll
building. Piano furnished with each room. Prices reasonable. Mak
reservations now.

CHICAGO MUSICAL COLLEG

60 East Van Buren Street (Chicago Musical College Building) **Chicago**

A Conservatory Pledged to the Highest Artistic Standards. Established 1867

HERBERT WITHERSPOON, Pres
CARL D. KINSEY, Ma

Some Fundamental Principles of Breathing

By Mr. Walter L. Bogert
The American Society of Singing Teachers

OICE Production the breath is at notive power and support.
ungs are spongy, elastic bodies activity of their own.
breath is provided through the n are controlled by the muscles on.
are two sets of respiratory e for inspiration, and the other ion; twenty-two or more in all. principal muscles of inspiration iaphragm, and the intercostal at elevate the ribs and evert borders. (The diaphragm is le of expiration).
chief muscles of expiration are ets of abdominal muscles and stal muscles that depress the

ordinary act of expiration is sive, the resilience of the ribs sticity of the lungs being suf- roduce it.
ie vibration of the vocal cords, nate the tone, and the continua- s vibration, depend entirely on and as the breath depends on nd respiratory muscles, it fol- t is of the greatest importance ngs be in a healthy condition, piratory muscles be strong, and the control of the singer; for astery of the motive power, all vailing.
chieve this control as quickly physical exercises, apart from e necessary for the developing thening of the entire breathing Such exercises have also a e in building up the general possession of which is an es- the successful singer.
rder to give the lungs the great- freedom to expand, the chest held erect to a condition of without strain.
the bony structure of the chest suspended from above, being o other bones at the neck, and back, and as it is free and unattached below, the greatest motion, during respiration, should take place about its lower portion, where there is the greatest freedom.

12. Therefore during singing, if the chest is held erect and buoyant, the point of greatest motion, caused by breathing, should be in the region of the diaphragm.

13. The control of the breath would most logically and most naturally be accomplished by the control, independently, of the muscles of inspiration and the muscles of expiration, or by a balancing or opposition of one set against the other.

14. No attempt to control the breath should be made at the larynx.

15. In general, no action of the breath mechanism should be allowed which would tend to produce interference with the voice mechanism.

16. Perfect control of the breath means:

(a) Ability to fill the lungs to their capacity either quickly or slowly;
(b) Ability to breathe out as quickly or as slowly as occasion demands;
(c) Ability to suspend inspiration with the throat open, whether the lungs are full or not, and to resume the process at will, without having lost any of the already inspired breath;
(d) Ability to exhale under the same restrictions;
(e) Ability to sing and to sustain the voice on an ordinary breath;
(f) Ability to breathe quietly as often as text and phrase permit;
(g) Ability to breathe so that the fullest inspiration brings no fatigue;
(h) Ability so to economize the breath, that the reserve is never exhausted;
(i) Ability to breathe so naturally, so unobtrusively, that neither breath nor lack of breath is ever suggested to the listener.

Roosevelt Loved Bird Songs

By S. A. Griscom

Roosevelt visited England on his n his hunting-trip in Africa, he ıy with Lord Grey, (then Sir rey, British Foreign Minister) o gave themselves up to a long- ay in the woods to study Eng- ngs.
v a little essay by Viscount allodon, tells of the experience. ı our walk," says Lord Grey, a song was heard I told him of the bird. I noticed that as mentioned the name it was un- to tell him more. He knew ird was like. It was not neces- m to see it. He knew the kind was, its habits and appearance. nted to complete his knowledge the song.
, too, a very trained ear for s, which cannot be acquired ving spent much time in listen- n. How he had found time in life to acquire this knowledge hly it is almost impossible to ut there the knowledge and ıdoubtedly were. He had one ost perfectly trained ears for that I have ever known, so ee or four birds were singing e would pick out their songs, each, and ask to be told each separate name; and when farther on we heard any bird for a second time, he would remember the song from the first telling and be able to name the bird himself.

"He had not only a trained ear, but keen feeling and taste for bird songs. He was quick to express preferences, and at once picked out the song of the English blackbird as being the best of the bird songs we heard."

If Papa Rossini were alive he would have a great time with all the devices for the development of that dear human instrument—but he would be persuaded that, although "voice, voice, voice" is all right, it depends absolutely and entirely on other physical, mental and artistic qualities to put that voice to good use."

—Buzzi-Peccia.

JAZZ Axel Christensen's Instruction Books for Piano. Book 1—How to "Jazz-Up" Any Tune, Chord Work, etc. Book 2—Arpeggio-Rag, with Bass Melody, New Breaks, Fills, etc. Either book sent for $2, or both for $3. Five new "Syncophonies for advanced pianists," $1. Also new Jazz Instructors for Saxophone or Banjo at $1 each, postpaid. TEACHERS WANTED to open schools in cities where we are not already represented.
CHRISTENSEN SCHOOL OF POPULAR MUSIC
Suite 44, 20 E. Jackson Blvd. Chicago, Illinois



Hands always dry and comfortable — ready to play their best

Use Odorono, a sure, safe corrective for annoying perspiration. Send for sample

Perspiration of the hands is annoying enough for anyone—but for a musician it is a really serious condition. For hands wet and cold with perspiration cannot be as supple and sure as they need to be, to play well.

Medical authorities say that this unfortunate condition is usually a result of nervousness and that it can and should be corrected by local application. It was for this very purpose that a physician formulated Odorono—now recognized and used by physicians and nurses everywhere as the one scientific corrective of all perspiration trouble.

Odorono is an antiseptic toilet water which, applied twice a week will keep the palms, feet and underarms dry under any conditions of heat or nervous strain.

Just a light, quick application of Odorono several hours before playing, and you will have no further trouble. Warm, dry and comfortable, you can be unconscious of your hands; safe from all worry and distress.

Millions now use it as their safeguard against underarm odor

Odorono is a corrective of the unpleasant odor of perspiration as well as excessive moisture. It is the one adequate means now used by millions who understand that underarm odor cannot be destroyed by the most painstaking soap and water cleanliness.

One application and the underarms are dry and odorless for at least three days! No ugly stains on clothing, no taint of repellent odor! Get the twice-a-week Odorono habit; it will bring you complete assurance of comfort and perfect grooming. At all toilet counters, 35c, 60c and $1.

Send for trial bottle —only five cents

THE ODORONO COMPANY
426 Blair Avenue
Cincinnati, Ohio

Please send me sample bottle of Odorono, with your booklet, for which I enclose 5c.



Name _____
Address _____

NOTE: If you would also like to try Creme Odorono, a delightful new creme for odor only, send 5c additional.

A Summer Session

Beginning June 21st

Length of course arranged to suit individual convenience

Study

~at an amazingly low cost, averaging $150 or less for a full course of study under master teachers

Master Classes

Master Classes in Piano, Voice and Violin, conducted by renowned artist teachers, at so low a cost as to be within reach of all.

Classes in Teaching Repertoire, Music Pedagogy (Normal), Public School Music, Harmony, Counterpoint, Composition, History and Appreciation of Music; Accompanying, Ensemble Playing, Sight Singing, Orchestra Conducting, Choral Conducting, Dramatic Art, Dancing and Languages; a special course in Community Music, and another in Motion Picture Organ.

Teachers' Certificates may be earned by completion of prescribed Courses.

Private instruction available from the entire Faculty of more than one hundred instructors, in any subject desired.

Dormitory accommodations provided at moderate rates.

Vacation

All the good times of a real vacation along with the advantages of summer study

Eight Vacation Excursions

All the good times of a real vacation can be enjoyed in a series of eight vacation excursions, conducted by the School. The schedule includes: 1. An automobile trip through the Chicago Parks, concluding with a visit to the studios of the famous sculptor, Lorado Taft. 2. A visit to the Art Institute. 3. Capitol Theater Party. 4. A visit to the Field Museum. 5. A boat ride on Lake Michigan. 6. A visit to Newberry Library and the Chicago Historical Society. 7. A visit to the Chicago Tribune, to see the printing plant, the great Radio Station WGN, and the Observatory Tower. 8. A journey in chartered car to Ravinia Park. Picnic supper in the Park. *Opera in the evening with Metropolitan and Chicago Opera Company artists.*

Free recitals will be given every week by artist teachers of the School.

Opportunity

~for professional advancement

Teaching Positions

The Sherwood Music School now has Thirty Neighborhood Branches in Chicago. These Branches give rise to positions for advanced students and teachers who wish to teach and at the same time continue their study under our artist teachers. There are also excellent positions available for our students, when qualified, in the thousand and more Branches of the School, located throughout the country. *Additional teachers for the 1926-27 teaching season in the Chicago Neighborhood Branches will be engaged from those in attendance at the Summer Session. The number of openings is so large that any talented, ambitious student or teacher, with reasonable preparation, may be sure of an opportunity in our organization.*

Address inquiry for Catalog and Teaching Position Application Blank to

Sherwood Music School

Founded 1895 by Wm. H. Sherwood

FINE ARTS BUILDING—410 So. MICHIGAN AVE.

CHICAGO ~ ILLINOIS

GUNN SCHOOL OF MUSIC AND DRAMATIC ART

Fine Arts Building
CHICAGO

SPRING and SUMMER MASTER TEACHERS

Piano

MORIZ ROSENTHAL
LEE PATTISON
GLENN DILLARD GUNN
ARTHUR GRANQUIST

Voice

PERCY RECTOR STEPHENS
FRANTZ PROSCHOWSKY
ALBERT BORROFF
ZARKO SAVIC
BURTON THATCHER
STUART BARKER

Violin

AMY NEILL
ABRAHAM SOPKIN
GUY HERBERT WOODARD
RACHEL MAJOR

History, Harmony, Counterpoint, Composition

FELIX BOROWSKI
LEO SOWERBY

Dramatic Art

SOPHIA SWANSTROM YOUNG
ROBERT STREHL EMERSON

Degrees and Diplomas

Will be granted to professional musicians under conditions established by the National Association of Schools of Music and Kindred Arts. TEACHERS' CERTIFICATES Issued to those having necessary credits, taking the NORMAL TRAINING COURSES under GLENN DILLARD GUNN, PERCY RECTOR STEPHENS, BURTON THATCHER, STUART BARKER, AMY NEILL, GUY HERBERT WOODARD, RACHEL MAJOR.

Living Accommodations

in institutions supervised by Episcopal, Presbyterian churches and Y. W. C. A.

CATALOGUE ON REQUEST

GIRVIN VIOLIN SCHOOL

RAMON B. GIRVIN, Director

A SPECIALIZING SCHOOL
for

Violin	**Double Bass**	**Counterpoint**
Violoncello	**Harmony**	**Composition**

Attractions of the School: Lectures, Concerts, Recitals, The Symphony Club Orchestra, The Intermediate Orchestra, Junior Orchestra, String Quartettes and Trios. Students may enter at any time.

Limited number of free scholarships awarded. Free examination upon application.

1430 Kimball Hall—Dept. E.
Corner Wabash Ave. and Jackson Boulevard
CHICAGO

MUSIC EDUCATION

Oscar Seis

Pianist
Teacher and Director
Metropolitan Music Studios
912 Kimball Hall - Chicago, Ill.

Public School M

A SUMMER se course leading special Public S Music Teacher's Certi

See general Summer Se announcement elsewher this issue, and write for Ca

Sherwood Music S

Founded 1895 by Wm. H. S

FINE ARTS BUILDIN
410 So. MICHIGAN A
CHICAGO, ILLINO

Theater Orga

AN intensive Su Session course bodying the func tals essential to prepa for a position; given by M Fitzpatrick, one of Ch highest paid and most p theater organists

See general Summer Session a ment elsewhere in this issue, a for Catalog.

Sherwood Music S

Founded 1895 by Wm. H. S

FINE ARTS BUILDIN
410 So. MICHIGAN AV
CHICAGO, ILLINO

COSMOPOLI

SCHOOL OF MUSIC &

DR. CARVER WILLIAMS—P

Located in Kimball Hall—Chicago's M

Eminent faculty of 60 Artists. Norma Teachers. Students' Orchestra, Concer Diplomas, Degrees and Teachers' Certi

Departments—Piano, Voice, Violi Theory, Composition, Violoncell tral Instruments, Public Sch Dramatic Art, etc.

Many Free Advantages and Schola Piano and Violin Prizes

For particulars address — Edwin L. S

COSMOPOLITAN SCHOOL O

Box E, 16th Floor Kimball Hall Bldg

Free Conferen

On the Business S of Music Teachi

For the benefit of t attending the 1926 S mer Session of

(Write for Outline)

Sherwood Music Sc

Founded 1895 by Wm. H. She

FINE ARTS BUILDING
410 So. MICHIGAN AVE
CHICAGO, ILLINO

The Country is Rich with Musical Educational Opportunities
See School and College Announcements Pages 460, 462, 466, 470, 472, 473, 474, t

TUDE

dition Wood

1000 Volumes

lation in the Classics,
ies and Recreations



BACH

	Net
teen Two-Part Inventions .	.50
teen Three-Part Inventions	.50
o and Three-Part Inven-ions	.85
ort Preludes and Fugues .	.65
hteen Preludes	.50
—Well-tempered Clavichord. In 2 vols. *Each*	1.50
st Lessons in Bach. Vol. I .	.50
Same. Vol. II	.50
—English Suites. In 2 vols. . . . . *Each*	.65
nch Suites	.65
—Partitas. In 2 vols. . *Each*	.75
bum (*Heinze*)	.65

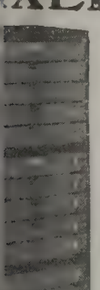
sult your dealer. Ask for catalogs

B. F. Wood Music Co.
Stephen Street, Boston 17, Mass.

Use Edition Wood

PIANISTS!
If Instructive Books on
IE ART OF MODERN
PIANO PLAYING
By ART SHEFTE
REST REVELATION ON THIS SUBJECT
an learn to play Popular Music, with all the
s, Breaks, Blues, etc., as used by leading
RADIO ARTISTS
REAKS—Teaches 150 Jazz Breaks, 50 snappy
tings, Blues, Fill-In Embellishments, etc. Is
ds of dollars to any pianist, professional..... Price, $1.00
ASS—The backbone of Jazz Piano Playing.
teaches you the various styles of Jazz
ary in professional work and chords..... Price, $1.00
ARD HARMONY—The simplest and most
ethod ever published on the subject of
rmony. So simple a child nd it ..... Price, $1.00
IPLETE COURSE, $3.00
dealer or delivered C. O. D. by mail, if
n't delay. Send for these books today.
E PUBLISHING CO. (Not Inc.)
-yon & Healy Bldg., Dept. G,
Jackson Boulevard, Chicago, Ill.

Your Music
XED UP?



MUSIFILE
IS THE ANSWER!

The Musifile is the SECTIONAL, Low-Priced Cabinet that will "unscramble" your music.

Send for free catalog and literature

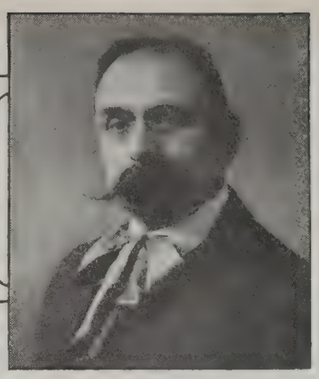
"HOW TO FILE MUSIC"

Walter B. Simon
Manufacturer
113 North 9th Street
St. Louis, U. S. A.

Question and Answer Department

Conducted by

ARTHUR DE GUICHARD



Intervals.

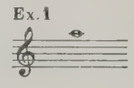
Q. i. What is an interval? ii. How are intervals counted? iii. Is not C♯ to B♭ a major 6th? To me it looks very like a major 6th in the key of F♯.—LE FOLEY, PARADE ST.

A. i. An interval is the difference in pitch between two notes. ii. Intervals are counted by the number of names of notes contained, upwards and inclusively, for example: D♯ to G♯ is a 4th, because from D♯ to G♯ there are four names of notes, namely, D, E, F, G. The sharps or flats change the interval only in kind; the letter-names give the degree of the interval. C♯ to B♭ is a diminished 7th. Count the names: C, D, E, F, G, A, B, seven notes. Therefore a seventh. Now for the kind of seventh: we know that C to B is a major 7th; flat the B and we have a minor 7th; now make the interval a semitone smaller by raising the C to C♯ and we have a diminished 7th, that is, one semitone less than minor. If you wish to make this interval a major sixth, you must call the B♭ an A♯, thus giving only six names of notes: C, D, E, F, A.

Women's Voices and Men's Voices.

Q. My voice is a soprano and my brother's is a tenor; I can sing only up to A

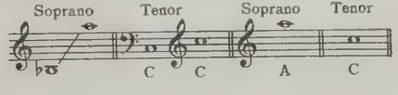
Ex.1



while my brother can sing a good high C. He makes fun of me constantly, taunting me for not being able to sing as high as he can. Now I have read somewhere that a man's voice is (sounds) an octave lower than a woman's. If this be so, then his range of voice is much lower than mine, and so it sounds. Will you kindly explain and say who is right?—JEANNE, BROOKLINE, MASS.

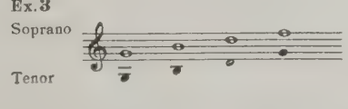
A. You are quite right. Here are your voices with their absolute pitch.

Ex.2



Many persons make the same mistake, which arises from the fact that, in the matter of songs, tenors and sopranos are accustomed to read their melodies in the G clef; so that many tenors think that their high C is the C above your A, whereas they are really singing the third space, treble clef, C. It is utterly impossible for a tenor voice to sing your A. Please remember that man's natural voice is pitched and sounds one octave lower than a woman's voice. When you sing together, the effect is

Ex.3



Thus he could not sing your high C (except, perhaps in falsetto), nor could you sing his low C.

A Doubly Dotted Note.

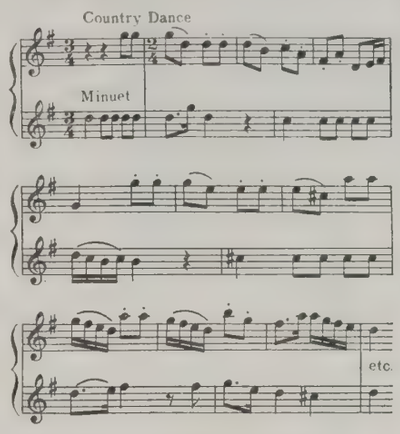
Q. What is the meaning of a note with "two dots" after it, namely:  ?

A. The dot after a note (or rest) increases its value by half; and the second dot increases the value of the first dot by half; therefore the value of the two dots is equal to three quarters of the principal note, or 

A Combination of Different Times: Duple and Triple.

Q. In my copy of the last act of "Don Giovanni," I see that Mozart gives a country-dance in 2/4 time, accompanied by the well-known minuet in 3/4 time. Which are the accented notes? and what kind of music would you call this? Do time combinations of this kind often occur?—E. BLANCHARD, BRIGHTON, MASS.

A. This species of music, in which binary and ternary divisions of time occur simultaneously, is termed polyphonic and polyrhythmic. Combinations of these divisions are met with frequently. A familiar example, with 3/2 against 6/8 is that in R. Wagner's *Twilight of the Gods*. The rhythmic accents occur on the first beat of each measure in both divisions. The following excerpt is from the *Ball Scene* in the finale of the second act of "Don Giovanni."



Music, or Musical Sound; Fundamental Elements.

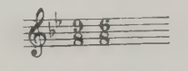
Q. In the course of my teaching, I am frequently asked to state what are the essentials of music, as opposed to noise; that is, what are the basic requisites, the indispensable properties of a musical note: of music, in short? I have never yet been able to give a concise, complete description. Will you kindly assist me as briefly as may be?—O. P. Q., TEACHER.

A. *Sound* is the starting point. Sound is caused by vibrations imparted to the air by any sonorous body; these vibrations are known as air-waves. When they are uniform and regular the resultant sounds are *musical notes* (all others are noises).

The essential features of a musical sound are *Timbre* (quality), *Intonation, Intensity, Duration* and *Accentuation*. Timbre is the special and particular sound which a voice or instrument possesses to the exclusion of any other: a man's voice, a woman's, a child's, a flute's sound, an oboe's, a double-bass and so forth. Intonation is applied to difference of pitch, high or low. Intensity is the degree of the note's strength, or volume. Duration is the relative length or brevity of a sound. Accentuation is the stress or emphasis with which the notes are attacked and upon which rhythm depends. These are the primary essentials of music: develop them for the benefit of your pupils.

A Movement with Two Time-Signatures.

Q. What is the meaning of two time-signatures at the beginning of a composition, such as



in Foote's "Impromptu in G minor"?—A. J. H. CENTERVILLE, S. D.

A. It is so written to indicate a regular alternation of ternary and binary divisions of time (that is: 9/8, ternary or three ♩. beats to a measure, and 6/8, binary or two ♩. beats in a measure. In both time, ternary and binary, the beat is of the same duration, namely, a ♩. = 69. An examination of the piece shows that the first twenty-eight measures are in G minor, and that the time proceeds by alternations of three measures of three beats each and one measure of two beats. This alternation continues for the entire minor movement. Then there is a change into the tonic major of G. The whole of this major of twenty-five measures is in the 9/8 ternary time. Indeed, when the G minor signature is changed to G major, the 6/8 sign should be omitted. A return is then made to the tonic minor, G, with the original 9/8—6/8 time for twelve measures, on the last chord of which occurs a pause (𝄐) and a final seven measures, all in 9/8 time. Remember that, throughout the piece, each beat is made up of three eighth-notes. If the double time-signature were not given at the beginning of the movement, it would be necessary to place a 6/8 signature at every fourth measure of the minor.



For the Bath
and after
use ROGER & GALLET



Tablets
Talcs
Powders

Famous the world over for their refined fragrance and absolute purity.

Talcum Powders in
Le Jade
and
Fleurs d'Amour

FLEURS D'AMOUR TALC

These Talcs are the softest and most feminine of all powders—refreshing, and of delicate and lasting fragrance.

Fleurs d'Amour
comes in its new round, aluminum box, or in a crystal bottle.

Le Jade
in its green and gold container—is a gorgeous piece of color.

Bath Tablets
Effervescent—highly perfumed little squares of real luxury. Come 12 in a box—in *Le Jade* or *Fleurs d'Amour*.



LE JADE TALC

ROGER & GALLET
Parfumeurs — Paris
709 SIXTH AVE. NEW YORK

Of Best Dealers Everywhere



Le Jade Bath Tablets

The Organist's Etude

Edited by Well-Known Specialists

It is the Ambition of THE ETUDE to make this Organ Department "An Organist's Magazine Complete in Itself"

Recital Playing

By H. C. Hamilton

THE ORGAN has been designated the King of instruments, and certainly comprehensiveness and variety are to be met with here in a degree to which no other single instrument can even approach. From the border land of silence, gradually adding its multifarious tone-colors, in an ever-increasing intensity of volume till it rivals the crash of thunder, the organist, from the resources at his command, evokes most varied effects, from the bewitching to the awe-inspiring.

But it is only the artist of consummate skill, and still more consummate taste, that will not abuse this wonderful box of colors. His playing will be tinted with some glorious hues, but the etching and shading will be also present. It is in these latter respects that so much recital-playing falls short. As far as tone-color on the organ is concerned, any person can, by drawing a stop and depressing a key, obtain the same fine tone as the greatest player living. Probably it is for this reason—that so much variety can be obtained by merely mechanical means—that the trifler and day-dreamer, finding, as he imagines, so many things ready-made for him is content to revel in the organ builder's art, and neglect real self-improvement. His playing degenerates into sentimental slush, or the hurdy-gurdy and steam calliope style, according as his taste (or lack of it) dictates. His foot work is slovenly, frequently incorrect, and always interminable. "Fancy" stops are in evidence, till we suffer from tonal nausea. And the most hopeless feature of the situation is, that he imagines he can play!

It is this kind of public infliction that brings the organ into such general disrepute as a solo instrument. The same thing would be true of the piano, from the way it is often maltreated, were it not for the fact that the pianistic art is, in other quarters, on a gratifying high plane, and we have the opportunity of hearing genuine artists so frequently.

But how often do we hear artists on the organ of the calibre of a Paderewski? Some might question whether there be any such. There are to-day, nevertheless, organists who are real artists; though perhaps not so many outstanding names are to be found as among pianists. Certainly, those who hear the organ handled as only a master can, will realize their misfortune in not being able to listen oftener to such a magnificent performance.

For those who are ambitious to elevate the taste for organ music in their community, and are willing to work toward that end, the following suggestions may be of interest.

Choice

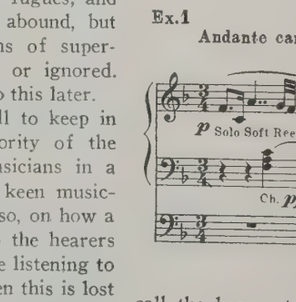
IN PREPARING a recital, the choice of pieces will be the first consideration. The examination of a long list of programs of this kind indicates that, while, from the standpoint of merit, every item is of the first class, taken as a whole, they are, in many instances, incomprehensible to the average hearer. Sonatas, fugues, and other selections of this type abound, but many classic gems—real gems of superlative beauty—are overlooked or ignored. More reference will be made to this later.

In choosing pieces it is well to keep in mind the fact that the majority of the average audience are not musicians in a technical sense, though often keen music-lovers. It is well to reflect, also, on how a selection is likely to appeal to the hearers—many of whom, probably, are listening to it for the first time. How often this is lost sight of, is a cause for astonishment. An organist practices a piece until he is thoroughly familiar with it and learns to enjoy many parts, which were vague at first, even to himself. He is eager to present it in public, and considerably disappointed when he fails to arouse much interest, having seemingly forgotten that some things have to be heard often to be understood.

It is not my contention that profound masterpieces should be ignored; but that sometimes undue prominence is given them, and generally on the part of sincere and talented, but unreflective performers. Many compositions, shorter and less complicated than sonatas and fugues, yet classic to a degree, could well be given a larger place on our organ programs. An entire sonata or symphony, thematic development, or anything constructed along these lines, has to be received by the intellect as fully as by the emotions. Unfortunately, it is a fact, that people do not want to over-work—least of all at a concert. It is the custom to-day, and no doubt a good one, to speak of entertainments as being "educational," but, after all, people want music that will give pleasure. No matter how "advanced" they are to-day, they all like a tune, nor need they be ashamed of making such an admission. Many masterpieces are more tuneful than is generally supposed; the contrapuntal interweaving of their independent themes, however, makes a greater tax on the listener's receptive capacity than a "straight tune." Naturally, he will, sooner or later, grow bored and restless. A good fugue, well played, is not without a certain attractiveness, even to the layman, but we cannot expect him to enjoy an evening made up largely of this sort of work. Thematic development he has no passion for, and, while a certain amount should be included in every good recital, a speedy change to something different is appreciated.

Among some of the things I have found most acceptable on many occasions are the following: *Andante* from Mozart's "Symphony in C major" (*The Jupiter*). This is a gem of crystalline beauty; in fact, one of the most beautiful compositions ever written. If the player wishes to begin his recital quietly, nothing could be better for an opening number. The first few introductory bars of melody, with their impressive silences

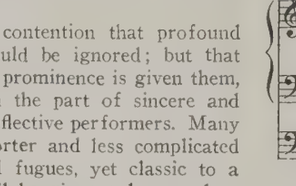
Ex.1



call the hearer to attention. The interest never flags during this exquisite creation. It pleases at a first hearing, and it will also bear any amount of repetition.

Another selection splendid for the organ is the *Minuet* from "Symphony in G minor."

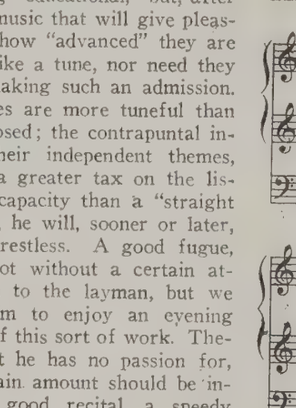
Ex.2



The imitative work is brilliant, scholarly, and singularly fascinating, being in Mozart's best vein. The trio is so graceful and dainty, that its favorable reception, too, is assured.

Still another is the *Minuet* from "Symphony in G major" *(The Military)*:

Ex.3



Haydn, here, almost surpasses himself in tunefulness and light-hearted gaiety. No "jazz" of to-day can rival it, or cast its lustre in the shade. Haydn was one of the most melodic of composers, and has not, to my knowledge, written a more genuinely attractive minuet. The trio, too, exudes a flavor of old-world grace that is as charming as the foregoing is bright and overflowing with Haydn's happy optimism.

These are only three of the many things used in recital, and at times, in church. It will be noticed that all are transcriptions, and were not originally written for the organ. It may seem strange that, of the great masters, only three left work behind that showed their love for the organ: Bach, Handel, and Mendelssohn. The work of each sounds well on the instrument, and should be represented. Much of Bach's lighter music—if one may so term it—is very grateful even to modern ears; his gavottes, sarabands, and so forth. But the short symphonic movements I would especially recommend for earnest study.

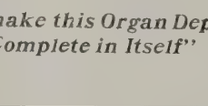
Though some organists have a penchant for adapting piano music to the organ, the practice is not always wise. The only guide is whether or not the piece in question "suits." If not, better leave it alone. There is one perfect little organ piece, however, the *Love Song* from Nevi Book," whose style of accomp

Ex.4



as in many such selections, wh on the piano, is inartistic on th little "holding-over" brings more into the realm of organ

Ex.5



The pieces on the recital sho so far as is legitimate, "show" Many listen for tone color, nothing regarding the merits o itself. Special effects, too, such pedal in *pianissimo* movements running work on the manual, th stops, reed and flue work, revea trast, legato and staccato, pedal all should be brought forward natural and unforced way.

Compositions might include fugal number from some of the ters, or possibly an overture tra tender lyric melody, a scherzo, in a minor key, a movement in various dance forms, a fantasi sort (perhaps Lemmen's *Stor* with variations (preferably son miliar) and a stirring martial These things cover the most of sic. Now as to the next consid

Arrangement

THE ARRANGEMENT o gram is very important, to the selections themselves, player's sense of fitness. It arranged in the way we like a din by dishing up the "sweetest" thi last—for it really is a musical During the earlier numbers, itself is largely the attraction; no "fancy" may be demonstrated ti At the same time the openin should possess unmistakably qualities. The question as to open with a loud or soft selecti ginning of a selection) is des thought. Personally, I prefer method, and I believe many share People may not mind startling (at times), but they rarely relis den crash with which many p accustomed to begin. Moreover, to keep the full power of the or serve in order not to blunt the pleasurable excitement later building up a mountain of sound

Special effects, too, are to be till their entry is emotionally an demanded, taking care meanwhil sameness in two consecutive pie rarely should two selections in key, especially in the minor mode in succession. Also, keep well a pieces as resemble each other in time, tempo, style, registration

As a rule, too, any choice from masters is generally best on the of the program. The intrinsic m music itself is its chief attracti certain amount of time should b that alone. This may well be t educational part of the program modulation, and bizzare or ear-ti fects are not so much in evidenc with more modern schools.

As the recital proceeds the ear rally desire something new in th style. "Fancy" stops may judiciously introduced; and prog sic, music which tells a story, may assert itself. Many dearly love of composition, and so long as it music—not tawdry clap-trap—it

place. Two classical examples here be cited: *The Brook,* from en's "Pastoral," and Mendelssohn's Symphony," with its unmistakable effect.

ir with good variations may well lf a place near the end of the pro- To many this is an unmixed treat l be longest remembered. If the nt of the theme is artistic, great nal value will not be wanting even But all things nearing the close of tal should be "transparent" for the strong rhythmic number as a close hing with an exhilarating and irre- onward movement—will stir the at weary listeners as they find the f the music and their own beating rd. Guilmant's "Grand Chorus in makes a magnificent finale.

Presentation

PRESENT each number under most auspicious conditions will a good deal of thinking, and often, ing. When the pieces have been ly grouped, and their order finally upon, the registration of each will tention. To take a piece, with inted registration, as so often and play it verbatim on each and rgan, is a procedure that will cer- ot commend itself to the organist . Nothing in the way of musical nts differ so much as do organs, y a recitalist has found to his when, with limited time at his , he has had to preside at a strange Every stop should have its indi- rial first, and the quality and vol- refully noted. Combination will in order, till all that is possible in ard has been committed to mem- any note in either manual or pedal l undesirable, some way should be o avoid it, as one bad note—espe- it is frequently made use of—is to mar the beauty of an entire Sometimes a transposition is the edy, if there be time to make one- e of it in the new key.

should be kept in mind the neces- having in each number the element ty and surprise, by the avoidance ious characteristics, still fresh in tor's mind. If one number has ex- largely a feature of heavy continu- al, an emotional lyric number, with dance of heavy bass, or a dainty novement, with a sparing use of ccato pedal, and in a new key, will ful to the ear. An Oboe or Vox solo in one number should not wed at once by something in which ne tone-quality is heard again. time should always intervene, so the re-entry of the same stop is re desired (as form in registration calls for) its second advent will ngly and psychologically timed. uld never be forgotten, moreover, tinual use of the full organ wearies the ear, and is difficult to follow in a melodic sense. The surge and crash of tone is stimulating, especially the climax of a cleverly worked-up *crescendo,* but once the apex is reached, the ear soon desires a change. Especially should one be sparing of the super-couplers during full organ.

Changing Registration

IT SHOULD not be necessary to add that changes in registration should never be made during the holding of a chord, but this is a sin still occasionally committed. The most rational place to make such changes would be between phrases, strains, and so forth. Resolutions, too, should be consummated as far as possible. Sometimes pieces come under one's notice where even the composer or arranger seems to have forgotten this; crude "breaking-off" points are being met with; possibly a dominant seventh of G in the third inversion, with the lowest C of the pedal in use. Then, as its natural note of resolution cannot descend any lower, a skip upward is made to the pedal B above. The musician is not a slave to the printed page when such things show themselves. Adherence to real musical feeling, if nothing else, should prevent such crimes.

Again, it never sounds well to leave an unresolved harmony on some loud combination, and change to the chord of resolution on something so soft that the previous dissonance is left, as it were, hanging in the air. A reversal, dynamically, is not objectionable, however. Such things, too, as doubling the bass of the dominant seventh in the last inversion, and the bass of the major chord in its first, had better be avoided.

Regarding keys, it will be noticed that the key of the dominant following the tonic produces a bright effect, while the sub-dominant used in this way makes anything sound as if in a mellower vein. I have often kept these things in mind in presenting one piece after another, according to the atmosphere wanted, even to the extent of transposing, if the sequence of keys were unsuitable. Keys of second relationship following the tonic, of course, produce more sudden and out-of-the-way changes, and may advantageously be employed for such ends.

In short, a successful recital must "sound well." Magnificent organs are to-day so generally used that a recital which is a "bore" can usually be laid at the door of the recitalist. To one of taste and skill the modern organ becomes a vast treasure-house. Many hidden beauties are waiting to be brought into the light. He will discover and classify these, and will not allow the organ's weaknesses (should any be found) to be exposed. He will *make* people love the organ, whether they feel so inclined or not, through his own love for it, and through the bringing forth from this modern Aladdin's cave "treasures both new and old."

Music for Everybody

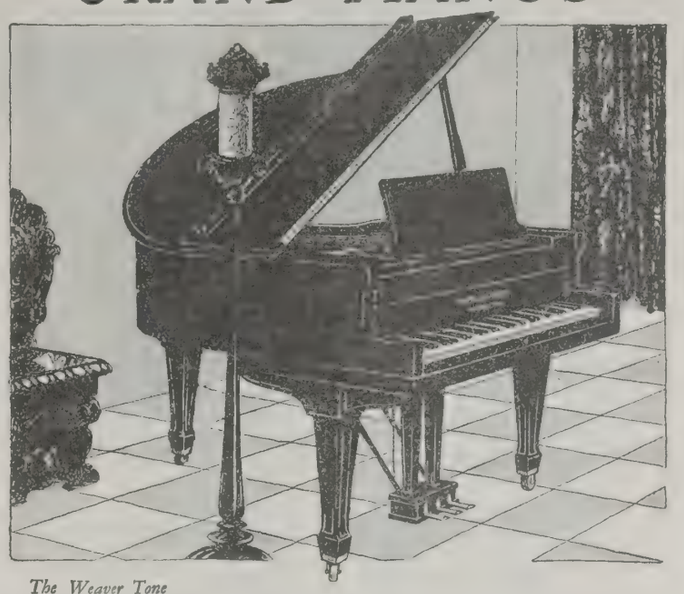
Archbishop of Canterbury, addres- conference of clergy, organists and sters in the Canterbury Diocese at ury on November 7th, said the music in church worship was as nt a subject as any in the discus- n Prayer Book revision. It was ch concerned everybody in Church who took part in public worship. not concern musical people only," is Grace, "I am a most unmusical myself." The Archbishop re- that formerly it was thought that y qualification for a choirmaster anist was that he should under- usic. His work was supposed to most mechanical nature. To-day was altered. We realized that the ster and organist must be a musician and something more. He must understand Church services and their meaning, and must be a servant of the congregation, and not merely of the choir and those attending. —*Musical Opinion*

"Music," says Sir Landon Ronald, "is a necessity. And when you come to think of it, modern music is very like necessity—which knows no law."—*Glasgow Evening News.*

THEATRE ORGANIST'S SECRETS

EVERY PROGRESSIVE ORGANIST should have this complete course in trick and imitation playing. Contains detailed instruction for producing Dog-bark, Snore, Rooster-Crow, R. R. Train, Bagpipes, Banjo and over twenty other effects indispensable to the motion-picture organist.
Price Two Dollars postage prepaid
C. ROY CARTER, Organist
Cabrillo Theatre, Los Angeles, Cal.

WEAVER
GRAND PIANOS



The Weaver Tone . . . undimmed by age but steadfast through the years.

CREATED for those who have a desire for the finer things of life and the judgment to select wisely.

The unqualified approval of world-famous musicians and the thousands of Weaver owners is proof, beyond cavil, of its supremacy.

WEAVER PIANO CO., INC. • • York, Pa.

AUSTIN ORGANS

THE standing of Austin in the one great city of Philadelphia, is indicated by Austin organs in St. Mark's, St. Luke and Epiphany, St. Clement's, Church of the Saviour, Arch Street Presbyterian, Cathedral SS. Peter and Paul, Girard College, Temple New Jerusalem.
All are very large, comprehensive instruments; models of modern construction and beautiful churchly tone.

AUSTIN ORGAN CO.
165 Woodland St. Hartford, Conn.

Guilmant Organ School

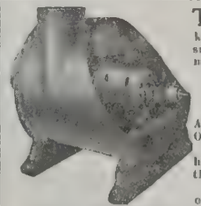
Dr. William C. Carl
Director

A Distinctive School for Serious Students

FREE SCHOLARSHIPS

Write for Catalog

17 East Eleventh St., N. Y.



TWENTY YEARS of development has won universal acknowledgment of "ORGOBLO" superiority. Recent improvements have made the
SUPER "ORGOBLO"
Sturdy—Efficient—Quiet
Most of the largest and finest American Organs are blown by ORGOBLOS.
The ORGOBLO has won the highest award in every exposition entered.
Special "ORGOBLO JUNIOR" for Reed and Student Organs.

THE SPENCER TURBINE COMPANY
Organ Power Department
HARTFORD CONNECTICUT

"Mum" is the word!



"Mum" *is essential to feminine charm*

That fresh, crisp cleanliness that the morning bath imparts can be preserved for *all day and evening.* "Mum" is the snowwhite deodorant cream that *neutralizes* completely the unpleasant odor of perspiration, without stopping perspiration itself. "Mum" is so safe that it is used regularly with the sanitary napkin. Be sure to read the pamphlet packed with every jar of "Mum". It is of real interest to every woman.
"Mum" is 25c and 50c at stores. Or sent postpaid. Or you may send 10c to cover cost of packing and mailing a generous Trial Size.

MUM MFG. CO., 1119 Chestnut St., Phila., Pa.

SUMMER MASTER SCHOOL

June 28 to August 7 (Six Weeks)

PROF. LEOPOLD AUER
MASTER VIOLIN INSTRUCTOR OF THE WORLD

ALEXANDER RAAB
EMINENT HUNGARIAN PIANIST

EDWARD COLLINS
RENOWNED AMERICAN PIANIST

HERBERT WITHERSPOON
DISTINGUISHED SINGER AND TEACHER

RICHARD HAGEMAN
NOTED COACH AND ACCOMPANIST

WILLIAM S. BRADY
CELEBRATED VOCAL INSTRUCTOR

SERGEI KLIBANSKY
INTERNATIONALLY FAMOUS VOCAL TEACHER

FLORENCE HINKLE
AMERICA'S FOREMOST SOPRANO

LEON SAMETINI
RENOWNED VIOLINIST

CARL BUSCH
ILLUSTRIOUS THEORIST AND COMPOSER

W. OTTO MIESSNER
NOTABLE AUTHORITY ON PUBLIC SCHOOL MUSIC

CHARLES H. DEMOREST
FAMOUS THEATRE ORGANIST

CLARENCE EDDY
DEAN OF AMERICAN ORGANISTS
AND REGULAR FACULTY OF MORE THAN 125 ARTIST TEACHERS

FREE FELLOWSHIPS

Prof. Auer, Mr. Raab, Mr. Collins, Mr. Witherspoon, Mr. Brady, Mr. Hageman, Mr. Klibansky, Mme. Hinkle, Mr. Sametini, Mr. Demorest and Mr. Eddy have each consented to award Free Fellowships to the students who, after an open competitive examination, are found to *possess the greatest gift for playing or singing.* Free Fellowship application blank on request.

TEACHERS' CERTIFICATES and DEGREES

Teachers' Certificates and the Degrees of Bachelor of Music, Master of Music, Bachelor of Music Education Bachelor of Oratory and Master of Oratory are conferred by authority of the State of Illinois, at the end of each summer session upon professionals, who have the required knowledge and pass satisfactory examinations. Full details in Summer Catalog.

STUDENT DORMITORIES

Artistic and sumptuous dormitory accommodations for men and women in college building. Piano furnished with each room. Prices reasonable. Make reservations early.

COMPLETE SUMMER OR WINTER CATALOG ON REQUEST FALL SESSION OPENS SEPT. 13

CHICAGO MUSICAL COLLEGE

60 EAST VAN BUREN ST. (Chicago Musical College Building) Chicago, Ill.

A Conservatory Pledged to the Highest Artistic Standards. Established 1867

HERBERT WITHERSPOON, President
CARL D. KINSEY, Manager

COLUMBIA SCHOOL OF MUSIC

Clare Osborne
Director

TWENTY-FIFTH YEAR

Professional Summer Schoo

Five Weeks June 28 to July 31

Many Special Features for the Teachers of Music

INTERPRETATION FOR ARTIST STUDENTS
INTENSIVE COURSE FOR SUPERVISORS
PIANO, THEORY, VOICE, VIOLIN
NORMAL TRAINING
PUBLIC SCHOOL MUSIC

Send for Summer School Booklet

Columbia School of Musi

Box E 509 South Wabash Avenue
CHICAGO

Michigan State Normal College Conservatory of Mu

Courses in singing, piano, organ, violin and theory.
Courses for training supervisors and teachers of public school music.
Graduation leads to a life certificate valid in most states of the union.
Total living expenses need not exceed twelve dollars per week. Tuition and fees exceptionally low.
Write for Catalog

Michigan State Normal College Conservatory of Music, Dept. 9, Ypsilanti,

Lawrence Conservatory of Music

Appleton, Wisconsin

A Department of Lawrence College

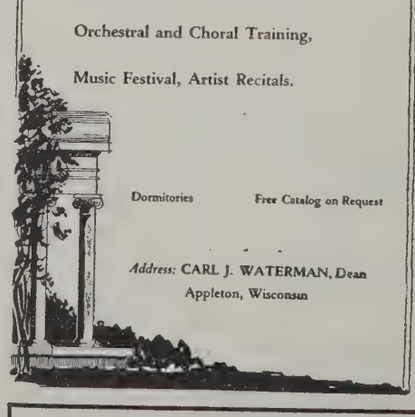
Piano, Voice, Violin, Cello, Organ,

Band Instruments, Public School Music,

Public School Art, Dramatic Art.

Orchestral and Choral Training,

Music Festival, Artist Recitals.



Dormitories Free Catalog on Request

Address: CARL J. WATERMAN, Dean
Appleton, Wisconsin

VALPARAISO UNIVERSITY



Founded 1859
VALPARAISO, INDIA

SCHOOL OF MUS
"Better Than Ever"

Offers courses in Piano, Voice, Violin, and Public School Music. Students may att Music School and also take the regular work University.

Special Summer Courses Begin Jur
Controlled by Lutheran University Ass since Sept., 1925. Open to all. For special address office of the President, Dept. K.

VALPARAISO UNIVERSITY Valparaiso,

MILLIKIN CONSERVATORY OF MU
DECATUR, ILLINOIS

Offers thoro training in music. Courses lea Bachelor of Music Degree, Diploma, and cate in Piano, Voice, Violin, Organ, Public Music Methods and Music Kindergarten Me

Bulletin sent free upon request

W. ST. CLARE MINTURN, Direct

DO NOT PUT OFF UNTIL NE FALL THE STUDY WORK Y CAN DO THIS SUMMER. Amer Music Schools and Colleges Con Excellent Summer Classes.

IF IT IS AN OBTAINABLE PUBLICATION YOU CAN GET IT PROM LY FROM THEO. PRESSER CO., 1712-1714 Chestnut St., Philadelphia,

An unequalled stock of music publications and a large corps of experienced clerks make possible the renderi prompt, accurate service. Prices on any publication quoted cheerfully. Special service features of intere teachers. *Ask about them.*

Organ and Choir Questions Answered

By Henry S. Fry

ent of the National Association of Organists, Dean of the Pennsylvania Chapter of the A. G. O.

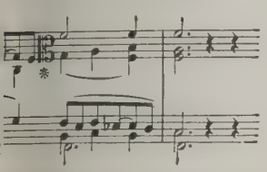
been very interested in your an- Etude" and have derived much them. Will you kindly suggest on English Organs which will information as Wallace Goodrich ch Organs in his book "The Or- ?" I also should like to know r. Percy Hull, of Hereford Cathe- l, has written and from what ay obtain them.

iter does not know of any work ime character as "The Organ in h furnishes similar information to English organs. As there is y between English and American between French and American is probably less reason for such ch organs differ from American location of the respective man- extensive use of the ventil sys- owing works might be of interest u:*

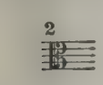
and its Position in Musical Art, ote Statham.

Tuning, by Thomas Elliston. ork contains some specifications ans. We cannot find any record en by Dr. Percy Hull. There is, nteresting and instructive book Eaglefield Hull, bearing the title its Technique and Expression."

ms' "Choral Vorspiele, Op. 122," of the C clef so often, and if ing to the rule of the C clef it cord. How would you play the n from No. 3 ("A Rose Breaks —the last two measures?



passage you quote, Brahms makes to Clef. At the point * your es not accurately reproduce the the portion of the sign which ocation of "C" is placed on the instead of the third line. The should appear

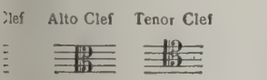


age played as though it were



ef was probably used at this the use of lines below the staff, ave been necessary if the "G" ad been used. The discord you probably caused by a wrong Alto clef. There are three C being placed as follows:

Clef Alto Clef Tenor Clef



ng chart showing the original eleven lines, and the placing of within its compass, may be of rest to you:



ss Tenor Clef | Alto Clef | Soprano Clef | G or Tenor Clef

ear in mind that when the So- Tenor clef is used the clef sign MIDDLE C, you will be able ertain what notes are to be Soprano Clef is probably very d for practice in reading Alto fs we would suggest "Daily Organ," by Dr. Ralph H. Bel- in "The Enoch Organ Library."

Contralto? What is Baritone? Soprano and Alto stand in a

o is the lowest of the three ties of the female voice (*Alto E* voice of the highest pitch— called also counter tenor). Baritone, as used in connection with the voice, indicates a high bass. In the placing of the quartette, the Tenor and Soprano and the Contralto and Bass should stand together—as per following diagram:

Tenor Soprano	Contralto Bass
Congregation	

The above indicates the proper placement when they appear as a quartette. If singing in the chorus, each quartette voice may be placed with his or her respective department of the chorus, each acting as leader of that department.

Q. In playing a march on the organ are the first and third beat staccato—as

ta ta ta ta
1 2 3 4

or are all beats staccato or slightly detached?

A. We cannot advise any set rule in this matter—different marches requiring different treatment; for instance, in Elgar's "Pomp and Circumstance" march, the sweeping melody comprising the middle section requires a marked *legato*—staccato being decidedly unsuitable for the passage. In a march set to 4/4 time the natural accents are on the first and third beats; and if they are to be emphasized by detached notes, the fourth and second counts should be the detached ones, the period of rest after these beats serving to emphasize the entry of the first and third beats which follow them.

Q. I would like to have some information regarding the pipe organ. I notice sometimes in removing certain stops that they make a rather rubbing noise when taken off. Can you tell me the cause and is it anything that is harmful to the organ? How often should an organ be tuned and cleaned? Also can you advise me as to some books that would be helpful for me to read regarding the care of an organ motor, the mechanism of the organ, and the care of the organ in general; also some books on registration? Can you use the tremolo too much for the good of the organ?

A. The "rubbing noise" you mention may be causing some unnecessary wear and we would advise your consulting with some good organ mechanic, preferably one representing the builder of your organ. Unless your organ contains reed stops, tuning it twice a year will probably be sufficient. We would suggest your having a yearly contract for the care of the organ, with visits twice a year—early in the fall when fires are started, and in the spring. We would suggest that this arrangement should also be made with a competent organ mechanic representing the builder of the organ, if possible. We cannot suggest a book of instructions for care of the motor. Perhaps the representative of the builder in your locality, or the builders of the organ can give you suggestions for the general care of the motor; and special attention might be secured from the man caring for your organ regularly, or a motor expert in your home town. Would suggest that you write to the builders of the organ for information as to literature pertaining to the mechanism and general care of the organ of the particular make you play. In reference to books on registration, we would suggest:

"Organ Stops and their Artistic Registration," by Audsley.

"A Primer of Organ Registration," by Gordon Balch Nevin.

Frequent use of the tremolo would scarcely be harmful to the organ, except the resulting wear on the tremolo mechanism. Too much use of the tremolo is not, however, in good taste, from an artistic standpoint.

Q. Will you please suggest some four-hand pieces for two manual organ, grades two or three, and how to use the following stops for best results:

Swell	*Great*
Dolce	*Open Diapason*
Viole	*Dulciana*
Stopped Diapason	*Viola*
Flute	*Gedeckt*
	Flute

A. Compositions for organ—four hands—are very limited in number. The following list may be of some help:

Variations on the "Sicilian Hymn," Eugene Thayer.

Variations on "Nuremberg," Eugene Thayer.

Variations on "Auld Lang Syne," Eugene Thayer.

Fantasie in D minor, Hesse.

Festintrade, Volckmar.

Sonata, Merkel.

We strongly suspect from your list of stops that your organ is built on the Duplex plan; that is, that the same pipes are used in both manuals except the Great Organ Open Diapason, which does not appear in the Swell Organ. Our suggestion is that you secure a copy of *A Primer of Organ Registration*, by Gordon Balch Nevin, and study it carefully, especially chapters III, IV, V and VI. In preparing your organ numbers, try different ways of registering, and use that which seems best adapted to the limited number of stops at your disposal.

JESSE FRENCH and SONS
"A Name Well Known Since 1875"



As a Graduation Present What Could Be Nicer Than a
GRAND PIANO?

Write for free interesting catalogs, tell us the size instrument you wish, what make of old piano you have to trade in and what it is worth, the payments you can conveniently meet each month, and learn how easy it is to own a piano of quality.

JESSE FRENCH & SONS PIANO CO.
J and 20th Streets New Castle, Indiana

Look Inside the Piano for this Trade-Mark
WESSELL, NICKEL & GROSS NEW YORK TRADE MARK
The Sign of the World's Standard Piano Action

The World's Highest Priced Piano Action!

IT IS an obvious truth that products costing more are generally better in quality. Piano makers pay more for the Wessell, Nickel & Gross *piano action* than for *any other* piano action because they know it embodies a higher degree of quality.

When you insist on the Wessell, Nickel & Gross action in a piano or player you obtain the *world's highest-priced piano action* and all that this implies. In addition, you make certain of obtaining a *quality piano*. For the Wessell, Nickel & Gross action is found only in pianos of established worth.

WESSELL, NICKEL & GROSS
Established 1874 New York City

When you Buy an Upright, Grand, Player or Reproducing Piano—Insist on the Wessell, Nickel & Gross Piano Action.



TINDALE
Music Filing Cabinet

Needed by every Musician, Music Student, Library, School and Convent.

Will keep your music orderly, protected from damage, and where you can instantly find it.

Send for list of most popular styles

TINDALE CABINET CO
Flushing, New York City, N. Y.

3 Master Keys 50c

Work troublesome door locks; replace lost keys; practically as SERVICEABLE as a whole bunch of ordinary keys. Used by thousands of houseowners, tenants, contractors, janitors, keysmiths, police officers, secret service, firemen, hotels, real estate men, etc. Especially serviceable and convenient for household use. Set of three (small, medium and large sizes) sent postpaid on receipt of 50 cents (stamps or coin). Handsome combination Key Holder and Key Ring included free. (Three sets of keys, with Holders and Rings for $1.) Just PRINT or write your name and address plainly on a slip of paper (letter writing is unnecessary) and enclose this ad with remittance and keys, etc., will be sent you in plain wrapper by return mail with bunch of circulars describing other interesting bargains. Orders amounting to $1 or more will be sent C. O. D., on request, without extra charge.

WILSON, SMITH & CO.
SUITE 643
Cotton Exchange Building
LOS ANGELES, CALIFORNIA

The Fords of the Mail Order Business

The Violinist's Etude

Edited by ROBERT BRAINE

It is the Ambition of THE ETUDE to make this Department "A Violinist's Magazine Complete in Itself"

Re-Hairing Bows

MANY people write to the VIOLINIST'S ETUDE seeking instructions for re-hairing their bows. This information can be obtained in the little work, "The Violin and How to Master it, by a Professional Player;" and the directions are as clear as can be made in writing. However, I would advise against the violinist and violin student trying to re-hair their own bows; for it is a very difficult and tedious operation for one who has not had much experience. I doubt if there is one professional violinist out of fifty who re-hairs his own bow. The late Eduard Reményi, the famous Hungarian violinist, when he was touring the United States, used to send his bows all the way to Paris, by express, to be re-haired. Asking him why he did this, he told me that he could not find any one in the United States who knew how to do a perfect job of re-hairing. He was wrong, of course, but it showed the importance he attributed to a perfect job.

In re-hairing, the problem is to have the hairs run in perfectly straight lines, with the same tension throughout, and to arrange so that the hair will be of the proper length from frog to tip, so that when unscrewed the hair will be loose, and that it will not be too long for it to be screwed up to the proper tension for playing.

Some amateur re-hairers glue in the hair, which is an abomination, and spells trouble for the next time the bow must be re-haired. Others get the hairs crossed and of unequal tension. The most common fault is to get the hair too short or too long, and people who try to re-hair their own bows often have to make several trials, spoiling a hank of hair each time. As a good hank of hair costs at retail about fifty cents, this makes it an expensive proposition when the re-hairing does not come out well.

The hair must be first wet and then carefully combed before it is put in. The little wedge which holds the hair fast, must never be glued in.

Altogether it is by far the best policy to get a skillful repairer to put the hair in, for the amateur, trying to do it for himself, cannot possibly succeed in doing even passable work until he has re-haired fifty or a hundred bows, and some never seem to acquire the knack.

Most amateurs and students do not have their bows re-haired often enough. Worn out bow-hair is as bad for violin playing as a dull razor for shaving. The student who practices an hour a day should have his bow re-haired at least twice a year, and oftener when he practices more than that length of time. A professional who does much, and very hard playing, gets his bow re-haired at least once a month. There is nothing like fresh bow hair for pulling out a fine tone.

Do You Know

THAT the first British Army Band to leave its own country was the Grenadiers Band which came to the United States in 1872, to play at the Grand International Peace Festival at Boston? This was also the first time since the American Revolution that a British soldier appeared in uniform in our country.

That an old manuscript in a Parisian library contains an illustration showing Heinrich von Meissen, a minnesinger who died in 1318, conducting a choir of singers and players? He is seated on a raised platform and is conducting by means of a long baton in his left hand and one extended finger of his right. His attitude and expression clearly indicate his intention to guide those below him or to correct some one who is going astray.

A Study in Position

HERE we have a perfect playing position, correct in every detail. Note the attitude of easy grace. The whole position is one of dignity and freedom. The right wrist has just the correct position, and the right hand is gracefully rounded, with the fingers held on the stick of the bow in a comfortable position, not closely squeezed together, nor straggling far apart on the stick, as is often seen. The stick of the bow is exactly parallel with the bridge, and at right angles to the strings. In this position the hair pulls squarely against the string, getting the maximum of vibration and purity of tone. The hair lies on the string, midway between bridge and the end of the fingerboard, where it should be used in *mezzo-forte* playing (ordinary tone, neither loud nor soft). The stick of the bow is inclined towards the fingerboard, making it possible to use only the edge of the hair for very soft passages, or more when required, by increasing the pressure, as a louder tone is desired.

The left elbow is held far under the violin, which throws the left hand well above the fingerboard, so that the fingers will fall perpendicularly on the fingerboard, on their tips. The crease where the fingers join the hand comes even with the edge of the fingerboard.

The head of the violin is held high, with the scroll considerably higher than the tailpiece. This position insures more sonority of tone than would result if the head of the violin were held low with the back of the violin pressing against the body of the performer, thus checking its vibrations to a certain extent.

The violiniste's head inclines slightly to the left, bringing the jaw on the chin-rest in the position best suited for holding the violin. So many violinists make the mistake of placing the point of the chin on the chin-rest, with the head inclined to the right. This position is not only strained and awkward in appearance, but it precludes holding the violin well.

Note the pleasing expression of the player's face, with just the hint of a smile—a very important element indeed in creating a good impression on one's audience. She seems to be listening with delight to the tones of her violin. So many violinists lack a good facial expression when they play in public. Some frown, some compress the lips, or keep the mouth open, while others make all sorts of grimaces, to the vast amusement of the audience. Almost every young violin student, just commencing to play in public, has some disagreeable little mannerism which detracts from his performance. A pleasing facial expression is a prime element for success in public violin playing.



Photo by Miskin, New York

POSED BY MISS PAULINE WATSON
Concert Violiniste, of New York City

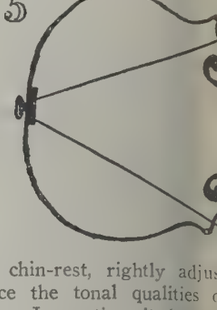
Hints on Repairing—Part III

By Otto Rindlisbacher

THE saddle is usually of ebony. It must be glued in and fit snug. Its height is regulated by the height of the bridge and the bulge of the top of the violin. Suffice it to say it should be high enough to clear the tailpiece from the top.

In many instances a very small crack in the top will be noticed, starting at the end of the saddle. This is caused from weather conditions and shrinkage of the top, especially in the newer violins where the wood has not been thoroughly seasoned. Unless remedied, th
tinues to increase in length.
saddle, repair the crack, an
saddle after cutting or filin
the proper length.

A good way to hold it i
glueing is to pass a cord
from the button to the corne
the violin.



A chin-rest, rightly adjus
reduce the tonal qualities
ment. I mention it here
sometimes the very trouble
a much impaired tone, when
yet it is indispensable to th

When selecting a new
style best suited for yours
determined by adjusting to
trying the several makes a
the "fit," in regard to both
yourself. The smaller styl
generally used and are also
fect the tone. For a sensitive
or covered rest is recommen

No part of the chin-rest
contact with the violin or tail
ing the rests provided for
These rests should be covere
with cork or thick flannel.
this padding has been lost or
through neglect. See that it
hard surface is certain to de
or cause a buzzing.

Sometimes the front of
touches the bulge of the to
be remedied by filing a small
the chin-rest or by inserting
padding.

Keep the chin-rest away f
piece; and do not have th
tighteners touching the end o
ment. Tighten just enough
slipping; and see that the pr
directly over the sides. Too
rest is bound to affect the vi

Setting the sound-post is sim
ticular. For an amateur wit
setter, a piece of cord and a
are the best "tools." Have
the proper position, with o
pressure from the strings. T
sion is apt to crack the top
down.

The post must fit reasonabl
the ends must be cut on an
to fit the curves of the top a
allow it to set straight. U
pine.

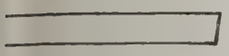
When a new post is made
length must be discovered by
ing. A trifle smaller than a
is the correct thickness.

Set the post back of the r
the bridge and directly under
There is one right spot for th
placed in any violin in regards
back it must set. This can b
only by experimenting. U
farther back the softer and
the tone becomes. An eighth
back of the bridge is a clos
the average violin.

Tie a cord to the post ne
with a single knot, pulling ver

Insert the post and, by
string from both *f* holes, it
simple matter to set it up, pro
of correct length. Once set
be easily shifted to any positio
aid of a table knife. By alter

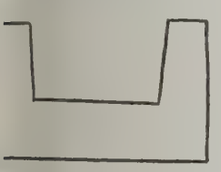
of the string, the knot readily
the string may be easily re-



pert should attempt to repair
or cracks which need rein-
om the inside. There are,
ny small cracks and checks
ne can repair very satisfac-
of the most common is the
coming loose from the sides.
r such cracks as soon as dis-
hey have a tendency to grow
disturbed.

as much as possible, all of
Work plenty of glue well
k with a small brush. Clamp
y tightly; and wipe off the
ozes out.

are not at hand, they may be
l for this purpose from thin
soft or hard wood. Take
two by four inches, measure
of your violin and cut out
ngle accordingly—so that the
hey are pushed, the tighter
w. A padding must be placed
e clamps and the violin to
ing or scratching.



ly fill a crack with glue with-
the parts tight. The glue
lry and fall out, leaving the
e more difficult. If the crack is too wide, it must be filled with wood and usually reinforced from the inside. Closing a wide crack by force is very apt to affect the vibration; and if the parts are warped it may loosen in a very short time.

Poor tones or rattles are sometimes caused from the inside—loose bass bar, lining, or blocks. This, of course, must be left to the repair man. Neither should staining or varnishing be attempted by a novice, as this is very particular. Many a valuable instrument has been ruined forever by the wrong application. There is no remedy, especially where certain ingredients have soaked deep into the wood.

Not the least important is the cleaning of your violin both inside and outside. I have found the best method of cleaning the inside, without removing the top, is to insert a handful of damp rice giving it a careful shaking. This will loosen and gather all dirt and dust.

There are several ways to clean the outside; but, as the varnish is easily damaged, one of the many cleaning preparations on the market, all of which have been proved satisfactory, may be used.

A clean rag, saturated with raw linseed oil, dipped in very fine powdered pumice stone, and carefully rubbed over the violin, will remove the caked rosin and dirt. The violin must then be rubbed perfectly dry.

It is important to keep the violin clean inside and out, both in regard to tone and appearance. And the best way to keep it clean is to "not to let it get dirty." Wipe off the rosin each time after playing.

A list of average charges for repairs such as you can make yourself, follows. This will give you an idea of what a saving you can make.

New Bridge	$1.00 to 1.50
New Sound Post	1.00 to 1.75
New Pegs (ebony)	2.00
New Fingerboard and Bridge	5.50
Glueing cracks from outside.	1.00 upward
Re-shaping Fingerboard	1.50
Other minor adjustments, usually	$1.00 and upward.

Tempering Criticism

By Charles Knetzger

the work of pupils, espe-
who are extremely sensitive,
agreeable task which requires
and prudence to be productive
lts.

ould be constructive, not de-
censure should be judicious-
ith praise. Sometimes a ges-
effective in pointing out a
a long, wearisome explana-
rect every error as soon as
en results in hopeless confu-
ds to create dislike for the
ic. Wholesale criticism usu-
deadening effect on a pupil,
he is slow or possessed of
t.

It is often better to substitute suggestion for criticism in the case of a timid pupil who is easily embarrassed. The good points of such a one should be praised and even magnified, so that he may be encouraged to overcome his timidity.

Keeping a card catalog of each pupil's good and bad points has been highly recommended by successful teachers who find it a great help to themselves as well as to the pupil. It serves the former to keep a record of the work done by the pupil, and the obstacles to be overcome to clear the road to progress, while the latter gets a clear idea of his faults and failings, which is the first step in eradicating them.

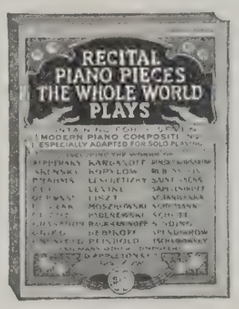
Famous Strad Changes Hands Via Bryant

us Du Brouq Stradivarius,
n played for the last eighteen
m Zimbalist, celebrated violin-
en sold by O. H. Bryant, Bos-
d dealer, to D. H. Walton, of
ass. The price is said to be
orhood of $20,000. The Du
ivarius is one of the really
imens of the work of Stradi-
sold by the Baron Du Brouq in 1903 to Hans Wesley, the English violinist and teacher. Mr. Wesley played the instrument until 1907 when it was sold to Efrem Zimbalist, who used it constantly. Mr. Bryant, who is in a position to know fine Cremonas perhaps as well as any authority, says of the Du Brouq Strad: "The Du Brouq Strad, made in 1728, is as fine a specimen of this period as any in existence."—*New York Musical Courier.*

o! He was guilty of many s, but he did not fiddle while urning. How do we know that? Simply because fiddles were not built till many years after Nero's death." HENRY T. FINCK,—"*Musical Laughs.*"

For Pianists of Skill and Taste

Recital Piano Pieces



A compilation of modern masterpieces for those who desire to become familiar with the finest creations of the world's greatest composers. It contains music in infinite variety as regards character and difficulty, the famous composers of all schools being represented. There are also a number of pieces which will prove both novel and interesting. The book contains 256 pages.

CONTENTS

Alpheraky, A. ..... *Etude, Op. 30, No. 1*
Amani, N. ..... *Ancien Menuet*
Arensky, A. ..... *Pres de la Mer, Op. 52*
Brahms, J. ..... *Ballade, Op. 10, No. 1*
Chaminade, C. ..... *Callirhoe*
Cui, C. ..... *Prelude in Ab*
Debussy, C. ..... *Mazurka in F♯ Minor*
Delibes, L. ..... *Passepied*
Dvorak, A. ..... *On the Holy Mount*
Gliere, R. ..... *Romance, Op. 16*
Granados, E. ..... *Caprice Espagnole*
" ..... *Playera, Op. 5*
Grieg, Ed. ..... *Grandmother's Minuet*
" ..... *To Spring (An den Frühling)*
Grunfeld, A. ..... *Romance, Op. 45*
Henselt, A. ..... *Spring Song*
Jensen, A. ..... *Murmuring Zephyrs*
Karganoff, G. ..... *Pres d'un Ruisseau*
" ..... *Gavotte, Op. 11*
" ..... *Pensee Fugitive, Op. 20*
Kopylow, A. ..... *Etude Joyeuse*
Lavallee, C. ..... *La Papillon*
Leschetizky, Th. ..... *The Two Skylarks*
Levine, M. ..... *Humoreske, Op. 6*
Liszt, Fr. ..... *Liebesträum*
Massenet, J. ..... *Melodie, Op. 10*
Meyer-Helmund, E. ..... *Melodie, Op. 72*
Moszkowski, M. ..... *Etincelles, Op. 36*
Moussorgsky, M. ..... *Gopak*
Paderewski, I. J. ..... *Chant d' Amour*
" ..... *Legende, Op. 16*
Rachmaninoff, S. ..... *Prelude, Op. 23, No. 5*
Raff, J. ..... *Meditation, Op. 75*
Rebikoff, W. ..... *Romance Sans Paroles*
Reinhold, H. ..... *Impromptu, Op. 28*
Rimsky-Korsakow, N. ..... *Romance*
Rubinstein, A. ..... *Barcarolle, Op. 30*
Saint-Saëns, C. ..... *Cloches du Soir*
Sapellnikoff, W. ..... *Chant Sans Paroles*
Scharwenka, P. ..... *Gondellied, Op. 63*
Schumann, R. ..... *Arabeske, Op. 18*
Schutt, E. ..... *Au Rouet, Op. 60*
Schytte, L. ..... *Over the Steppes, Op. 22*
Sinding, Chr. ..... *Rustle of Spring*
Spendiarow, A. ..... *Berceuse, Op. 3*
Strauss, R. ..... *Character Piece, Op. 3*
Tschaikowsky, P. ..... *Barcarolle (June)*

Price, $1.25. For Sale at All Modern Music Shops

Write for free illustrated 56-page catalogue of the "World World" Music Series

D. APPLETON & COMPANY 35 W. 32nd Street New York City

Violins Sent on Approval

Write for Catalog and Details

MUSICIANS SUPPLY CO.
83 Newbury Street
Boston Mass.

WANT WORK AT HOME?
Earn $18 to $60 a week RETOUCHING photos. Men or women. No selling or canvassing. We teach you guarantee employment and furnish WORKING OUTFIT FREE. Limited offer. Write to-day. ARTCRAFT STUDIOS, Dept. D-8, 3900 Sheridan Road, CHICAGO.

The AMPLITONE Trade Mark
Invented by August Martin Gemünder
(Patents Pending in all Countries)
An invention made of spruce wood, harmonious octave vibrators attached inside of the violin to the lower pin block, with two brass screws.
These Vibrators are always in sympathetic unison with the tones played by the violinist and does not require alterations to the violin whatever, it simply makes THE BEST TONE VIOLIN SOUND BETTER, AS WELL AS ALL OTHER VIOLINS. It puts the whole violin into action. Circular Sent Free.
The Amplitone is made and installed personally by the inventor. Send your violin for examination.
AUGUST GEMÜNDER & SONS
125-127 W. 42nd St., New York



You can play this wonderful instrument

TOM BROWN
World's Foremost Saxophone Comedian in Vaudeville

If you can whistle a tune, you can master the Saxophone. 3 free lessons give you a quick easy start. Play scales in an hour, tunes in a week. Send coupon today for literature on any instrument. Get our free trial, easy payment plan. No obligation. Nothing else could give you greater pleasure than a

BUESCHER True Tone Saxophone 301G

BUESCHER BAND INSTRUMENT CO.
Everything in Band and Orchestra Instruments
1437 Buescher Block Elkhart, Indiana

WHY is the VIRZI VIOLIN
USED BY THE GREATEST SOLOISTS?
because—it is made in Italy of the best Italian wood, and the tonal qualities are superior.
Order NOW!! One or more will be sent you on FREE trial
Master reparations in our shop Send for FREE circular
E., J. & J. VIRZI, *Dept. 108-A* 503 FIFTH AVENUE NEW YORK CITY

VIOLIN MUSIC Theodore Presser Co.
Ask for Catalogs 1712 Chestnut St., Phila., Pa.

On Credit **VIOLINS**



Deep, Mellow, Soulful
We are makers of high-grade violins instruments of the finest tonal quality appreciated by the greatest artists. Easy terms, if desired. Get details today.
GUSTAV V. HENNING
2424 Gaylord St., Denver, Colo

Clip the Coupon NOW!

Mail BUESCHER BAND INSTRUMENT CO.
1437 Buescher Block, Elkhart, Indiana.
Gentlemen: I am interested in instrument checked below:
Saxophone☐ Cornet☐ Trombone☐ Trumpet☐
Mention any other ----------
Name ----------
Street Address ----------
Town ---------- State ----------

Please mention THE ETUDE when addressing our advertisers.

CHICAGO MUSICAL COLLEGE

61st Year

HERBERT WITHERSPOON, President

FALL TERM OPENS SEPTEMBER 14

More than 125 teachers of world-wide reputation. Private lessons only or courses leading to Teachers' Certificates, Graduation and Degrees in Piano, Voice, Violin, Cello, Church Organ, Movie Organ, Theory, Public School Music, Dramatic Art and Expression, Toe, Ballet, Interpretative and Classical Dancing, School of Opera, all Orchestral Instruments, Chautauqua, Lyceum, Concert and Languages.

85 FREE FELLOWSHIPS

(Two Private Lessons Weekly) to be awarded to the students who, after an open competitive examination, are found to possess the greatest gift for playing or singing.

PROFESSIONAL DEBUTS, ENGAGEMENTS *and* SITUATIONS

Public debuts will be given artist students in Central Theatre, Chicago, when they are ready to commence their public careers. A special bureau established in the College will assist artist students in obtaining professional engagements. Graduates who have qualified as teachers will be assisted in securing situations without charge to teacher or employer.

STUDENT DORMITORIES

Artistic and sumptuous dormitory accommodations for men and women in college building. Piano furnished with each room. Prices reasonable. Make reservations now.

COMPLETE WINTER CATALOG ON REQUEST

SUMMER MASTER SCHOOL

June 28 to August 7 (Six Weeks)

SUMMER CATALOG ON REQUEST

Address

CARL D. KINSEY, Manager

60 E. Van Buren St. Chicago

A Conservatory Pledged to the Highest Artistic Standards

Violin Questions Answered

By MR. BRAINE

Starting at Twenty.

L. N.—Ordinarily, twenty years of age is too late to start the violin, with the hope of becoming a violinist in a symphony orchestra. Almost all violin students studying for the profession have their educations completed before the age of twenty. I have known cases where pupils with such a late start have succeeded in acquiring enough technic to play in a symphony orchestra, but such cases are rare. You run the risk of losing valuable time and money in making the effort. However, if you are determined to try, you might enroll for a few months in a conservatory in Boston (which is near your home). In that time your teachers could advise you whether you would be able to become a professional after so late a start.

Imitation Stradivarius.

M. M. D.—There is such an enormous number of imitation Stradivarius violins, that there is not one chance in millions that yours is a real one. You will have to ship your violin to a reputable dealer in old violins, for an opinion, but the chances are that you would go to useless trouble and expense in so doing. You will have to run the risk of being disappointed.

Must Hear Her Play.

A. B.—It would be pure guess work, I am sorry to say, for me to try and decide whether the little girl is working on the proper material without hearing her play. It would be like a physician trying to prescribe for a patient whom he had never seen, and never examined. All the exercises and pieces you name are excellent, but whether they are suited to the pupil or not at this stage I cannot say without a personal hearing. This is where the qualities of a first rate teacher, of giving the pupil exactly the proper exercises and pieces at the right time, are of value. The teacher is the proper one to advise, and, if the pupil is not making the proper progress, the only thing to do is to change teachers. 2.—The pupil should certainly be studying scales and arpeggi at this stage. 3.—While it is much better for the teacher to have a good command of English, some of the foreign teachers in this country seem to get good results, even though they are able to express themselves only in broken English.

Studying Viola.

L. T.—If you already have a good foundation on the violin, and wish to study the viola, it would probably be advisable for you to devote all your practice time to the viola, as you say your time is limited. In a technical way your violin playing will not suffer, since the technic of the two instruments is so much the same. The viola practice will also help the stretching capacity of your fingers.

Plan of Study.

M. F. L.—If you play the exercises and pieces mentioned in your letter really well you have made good progress for the time you have studied, but I could not say without a personal hearing. If you are studying to become a professional violinist, the city where you live is too small to give the proper advantages for musical development. If it is at all possible, you had better study in a large city such as New York or Chicago. Boston would do very well, as it is near your home. You might arrange to study there a few months at first, and in that time your teacher could advise you as to whether or not you have the requisite talent to continue. 2.—By all means study theory, harmony, solfeggio, counterpoint, musical history, and, above all, the piano, as well as the violin.

Appraising Violins.

L. M. G.—Any of the violin dealers who advertise in THE ETUDE could appraise your supposed Stradivarius violin for you.

T. E. P.—The label you send is evidently part of the label of an Antonius Stradivarius violin. It would be very valuable if the violin were a genuine Stradivarius, but there is not one chance in a million that it is.

W. H. U.—There are millions of violins in existence bearing labels just like that which you send, and, as there was only one Antonius Stradivarius, it is quite evident that he could not have made them all with his own hands. To settle the matter of genuineness definitely, you would have to submit your violin to an expert for his opinion.

Cannot Judge Without Hearing.

M. S. W.—I am sorry that your letter cannot be answered without a personal hearing, so that I could judge of your talent, and your present stage of progress. Anything I could say would be pure guess work. I would advise you to play for some good violinist in your home town, or in a large city which is nearest your home, and get his opinion. No one can form an opinion as to your musical future without hearing you play.

Keep Violin Strung.

B. G.—When a violin is in co strings should be kept strung all times, otherwise the viol out of tune continually while Some players, especially of the type, let their strings down their violins in the case, fro idea of economy. Very few str in this manner.

A Stainer.

G. F.—The label in your viol lated is as follows: "Jacobus S sam, near Innsbruck, 1633." T that Stainer, the greatest Germa put in his violins. Your label a real Stainer label, since, as St in 1621, he would have been onl of age when he made the violi not begin making violins at so Send for a copy of the June, which has an extended article o

The Vibrato.

E. B.—At the battle of Manil ish-American War, Admiral Dew ing the American fleet, opened saying to his chief gunner: " when ready, Gridley." The same be made to your question as to brato should be taken up in viol pupil should take it up when h it, and the determination of this nice discrimination on the part Many take it up too soon and their intonation. Some pupils emotional type, solve the probl selves, by commencing to do t stinctively without being told b I would not advise the pupil to vibrato until he has a good work of the first and third positions can play music of medium diffic reliable tune in these positions, the publisher for THE ETUDE, 1922, in which you will find article on the best way to studi 3—It is impossible to answer yo to how much ground the averag cover in two years of study. Y the age of the pupil, and the nu he has practiced daily. A pupil public schools, with one hour and with good talent, usually a years a fair working knowledg and third positions, with some edge also of the second, fourth and seventh positions, togeth ability to play scales and arpe octaves in all keys. Pupils wit would do much more than this, a pupils not so much.

Guidantus.

G. M. L.—Johann Florenus violin maker of the Italian s eighteenth century, and probab person as "Floreno Guidante," a labels read, made some excellent command a good price. I could the value of the violin without

Imitation Guarnerius.

J. D.—I could not give you a value of your violin without see no doubt, an imitation Guarneriu any dealer in old violins in you can tell you. You can get the violin dealer from one of the vi of the Peabody Institute of Mu more.

"Country Fiddling."

A. W. M.—Most of this "coun which is sweeping the country done in the first position, and by of the country fiddlers know som positions, but very few use the occasional notes. Their stro rhythm, and "pep."

Pricing a Violin.

S. W. W.—If you will reflect will understand how impossible to try and set a value on a violin seen. Take your violin to a good if you have one in your city, or petent judge and ask him to give of its value.

"Selling a Strad."

R. L. S.—Any firm dealing in large way can sell a Stradivariu you if it is really genuine but of contain Stradivarius labels not one in a million is actually of thi imitations are hard to sell, not I cannot advise you as to the va violin without seeing it.

Repairing Cracks.

R. J.—No doubt the cracks in can be repaired. Tropical climat hard on string instruments. 2.—T name has the reputation of being most reliable in Great Britain. F that I cannot say; I could not giv on a violin I have never seen.

Paganini's command of technic, which so astonished the world in his day that it was attributed to the influence of the Evil One, must now be considered part of the equipment of every modern virtuos this statement simply to illustra vance made in the science of thi

—JAN H

Hard Touch and the Player Piano

By Rena Idella Carver

time ago THE ETUDE published wing letter from a teacher con- a difficulty which has retarded pupil's work progress. "One of my s has a player-piano in her home. o has so hard an action that she ired a very loud touch. One might bangs, and pounds. She is a tiny even years old, and her hands gers are very delicate. How rrect her technic? If she had iary piano it would be simple. ave tried everything I can think so far, I am simply bumping my inst a player-piano!"

ll player-pianos have such stiff but the new ones are apt to be nanageable. Even a pupil, who has shown excellent progress in gaining a loose wrist on a responsive piano, is apt to stiffen and force the muscles when playing on one with a hard action. The pupil must keep the wrist loose no matter how small the tone. Much time and patience will be consumed before power is secured, and a predominance of arm and wrist exercises, followed by Dr. Mason's chord studies and chord pieces, will be necessary.

The first finger exercises may be performed on top of the keys of the new player-piano without depressing them. Then light staccato touches may be used and finally legato finger work. In proceeding gradually the pupil may acquire strength and ability sufficient to cope with the stiff action without losing flexibility.

Inspiration!

otion that the great masters com- sic only when "inspired" by some ne impulse is not borne out by the musical history. Many acknowl- asterpieces were commissioned in or prosaically produced as part y's work.

's last "Requiem," composed on d-bed, was commissioned by one 'alsegg.

ssohn wrote the overture to "Ruy a couple of days to oblige the pro- a theatrical charity performance Hugo's play of that name.

t of the day's work for which he his salary from St. Thomas' Leipsic, Bach produced a cantata k for the Sunday service. Many are masterpieces.

wrote most of his symphonies as ne day's work by which he retained his position at the court of Prince Esterhazy.

Haydn also composed one hundred and seventy-five pieces for the "bariton," a viola da gamba popular in Germany, upon which his royal master was a performer. Haydn seems to have enjoyed composing "freak" music. He wrote several pieces for a musical clock, a solo for harmonica, and seven nocturnes or serenades for the lyre. Writing incidental music for marionette shows was also "part of his job."

Beethoven began his thirty-three variations on a waltz by Diabelli to oblige a music publisher, but in this his inspiration got the better of him. The publisher wanted a "best seller," something easy for amateurs. He was appalled at the length and overpowering artistic significance of the result! Parry says of Beethoven's Op. 120 (the variations), "this alone will preserve his name to posterity should it disappear in other ways."

What Mother Can Do

By Steele Farneman

L the study the instructor may pupil, progress will many times a standstill through the teacher's nowledge of the child's psycho- itude, a knowledge which can be nly by the parent who has gained h long experience. The parent the key for which the teacher ly seeking, and which will open to fast-closed doors of develop- was so in the case of Stephen. 's feet could not reach the floor. ly refused to use a footrest and pon swinging his legs with each reover, at the piano, he seemed f-conscious, wriggling his hands, his nose, and even twisting his to strange contortions. Besides, d to itch all over and had to imself at every measure. After to overcome this habit for many ne teacher discovered one day, to her astonishment, that the boy was going about his work with no sign of fidgeting or nervousness. Curious to know what had brought about so great a change, she called on the boy's mother to discover the cause.

"Really, I was desperate," said Stephen's mother. "I used every means I could invent to cure him, but with no improvement. One evening after an especially trying practice hour, I told him that no child could be so 'scratchy' unless he was unwashed. Although I knew this was not true in Stephen's case, I insisted that he take a bath before going to bed. Baths were a nuisance and were to be avoided whenever possible, nevertheless he was very sensitive about being thought dirty. The next evening he actually tried to sit still and I knew immediately that the problem had been solved. Oh yes, I found it necessary to supervise several baths that week, but the disagreeable habit is now completely broken."

Instrumental Peculiarities

By Helen Craig

nstrument has limitations which recognized before the fullest n be gained. The piano is staccato, lacking in singing tone. n is apt to be hollow-toned and The harp inclines toward being "fluttery," the flute "reedy" and the French horn tumid and the guttural. It is the musician's problem to so subdue and direct these shortcomings that they will be transformed into the peculiar charm of his particular instrument.

Thus did Chopin seek to overcome the brittle character of the piano by striking the notes with the ball of his finger, not the more or less hard and unyielding tip immediately behind the horny fingernail.

The Child's Approach to Music Study

To win the enthusiastic interest of the boy or girl at the very outset has always been one of the biggest problems in music teaching. Leading educators agree, today, that this can be best accomplished by enabling the youngsters to *make music in their own way* with the aid of that universal musical instrument—the Harmonica. After they have become proficient on this instrument they will take naturally and enthusiastically to the study of the piano, violin and other musical instruments.

A Hohner Harmonica for the boy or girl will help solve the problem. With the newly perfected Chromatic Harmonica they can play the complete chromatic scale. It is not a toy, but a real musical instrument which will promote self-expression, rhythm, and accuracy, and lay the foundation for serious musicianship.

Hohner Harmonicas are endorsed by such prominent group educators as—

Peter W. Dykema, Prof. School Music, Columbia University, New York.
Dorothy Enderis, Ass't Supt., Milwaukee Schools.
W. A. Gore, Supt. Schools, Webster Grove, Mo.
Nellie C. Hudd, Principal Mozart School, Chicago.
Harry Keeler, Principal, Lindblom High School, Chicago, Illinois.
Edward Randall Maguire, Principal Junior High School 61, N. Y. C.
W. H. Wheeler, Principal, Alton Community High School, Alton, Illinois.

—AND MANY OTHERS—



FREE BOOK OF INSTRUCTION

This interesting and helpful booklet comprises 16 pages of simple instruction illustrated with charts and pictures, and includes six popular musical selections arranged for harmonica and piano. Copies in any quantity will be supplied upon request.



HOHNER
HARMONICAS
"That Musical Pal of Mine"

M. Hohner, Inc. Dept. 204
114 East 16th St., New York

Be sure You get these CONN FEATURES





R. E. CLARK, solo trombonist U. S. Marine Band, uses a Conn.

EXCEPTIONALLY easy playing; beauty of tone; perfect scale; absolutely dependable mechanism, are features of every Conn instrument for band and orchestra. As world's largest builder of band instruments Conn has developed improvements and patented features which enable you to make faster progress, quick success in a big way. The world's foremost artists use Conns. And Conn features COST NO MORE!

Free Trial, Easy Payments on any Conn cornet, trombone, saxophone -- everything for band or orchestra. Write now for Free literature and details of trial offer; mention instrument.

C. G. CONN, LTD.
613 Conn Bldg., Elkhart, Ind.

CONN BAND INSTRUMENTS
WORLD'S LARGEST MANUFACTURERS

Diplomas and Certificate Forms
Complete list with prices contained in our "Music Teacher's Handbook" which also contains other business requisites for the Music Teacher.
Free on Request
THEO. PRESSER CO., 1712-1714 Chestnut St., Phila., Pa.

Vega Violins
THE VEGA CO.
159-80 Columbus Ave., Boston, Mass.

Edition Wood
1000 Volumes
A Revelation in the Classics, Studies and Recreations



SCHUMANN

No.		Net
828.	—Op. 1. Abegg Variations	.50
829.	—Op. 2. Papillons (Butterflies)	.50
826.	—Op. 1 and 2. Abegg Variations and Papillons	.75
526.	—Op. 9. Carnaval	.65
450.	—Op. 12. Fantasiestücke	.65
398.	—Op. 15. Scenes from Childhood	.50
527.	—Op. 18 and 19. Arabeske and Blumenstück	.50
525.	—Op. 20. Humoreske	.50
490.	—Op. 21. Eight Novelletten	.85
515.	—Op. 23. Nachtstücke; and Op. 111. Fantasiestücke	.50
528.	—Op. 26. Faschingsschwank (Viennese Carnival Pranks)	.50
399.	—Op. 68. Album for the Young	.65
400.	—Op. 68 and Op. 15. Album for the Young and Scenes from Childhood. Complete	.85
830.	—Op. 82. Forest Scenes and Op. 28. Romances	.85
389.	—Op. 124. Album Leaves	.75
634.	Schumann Album No. 1 16 Favorite Compositions	.85
753.	Schumann Album 22 Standard Compositions	.85

Consult your dealer. Ask for catalogs

The B. F. Wood Music Co.
88 St. Stephen Street, Boston 17, Mass.
Use Edition Wood



Finest Conservatory in the West

DETROIT CONSERVATORY OF MUSIC

52nd Year

FRANCIS L. YORK, M. A., *Pres.* ELIZABETH JOHNSON, *Vice-Pres.*

OFFERS courses in **Piano, Voice, Violin, Cello, Organ, Theory, Oral Interpretation, etc.** Work based on best modern and educational principles. Numerous Lectures, Concerts and Recitals throughout the year. Excellent Board Accommodations. Teachers' certificates, diplomas and degrees conferred. Many free advantages. We own our own building, located in the center of most cultural environment. Students may enter at any time.

SUMMER MASTER SCHOOL— June 28 to August 7— Six Weeks

For particulars of summer session and detailed information address

JAMES H. BELL, *Sec.*, Box 7, 5035 Woodward Ave., DETROIT, MICH.

Cincinnati Conservatory of Music

INCORPORATED

60TH YEAR

SUMMER SESSION OF THE DEPARTMENT OF PUBLIC SCHOOL MUSIC (Accredited)

Intensive six-weeks' courses giving credit toward certificates, diplomas and degrees
Instruction in Orchestral Instruments and in organization of School Orchestras
Affiliation with the University of Cincinnati provides a complete course for Public School Music Supervisors

MASTER CLASSES IN VOICE, PIANO AND VIOLIN

Artist, normal and preparatory courses in all depts. Ideal Home Department on the Campus

Send for Summer Announcement

BERTHA BAUR, Director
Burnet C. Tuthill, General Manager

Highland and Burnet Aves. and Oak St.
Cincinnati, Ohio

DANA'S MUSICAL INSTITUTE

WARREN, OHIO

The Only University of Music in the World

All branches taught on the daily lesson plan : : Special Music Supervisors Course

Fall term opens Monday, September 6th, 1926. Summer School opens Monday, June 22nd, 1926

Catalogue on application to LYNN B. DANA, Pres. Desk E.



All branches, advanced study. 35 specialist teachers. Courses lead to Mus.B. degree. Cultural and social life of Oberlin College. High School course or equivalent required. Opens Sept. 21st.
Oberlin Conservatory of Music, Oberlin, Ohio

P.M.I.

Summer Term

Six weeks from June 21
Daily theory and normal classes for music teachers.

Pittsburgh Musical Institute, Inc.
131-133 Bellefield Avenue Pittsburgh, Pa.

The Courtright System of Musical Kindergarten

Oldest and most practical system. A great opportunity for teachers to specialize in this unlimited field. Write for particulars in correspondence course.

Mrs. Lillian Courtright Card, 116 Edna Ave., Bridgeport, Conn.

DUNNING SYSTEM of Improved Music Study for Beginners

The Demand for Dunning Teachers Cannot be Supplied—Why?

NORMAL CLASSES AS FOLLOWS:

MRS. CARRE LOUISE DUNNING, *Originator*, 8 West 40th St., New York City; Normal Class, July 15, 1926.
Mrs. Zella E. Andrews, Leonard Bldg., Spokane, Wash.
Katharine M. Arnold, 93 Madison St., Tiffin, Ohio, Arnold School of Music.
Allie Edward Barcus, 1006 College Ave., Ft. Worth, Texas. Normal for Teachers—Ft. Worth, Texas, June 1st.
Elizette Reed Barlow, 817 Central Ave., Winter Haven, Florida, Normal Classes;—June 1st—Tampa, Fla.; July 12th—Asheville, N. Car.
Catherine Gertrude Bird, 658 Collingwood Avenue, Detroit, Mich.
Mrs. Jean Warren Carrick, 160 East 68th St., Portland, Oregon—Normal Classes.
Dora A. Chase, Carnegie Hall, New York City; Pouch Gallery, 345 Clinton Ave., Brooklyn, N. Y.
Beulah Crowell, 201 Weliston Bldg., 1506 Hodamont Ave., St. Louis, Mo. Normal Classes, June, July and August. For further information write.
Adda C. Eddy, 136 W. Sandusky Ave., Bellefontaine, Ohio. Summer Normals, Bellefontaine, Ohio, and Cincinnati Conservatory of Music. September—Wichita, Kansas.
Beatrice S. Eikel, Kidd-Key College, Sherman, Texas.
LaVerne C. Fleetwood, 1344 N. Spaulding Ave., Hollywood Studio: Hollywood Woman's Club, 7078 Hollywood Blvd., Hollywood, Calif.
Ida Gardner, 17 East 6th Street, Tulsa, Okla.
Gladys Marsalis Glenn, 1605 Tyler St., Amarillo, Tex.
Florence Elizabeth Grasle, Lansing Conservatory of Music, Lansing, Mich. Dates for Normal Classes, June 28, 1926; January 15, 1927.
Carrie Munger Long, 608 Fine Arts Bldg., Chicago, Ill. Normal Classes, Memphis, Tenn., June; Chicago, July, August and September.
Harriet Bacon MacDonald—13434 Detroit Avenue, Cleveland, Ohio. June, Dallas, Texas; July 5th, Cleveland, Ohio.
Mrs. Kate Dell Marden, 61 N. 16th St., Portland, Oregon.
Mrs. Wesley Porter Mason, 6262 Oram Ave., Dallas, Texas. June 1, five weeks.
Robin Ogden, Box 544, Waterbury, Conn. Normal Classes held April and June.
Mrs. Laud German Phippen, 1536 Holly St., Dallas, Texas. Classes held Dallas, Texas, and Ada, Okla.
Ellie Irving Prince, 4106 Forest Hill Ave., Richmond, Va.
Virginia Ryan, 940 Park Ave., New York City.
Isabel M. Tone, 626 S. Catalina St., Los Angeles Calif.;—June 8th, 1926.
Mrs. S. L. Van Nort, 1431 West Alabama Avenue. Houston, Texas.
Mrs. H. R. Watkins, 124 East 11th St., Oklahoma City, Okla.

INFORMATION AND BOOKLET UPON REQUEST

ITHACA CONSERVATOR OF MUSIC

W. GRANT EGBERT, *Musical Director*

SUMMER SESSIONS

Offer a Summer of Accomplishment in a Recreational Enviro

TEN WEEKS, JUNE 7—AUGUST 13. SIX WEEKS, JULY 5—AUGU

LEON SAMPAIX, *Master Pianist and Pedagogue* with corps o assistants will give special courses to young artists, te and students.

FLETCHER-COPP *Music Method Normal School* under pe direction of Mrs. Fletcher-Copp, June 21 to August 13. most noted method for children. Teachers in demand.

ALL DEPARTMENTS IN SESSION with complete Facult nationally known Teachers and Artists.

NORMAL COURSES in all departments by well-known speci

ORCHESTRAL REHEARSALS. Daily rehearsing orchestral and accompanying soloists.

CHORAL AND ORCHESTRAL CONCERTS at end of term

All courses completed lead to Certificates, Diplomas, Degrees.

Dormitory reservations should be made now.

Full details, Summer School Catalogue and Year Book se request. Fall Term begins September 23, 1926. Address:

1 DeWitt Park, Ithaca, New York

The Cleveland Institute of Music

Summer School, June 21st - Aug. 1st

Complete courses under regular faculty for students of all grades.

Special courses for teachers and professionals. Exceptional living accommodations for out of town students.

Mrs. Franklyn B. Sanders, Acting Director
2827 Euclid Avenue Cleveland, Ohio

ZECKWER-HAHN

Philadelphia Musical Academy

and Branches

Highest standards of musical instruction. Faculty includes **Professor Leopold Auer, Guest Teacher; Lee Ornstein, Composer Pianist,** and other distinguished musicians. 56th season. Registration Sept. 2nd-4th. Classes begin Sept. 8th. Catalog. **Charlton Lewis Murphy, Managing Director,** 1617 Spruce Street, Philadelphia.

MUSIC SUPERVIS

Make Summer School

A happy, profitable o nation. A Summer of s study at outstanding Scho Music Supervisors, plus attr recreational activities, affairs, etc. Credit toward uation given for Summer S work. Dormitories. Theatre. Chorus. Orch In heart of famous Finger Region. Write for new Booklet. 6 weeks' course, June 28 to August 7.

ITHACA INSTITUTI Public School Mu

301 DeWitt Park ALBERT EDMUND BR

COMBS CONSERVATOR

PHILADELPHIA

FORTY-SECOND YEAR

Instruction throughout Entire Year

A School of Individual Instruction **A School of Public Perf**

Four Pupils' Recitals a week give you opportunity for Public Performanc

All branches taught from elementary to the highest artistic standard. Training Courses for Teachers. Degrees conferred. Daily reports keep the Director personally informed of your progress—

Daily Supervision shows you how to w complete Pupils' Symphony Orchestras o tional privilege of orchestra routine and niment.

Courses for Public School Music Supervisors

Approved and Accredited Three-Year Courses in Public School Music Supervision. Pennsylvania State Certificates issued upon completion of Course, without further examination.

Located within a few blocks of the Sesqui Centennial Buildings, the Combs Conservatory, with Faculty and its unexcelled equipment, offers unequaled opportunities and advantages to combi of instruction with the great musical events and festivals of the Sesqui Centennial.

Six Spacious Buildings ***Dormitories fo***

A School of Inspiration, Enthusiasm, Loyalty and Success

Illustrated Year Book Free

GILBERT RAYNOLDS COMBS, Director Offices, Dormitories and Broad and Reed Str

Letters from Etude Friends

and the Keyboard Touch

DE:

ny questions that come to THE
ve to the effects of typewriting
t's technic, there have been none,
ve noticed, by typists themselves.
eader will find useful my own ex-

ars ago I became a stenographer
e years have been doing typing
hours each day. For two of
was rather stiff, though always
rapid.

l in THE ETUDE that typing was
e tension and improper develop-
over, just about this time, I
o teachers. The new instructor
lity in my one arm and consid-
ss in my hands. She also told
as harsh. I was confronted with
since I put my piano first in my
it seemed as if I would either
my bread by some other means
come relaxed in my present occu-
ed the latter.

time my typing was criticized
nfully slow, but I persisted, and
ck is to be done well and quickly,
to me. On the piano I have a
ic and feel myself gaining. I
ve a good touch and my tone is

wills and tries long enough he
ping done rightly does not injure
may even help to gain strength

Typing is like piano practice:
much is done, but how it is done,

FLOYD MATSON.

Mania for "Methods"

E:

s, speaking musically, of course,
mitted in the name of method
easily recorded. The applicant
lmost invariably asks, "What
u use?" To reply, "I do not
aching by any one method,"
gs a look of surprise.

of fact, there are certain books
ier on any instrument that are
standard. A judicious choice
s the insignia of the skillful

d that you can no more expect
benefit by one book than you
m all to like the same color or
er. It is a matter of tempera-
vious that in an ordinary class,
bound to find great variation in physical peculiarities, trueness of ear, and musical talent. Some children are naturally gifted, and could learn from almost any instruction manual, whereas others must be carefully studied and trained.

My greatest joy from teaching is the analyzing of the child, and then selecting his books and pieces in order best to encourage him and to keep his interest. Some children must be appealed to from the mechanical viewpoint. They work best when inspired with a pride in the mechanics—beautiful wrist work, true notes, and so on. Others must have an imaginative story for every piece and exercise—something to set their eyes to seeing visions as they play. I once taught a child who had to be appealed to through her strong social instinct. Every lesson hour was a social call; her pride was in being the perfect hostess. One false note was the same to her as tea spilled in the lap of a visitor.

Therefore, I say: "Away with stereotyped 'methods.'" Study each child individually, make the most of his natural tastes, and select your teaching music with an eye to advancing him—always keeping his interest.

And always, win their hearts first. A child will always work for someone he loves.

ELIZABETH BORTON.

A Memory of Theodore Presser

TO THE ETUDE:

During the winter and early summer months of 1876, when Theodore Presser was twenty-eight and I was eighteen, he was teaching piano at the Miami Conservatory of music at Xenia, Ohio, where I was a student. My roommate had taken sick and, when his mother came to take care of him, Prof. Presser had me share his room and bed for a short time until arrangements for another room could be made. This kindness revealed to me his whole-hearted generosity.

Another incident keeps bright in my memory. One day during my practice period, instead of working on my lesson, I was improvising to my heart's content, when suddenly the door opened and Prof. Presser peeped in. I was "scared stiff," but he simply said, "That's all right. Go ahead! I just wanted to see who was at the piano."

At the commencement in June his three piano graduates played the following selections: *Rondo Capriccioso*, Op. 14, Mendelssohn; *Andante Favori*, Op. 14, Beethoven; *Fantasie F-sharp minor*, Op. 28, Mendelssohn.

My association with him during that year revealed to me the beauty and charm of real music. I teach piano in a small country town and vicinity and have been a regular subscriber to THE ETUDE ever since 1888.

W. C. PATTERSON.

New Books About Music

Modern Music. First Series. By
dow. Cloth bound; three hun-
ty-five pages. With portraits.
he Macmillan Company. Price,

mposers under discussion, Ber-
and Wagner, are presented to
truly as very sincere and very
n struggling to make their be-
d their enthusiasm felt.
know each history with its
e. Yet we here are made to ex-
the freshness of first discovery
apprehension, of blind groping,
the face of indifference and
s a reward, at the last, we are
e with them the fruits of hard-

ocal Art. By P. Mario Mara-
Two hundred and seventy-one
ted with diagrams. Published
right at $2.50.

alf of the world grows more
echnical and automatic, the
is toward the personal, the ex-
maginative. A civil war it is
en machinery and emotion.
me the author ranges himself
e side of the latter. He does
the system of vocal training:
We are not told to manipu-
hord or muscle but to express
r in spite of them what is in

t our very sophistication may
e shall not malign the book.
it lie to our inmost convictions,
tures.

Franz Werfel. Cloth bound;
blished by Simon and Schuster.

discussion as to whether King
e alive to us to-day than is an
n citizen of 1926, of whom we
rd and probably never shall.
emains to be settled.
exists in our hearts, on read-
before us, that Verdi is more
e than, say, the mailman who
this ETUDE at your door this
l his strength, in all his weak-
before us with haughty, plead-
ildlike simplicity.
delayed meeting with Wagner
lread. Ours is the half guilty
deferment. When Verdi parts
dio," the child of his latter
with him, the petulance of a bereaved parent. "Nobody knows the sort of man you are. God grant you may never write another opera!" says his frantic wife when he finds the ravioli uneatable, the furniture out of place, his cigars stolen. But we cannot agree with her. Our sympathies are all with Verdi.

Musical Alabama. Issued by the Alabama Federation of Music Clubs. Paper bound; 177 pages; illustrated. Published by the Paragon Press. Price, $1.10.

Far from being a mere directory, a collection of statistics, this book is a vivid outline of concerted musical endeavor in Alabama. By means of intimate touches, well-taken photographs and enthusiastic plans for the future, the volume is made to live. Throughout there is the spirit of love and loyalty for the home State which will be appreciated by every true citizen of Alabama, and, indeed, by those of all her sister States.

Two Hundred Opera Plots, Vol. II. By Gladys Davidson. Cloth bound, four hundred and fifty-one pages. Published by T. Werner Laurie, Ltd. Price per set, $2.50.

The people of the southern countries, they say, enjoy attending American and English "movies" because the very restraint of emotion portrayed produces, on these gesticulating races, the effect of adequacy. They, with us, would enjoy for the same reason the reading of this book, an Englishwoman's concise, clear sufficient summary of two hundred opera libretti, bringing before the eyes in cameo exactness the settings, the characters and the plot structure of these motley creations.

Behind the Scenes at the Opera. By Mary Fitch Watkins; three hundred and twenty-eight pages; bound in cloth. Frederick A. Stokes Co. Price, $2.50.

The author begins by explaining why it is necessarily impossible for the uninitiated to enter the doors of this world back of the opera stage. There is one door she has opened for us, however, by her vivid imagination, through which we see figures such as the genial Caruso distributing gifts on Christmas to the force of workers at the Metropolitan and Lucrezia Bori kneeling in the Swiss Chapel, whence she has fled from the laughter outside, praying for her lost voice. "Behind the Scenes," we find, is not a dusty waiting room where mannikins respond to curtain calls as to wires pulled, nor yet a dreamland of puckish gaiety, but a testing-ground for hearts at whose entrance could well be written, "If ye have tears prepare to shed them now."

Louisville CONSERVATORY OF MUSIC
INCORPORATED
Frederic A. Cowles, Director — Music Center of the South
Accredited School conferring Degrees. Instruction in the study of Pianoforte, Organ, Harp, Voice, Violin, Dramatic Art, Orchestral Instruments, and all Theoretical Subjects. Private and Class lessons. Student and Faculty recitals. Cultural Subjects accredited by Universities. Two and three year Public School Music Courses leading to Supervisors Certificate and Diploma. Practice Teaching in Public Schools. Graduates accepted by State Boards of Education. Teachers Training Course. Enrollment over 1800. All Departments open year round. Special Summer Courses start in June. Fall terms September 7. Each pupil receives individual attention to musical needs. Information and catalog from
John L. Gruber, Manager, 218 West Broadway, Louisville, Ky.
L. C. M.

Peabody Conservatory
BALTIMORE, MD.
HAROLD RANDOLPH, Director.
Recognized as the leading endowed musical conservatory of the country
Summer Session June 28th Aug. 7th
Staff of eminent European and American Masters including:
CHARLES H. BOCHAU, VIRGINIA C. BLACKHEAD, AUSTIN CONRADI, CARLOTTA HELLER, LOUIS ROBERT, KATHARINE E. LUCKE, LUBOV BREIT KEEFER, OTTO ORTMANN, FRANK GITTELSON, PASQUALE TALLARICO, HOWARD R. THATCHER, MABEL THOMAS, J. C. VAN HULSTEYN
Tuition $20 to $35, according to study
By special arrangement with the JOHNS HOPKINS UNIVERSITY credits in certain branches may be offered for the B. S. degree
Practice Pianos and Organs Available
Circulars Mailed — FREDERICK R. HUBER, Manager
Arrangements for classes now being made

Manch COLLEGE OF MUSIC
In the BEAUTIFUL SHENANDOAH VALLEY. Full Courses in all branches of the musical art. Classical dancing, physical training, expression, languages, art and
SPECIAL COURSES OFFERED IN ACADEMICS
New $150,000 buildings and dormitories, extensive campus. Swimming pool, gymnasium, golf and horseback riding.
Catalogue on request. We offer special courses in academics and music to girls under 14. Write for special form.
14th Session Opens Sept. 9th
Address: MANCH COLLEGE OF MUSIC, COLLEGE PARK, BOX E, STAUNTON, VA.

Mr. and Mrs. Crosby Adams
TWENTY-THIRD ANNUAL SUMMER CLASS FOR TEACHERS OF PIANO
July 22nd to August 6th, 1926
MONTREAT, NORTH CAROLINA

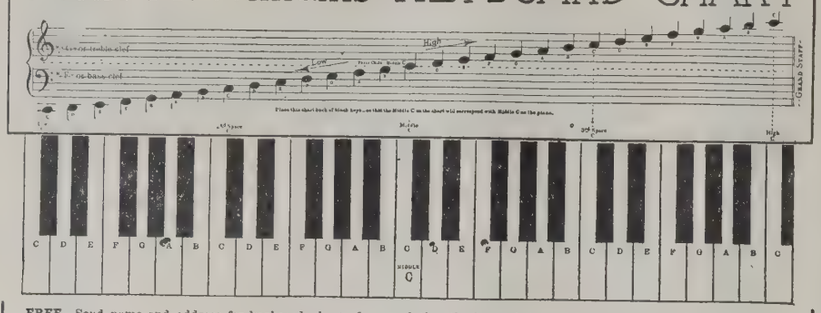
WILLIS J. CUNNINGHAM
Piano
JOSEPH D. DeNARDO
Harmony, Composition
ASHEVILLE, NORTH CAROLINA

Atlanta Conservatory of Music
THE FOREMOST SCHOOL OF FINE ARTS IN THE SOUTH
Advantages Equal to Those Found Anywhere. Students may enter at any time. Send for Catalog. GEO. F. LINDNER, Director
Peachtree and Broad Streets, Atlanta, Georgia


Faust School of Tuning
STANDARD OF AMERICA ALUMNI OF 2000
Piano Tuning, Pipe and Reed Organ and Player Piano. Year Book Free
27-29 Gainsboro Street BOSTON, MASS.

MUSIC PRINTERS
ENGRAVERS AND LITHOGRAPHERS
PRINT ANYTHING IN MUSIC — BY ANY PROCESS
WE PRINT FOR INDIVIDUALS
ESTABLISHED 1874 REFERENCE ANY PUBLISHER
THE OTTO ZIMMERMAN & SON CO. INC. CINCINNATI OHIO

John M. Williams' KEYBOARD CHART



FREE—Send name and address for keyboard chart—for correlating the keys of the pianoforte with the notes on the grand staff—sent absolutely free on request

JOHN M. WILLIAMS

of New York City

Will conduct NORMAL CLASSES FOR TEACHERS OF PIANOFORTE *in the cities given here*

CHICAGO (July 5 to July 16)

MADISON, WISC. (July 19 to July 30)

PHILADELPHIA (Aug. 2 to Aug. 13)

NEW YORK CITY (Aug. 16 to Aug. 27)

NOTE: Mr. Williams will hold Normal Classes for Teachers of Pianoforte and teach a limited number of advanced students *in New York City only* from September, 1926, to March, 1927. Normal Classes in London, England, and Edinboro, Scotland, during Spring of 1927.

Places where classes will be held in different cities and booklet describing the course in detail sent upon request.

JOHN M. WILLIAMS, P. O. Box 216, Trinity Station, New York City

---



VIRGIL PRACTICE

(Invented by the late A. K. Vir

Manufactured and sold only by The A. K.

Full length keyboard. All latest im

FOUR OCTAVE PORTABLE CLAVIER

VIRGIL SCHOOL OF

Summer Session June 14th t

For catalogue, etc., address The A. K. V or Mrs. A. K. Virgil, 510 West End Ave

No Other Address

THE NEW APPROACH TO MUSIC—IMPRO

Interesting, Vital, Practical

Three Weeks Intensive Courses During June an

For Teachers, Students, Beginners

AROUSIAG COSTIKY

411 Steinway Hall, New Yor

Phone Circle 0526

INTENSIVE COURSE

FOR TEACHERS AND ADVANCED PLAYERS

June 21st to July 10th

at the

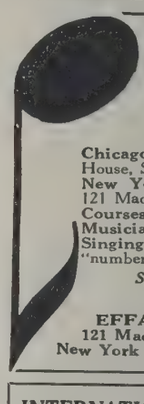
VIRGIL PIANO CONSERVATORY

120 West 72nd Street

New York City

Write for Particulars

Address—JULIA WEIL, Sec'y



SUMM MUS S

Chicago, Ill., July 12 House, State and Mon New York City, Au 121 Madison Avenue. Courses for Teacher Musicianship, Piano Singing without "do-re "numbers." Visitors W

Special Studen

Addres

EFFA ELLIS P

121 Madison Avenue New York City Phon

TWO NEW COURSES

INSTITUTE OF MUSICAL ART

FRANK DAMROSCH, Director

120 Claremont Avenue New York, N. Y.

CRITICAL AND PEDAGOGIC COURSE

for Teachers and Advanced Pianists under CARL FRIEDBERG

NORMAL COURSE FOR TEACHERS

Methods of interrelating all theoretic subjects and correlating them with the study of piano, violin, voice, etc.

TUITION FEES VERY MODERATE. CATALOGUE UPON REQUEST, ADDRESS DEPT. U

College of Fine Arts

Syracuse University

Harold L. Butler, Dean

Syracuse, N. Y.

MUSIC, ART, ARCHITECTURE

900 STUDENTS 42 INSTRUCTORS

Four-year Courses in

Piano, Voice, Organ, Violin, Composition, Public School Music

leading to the Bachelor's degree

Unexcelled advantages for the study of music. Special students may enter at any time. Dormitory with 42 practice pianos reserved for women music students. Five pipe organs.

6 Weeks Summer Session Begins June 28

INTERNATIONAL MUSI CATIC

MRS. BABCO

OFFERS Teaching Po leges, Conservatori Also Church and Concert

CARNEGIE HALL, NE

AMERICAN INSTITUTE OF APPLIED MUSIC

Metropolitan College of Music

KATE S. CHITTENDEN

Dean of the Faculty

Six Weeks' Summer School

July 6 to August 14

SEND FOR CIRCULAR

ADDRESS:

ETHEL McINTOSH, *Managing Director*

212 W. 59th St., New York City

GRANBERRY PIANO SCHOOL

149 East 61st St., New York, N. Y.

For PIANISTS, ACCOMPANISTS and

TEACHERS

MUSICAL DEVELOPMENT THROUGH SIGHT-TOUCH and HEARING. *Booklet*

CONWAY

Prepares for Leadership in Comm Professional Bands. Private and Teachers of national renown: Cou Arrangements; Daily Band Rehe Conway; Large Symphony Orche Library. Degrees. Dormitori

Under personal direction of leader, Patrick Conway. Catalo

601 De Witt Park, Ithaca,

30th YEAR Alviene SCHOOL OF THE THEATRE UNIVERSITY

Summer and Fall

Courses for Acting, Teaching, Directing DRAMA, OPERA, MUSIC STAGE DANCING

DIRECTORS

Alan Dale
Wm. A. Brady
Henry Miller
Sir John Martin-Harvey
J. J. Shubert
Marguerite Clark
Rose Coghlan

Singing, Fine Arts and Photoplay. Developing personality and poise essential for any vocation in life. Alviene Art Theatre and Student Stock Co. afford appearances while learning. N. Y. debuts and careers stressed. Pupils — Laurette Taylor, Mary Pickford, Eleanor Painter, Annette Kellermann, J. Arnold Daly, Fred and Adele Astaire, Dolly Sisters, Evelyn Law, Mary Nash, Nora Bayes, Taylor Holmes, Lady Ribblesdale, Vivian M. Astor, Gloria Gould-Bishop, and others. Write Study wanted to Secretary, 43 West 72nd St. N. Y., ask for catalog 3M

Watch the Etude Pages Regularly for the Announcements of Leading Schools

---

Crane Normal Institut

Training School for Supervi

BOTH SEXES

Voice culture, sight-singing, ear- form, music-history, chorus-conc practice-teaching. Graduates hold tions in colleges, city and normal s

53 MAIN ST. POTSDA

ESTELLE LIEBLING

145 West 55th Street

KATHERINE BELL

200 West 57th

NEW YORK CITY

Associate Teachers of Singing

SUMMER COURSES FOR TEACHER

NEW YORK SCHOOL OF MUSIC AND AR

824 West End Avenue, Corner 100th St. 24th YEAR Ralfe Leech Sterner,

SIX WEEKS SUMMER COURSES for Teachers and Professionals, also Beginners and Advanced

Starting May 15 pupils may enter any day

Rates: $250 and $300 (according to teacher for private lessons) which include board and lectures, classes, concerts, teachers' certificates, etc.

CELEBRATED FACULTY INCLUDING

Arthur Friedheim
One of the world's greatest pianists. The great Liszt interpreter who during this course will play works of all the great masters.

Ralfe Leech Sterner
The well-known voice teacher of the heads of voice departments in colleges and schools.

Aloys Kremer
Teacher and Pianist.

Leila Yale
Teacher of Public School Mu York City Schools.

Frederick Riesberg
Distinguished pianist who studied with Franz Liszt, Xaver Scharwenka and Carl Reinecke.

Paul Stoeving
The eminent violin artist, teacher, scholar and author.

Frank Howard Warner
Pianist, Composer and Lecturer.

Alexander Pero
Harmony and Counterpoint.

Helen Carmichael Rol
Drawing, Painting and Interior

AND MANY OTHER

Free and Partial Free Scholarships Open for Competition in these Courses BALDWIN PIANO USED Our Entire Faculty will Remain in New York City and Teach

Destroy Your
fluous Hair & ROOTS
Depilatory—Harmless—GUARANTEED
anywhere—write for FREE Book.
Berthé, 562 Fifth Ave., New York
IT'S OFF because IT'S OUT

ECKLES
r to Get Rid of These Ugly
s and Have a Beautiful
Complexion
no longer the slightest need of
imed of your freckles, as Othine—
ength—is guaranteed to remove
ly spots.
et an ounce of Othine from any
partment store and apply a little
t and morning and you should
iat even the worst freckles have
lisappear, while the lighter ones
hed entirely. It is seldom that
an ounce is needed to completely
skin and gain a beautiful com-
to ask for the double strength
this is sold under guarantee of
k if it fails to remove your

TO TUNE PIANOS
ME
G
E copy of the 28th ANNIVERSARY
our book, "Winning Independence." Read
master TUNING with our Tune-A-Phones
graduates head the profession in all part,
With Bryant's patented devices, tools,
sons, one learns quickly and easily. Low
rms. Diploma granted. MONEY-BACK
$10 to $25 a day, exceptional oppor-
n ideal profession await you.
ANT SCHOOL OF TUNING
ling Augusta, Michigan

STUDY WITH MUSICAL PROGRAMS
LUBS, SCHOOLS AND TEACHERS
otobiographical Sketches, Folk Music (Europe)
s: Suanewis, Mme. Butterfly, and Mignon.
ern French Opera. Sketches of composers,
l authors. Music suggested and portraits in-
l for guest and teachers' programs.
criptive circular of other books in the series.
MRS. F. S. WARDWELL,
ND TERRACE, STAMFORD, CONN.

Beautiful Song, Semi-Classic, with Chimes
by AMBROSE WYRICK, *Chicago Silver*
at all His Concerts.
GELUS Words and Music by AGNES V. FLANNERY
net. For Sale at all Music Stores or
Direct from the Publisher.
RY MUSIC PUBLISHING CO.
rsity Ave. Des Moines, Iowa

NO JAZZ
lar. With or without music. Short Course
s taught by mail. No teacher required. Self-
ruse for Advanced Pianists. Learn 259 styles of
opated Effects, Blue Harmony, Oriental, Chime,
e Jazz, Trick Endings, Clever Breaks, Space
urs, Triple Bass, Wicked Harmony, Blue Obli-
her subjects, including Ear Playing. 133 pages
z, 25,000 words. A postal brings our FREE
o School, 1836 W. Adams St., Los Angeles, Cal.

NER-DALHEIM & CO.
IC PRINTERS
ENGRAVERS
UBLISHER OUR REFERENCE
RITE FOR PRICES
LAKE ST. CHICAGO, ILL.

Compelling Weight Pressure and the Singing Tone

By Fern Blanco

PIANO pupils who hold wrist or finger muscles stiffly and whose hand position is faulty will inevitably produce a thin, colorless tone which sometimes persists in spite of all words of counsel and explanation.

When example and precept have proved inadequate, let the teacher take the pupil's hand in hers and guide it into a good position. Then, while his muscles are quiescent, let her grasp his fingers one by one, push them down on the keys with the necessary pressure, and produce through them the desired tone. After playing the passage in this manner with each hand separately, the pupil will get the actual sensation in his own muscles, and will change his "wooden touch" for a full, rich, flowing legato.

Interpretation "Tools"

By Edith Josephine Johnson

TO LEAD the piano student to see the inherent possibilities of a composition, a variety of interpretations of Heller Op. 46 may be used. The procedure interferes with the Italian indications but brings a reward in developing the pupil into a student. Invariably the composition is mastered as printed. Then the pupil is ready to appreciate the effect of tempo on its interpretation. In each study a change in the tempo requires a deeper or lighter touch.

Number 3, marked *Allegretto,* may become *Andante Maestoso.*

Number 16, *Allegretto,* sometimes called *Merry Shepherds,* may be played *Lento,* the touch being deepened to indicate heaviness from grief. The staccato notes are necessarily not very short.

Number 17, *Andantino,* may be changed to *Cantando.* This study is very expressive if all markings are exaggerated. It shows the pupil what can be done with ordinary material.

Number 23 is an excellent example of the effect of tempo and touch. It should first sound carefree, the repeated notes being delicate. The second interpretation is *Maestoso;* the repeated notes sound ominous.

Number 24, *Allegro con brio,* may be exaggerated into a *scherzo.*

Number 27, *Allegretto con Moto,* may have two new interpretations. In the first, *Cantando,* the dotted half-notes are the song and the smaller notes the accompaniment, and in the second, *Scherzo,* the smaller notes are more important.

Number 28, *Allegro non troppo,* may become *Serenade on the Water,* slow and dreamy with undulating effect.

The insight gained by the exaggeration necessary to the new interpretations increases the pupil's understanding of the music itself and of the resources of the piano in the way of contrasts.

The Critical Sieve

By H. E. Harvey

AT A concert, at a lesson, at practice, impressions should be taken in as a fish does water, or as a vacuum-cleaner air, regardless of what sediment or foreign particles lurk therein. Even Rubinstein was known to say, on being complimented on a successful performance, that there had been sufficient wrong notes struck to give material for another concert.

There is no reason why the composition itself should be accepted with unqualified approbation. There may be flaws in the chord progressions, in the tonal arrangements, in the climactic devices. Also, there may be incorrect interpretations of the composer's idea in the way of exaggerated rhythms, inadequate phrasing, or perversion of effect. Then, too, there may be faulty intonation, poor touch or lack of expression. The critical judgment can be made a fine sieve allowing only the true and beautiful impressions to become an integral part of one's musical make-up.

What the Piano Teacher Should Know

By T. S. Lovett

THE piano teacher should know:

That technic is not an aggressive, mechanical action of fingers, but a control and co-ordination which permits of the power of expression including every phase of piano playing except the individuality or personality which distinguishes one pianist from another.

That all weight is pressure, but that all pressure is not weight.

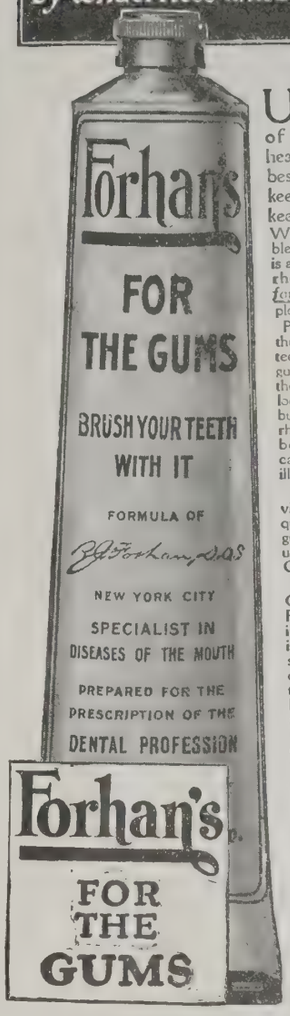
That leverage is an important factor in the production of a well-balanced tone.

That leverage is action, but that action is not necessarily leverage.

That a teacher's method is every word that he utters.

"It has been found in primary schools that children who are given 'time off' from certain subjects for musical instruction are better in these subjects than the children who put in the whole time allotted do them."—*Mr. C. H. Gore, M.A. (Hymers College, Hull).*

Unhealthy gums denoted by tenderness and bleeding



UNHEALTHY soil kills the best of wheat. Unhealthy gums kill the best of teeth. To keep the teeth sound keep the gums well. Watch for tender and bleeding gums. This is a symptom of Pyorrhea, which afflicts *four out of five* people over forty.

Pyorrhea menaces the body as well as the teeth. Not only do the gums recede and cause the teeth to decay, loosen and fall out, but the infecting Pyorrhea germs lower the body's vitality and cause many serious ills.

To avoid Pyorrhea, visit your dentist frequently for tooth and gum inspection. And use Forhan's For the Gums.

Forhan's For the Gums will prevent Pyorrhea—or check its progress—if used in time and used consistently. Ordinary dentifrices cannot do this. Forhan's will keep the gums firm and healthy, the teeth white and clean. Start using it today. If gum-shrinkage has set in, use Forhan's according to directions, and consult a dentist immediately for special treatment.

35c and 60c tubes in U. S. and Can.

Formula of R. J. Forhan, D.D.S.

FORHAN CO New York

Forhan's, Ltd. Montreal

Harmony Without a Teacher

Train yourself to Harmonize Melodies, Improvise in Form and Modulate *from* any key *to* any key. Concise, clear directions in

KEYBOARD HARMONY

By CAROLYN ALDEN ALCHIN

Parts I & II, 50c each. Part III, $1.00

ORDER FROM YOUR DEALER OR MISS ALCHIN

1233 S. Hoover St. Los Angeles, Cal.

SUMMY'S CORNER

New publications that continue the high standard required by music teachers everywhere

TEN IDEAL LESSONS FOR CHILD TRAINING IN PIANO STUDY
by Kathleen Air - - - - - - - - Price, .50

To create in the child a love for music; to provide the pupil with a true foundation—mentally, musically, rhythmically and physically; to give to the anticipation of future study a keen desire—this and much more is hoped for in the practice of these lessons. Ideas successfully used by Miss Air in her work as head of the Children's Department of the Columbia School of Music, Chicago. Suitable for class work or private instruction.

MUSIC WRITING BOOK FOR SCALES AND CHORDS
by Kathleen Air - - - - - - - - Price, .60

Unusually complete in its requirements. Gives scale and chord fingering, letter, number and syllable names of notes, and the interval number of the scale upon which each chord is built. Generous space is provided for the writing and a range of four octaves is used. Valuable to use with the work mentioned above.

THE QUEER LITTLE HOUSE OF LINES AND SPACES
A Note Spelling Book
by Elizabeth Blackburn Martin - - - - - Price, .60

Here the pupil learns the notes on the grand staff through the medium of play. The connection is quickly conceived between the names of the children of "King Bass" and "King Treble" in their "Queer Little House" and the letter names of the lines and spaces. The results are satisfying. Includes lessons in note values and notation, rests and key signatures. Serious work presented interestingly.

A TRIP TO MELODY LAND
by Emma Menke - - - - - - - - Price, .65
(Summy Edition No. 118)

A volume of short melodious pieces progressing carefully in grade of difficulty and making real work attractive.

A HAPPY THOUGHT'S ADVENTURE
CHIMES AND BELLS Grade 1 MY BOAT IS SAILING
by Marie Seuel Holst - - - - - Price, each, .30

All for the purpose of developing a freedom of hands in Interlocking, Crossing and Playing in both Clefs. Words add interest. (A Discount Allowed to Teachers)

CLAYTON F. SUMMY CO., Publishers
429 South Wabash Avenue Chicago, Ill.



A DEPARTMENT OF INFORMATION REGARDING

New Music Works

AND OTHER MATTERS OF INTEREST TO MUSIC BUYERS

NEW WORKS
Advance of Publication Offers

June, 1926	Special Offer Price
Album of French Composers—Piano	.35
Album of Study Pieces in Thirds and Sixths	.30
Beginning With the Pedals of the Piano—Cramm	.30
Brehm's First Steps for Young Piano Beginners	.25
Dozen Melodies for Saxophones—Clay Smith—Saxophone Parts	.30
The Same. Piano Accompaniment	.45
First Garland of Flowers—Violin and Piano—Weiss	.35
Five Little Tunes for Five Little Fingers—Left Hand Pieces—Adair	.25
How to Play the Piano—Hambourg	.80
How to Sing—Tetrazzini	1.00
New Collection of Favorite Songs and Choruses for All Occasions	.10
New Easy Four Hand Album	.35
New First and Third Position Album—Violin and Piano	.50
Penitent Pirates, The—Operetta—Bliss	.40
Pianist's Daily Dozen, The—Macklin	.30
Romeo and Juliet—Operetta for Men—John W. Brigham	.40
Standard Second Grade Recreations	.35
Storm, The—Piano Solo—Kohlmann	.25
The Same—Pipe Organ	.25
Technic for Beginners—Risher	.35
Twelve Melodious Studies in Scale and Chord Passages—Piano—Kern	.30
Twenty-four Caprices—Violin—Rode	.45
Two and Twenty Little Studies for the Pianoforte—Cramm	.30

Summer Reading for Musical Folk

The day has passed when one can maintain a comfortable status in the musical world upon a meager knowledge of things musical, and instead of idling away summer hours with interesting fiction that is not lasting, those really enjoying their contact with, or their position in, the musical world will take advantage of summer moments to read some of the many fascinating and entertaining books upon musical subjects that are in existence.

There are musical biographies, musical histories or musical anecdotes that make far more interesting reading than the average fiction, and at the same time give information to the music lover that is valuable.

Send to us for our Descriptive Catalog of Musical Literature and Musical Works to help you in selecting suitable reading for this summer.

Summer Entertainments

In this great age of community activity, particularly centering around music, there are frequent requests for music for outdoor entertainment and festivities.

Here at the Theodore Presser Co., we conduct a music store that is national and international in its scope; therefore, for special occasions we receive many more requests than might go to other sources. Where others do not have the need for being ready to make special suggestions, we do have such needs, and we assure those seeking something for outdoor musical work this summer that we can assist them in securing suitable material.

We have such things as "Mother Goose Fantasy," by Arthur Nevin; "The Ghosts of Hilo," by Paul Bliss; "The Castaways," by Fay Foster, to recommend as operettas for young ladies, or such cantatas as the "Fairies' Revelry," by R. Kieserling; "Peter Pan," by Mrs. H. H. A. Beach; "Mon-dah'-min," by Paul Bliss, make delightful offerings for outdoor rendition by women's voices.

For juvenile participants, the "Mother Goose Fantasy," by Nevin, can be used, as well as others like "Pageant of the Flowers," by Richard Kountz; "Light," by Richard Kountz; "Bobolinks," by Carl Busch; "A Rose Dream," by Mrs. R. R. Forman; "A Day in Flowerdom," by Geo. L. Spaulding, and others.

Those desiring something in musical plays for young ladies and young men would find such offerings as "From the Yellowstone," by Lieurance; "Hearts and Blossoms," by R. M. Stults, very acceptable.

Last, but not least, a very helpful publication for those conducting outdoor entertainments, festivals or fetes is the "Newman Album of Classical Dancing." This contains complete descriptions and music for fourteen beautiful dances, covering artistic offerings for solo dances, group dances and ballets.

Many professional musicians overlook the type of publicity that is their biggest asset, the engaging in musical activities that command the attention of their entire community. If you have never done any work of this kind, look around for some natural outdoor theater, and even though the most ideal spot is in someone's private grounds, frequently those individuals, possessing such beautiful grounds, are public-spirited enough to open them to some activity that is for the good of the entire community.

Most certainly we can help you by supplying excellent material for the program.

New Piano Music for Summer Teaching

Thousands of teachers throughout the country are as actively engaged in teaching during the summer as any other season of the year, and for the help of those teachers we maintain a special new music "On Sale" service during the summer months.

We invite all piano teachers conducting regular lesson periods during the summer to request our Piano Summer New Music Packages. This will result in our sending several packages during the summer (not more than one package a month) of new pieces; this music will be charged "On Sale" and there is no obligation to buy any, except that which is used. All unused music from these packages may be returned for full credit.

Be sure to mention that you want Piano New Music Packages, since we also will make up such packages for voice, violin, and organ. If any of these classifications are desired, we will be glad to send them.

How to Play the Piano By Mark Hambourg

Mark Hambourg has won a definite place in the hearts of the readers of The Etude by his exceedingly practical, invariably helpful and always readable articles on the art of playing the piano.

Some years ago in England he wrote a book which had an immense vogue in that country, over fifty thousand copies having been sold, according to our understanding. By arrangements with the publishers, it now becomes possible for us to put this very clear and succinct volume in the hands of our readers at a very moderate price. When one realizes that a lesson of Mr. Hambourg in person would cost over twenty times the price of this book, the value of the volume can be appreciated, because it contains the essence of a great many lessons.

The special introductory price prior to publication as a strictly Presser publication is especially low, because we are able to purchase from the former publisher a limited number of bound copies. This introductory price is 80 cents.

The Pianist's Daily Dozen By Charles B. Macklin

For years teachers have been seeking a means of developing strength in the hands as rapidly and effectively and safely as possible. We have seen many systems suggested. Some of these systems are hopelessly elaborate and require the student to go through long and unprofitable exercises.

Mr. Macklin, by making "The Daily Dozen," has accomplished some very unusual things. This is not the kind of a book for the teacher to get and put away on the library shelf. It is the kind of book that teachers will want to recommend to pupils who are really anxious to succeed.

We are going to put it upon the market at a very moderate price and, of course, our special introductory price in advance of publication is exceedingly low. This price is 30 cents.

How to Sing By Luisa Tetrazzini

The Theodore Presser Co. has acquired the publishing rights of "How to Sing," by Luisa Tetrazzini, perhaps the most brilliant coloratura soprano in recent musical history. Madame Tetrazzini has some very positive ideas upon her art, and in this book she has expressed them in a very clear and interesting manner. By securing a number of bound copies of this new work from the former publisher, we are able to put this upon the market in America for introduction purposes for a very short time at a surprisingly low rate.

Surely, no student of singing will fail to take advantage of this opportunity to add to his library an exceedingly important and instructive book for continual reference. The special introductory price is $1.00.

New Easy Four-Hand Album

There is a steady demand for easy four-hand music. It has been some time since we have published any collections of this nature, but we now have the pleasure of announcing a new compilation. In order to provide for the needs of beginners in four-hand playing, as well as for those a little further advanced, we are including first and second grade pieces in generous proportion. The pieces will be arranged as far as possible in progressive order, just touching the third grade. Only copyright material will be used, and the best composers will be represented by their most tuneful numbers.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

Album of Study Pieces In Thirds and Sixths

We are pleased to announce a new volume in the series of *Study Pieces for Special Purposes.* The volumes in this series previously published are *Album of Trills, Album of Scales, Album of Arpeggios* and *Album of Octaves.* The fifth volume in the series now being announced for the first time is *Album of Double Notes Thirds and Sixths.* In modern piano playing the study of double notes becomes more and more necessary, and in this new volume will be found a splendid collection of pieces suitable for the purpose. This is an intermediate grade book, just as are the other albums.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

New First and Third Position Album for Violin and Piano

While the first position, of course, lies at the basis of all violin playing, just as soon as this position has been well established, the student should begin to learn to make the shift, so as to go to other positions. The position next in importance is the third position, and the student may remain for a considerable period in the first and third positions. During this period our album of first and third position pieces will be just right. Every piece in this album is a gem well worth playing, agreeable to the listeners and profitable to practice.

The special introductory price in advance of publication is 50 cents per copy, postpaid.

Beginning with the Peds Of the Piano By Helen L. Cramm

The announcement of the a publication of this work has most gratifying response from teacher patrons, many of them vantage of the low advance of price to place orders for fi copies. This little work should useful to piano teachers wh charge the instruction of ambiti students. The proper handlin pedals is of such vital importan piano playing that the study should begin as early in the course of study as possible. Th tive little studies, by one of the cessful writers of juvenile material may be given to stude second grade. While this work prepared for publication, we ar orders for it at the special pr cents a copy, postpaid.

Penitent Pirates—Operet By Paul Bliss

Although Mr. Bliss has other Operettas and Cantatas to his c is the first Operetta or Musica offering by Mr. Bliss engaging ticipation of both sexes to be add catalog.

We have sold thousands of *Ghosts of Hilo,* an operetta f ladies, and after examining th script of *Penitent Pirates* for b ladies and young men, we feel ce its success will be even greater gratifying success of *Ghosts of*

Penitent Pirates is nicely arr two acts, and the music surrou excellent plot is not at all diffic the majority of the choruses unison.

Tunefulness and a feeling of is ever present in all the musical v the staging can be handled e elaborateness being governed by ities for making the most of th tunities for picturesque staging.

Those who are interested in this kind most certainly should copy, whether they plan to produ thing late in the fall of this ye some later date in the future, and vance of Publication offer herew opportunity to secure a single c price of 40 cents, postpaid.

The Storm for Piano Solo Or Pipe Organ By Clarence Kohlmann

Many thousands annually att Ocean Grove Auditorium and h Clarence Kohlmann's rendition *Storm.* We now have this work aration, both as a piano solo an organ solo. It is one of the bes pieces ever compiled. In additio actual storm portion and other material of Mr. Kohlmann's, it quotations from other composers Haydn, Tschaikowsky and others resented, and well-known hymns a duced in chime effects, together w others of the good old songs.

The special introductory price vance of publication is as follow the piano solo, 25 cents per copy, p for the organ, 25 cents per copy, p

A Dozen Melodies for Saxophones By Clay Smith

Mr. Clay Smith is best known his many successful songs and as rector of a well-known concert o tion. One of his specialties is th phone. In this new volume now i aration he has taken twelve of h successful songs and arranged th saxophone and piano. There is one of piano accompaniments which for all, but there are separate p solo or duet form for the C Melod phone, the E-flat Alto Saxophone B-flat Tenor Saxophone, respectiv

Either of the saxophone volum be ordered at the advance of pub price of 30 cents, each, postpaid piano accompaniment may be ord the special low price of 45 cents, p

l Twenty Little on Essential Points Grade Piano Teaching, n L. Cramm, Op. 38

nt bit of study material for the dent who has completed, or is in, an elementary instruction as the *Beginner's Book,* by Presser. The twenty-two little this Op. 38 of Miss Cramm em- a few essential points in the it of little folks' playing abil- attractive and practical merits ary piano works by Helen L. so well known to the teacher ive" to what is good, that it redundancy to tell here that es have those qualities. Suffice e are works by Miss Cramm on t that have passed the 50,000 les.

ance of publication price on and Twenty Little Studies" is copy, postpaid.

f French Composers Pianoforte

a distinctive charm and grace no music of the French com- their compositions find much n pianists of discrimination. e most delightful drawing-room found in the works of such as Saint-Saëns, Godard, Widor, oussy, Pierne, Wachs and Lack. ncluded a generous number of his new compilation. None of s will be beyond the ability of good pianist. This album will useful one to have in the per- rary when material is desired noments' diversion at the key- pianists will also find in it some r recital or concert programs. l advance of publication cash cents, postpaid.

ollection of Songs and s for all Occasions

groups congregate for singing ollection will come in handy. e useful alike for home, school, ommunity gatherings. It con- best and most popular songs, d new. Most of the numbers nged as to be sung by mixed ur-part harmony. Others are be sung in unison to the usual npaniment. Our aim has been is the best and most compre- munity singing book ever pub-

ial introductory price in ad- blication is 10 cents per copy,

for Beginners ory to Hanon or Pischna Priscilla Risher

ne first book of regular daily ises. It is intended to be used iderable period. Just as soon ng student has attained the d position and finger action, ay be taken up. The idea is entire work in practice after first learned, a page at a time. all the necessary two-finger re-finger exercises, crossing ex- e work, and so forth.

ial introductory price in ad- blication is 35 cents per copy,

First Steps for iano Students

very useful beginners' book, was published by Brehm Bros. by many teachers who prefer st studies to be written in the for both hands. Having ac- Brehm Bros. catalog, we are to publish this attractive book -new, revised edition, and we t teachers who are familiar ork, and those who desire to uainted with its merits, take f the special advance of pub- n price, 25 cents a copy, post- ce their orders while this spe- in force.

Romeo and Juliet Operetta for Men By John W. Brigham

Can you imagine anything funnier than an enactment of the famous balcony scene from Shakespeare's romantic drama with both of the characters played by men? The dulcet (?) tones of an adult male voice booming forth the impassioned lines spoken by the beautiful Juliet? This is only one of the delicious bits of humor that occur in Mr. Brigham's new operetta-burlesque for men. Those who have used his previous work, *Cleopatra,* one of the outstanding successes in recent musical entertainment publications, will know about what to expect in this new operetta. The music is always tuneful; it is a mixture of original numbers and interpolated familiar melodies. Some of the ensemble numbers are written for unison singing, others are scored for four parts, and none of them present any difficulties that cannot be overcome by amateur singers. The play does not require an elaborate stage setting, although the possibilities of an interesting one readily can be realized. Directors of men's organizations, high school and college glee clubs should not neglect to secure a copy of this operetta for examination while it is obtainable at the special advance of publication cash price, 40 cents, post paid.

Five Little Tunes for Five Little Fingers—Pieces for the Left Hand Alone By Mildred Adair

Pieces for the left hand alone are very much in fashion. Young students are always proud of being able to exhibit their technical proficiency in this manner and, besides, excellent practice is afforded the left hand. The new book of Five Little Pieces, by Mildred Adair, contains about the easiest numbers for the left hand that we have seen. We would grade them about one and one-half. This volume has a further advantage in the fact that the student, in addition to developing the left hand, gains also an elementary knowledge of the use of the pedal.

The special introductory price in advance of publication is 25 cents per copy, postpaid.

First Garland of Flowers—Favorite Melodies in the First Position for Violin By Julius Weiss, Op. 38

A very popular set of piano pieces that has long been a favorite with teachers, as they present excellent material that is attractive to the young pupil who has as yet not acquired much technic. These little pieces are all in first position, and having a piano accompaniment, the ambitious beginner is able to have the thrill of playing a "piece" at a very early stage of his musical training. This edition of *First Garland* will be edited with the same care that has been shown in all our other recent additions to the well-known *Presser Collection.*

At the special introductory cash price in advance of publication of 35 cents per copy, postpaid, we anticipate a great demand for this popular work.

Twenty-Four Caprices For Violin Solo By P. Rode

We are pleased to announce another very strong addition to our constantly increasing *Presser Collection* in these *Twenty-four Caprices in the Form of Studies for Violin Solo in All the Twenty-four Keys,* by P. Rode. This fine work is used after the Kreutzer Studies and, in fact, is considered one of the three indispensable works of advanced violin technic, viz.: Kreutzer, Rode and Fiorillo. This new edition will be edited by Mr. Otto Meyer, the personal representative of Sevcik in this country. Mr. Meyer has done the editing of a number of other recent works in the *Presser Collection,* and we are sure that this new edition will meet with the approval of all teachers who demand the best in educational publications.

The special introductory price in advance of publication is 45 cents per copy, postpaid.

Twelve Melodious Studies In Scale and Chord Passages For the Pianoforte By C. W. Kern, Op. 560

Mr. Kern is a very prolific writer and our catalog contains most of his successful piano compositions. He is a practical musician and many teachers use his piano pieces in their work, as they are almost always suitable for teaching purposes. This latest contribution of his is a set of piano studies in the form of study pieces, beginning in Grade 2 or 2½ and progressing into the Third Grade. Each of the studies has a title, and each is accompanied by a note explaining the technical object to be attained. Teachers who wish to obtain these useful studies may order a copy in advance of publication at the special price of 30 cents a copy, postpaid.

Standard Second-Grade Recreations for the Pianoforte

The new volume of *Standard Second-Grade Recreations for the Pianoforte* is similar in size and scope to *Standard First Pieces* and *Young Players' Album,* both very successful works. About seventy pieces may be expected in this album, since it is one of the series made up from the special large plates. They represent the cream of all the good teaching pieces recently published by us. The volume will be ready very soon.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

Advance of Publication Withdrawals

Comes a time when the publications that are announced by us in Advance of Publication must go forth to gain upon their merits a place with buyers of music publications. This month three new publications are ready for the market and, accordingly, the opportunities to secure copies at bargain Advance of Publication prices are now withdrawn.

Album of Octave Playing is one of the works being withdrawn. This is the latest volume to appear in the series of *Albums of Study Pieces for Special Purposes.* Preceding volumes covered Trills, Scales and Arpeggios. Like the three preceding volumes, the Octave Volume presents pieces for the development of the department of technic it covers. Price, 75 cents.

Bach Album (Sara Heinze). This excellent selection of twenty-one easier compositions by Bach is now ready in a fine new edition in *The Presser Collection.* Price, 75 cents.

From the Dalles to Minnetonka, Piano Suite, by Thurlow Lieurance. The best description we can give of this album in a limited space is to say that no accomplished pianist, advanced student or concert pianist should be without these numbers. It is an art work in every way. Price, $1.25.

Change of Address

Those subscribers who desire ETUDE MUSIC MAGAZINE mailed to their summer addresses will kindly notify us at once, giving both the old and new addresses. It would also facilitate matters if they will be careful to specify the date on their return to winter residences.

(*Continued on page 478*)

World of Music

(*Continued from page 407*)

The Ann Arbor May Festival, with Earl V. Moore as musical director, occurred on May 19 to 22. Presentations of the "Elijah" and of "Lohengrin" in English in concert form, were the leading choral events. The Chicago Symphony was the official orchestra with Frederick Stock leading it in concert numbers; while Louise Homer, Florence Austral, Giovanni Martinelli and Albert Spalding were leading soloists.

A Prize of One Hundred Dollars is offered by the Alumni of Tulane University, New Orleans, Louisiana, for an Alma Mater Song. Particulars to be had from J. Randolph Foote, Tulane University.

The North Carolina Federation of Music Clubs met in convention at Burlington, April 6 to 8. Among the notable speakers and artists present were Mrs. Edgar Stillman Kelley, Mrs. H. H. A. Beach, Mrs. Crosby Adams and Miss Irene Williams.

Allessandro Liberati, long considered the premier cornetist of the world, and later touring at the head of his own band of one hundred and ten pieces (the largest that had ever paraded), will soon celebrate his seventy-ninth birthday in New York.

Kurt Schindler, for seventeen years the conductor of the famous Schola Cantorum of New York, at one of whose concerts Dusolina Giannini made her sensational début, has submitted his resignation to take effect at the close of the present season. Mr. Schindler's activities will be transferred to the conducting of a chorus in a new theatre in the course of construction.

A Bach Cantata Choir has been organized in London for the study and popularizing of the cantatas, both sacred and secular, of the great Cantor. It is composed of professional singers, so that a high degree of art in their interpretations may be expected. Its performances will be accompanied by the Bach Chamber Orchestra, an instrumental organization along similar lines; while well-known singers will be engaged for solo parts. A hopeful omen for sane music. It is interesting to recall that Bach wrote no less than two hundred and ninety-five Church Cantatas, of which one hundred and ninety-nine are preserved, and which contain some of his most beautiful music.

Presser Home Bulletin

On the afternoon of Sunday, April 18, the Presser Home Family was pleasantly entertained with a Sacred Recital, given by Mr. Alan Hensel Lewry, violinist, assisted by the Quartette Choir of Old St. John's Lutheran Church at 21st and Sansom Streets. For several years Mr. Lewry has been most generous in furnishing us with enjoyable programs, and he is always cordially welcomed by the Home folk.

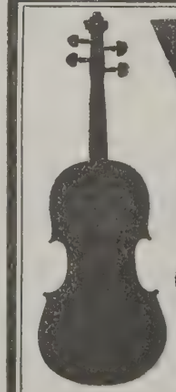
On Monday evening, April 26, we had a unique entertainment, furnished by members of the Club. The "Spanish Cachoucha," the "One-Word Colloquy," and the very laughable "Pantomime" would have been creditable to professionals. All details, including the designing and making of the costumes, but excepting the composition of the music used, were contributed by one of the members of The Home Club.

WHAT THE VOCAL STUDENT SHOULD KNOW

By Nicholas Douty Price, $1.00

An introduction to the art of singing, with daily exercises for all voices selected from the works of the great masters of singing. This book tells in an interesting manner the important principles that will guide the vocal student aright.

THEO. PRESSER CO., 1712 Chestnut St. Philadelphia, Pa.



VIOLINS?

OLD VIOLINS ~ NEW VIOLINS
CELLOS ~ BOWS ~ CASES
FINEST ITALIAN STRINGS

GITTELSON & HOWARD
33 W. 8TH ST. NEW YORK

WRITE FOR CATALOG

VIOLIN ACCESSORIES EXPERT REPAIRING

Advertisement

An Invitation to all Music Lovers to Become Acquainted With Etude Music Magazine

During the months of June, July and August we will accept three-month subscriptions for ETUDE MUSIC MAGAZINE at a special rate of 35 cents. While this amount hardly covers the actual cost of manufacture, it will give any music lover, not familiar with our splendid publication, an opportunity to become acquainted with its pages. It also enables teachers who realize the importance of their pupils retaining an interest in music throughout the vacation period to keep alive that interest, either by having the pupils subscribe, or by presenting them with a three-month subscription. At the end of three months we will accept $1.65, counting the 35 cents already paid, toward a full $2.00 year's subscription. These offers will be accepted as long as the June, July and August numbers are in stock.

Beware of Fraud Agents

The ETUDE MUSIC MAGAZINE cannot be responsible for the work of swindlers. Pay no money to strangers unless you have satisfied yourself that the agent is authorized to take subscriptions for the ETUDE. Read any contract submitted to you carefully. It is surprising how many rogues impose on the public, and it is amazing the number of people who are careless in paying out cash on the strength of a story told by a glib impostor. We cannot be expected to make good such losses.

High-Class Magazines At Summer Prices

Note the full-page advertisement on the inside back cover of this number. It shows your favorite fiction combined with ETUDE MUSIC MAGAZINE at a very substantial saving. Your orders will receive our careful attention.

THE PRESSER PERSONNEL



Introducing our patrons to the highly trained and experienced Members of our Staff who serve them daily.

Mr. Elwood M. Angstadt

As it is the general rule that the leading musicians in each community are active in its choir and choral affairs, it can be seen readily that the Theodore Presser Co., in an endeavor to render unequalled service to the profession must maintain a well stocked and an efficiently functioning Octavo Department.

Mr. Elwood M. Angstadt is responsible for the efficient functioning of this department. Everyday sales make it necessary to replenish the stock, and good judgment must be used as to what quantity the sales record of each number warrants our securing from the publisher for stock. Mr. Angstadt must indicate this. The major portion of his busy day, however, is occupied in checking the orders that have been filled by the clerks laying out orders in the Octavo Department. No matter how experienced are the clerks, there is a Checker for each department (some departments require several) who carefully compares the correctness of each number filled on the order with what has been ordered and most carefully checks up on any item that the Order Clerk may not have found.

Therefore, Mr. Angstadt has no little task in looking after things in this department, in which anthems and choruses of all publishers are stocked.

Mr. Angstadt was new with us in 1916, but his retentive memory, industry and intelligence soon made him a valued member of our organization, and another department was the loser when in 1921 it was deemed advisable to have the benefit of his services exclusively in the Octavo Department.

Splendid Rewards for New Etude Music Magazine Subscriptions

The following list of really worth-while gifts are given for new ETUDE subscriptions (not your own). Any music lover, student or teacher not a subscriber for ETUDE MUSIC MAGAZINE is a prospect. Show your copy of the ETUDE and you can easily convince any musician that the ETUDE pays a mighty big dividend in attractive music, practical advice on music and interesting events and anecdotes constantly occurring in the music world.

Lemonade Set—Containing six glasses and one glass pitcher, all very attractively etched. Only two new subscriptions.

Handy Ice Set—A summer necessity—a pair of ice tongs, an ice pick and an ice shaver for lemonade or other cooling drinks. These tools are an exceptional value, made of the best quality steel, nickel plated. Only one new subscription.

Kitchen Set—Five pieces. Here is a handy set of kitchen tools which any housewife will find indispensable; consists of chopper; four-in-one tool (a useful device for removing milk caps, as an ice pick, a crown bottle opener and for opening friction covers on cans); one cake turner; mixing spoon, and that every day necessity for vegetables, meats, etc., a large fork. Only one new subscription.

Knife Sharpener—No more dull kitchen knives; this sharpener puts a keen cutting edge on any knife. Only two new subscriptions.

Campers' Outfit—Excellent for carrying in your car or for a picnic luncheon; 6 teaspoons, 6 tablespoons, 6 forks, 6 knives, sugar spoon, butter knife, all heavily nickeled on steel; will not tarnish. Only three new subscriptions.

Art Leather Shopping Bag—A strong, durable water-proof bag, two sizes: 7 x 11 inches, one new subscription; 8½ x 14 inches, two new subscriptions.

Pearl-Bead Choker—Graduated. Only one new subscription.

Ladies' Leather Memorandum Book—with pencil attached. Only one new subscription.

Send post card for complete catalog, showing other gifts and rewards for obtaining ETUDE MUSIC MAGAZINE subscriptions.

Summer Time is Ukulele Time—Obtain One for Etude Subscriptions

We have just arranged with the manufacturers of Banjo Ukuleles whereby we can supply these popular instruments for very few new subscriptions to ETUDE MUSIC MAGAZINE. Each one is well made, holds its tone, and will prove a source of delight and pleasure to any music lover.

Banjo Uke—All wood, stained mahogany; 3 subscriptions.

Banjo Uke—Bird's-eye maple, beautifully finished; 4 subscriptions.

Banjo Uke—Spruce and bird's-eye maple, 7-inch calfskin head; 5 new subscriptions.

All transportation charges prepaid.

Let your subscription orders come forward quickly and you can enjoy an instrument during the summer and early fall months.

Statement Made in Compliance with the Act of Congress of August 24th, 1912

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., of THE ETUDE, published *monthly at Philadelphia, Pa.*, required by the Act of August 24, 1912.

Editor—*James Francis Cooke, Philadelphia.*
Managing Editor—*None.*
Business Manager—*None.*
Publisher—*Theodore Presser Co., Philadelphia.*
Owners.
Theodore Presser Co., Philadelphia, Pa.
Estate of Theodore Presser, Philadelphia, Pa.
James Francis Cooke, Bala, Pa.
Presser Foundation, Philadelphia, Pa.
Presser Beneficial Ass'n, Philadelphia, Pa.
Known bondholders, mortgagees, and other security holders, holding 1 per cent. or more of total amount of bonds, mortgages, or other securities:
None.

THEODORE PRESSER CO.
(Signed) JAMES FRANCIS COOKE.
Sworn and subscribed before me this 1st day of April, 1926.
[SEAL] JOHN E. THOMAS.
(My commission expires March 7, 1929.)

Advertisement

AN OPPORTUNITY

To Introduce a Musical Friend To a Delightful Musical Treat

We Will Send the

ETUDE MUSIC MAGAZINE

To Any Address for

JUNE, JULY AND AUGUST

Think of It!

Over 50 Excellent Pieces. Over 200 Inspiring Articles

FOR ONLY 35 Cts.

(Stamps Acceptable)

You would think nothing of taking a friend out to lunch and spending several times 35 cents. Here is an opportunity to treat your musical friends to a three months' musical feast at the price of a couple of carfares. You will introduce them to the world's most widely demanded musical magazine and gain their everlasting gratitude.

This offer is limited to the months of June, July and August, so let your remittance come forward promptly and gain the everlasting appreciation of any music lover in your circle of acquaintances.

ETUDE MUSIC MAGAZINE
1710-1712-1714 Chestnut Street
PHILADELPHIA, PA.

The Biggest Musical "Buy" of the Times

THE PRESSER PERSO



Introd our p to the traine experi Memb our who them

Mr. Alfred E. Clymer

The Octavo Department Theodore Presser Co. not o nishes anthems and chorus cifically requested, but al comes the opportunity of ing numbers to those seekin rial without being acquaint publications that meet th quirements. Mr. Alfred E. is a valuable member of t partment, his special field selection work.

Whether it be directors fessional choruses or choi tors with volunteer voices; it be glee clubs, desiring m concerts, or supervisors, school choruses, Mr. Clymer just the publications fro large stock to send for e tion.

Mr. Clymer's personal plishments and wide experi a tenor soloist have well fit for this important service, a number of years he has with several of the famou teachers of Philadelphia a concert and church engagem recorded, would make an e list.

Since coming with the T Presser Co. in 1917, all first two years spent in ac a working knowledge of st other departments, have fou busily and efficiently render isfactory service to buyers tavo music.

SUMMER P

that Develops Musical Knowl of Children

Give Them Scissors, a Paste and One of th

Child's Own Bo Great Musicia

A little booklet with cut-out cover, needle and silk cord fo may be had of each of the follo posers:

Bach, Beethoven, Chopin Handel, Haydn, Liszt, M sohn, Mozart, Schubert, mann, Verdi, Wagn

Price, each 20 cen

Many teachers utilize these with great success throughout lar teaching season. Those wh include such work in their regul of instruction should see that has something of this character up interest in music during the

Theodore Presser
1710-17121914 Chestnut S
Philadelphia, Pa.



JUNIOR ETUDE



CONDUCTED BY ELIZABETH A. GEST

ior Flat Keys

elen Oliphant Bates

Flats

here's a flat on B,
key;
add a flat on E,
I see;
r flat on A,
s gay;
urth comes Mister D,
re of his key;
e we join a G,
to be;
st a flat on C,
't fool me.

dio Rhyme

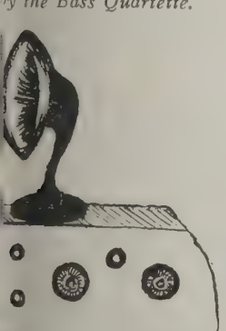
eth Blackburn Martin

s a Radio,
e fairies live, you know.
roadcast every day,
nd hear them say:—

U—S—I—C,
land of Melody,
from Treble Clef,
first space F.

ral now will sing,
n's sweet Song of Spring;
her on the Harp,
ous Mr. Sharp.

or now begin
his violin,
tle Minuet,
y the Bass Quartette.



ment, please stand by,
"Madame Butterfly,"
clears her throat,
nt, Miss Grace Note.

ram you have heard,
ciate a word;
y Presto wire,
(♩) if you desire.

U—S—I—C
at half-past three;
mpo, Common Time,
ll like our Radio Rhyme.

The Fairyland School

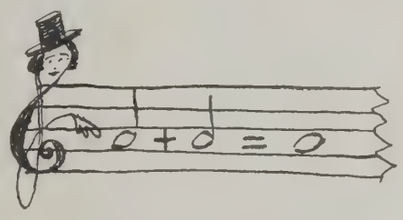
By Gertrude Greenhalgh Walker

"O, MUMMY, I just wish I were a little woodland fairy," exclaimed Betty as she finished her day's practicing.

"Well, you are my little fairy; but why do you want to be a little woodland fairy?" asked Betty's mother.

"Just because fairies may do as they want to, and are able to make music without practicing and counting. I hate to count with my practicing, but Miss Brown insists, because, without counting, she says I do not play 'rhythmically, and *rhythm is the soul of music.*'"

"Well," said mother, "I am sure little fairies do have to study to be able to do all their wonderful things; but never mind, just take a little nap and maybe some little fairies will come and play with you."



Sure enough, Betty was soon in the land of Nod, and then in Sleepyland when suddenly she heard a little voice calling, "Yoo-hoo—Betty—Oh Betty! Do you want to come and visit school with me to-day?"

Betty looked down, and there was little Rose Fay, with her books under her arm, all ready for school. "I never knew fairies went to school," exclaimed Betty.

"Oh, yes, my dear, else how would we learn our many duties?" said Rose. "Hurry up if you are coming, for I dare not be late. Punctuality is insisted upon by our teacher."

"All right, little fairy," said Betty, and away they tripped, through meadows and fields, past a babbling brook, and right to a grove of silver birches.

"What a heavenly school-room," thought Betty. "I do not see any blackboard, though," she continued.

"No," said Rose Fay, "we use the birch bark. Ink berry fluid is gathered by boy fairies, and we use that instead of chalk."

Soon Bluebell pealed a happy tune and school began. The little fairies sang their "Good Morning, Dear Teacher" song; and then came an arithmetic lesson. The problems were in fractions. Teacher said something about 4-4 time (Betty wondered what 4-4 time had to do with fractions) and how many halves make a whole.

"Two," answered fairy Marigold.

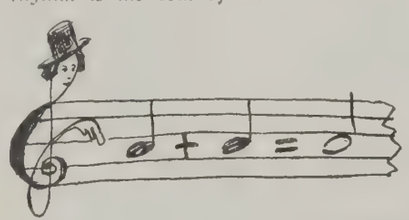
"Good," said teacher, "put the answer on the Silver Birch Tree, so the class may see it."

Marigold stepped up to the tree and drew five horizontal lines and some perpendicular lines and a key sign, and then the fairy teacher asked Rose Fay to play the two quarters in 2-4 time.

"Gracious me," thought Betty; "that's the queerest fraction example I ever saw. I wonder what it means."

When the fairy teacher asked what members of the class could explain why fairies had to learn fractions, every little fairy knew the answer. Each raised her hand, hoping that the teacher would call upon her to explain; but the teacher chose Rose Fay, because she had brought a little guest to school.

Rose stood up and said, "Fairies learn fractions to help them sing their pretty tunes. Fractions are part of rhythm, and *rhythm is the soul of music.*"



Just then Betty saw "four o'clock," and, rubbing her eyes to see if it were really four o'clock, rubbed them open and saw mother sitting by her side smiling.

"Have you had a good nap, Betty?" she asked.

"Oh yes, mother; and fairies do go to school and count, too. Please let me telephone Miss Brown that I am going to count every time I practice so my music, too, will have a soul."

Things to Remember

By Marion Benson Matthews

There is so much to keep in mind
When I am practicing, I find;
First, count aloud, "one, two, three, four."
(So not to miss a beat, or more);
Then watch the fingering carefully,
And keep the wrist relaxed and free;
Look out for every sharp and flat—
Just make a mental note of that;
And mind the rests when they appear,
Or teacher's tone will be severe.
I must remember all of these—
Time, fingering, and rests and keys.
I'll do my best, and then, some day,
The hardest music I can play!

Club Corner

DEAR JUNIOR ETUDE:

The delegates of the Junior Clubs of Kansas have just returned to their homes after a most delightful and instructive time spent in convention at Independence, on March 23, 24 and 25.

This is the first time the Juniors have had so important a place on the convention program, and that they appreciate the generosity of the Seniors and friends was shown by the fact that with twenty-eight clubs in the Junior Department, the visiting delegates numbered 22, aside from the sponsors and directors who came with the Juniors.

Wednesday was Junior Day, and, after the morning spent in reports, a Junior luncheon was enjoyed at which plates were set for over a hundred Juniors and their friends. Several visiting musicians and the officers of the Federation were guests of the Juniors. Following the luncheon an interesting conference was held. The Junior delegates briefly reviewed the activities of their clubs for the past year, in response to roll call.

After the conference, the Junior delegates gave a musical program of exceptional merit. The average ages of the performers were twelve and fourteen years and the program from the first number to the last was played in an artistic manner.

Kansas has recently become famous agriculturally through the slogan "Kansas Grows the Best Wheat in the World." The Juniors are going to place her properly before the public artistically with this slogan: "Kansas Grows the Best Musicians in the World."

MISS LUCILE M. THOMPSON

Question Box

DEAR JUNIOR ETUDE:

I am very much interested in music and have received much help from the ETUDE.

I want to start a "Never-say-no" club and would like some information as to how to start it. The members all love music, and their only failing is that they are never ready or too nervous to favor us with singing or playing. We have some excellent talent and would surely appreciate it if they would favor us by letting us hear them.

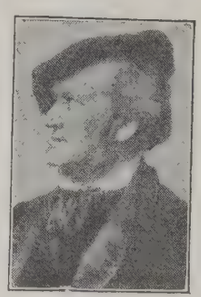
L. V. I.
Iowa.

Answer. The mere fact of anyone belonging to a "Never-say-no" club should take care of the question of refusing or having nothing ready to sing or play. One of the qualifications for membership should be willingness and readiness to perform when asked by the program committee. Elect a president, and chairman of program, and a secretary-treasurer, if you intend to require one. Decide on a meeting place and how often to meet. In the JUNIOR ETUDE for December, 1925, you will find a short set of by-laws and other particulars about clubs, which might help you with your club.

Do You Get Your Share of Profit and Prestige from Summer Classes?

ORGANIZE A MUSICAL HISTORY CLASS

Using As a Text-Book



WAGNER

THE Standard History of Music

By

JAMES FRANCIS COOKE

Price, $1.50



MENDELSSOHN

Thousands of teachers in all parts of the country have organized successful and profitable musical history classes with

This Immensely Successful History of Music for Students of All Ages

Eight Delightful Weeks of History Study

On the Porch — In the Garden — By the Shore — Anywhere

1st Week. How Music Began. Music in the Early Church. How Notation was Evolved. The Troubadours and Meistersingers. Polyphonic Music. Palestrina. Early English Music.

2d Week. Opera and Oratorio. Scarlatti and His Contemporaries. The Bach Family. Early French Music. The Story of the Organ, the Violin and the Piano.

3d Week. J. S. Bach, G. F. Handel, F. J. Haydn, W. A. Mozart.

4th Week. Glück, Beethoven, Schubert, Weber, Mendelssohn.

5th Week. Schumann and the Age of Musical Romance. Opera Writers of the Nineteenth Century. Great Teachers of the Pianoforte.

6th Week. Chopin, Liszt, Wagner. Modern Italian Composers. Rubinstein. Great French Composers.

7th Week. Modern Masters. Brahms, Grieg, Tschaikowsky. The Art Song. Famous Pianists of Yesterday. Great Virtuosos of To-day. Great Violinists. Composers of Valuable Pianoforte Pieces in the Smaller Forms. Composers of Teaching Pieces.

8th Week. Music in America. Masters of To-day. Summary of Musical History. Formation of a Music Study Club for Next Winter.



A KNOWLEDGE of musical history is of the greatest possible value to all students of music. It increases the desire to study immensely and prepares the pupil for association with people of culture and musical experience. Using the above outline as a schedule, any music teacher may start a class at once, as this history demands no previous experience in teaching musical history. This work has been endorsed by leading educators, including Emil Sauer, Arthur Foote, I. Philipp, V. dePachman, W. H. Sherwood, Mme. Bloomfield-Zeisler, and many others.

The modernized, newly revised edition of this inspiring text-book contains two new interesting chapters on organizing and conducting a young folks' musical club.

Let Us Help You in Securing a Class

Send us a postal request for information regarding our "Special History Class Plan," and receive in return the material which will enable you to start at once and make your plans for turning your Summer from Waste and Loss to Profit and Pleasure.

STANDARD HISTORY List of Victor Educational Records to accompany each chapter sent gratis to anyone upon request.

An Excellent Musical History for Juvenile Summer Classes

YOUNG FOLKS' PICTURE HISTORY of MUSIC

By James Francis Cooke **Price, $1.00**

This first "History of Music" tells all with an intimate touch which really makes it a fascinating story book. It even tells how any little child may learn to compose a tune. There is an enjoyable touch of play in the form of the one hundred picture illustrations furnished, to be cut out and pasted in their proper places.

THEODORE PRESSER CO.

1710-1712-1714 Chestnut St. Philadelphia, Pa.

"Everything in Music Publications"

JUNIOR ETUDE—Continu

Junior Etude Contest

THE JUNIOR ETUDE will award three pretty prizes each month for the best and neatest original stories or essays and answers to puzzles.

Subject for story or essay this month—"Music in My Home." Must contain not over one hundred and fifty words. Any boy or girl under fifteen years of age may compete whether a subscriber or not.

All contributions must bear name, age, and address of sender written plainly, and must be received at the JUNIOR ETUDE Office, 1712 Chestnut St., Philadelphia, Pa., before the twentieth of June. Names of prize winners and their contributions will be published in the issue for September.

Put your name and age on upper left hand corner of paper, and address on upper right hand corner of paper. If your contribution takes more than one piece of paper do this on each piece.

Do not use typewriters.

Competitors who do not comply with ALL of the above conditions will not be considered.

MUSIC FOR BOYS
(Prize Winner)

Tramp! tramp! tramp! the boys are marching.

Music helped the boys when they were in war; it cheered them and made their burdens lighter.

Men are generally considered the brains of the professional world and business world. The ordinary routine of a business man is conducive to a mental or nervous breakdown or disorder.

Music is daily being more generally adopted by the medical men as a cure of the nerves. Now if the youth of to-day is taught to play, or at least appreciate music, will not the "brains" of the future be more efficient and better safeguarded?

But aside from this it is a boyhood trait to be crude and rough. Will not the refining influence of music help to bring out that other side of his life? And if this influence is regularly injected into his daily routine, nothing but a well-balanced cultured and refined personality can result.

CATHERINE E. DEISHER (Age 11),
Penna.

MUSIC FOR BOYS
(Prize Winner)

A few years ago some boys of our town would meet at some particular place at night and make raids on the rutabaga patch of an old man, and on other gardens.

The next spring a music teacher and his wife moved to this town. The man gave lessons on the violin and saxophone, while his wife gave piano lessons. The next year the music teachers moved away. Most of us boys did not quit practicing altogether, however, and now we have organized an orchestra. We meet two or three times a week. This is not a jazz orchestra but a Sunday School orchestra and we play every week in Sunday School.

Therefore, music has not only stopped our boys from stealing, but it is helping us to prepare for the world into which Mr. Presser recently passed.

HARRY SEMINGSON (Age 14),
North Dakota.

MUSIC FOR BOYS
(Prize Winner)

As a little girl I believe it is a wise plan for parents to give their boys a musical education. Some boys have exceptional talent for music, and often those who take music lessons find their talent and improve it until they become noted musicians. Music will help the boy to fill a larger place of usefulness in the world and will improve his own mind and heart. Parents who give their sons music lessons are very kind and generous, because such studies are costly. All boys receiving a musical training should be grateful and ought to prize highly their wonderful opportunity, especially since some children would just be delighted to receive music lessons but cannot afford it because they are poor. I wish that all boys could take music lessons, because I know music will help boys to become men who appreciate the finer and nobler things of life. RUBY HAMBLIN (Age 11).

Honorable Mention for March Essays

Helen Lewike, Loucyle M. Southworth, Harold Lane, Katherine Fullerton, Celeste Cassel, Dorothy Lane Cowne, Rosemary Meyers, Janet Kiley, Margaret Brown, Mary Auyz, Katherine Mead, Jeanne Murphy, Evelyn Cassidy, Martha Tiede, Lucile Somers, Marguerite Dennison, Mary Ellen Simpson, Theodora Smith, Adonia Starzyke, Harold E. Newhard, Margaret Knight, Lormie Singletary, Bryan Dale Miller, Valeria Rechtin, Eunice Fulton, William Black, Joseph Walter Breslin, Geraldine Bennett, Elizabeth Morris.

Answers to Marc

1. Thomas
2. Raff
3. Flotow
4. Elgar
5. Rossini
6. C
7. V
8. I
9. I
10. F

Prize Winner

Sophie Nassy (Age 13), Ne
Margaret Blonsky (Age 11)
plete.
Margaret Burnett (Age 13)

Honorable Mention for M

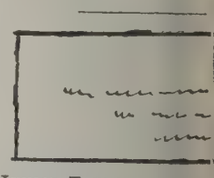
Harold E. Newhard, Gertr
Clara A. Tull, Dorothy Brando
fenkil, Mildred Oudinot, Lore
ert Shisler, Beatrice Long, Ha
Lucile Hancock, Laura Stoc
Taylor, Lottie Oldag, Elizabet
erine Becker, Helen Estabro
Elva Barrett, Bettina Ha
Loomis, Ruth Mahrenholz, H
Evelyn Schneider, Lois Mason
Maxine McBride, Marie Hack
Simonton, Eva Haban, Nina
Katherine O'Bryan, Fanny He
jor, Antoinette Savoy, Doris
garet E. Jones, Mary Eloise
Simouk, Clarence E. Kellog, G
Olive Roebuck, Margaret H
Eagar, Cecelia Eagar, Margare

A Musical Dia

By E. Mendes

THE first letter of first wo
ter of second word, proce
downward and find a famou

1. An animal.
2. A small portion.
3. A famous composer of
4. One of the United Sta
5. A bird.
6. A famous German poe
7. A color.
8. A month.



DEAR JUNIOR ETUDE:

I was very pleased to find an
harp in the October edition of th
The harp is my chosen instrum
though I play the piano, too. I
tion to be a piano teacher, altho
gives me much pleasure and I
something with it.

Let me say that THE ETUDE
give me that ambition.

From your frien
ARDATH BILI

DEAR JUNIOR ETUDE:

Hearing about one lonely cl
appreciation that has been organ
delphia, I feel in duty bound t
the splendid music courses tha
all the high schools of Los Angel
There is a music course in eac
which is composed of sight sing
music composition and music
sides these subjects, one can acc
boys 'or girls' choruses, or join a
musical organizations, such as
or the singing clubs. For all of
credit is given. In Los Angeles
is rated as just as great in impo
other thing.

Hoping this will interest you.
Your interested fr
VERN

DEAR JUNIOR ETUDE:

I enjoy reading THE ETUDE
As soon as it comes I look for
ETUDE. I have taken piano less
or five years and I like it very
Some time ago I decided th
to make some kind of a musica
I took a cigar box, four screw
row board and made it. The st
dental floss. I have a lot of fun
tunes on it. I can play "H
Home," "Darling Nellie Gray,"
tucky Home," "Silver Threads
Gold," and some more. I have
on a name for it yet.

Your interested reade
IONIA MARTIN (A

Now is the Time!

TO ORDER ONE OF THESE

ETUDE MUSIC MAGAZINE SPECIALS

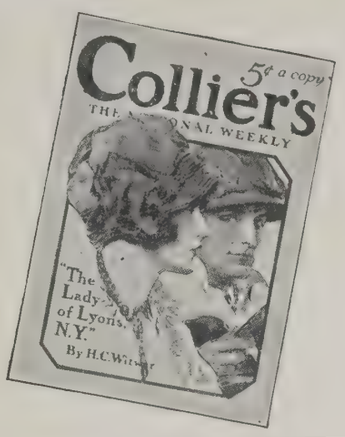
At Substantial Money Saving Prices!











MUSIC MAGAZINE	$2.00	All
S HOME COMPANION	1.50	$4.25
AL REVIEW	1.50	Save 75c
lar price	$5.00	

MUSIC MAGAZINE	$2.00	All
S	1.00	$3.75
S HOME COMPANION	1.50	Save 75c
lar price	$4.50	

MUSIC MAGAZINE	$2.00	Both
HOME JOURNAL	.50	$2.25
lar price	$2.50	Save 25c

MUSIC MAGAZINE	$2.00	All
S HOME COMPANION	1.50	$3.40
HOMES AND GARDENS	.60	Save 70c
ular price	$4.10	

MUSIC MAGAZINE	$2.00	All
N HERALD	2.00	$4.70
L REVIEW	1.50	Save 80c
lar price	$5.50	

MUSIC MAGAZINE	$2.00	Both
WS	2.50	$3.85
lar price	$4.50	Save 65c

MUSIC MAGAZINE	$2.00	Both
E (Boy Scout Magazine)	2.00	$3.50
ar price	$4.00	Save 50c

MUSIC MAGAZINE	$2.00	All
HOME COMPANION	1.50	$3.00
FIRESIDE	.25	Save 75c
ar price	$3.75	

MUSIC MAGAZINE	$2.00	Both
N MAGAZINE	2.50	$4.25
ar price	$4.50	Save 25c

MUSIC MAGAZINE	$2.00	Both
OF REVIEWS	4.00	$4.75
ar price	$6.00	Save $1.25

MUSIC MAGAZINE	$2.00	Both
OLAS	4.00	$5.25
ar price	$6.00	Save 75c

ETUDE MUSIC MAGAZINE	$2.00	Both
PICTORIAL REVIEW	1.50	$2.85
Regular price	$3.50	Save 65c

ETUDE MUSIC MAGAZINE	$2.00	Both
MODERN PRISCILLA	2.00	$3.40
Regular price	$4.00	Save 60c

ETUDE MUSIC MAGAZINE	$2.00	Both
PATHFINDER (52 Issues)	1.00	$2.50
Regular price	$3.00	Save 50c

ETUDE MUSIC MAGAZINE	$2.00	Both
CHRISTIAN HERALD (52 Issues)	2.00	$3.25
Regular price	$4.00	Save 75c

ETUDE MUSIC MAGAZINE	$2.00	Both
GOLDEN BOOK	3.00	$4.75
Regular price	$5.00	Save 25c

ETUDE MUSIC MAGAZINE	$2.00	All
WOMAN'S HOME COMPANION	1.50	$4.75
AMERICAN MAGAZINE	2.50	Save $1.25
Regular price	$6.00	

ETUDE MUSIC MAGAZINE	$2.00	All
MODERN PRISCILLA	2.00	$4.50
PICTORIAL REVIEW	1.50	Save $1.00
Regular price	$5.50	

ETUDE MUSIC MAGAZINE	$2.00	Both
WOMAN'S HOME COMPANION	1.50	$2.85
Regular price	$3.50	Save 65c

ETUDE MUSIC MAGAZINE	$2.00	All
PICTORIAL REVIEW	1.50	$4.70
YOUTH'S COMPANION	2.00	Save 80c
Regular price	$5.50	

ETUDE MUSIC MAGAZINE	$2.00	All
McCALL'S	1.00	$4.05
MODERN PRISCILLA	2.00	Save 95c
Regular price	$5.00	

ETUDE MUSIC MAGAZINE	$2.00	All
McCALL'S	1.00	$4.25
YOUTH'S COMPANION	2.00	Save 75c
Regular price	$5.00	

ETUDE MUSIC MAGAZINE	$2.00	All
MODERN PRISCILLA	2.00	$4.75
CHRISTIAN HERALD	2.00	Save $1.25
Regular price	$6.00	

ETUDE MUSIC MAGAZINE	$2.00	Both
DELINEATOR	2.00	$3.50
Regular price	$4.00	Save 50c

ETUDE MUSIC MAGAZINE	$2.00	Both
AMERICAN BOY	2.00	$3.75
Regular price	$4.00	Save 25c

ETUDE MUSIC MAGAZINE	$2.00	Both
DESIGNER	1.50	$3.00
Regular price	$3.50	Save 50c

ETUDE MUSIC MAGAZINE	$2.00	Both
PHYSICAL CULTURE	2.50	$4.00
Regular price	$4.50	Save 50c

ETUDE MUSIC MAGAZINE	$2.00	Both
YOUTH'S COMPANION (52 Issues)	2.00	$3.50
Regular price	$4.00	Save 50c

ETUDE MUSIC MAGAZINE	$2.00	Both
McCALL'S	1.00	$2.35
Regular price	$3.00	Save 65c

ETUDE MUSIC MAGAZINE	$2.00	Both
FASHIONABLE DRESS	3.00	$4.25
Regular price	$5.00	Save 75c

ETUDE MUSIC MAGAZINE	$2.00	Both
COLLIER'S NATIONAL WEEKLY	2.00	$3.50
Regular price	$4.00	Save 50c

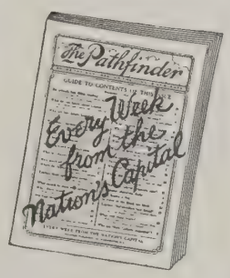
ETUDE MUSIC MAGAZINE	$2.00	Both
COSMOPOLITAN	3.00	$4.50
Regular price	$5.00	Save 50c

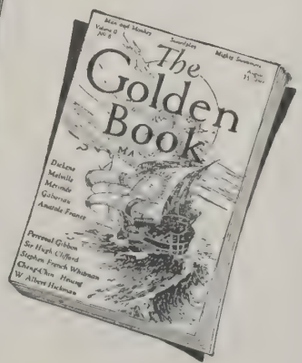












Above Prices do not Include Canadian nor Foreign Postage

For Everyone Interested in Music

Write to us for prices on any magazines not listed.

ETUDE MUSIC MAGAZINE

Price $2.00 a Year

Add Canadian Postage, 25c—Foreign, 72c

THEODORE PRESSER CO., Publishers

1710-12-14 Chestnut Street, Philadelphia, Pa.

Musicians, Attention!

Take subscriptions for ETUDE and add to your income. Send postcard for particulars.

America's most famous desser

JELL-O

is so easy
to prepare
that even the
children can
make it.



"THE LITTLE HOSTESS"

MUSIC STUDY EXALTS LIFE

ETUDE MUSIC MAGAZINE

25 Cents JULY 1926 $2.00 a Year



(C) J. L. G. Ferris

THE BELL'S FIRST NOTE

From the Famous J. L. G. Ferris Collection of Historical Paintings in Independence Hall

The World Needs Music by Hon. Henry Van Dyke • Education of the Music Student by Prof. David Stanley Smith of Yale University • Great Men and the Power of Music by James Francis Cooke • Journeys in Music Land by Clayton Johns • Self Help in Music Study by Richard Kountz • Excellent Pieces by World Famous Composers

A Guide for Teachers

Piano Teachers, especially those starting classes for the first time in fall, will do well to examine this material for dependable suggestions for these courses

ANY OF THIS MATERIAL MAY BE HAD FOR EXAMINATION THROUGH

THE "ON SALE" PLAN

Enjoy the convenience of this plan. Teachers may select numbers from any of our lists and catalogs or we will cheerfully make up packages covering desired grades. Numbers not used are returnable.

Start the Young Student With

BEGINNER'S BOOK—School of the Pianoforte—Vol. 1
By THEODORE PRESSER — **PRICE, $1.00**

This is a genuine "first reader" for the piano. It is without doubt the most extensively used elementary piano instruction book and covers in a most pleasing and thorough manner the first grade of study up to, but not including, the scales. Large notes are used and the grading is so gradual that the pupil advances without discouraging difficulties being introduced at the wrong time. Little pieces and duets included in the work serve to entertain as well as reward the child for progress.

First Study Can Be Pleasingly Varied With

FIRST GRADE STUDIES for the PIANOFORTE
By L. A. BUGBEE — **PRICE, $1.00**

This set of studies is unusually popular and has on its own merits attained success. All the exercises are original and are practically melodious pieces with teaching points. Some have accompanying text. These studies may be taken up after the first few rudimentary lessons.

GENERAL STUDY BOOK
By MATHILDE BILBRO — **PRICE, 75 Cents**

A very interesting collection of material for elementary students. Little solo and duet pieces serve to teach many important things to the young pianist.

MIDDLE C, AND THE NOTES ABOVE, AND NOTES BELOW
By LIDIE AVIRIT SIMMONS — **PRICE, 75 Cents**

In addition to learning the notes and naming them in this book, the pupil writes them also and then plays a dainty study, exemplifying each new step.

Continue Progress in First Grade Using

STANDARD GRADED COURSE of STUDIES—Grade 1
By W. S. B. MATHEWS — **PRICE, $1.00**

This "original" graded course has been the "backbone" of thousands of music teachers' curricula and, although it is well to start the child student with an elementary instructor before taking up these more serious studies, the first grade of these studies may be used to start the older pupils. The material has been selected from the best composers and the pupil completing the first volume has been introduced to scale and chord study.

STUDENT'S BOOK—School of the Pianoforte—Vol. 2
By THEO. PRESSER — **PRICE, $1.00**

For the child this is the logical sequel to the "Beginner's Book." It takes up the subject just where the "Beginner's Book" stops and progresses through various phases of technic to a complete treatment of the scales up to and including four sharps and four flats.

EASY STUDIES IN EASY GRADES
By MATHILDE BILBRO — **PRICE, 75 Cents**

An album of fifty short studies, in which mechanism, touch, rhythm, dynamics and tone production are all exemplified in an interesting manner. For students finishing the first grade and entering the second.

Pieces in Sheet Form for the First Grade

VERY EASY			EASY		
Cat. No.		Price	Cat. No.		Price
22973	Little Soldiers March. Rolfe.	$0.25	23123	Dollie Waltz ..... Baldwin	$0.25
16379	Dreaming Poppies. Spaulding	.25	23110	Joys of Spring..... Huerter	.30
22975	A Music Carnival..... Rolfe	.25	19958	Come Away ..... Hartmann	.25
7271	I Begin ..... Willy	.20	22971	Bright As a Button... Rolfe	.25
19260	Joyous Song ..... Hartmann	.25	19797	Kitty Kittens' Dance. Gilbert	.25
7664	Turtle Doves .... Engelmann	.25	16452	Haymaking ..... Slater	.25

For the Second Grade of Study

STANDARD GRADED COURSE of STUDIES—Grade
By W. S. B. MATHEWS — **PRICE, $1.**

At this stage of study the pupil begins to move more freely and easily about the key and accordingly the material in "Mathews Second Grade" takes a finer range. The s are well selected and each is included for a purpose. Many suggestions are given work progresses.

SECOND YEAR STUDY BOOK
By A. SARTORIO — **PRICE, 75 Cer**

A worth-while book of studies in tone and mechanism. This type of studies always a to students because of the melodic charm which makes them pleasing to practice.

Collections for Use in Second Grade Wor

STANDARD GRADED COMPOSITIONS—Grade 2
Compiled by W. S. B. MATHEWS — **PRICE, 75 Ce**

The various pieces in this album have been selected for their educational value as w for their tunefulness and other attractive musical qualities. The pieces are in all styl altogether the collection furnishes valuable second grade teaching material that c readily used in conjunction with the *Standard Graded Course.*

YOUNG PLAYERS' ALBUM
PRICE, 75 Ce

Seventy numbers for the pianoforte. They are printed from special large plates and fore it was possible to include so many. This is one of the best obtainable compil of easy piano pieces for teaching or diversion.

Pieces in Sheet Form for the Second Gra

Cat. No.		Price	Cat. No.	
23023	A Little Waltz.....Pitcher	$0.35	22983	Rapid Fire March.....Rolfe
23192	Merry Hunting Song. Morrison	.35	19852	The Lobster Quadrille. Paldi
23063	Purple Twilight ....Hewitt	.30	22903	Daisy .....Pitcher
23078	Soldiers Brave.....Johnson	.25	22874	Soldiers' Song.....Krentzlin
22863	Fairies' March.....du Val	.25	22765	Boat Ride.....McGrath

Study Books for Third Grade Students

STANDARD GRADED COURSE of STUDIES—Grade
By W. S. B. MATHEWS — **PRICE, $1.0**

In the third grade the pupil is ready for something a little more pretentious, and selection of studies in this grade of *Mathews* well covers the ground. These studie at once melodious, musical and pianistic.

PLAYER'S BOOK—School of the Pianoforte—Vol. 3
By THEODORE PRESSER — **PRICE, $1.0**

A superb offering for the instruction of progressing young players. It presents pleasing material arranged in progressive order, treating somewhat in detail trills, octaves, two against three, the pedal and other matters necessary to technic.

RECREATIVE ETUDES FOR EQUALIZING BOTH HANDS
By R. S. MORRISON — **PRICE, 70 Cent**

Here is a set of piano studies which tend to develop independence of the hands. their interesting melodies and attractive qualities, students find them pleasant to play encouraging to profitable practice.

Third Grade Collections for the Piano

Standard Graded Compositions, Grade 3	$0.75	Popular Parlor Album	$
Popular Home Collection	.75	First Studies in the Classics	
Standard Student's Classic Album	.75	Album of Favorite Compositions by H. Engelmann	

Pieces in Sheet Form for the Third Grade

Cat. No.		Price	Cat. No.		
22833	Winding the Maypole..Terry	$0.25	22954	Ribbon Dance .....Cooke	$
22772	Torch Dance.....Berwald	.35	6738	June Roses.....Spaulding	
22817	An Indian Fancy....Dallam	.30	22647	Playtime .....Benson	
22763	Grandma Dances .....Ferber	.25	22618	In Schubert's Day..Krentzlin	
22577	Floretta Valse.....Kountz	.40	16851	America Victorious. Strickland	

Works Covering in Detail Various Phases of Study in a Number of Grades

SCALES

Album of Scales — **Price, 75 cents**

There are 23 pieces or studies in the form of pieces in which the scales are generously introduced. The value of practicing them in this attractive form and in the variety of rhythms and harmonies that naturally occur can be appreciated readily. Pupils handling third-grade material are just ready for this study work.

Mastering the Scales and Arpeggios
By JAMES FRANCIS COOKE — **Price, $1.50**

A complete and exhaustive treatment that enables the teacher to start scale study with very young pupils and carry it on to the highest degree of proficiency with advanced pupils.

OCTAVES

Album of Octave Playing — **Price, 75 cents**

This excellent album—a companion volume of the albums of Scales and Trills—helps the piano student to master octave playing in a pleasant manner. In place of being confronted with page after page of dry octave studies, the pupil finds here interesting pieces which present this phase of piano technic in various portions of the composition. The first material in this book makes it possible to present it to pupils in the early first grade.

First Studies in Octave Playing
By THEO. PRESSER — **Price, 80 cents**

This album takes up all phases of octave playing in an interesting manner, and may be used in the third and fourth grades.

TRILLS

Album of Trills — **Price, 75 cents**

Each of the eighteen pieces in this album contains some form of the trill, and the use of this volume with medium grade pupils will be found by teachers to be the most desirable means of perfecting their ability to handle this valuable technical device.

The Trill—New Gradus, Part 7
By I. PHILIPP — **Price, $1.00**

A compilation of original and selected studies for perfecting the trill. These are excellent exercises for the development of touch, and for training in the collaboration of ears, eyes and fingers.

TIME DIFFICULTIES

Playing Two Notes Against Three
By C. W. LANDON — **Price, 80 cents**

Exercises in Time and Rhythm
By E. A. HEPLER
Price, 60 cents

Rhythm and Technic
By M. GREENWALD
Price, $1.25

Melodious studies in second and third grades.

A 24-page Booklet giving Practical Advice upon *How to Begin Teaching, How to Secure Pupils, What to Do as the Pupil Advances, What to Use and How to Grade Pupils* will be sent Gratis to Any Teacher or Prospective Teacher Desiring It. Just ask for "Guide to New Teachers on Teaching the Piano."

THEODORE PRESSER
Music Publishers and De
1710-1712-1714 Chestnut
PHILADEL
P

BSCRIPTION PRICE, $2.00 per year in the
d States and Possessions, Argentine, Bolivia,
Columbia, Costa Rica, Cuba, Dominican Re-
, Ecuador, El Salvador, Guatemala, Mexico,
gua, Paraguay, Republic of Honduras, Spain
ing Balearic Islands, Canary Islands and Pos-
is in North Africa (Ceuta, Melilla and Tan-
'eru and Uruguay. In Canada, $2.25 per year.
ner countries, $2.72 per year.
igle copy, Price 25 cents.

MITTANCES should be made by post-office or ex-
oney orders, bank check or draft, or registered letter
States postage stamps are always received for cash.
sent in letters is dangerous, and we are not responsible
afe arrival.

SCONTINUANCES.—Owing to the educational
ter of THE ETUDE a majority of its readers
wish to miss an issue. Therefore, the pub-
are pleased to extend credit covering a Twelve
is' subscription beyond expiration of the paid-
iod. Those of our subscribers not wishing to
hemselves of this convenience of remitting
ill please send a notice for discontinuance.

PRESSER'S MUSICAL MAGAZINE

The Etude

A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT, AND ALL MUSIC LOVERS.

Edited by JAMES FRANCIS COOKE

Assistant Editor, EDWARD ELLSWORTH HIPSHER

Vol. XLIV. No. 7 JULY, 1926

Entered as second-class matter Jan. 16, 1884, at the P. O. at Philadelphia, Pa., under the Act of March 3, 1879.
Copyright, 1926, by Theodore Presser Co., for U. S. A. and Great Britain
Printed in the United States of America

RENEWAL.—No receipt is sent for renewals. On the wrapper of the next issue sent you will be printed the date on which your subscription is paid up, which serves as a receipt for your subscription.

Liberal Premiums and cash deductions are allowed for obtaining subscriptions.

MANUSCRIPTS.—Manuscripts should be addressed to THE ETUDE. Write on one side of the sheet only. Contributions on music-teaching and music-study are solicited. Although every possible care is taken the publishers are not responsible for manuscripts or photographs either while in their possession or in transit. Unavailable manuscripts will be returned.

ADVERTISING RATES will be sent on application. Advertisements must reach this office not later than the 1st of the month preceding date of issue to insure insertion in the following issue.

THEODORE PRESSER CO., Publishers,
1712 Chestnut Street, Philadelphia, Pa.

The World of Music



FRANK VAN DER STUCKEN

Van der Stuckenent American con-
d composer, and di-
the Cincinnati May
has received the
n of the "Officer of
r of the Crown"
rt, King of Belgium.
y the Belgian Gov-
ad made our distin-
usician a *"Cheva-Ordre de Leopold,"* French Government
red him with the title of *"Officier de ion Publique."*

nan Won the Pulitzer Travel-olarship for the first time, when
les H. Marsh, of Redlands, Califor-
year carried off this honor, thus se-
e Fifteen Hundred Dollar stipend
annually by a jury from the faculty
bia University and the Institute of
rt. Mrs. Marsh secured this honor
phonic poem which she submitted to
s.

ewski has cancelled all engage-
the rest of his season, because of a
kness from which he has not rallied
isfaction of his physician.

:ademy of Music, long New York's
pera and concert, and where Patti
at constellation of artists of a for-
ation made their great successes, was
icially, and with appropriate cere-
May 17, to be razed to give place to
nilding. Mme. Alda sang, Otis Skin-
an address, while Emma Thursby,
known singer who had appeared in
ric theatre, was a guest by special

of the XIIth and XIIIth Cen-
ormerly sung by the Troubadours at
s of the noblemen, and whose melo-
played between the courses of ban-
as the accompaniment of rustic
ave been collected, transcribed and
by Professor Jean Baptiste Beck
be published by the University of
nia. Eight volumes will be devoted
miles of medieval manuscripts of
he Trouveres.

riennial Handel Festival will
his year on June 5th, 8th, 10th and
chorus and orchestra of three thou-
bers is announced (and in England
is three thousand will be in their
vith the world's best of oratorio
nd all under the baton of Sir Henry
hese festivals were inaugurated in
he Sacred Harmonic Society, with
(later Sir Michael Costa) con-
t the Crystal Palace, which has been
anent home.

Ferruccio Busoni, widow of the
ist and composer, is reported to be
circumstances, and a fund has been
in Zurich to provide for her an an-
here is an English branch of the
under the supervision of E. J.
writer on musical subjects, and con-
may be sent in care of the West-
ank, Ltd., Cambridge, England.



OSSER

Arthur Honegger, one of the most solid but dar-
ing of the younger French composers, has won a great success with "Judith," his first musical work for the stage. The libretto, by Rene Morax, gives intense action to the story of the saviour of Bethulia; and Honegger is said to have treated the subject "lyrically, simply and broadly." Though usually as French, and coming into notice "The Six," he really is of Swiss is "Pacific 231" for orchestra has name familiar to Americans.

ovent Garden Opera Season the evening of May 12, with Bruno nducting a performance of Mozart's of Figaro." The serious strike con-ained the royal family and all mem-e cabinet, so that the performance ch of the gaiety usually noticeable ing night.

"Castle Agrazant," a grand opera by Ralph Lyford, the American composer and conductor, had its première at Cincinnati on April 29, and was repeated on the following evening. The performances took place in the Music Hall made famous by the great May festivals, and the work was received enthusiastically by the large audiences, while the composer came on the stage to receive ovations from music-loving Cincinnatians. This was the first of a series of premières of American operas planned by the American Opera Foundation of Cincinnati; and critics predicted its permanent success.

Fritz Busch, musical director of the Dresden Opera, has accepted an invitation to conduct the New York Symphony Orchestra for a guest period of five weeks, beginning March 7, 1927.

Percy Grainger has been commissioned to write an orchestral work for the North Shore Festival of 1927. He will receive the one thousand dollars usually offered as a prize, and the competition will be abandoned for this year. The composer is left to choose the form of his work. The commission comes as a recognition of Mr. Grainger's part in these festivals, he having appeared at nearly all recent ones either as pianist, as conductor, or as a composer.



DEEMS TAYLOR

Deems Taylor's "The King's Henchman" (written on a special commission from the management), Puccini's posthumous "Turandot," and Casella's ballet, "La Giara" (The Jar), will be the novelties of the next season of the Metropolitan Opera Company. Welcome revivals will be Mozart's "Magic Flute," Beethoven's "Fidelio," and Thomas' "Mignon." Mr. Taylor's opera will make history, in that it will be the first serious musical work for the stage written by an American composer through a direct contract from a major operatic organization.

The Ohio Federation of Music Clubs, the Ohio Music Teachers' Association, and the quarterly board meeting of the National Federation of Music Clubs met simultaneously and jointly in Cincinnati, April 27-30.

Giulio Gatti-Casazza, having already served seventeen years as general manager of the Metropolitan Opera Company, has had his contract extended for a period of another five years.

The Fiftieth Anniversary of the Wagner Theatre, at Bayreuth, will be celebrated on June 25—but at Weimar. The Bayreuth season is abandoned for this summer.

Ohio Northern University, at its June Commencement, conferred the degree of L.L.D. (Doctor of Laws) upon James Francis Cooke, Editor of THE ETUDE, "For unusual ability and marked attainments in Public Affairs." In addition to his work in the field of music, Mr. Cooke has for many years been active in other fields, including business, patriotic service as a speaker and special investigator during the Great War, literature, the drama, and in philanthopic and financial matters as president of the Presser Foundation

The "Jubilee" of the London Bach Choir was celebrated by four choral concerts: May 10, Bach cantatas and piano concertos; May 11, unaccompanied motets, piano and organ solos by Bach; May 13, Parry's "Blest Pair of Sirens," Vaughan Williams' "Sancta Civitas" (first London performance), and Brahms' Alto Rhapsody; and on May 14 a performance of the great Mass in B Minor. Dr. Vaughan Williams conducted.

Monteverdi's "L'Incoronazione di Poppaea (Coronation of Poppaea)" was performed for the first time in America at Smith College, on April 27 and 28. The production was sponsored by the Department of English, with all local singers excepting the interpreter of *Nero*. Aside from a revival in Paris, in 1905, by the Schola Cantorum, under Vincent d'Indy, this was the only performance the work has had since last given in Italy in 1643.

A New Symphony by George Antheil, an American composer who has been for two years in Paris, and which work has lately heard in that city, has been accepted by Walter Damrosch for performance next November by the New York Symphony Orchestra.

A Handel Festival, sponsored by workingmen's choral organizations and with popular priced admissions, will be held at Leipsig this fall. There will be performances of the opera "Tamerlane," the oratorios "Samson" and "Herakles," to which will be added one orchestral and one chamber concert.

The Optophone, a new and remarkable instrument which turns printed words into musical notes and enables blind persons equipped with headphones or loud-speakers to read them at a rate of eighty-five words per minute, was demonstrated at the Optical Convention at the Imperial College of Science and Technology at South Kensington, England, recently.

"Turandot," Puccini's posthumous and unfinished opera, had its world première at La Scala, Milan, on April 25, under the direction of Toscanini. The performance is reported to have been one of the most brilliant events in the history of this famous opera house. Following a request of the composer, at this first performance only the parts which he had finished were given, though future productions were to include the last scene as written by Alfano.

The New York Philharmonic Orchestra and the Philadelphia Orchestra have announced slight advances in the prices of seats for the next year series of concerts; this to take care of additional expenses made necessary. The New York Symphony Orchestra also announces that it will have a third conductor to coöperate with Walter Damrosch and Otto Klemperer.

Principal Musician Samuel Firth, of the United States Marine Band, who has played before seven presidents of our country and has been awarded seven good-conduct medals, has been retired after a service of thirty-three years.

Five Prizes of 2500 Lire, one each in Composition, Piano, Singing, Violin and Harp, are offered in connection with the Master School for Americans at Villa D'Este Tivoli, Italy, patronized by the Italian Government. Particulars from Elizabeth Gibbs, Hotel Weylin, 40 East 54th Street, New York City.

It is the constant ambition of the editors and publishers of the "Etude" to make each issue of the journal worth many times more, in practical instruction, stimulating inspiration and real entertainment, than the price of the entire year's subscription. The music lover can not possibly find a better two-dollar investment.



FREDERICK STOCK

A Frederick Stock Scholarship Fund has been organized by friends of the Chicago conductor and has already received substantial gifts. It is to be used to assist in the education of players of the less usual instruments of the orchestra. A committee of influential persons has the movement in charge; and so long as Mr. Stock remains with the Chicago Symphony Orchestra he is to designate the beneficiaries of the trust.

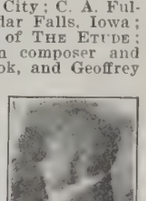
Jascha Heifetz has been decorated with the Cross of the Legion of Honor on his return to Paris from an extended tour through Palestine. While in the Holy Land the eminent violinist played gratis programs before many audiences. At one of these the recital was given out of doors and before a gathering of ten thousand people. A strong movement is now in progress to develop the musical art of Palestine.

Jazz, by a recent report, has been proscribed by the leading opera houses of Italy. Counter to this comes a statement from a professor of the Music School of Harvard University asking caution in the criticising of its use by composers.

Vladimir de Pachmann recently gave a special concert in Rome, the proceeds to found a scholarship for the best American student at the Villa d'Este, where the Italian Government has sponsored a school for talented students native of the United States, similar to the institution founded by the French Government, at Fontainebleau. All of which movements are to be greatly appreciated as of the most valuable service to the world's musical art.

The Tipica Orchestra of Mexico should be welcomed this fall on its first tour east of the Mississippi. Its programs of Mexican-Spanish music should be greatly attractive to all those interested in the study of the tone art—and certainly will be more beneficial than jangling jazz!

The National Educational Association will hold its annual convention in Philadelphia from June 27 to July 2. June 29th will be Music Day, and among the speakers will be George H. Gartlan, Director of Music, New York City; Father Finn, Director of the Paulist Choristers, New York City; C. A. Fullerton, Director of Music, Cedar Falls, Iowa; James Francis Cooke, Editor of THE ETUDE; John Philip Sousa, American composer and bandmaster; Mrs. Edward Bok, and Geoffrey O'Hara.



ÉTIENNE MÉHUL

A Statue of Mehul, composer of "Joseph" and other operas, was dedicated on May 30th, at Givet, the composer's place of birth. It replaced one destroyed by the Germans during their occupation of the Ardennes, and the ceremonies were conducted with the participation of the leading musical organizations of France. Organist of a convent at ten, he started to study to be a church musician; then at sixteen he attended a performance of "Iphegénie en Tauride," and became a disciple of Gluck, who persuaded him to turn to opera composition.

Cadman's "Shanewis" is to be performed at the Hollywood Bowl, in the latter part of June, with Os-Ke-Non-Ton, the Mohawk baritone, as *Philip Harjo* and Princess Tsianina, the Cherokee mezzo-soprano, in the title rôle. Cadman wrote the opera for this Indian singer, whose own life story furnished the germ of the plot.

A New Mozart Symphony is reported to have been found in the archives of the Benedictine Monastery at Labach, Upper Silesia, and to have been performed for the first time at Vienna, by the Institute of Historic Music on April 20. The symphony is in G minor, has three movements, and was presented by Mozart to the abbot of the monastery on January 4, 1769, when the composer was but thirteen years old.

(Continued on page 549)

Edition Wood

1000 Volumes

A Revelation in the Classics, Studies and Recreations

The B. F. Wood Music Co's

PROGRESSIVE STUDIES

The Finest Series of Assorted Studies in Existence

Book 1. *Primary* Edition Wood, No. 851
Book 2. *Elementary* Edition Wood, No. 852
Book 3. *Lower Intermediate* Edition Wood, No. 853
Book 4. *Intermediate* Edition Wood, No. 854
Book 5. *Advanced* Edition Wood, No. 855

Price, each 65 cents, Net

CONTAINING a well-balanced representation of the standard studies, including those of Burgmüller, Czerny, LeCouppey, Bertini, Köhler, Concone, Devaux, Sartorio, Berens, Heller, Lemoine, Clementi, Jensen, Bach, Scarlatti, Cramer, Moscheles, and others.

The contents, compiled by Jules Devaux, have been selected with the greatest care, and the annotations contain suggestions valuable to both teacher and pupil.

Assorted studies, arranged in progressive order, are coming into greater demand every day with the teaching profession, and it has been the effort and aim of the publishers to provide the very finest series at an extremely attractive price.

Consult your dealer. Ask for catalogs

The B. F. Wood Music Co.
88 St. Stephen Street, Boston 17, Mass.
Use Edition Wood

3 Master Keys 50c

Work troublesome door locks; replace lost keys; practically as SERVICEABLE as a whole bunch of ordinary keys. Used by thousands of houseowners, tenants, contractors, janitors, keysmiths, police officers, secret service, firemen, hotels, real estate men, etc. Especially serviceable and convenient for household use. Set of three (small, medium and large sizes) sent postpaid on receipt of 50 cents (stamps or coin). Handsome combination Key Holder and Key Ring included free. (Three sets of keys, with Holders and Rings for $1.) Just PRINT or write your name and address plainly on a slip of paper (letter writing is unnecessary) and enclose this ad with remittance and keys, etc., will be sent you in plain wrapper by return mail with bunch of circulars describing other interesting bargains. Orders amounting to $1 or more will be sent C. O. D., on request, without extra charge.

WILSON, SMITH & CO.
SUITE 643
Cotton Exchange Building
LOS ANGELES, CALIFORNIA

The Fords of the Mail Order Business

THE ETUDE MUSIC MAGAZINE
"Music for Everybody"

Contents for July, 1926

		Page
World of Music		481
Editorial		485
Why the World Needs Music	*H. Van Dyke*	487
Unnecessary Movement	*G. Schan*	488
In Defense of Etudes	*E. R. Kroeger*	488
The Keys' Song	*J. J. Elmer*	488
Beethoven's Piano Sonatas	*F. Corder*	489
Make Friends of Your Instruments	*R. I. Carver*	490
When You Play That Piece	*B. H. Wike*	490
"Let's Pretend"	*L. Collins*	490
Great Men and the Power of Music	*J. F. Cooke*	491
Fascinating Journeys in Music Land	*C. Johns*	493
"Practice Won't Wait"		494
Do You Listen?	*E. Hoppox*	494
Notes on Etude Music in this Issue	*E. A. Barrell*	494
Education of the Average Music Student	*D. S. Smith*	495
Romanticism in Music	*H. Westerby*	497
Practicing Versus Playing	*R. W. Martin*	498
The Student Takes Stock	*W. A. Smith*	498
Musicians and Their Hair	*E. A. Bertl*	498
The Game of Listening	*L. S. Ashton*	498
Professional Etiquette	*W. E. Fink*	498
Indoor Relay Race in Scales	*L. V. E. Kirby*	498
One Key at a Time	*C. Knetzger*	498
Unused Faculties	*H. Stoddard*	498
Self Help in Music Study	*R. Kountz*	499
Public School Music	*G. L. Lindsay*	500
Teachers' Round Table	*C. G. Hamilton*	501
Scrap Book	*A. S. Garbett*	502
Singers' Etude	*H. Henley*	532
Organists' Etude		538
Organ Questions Answered	*H. S. Fry*	540
Is the Metronome Dusty?	*E. M. Stevens*	541
Musical Punctuation Marks	*C. Knetzger*	541
Questions and Answers	*A. de Guichard*	543
Violinists' Etude	*R. Braine*	544
New Books About Music		547
Junior Etude	*E. A. Gest*	551

MUSIC

Summer Dawn	*F. A. Williams*	503
Ay, Ay, Ay	*Creole Serenade*	504
On Horseback	*L. Renk*	505
Sunset Musings	*L. Oehmler*	506
In Camp	*M. L. Evans*	507
Three Dances for Four Hands, No. 1	*Cyril Scott*	508
Frolicking March (Four Hands)	*H. G. Voorhies*	510
Gigue	*B. Galuppi*	512
Gavotte Rustique	*N. L. Wright*	513
In Jolly Mood	*R. Krentzlin*	514
Valse Triste	*J. Sibelius*	519
Andrew Jackson	*D. G. Blake*	521
Torch Dance	*W. Berwald*	522
The Clown	*A. P. Risher*	523
Just a Little Waltz (Violin and Piano)	*C. W. Cadman*	524
Holiday (Violin and Piano)	*G. Yost*	524
Pastorale (Organ)	*J. H. Rogers*	525
Fanfare Triumphal (Organ)	*W. D. Armstrong*	526
My Days Have Been So Wondrous Free (Vocal)	*F. Hopkinson*	527
Love's Perfect Song (Vocal)	*B. Hamblen*	528
Honey Chile (Vocal)	*C. C. White*	529
The Lord Is My Shepherd (Vocal)	*Phyllis Fergus*	530

Professional Direct

EASTERN

ALBERT CARL. VIOLIN INSTRUCTIO 189 West 97th Street Telephone 1630 Riversi

COMBS Broad St. Conservatory of Gilbert Raynolds Comb 1327-31 S. Broad St. Phila

DUNNING SYSTEM. Improved Mus beginners. Normal Train Carre Louise Dunning, 8 W

GUICHARD ARTHUR de—SINGING [from Rudiments to Professional MUSICOLOGIST, LECTURER, 176 Huntington Ave.,

HAWTHORNE Piano School Leschetizky Potad

MOULTON Mrs. M. B. Piano Studio—Sterlberg 30 S. 21st St. Phi

NEW YORK School of Music a Ralfe Leech Sterner 150 Riverside Drive, co

RIESBERG F. W. Piano Instructio personal instruction b Scharwenka & Liszt. PIANO N. Y. School of Music Tel. Cal. 10091 R 824 West End Ave., cor. 100th St., New

TRENTON CONSERVATORY OF A modern institution with a str 540 E. State Street, Trent

VEON CHARLES Correspondence Inst Musical Theory, Harmony, Mel Counterpoint and Musical Form. Tuition for each course is Twenty Dollars, payable advance—STATE NORMAL SCHOOL, California,

VIRGIL MRS. A. M. Piano School and Conser 120 West 72nd St.,

VIRGIL Mrs. A. K. SCHOOL OF MUSIC 510 West End Ave.

WESTERN

AMERICAN CONSERVATORY Piano, Voice, Organ, Vio Kimball Hall

BOYD ANNA TOMLINSON Forty Lessons on Hand Develop Materials and books for children's cl Summer session for teachers and students June 21 700 Lyon and Healy Bldg, Chicago, Ills 6937 34th St.,

CHICAGO Musical College. 60th yea School in America. Fian Violin, Organ, Theory, P. S Van Euren St., Chicago.

CINCINNATI Conservatory of Mu ESTABLISHED 1867. Hi and Oak St. Cinci

DETROIT CONSERVATORY OF MUSIC 1000 Students. 50 Tea 1013 Woodward Ave., Detro

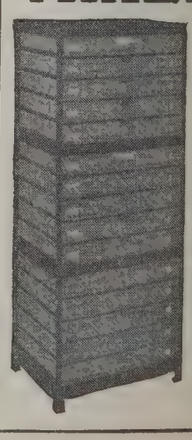
EDDY ADDA C. Normal Teacher, Teacher' Classes in Dunning System of Impro Study. Leschetizky Technic. Cat 136 W. Sandusky Ave., Bellefontain

KNOX Conservatory of Music Galesburg, Illinois Catalog free. Wm. F. Bentley.

SOUTHERN

CONVERSE COLLEGE School of C. Mayfa Spartanb

Is Your Mus MIXED UP



MUSIFIL IS THE ANSW

The Musifile SECTIONAL, Priced Cabinet will "unscramble" music.

Send for free catalog treatise

"HOW TO FILE MU

Walter B. Sin
Manufacturer
113 North 9th St
St. Louis, U. S.

XCELLENT NEW MUSIC

FOR SUMMERTIME RECREATION OR STUDY

nt Sheet Music Publications for Piano, Voice, Violin and Pipe Organ; also Choir and Chorus Numbers in Octavo Form

Any of these publications may be had for examination

PIANO SOLOS

FROM OLDEN TIMES
Three Dances for the Pianoforte
Paul Ambrose — Grade 4

35 Bourée $0.40
36 Sarabande .40
37 Minuet .40

		Gr.	Pr.
	BERWALD, W.		
	At the Skating Rink	2½	$0.35
	Rustic Dance	2½	.25
	Snow Fairies	2½	.25
	BLISS, PAUL		
	Chimney Swallows	4	.40
	Tangled Vines	4	.35
	DRIGO, R.		
	Bohemian Love, Valse-Concert	5	.45
	EGGELING, GEORG		
	By the Woodland Brook	4	.50
	Rose Waltz	4	.50
	EWING, MONTAGUE		
	Queen of the Roses	4	.60
	Soldier Doll, March Mystic	3½	.40
	FIBICH, ZDENKO		
	Poem	4	.20
	FISHER, LEANDER		
	Robin's Return, The	4	.40
	GREY, FRANK H.		
	Bijoux (Jewels) Waltz	4	.45
	Let's Waltz	3½	.30
	HUERTER, CHARLES		
	Ariadne	3½	.40
	JOHNSON, WALLACE A.		
	La Ninita, Spanish Dance	3½	.35
	On the Trapeze	2½	.40
	KEATS, FREDERICK		
	March of the Noble	3½	.35
	KOUNTZ, RICHARD		
	Valse Glacé	4	.50

THREE CHARACTERISTIC PIANO PIECES
E. R. Kroeger — Grade 2½-3

) The Balloon Man .40
4 The Squirrels .25
2 The Flight of the Fairies .40

OM THE LAVENDER PRESS
Three Piano Pieces
Charles B. Macklin — Gr. 3

Minuet .35
Country Dance .45
Gavotte .25

	MARTIN, GEORGE DUDLEY		
	Nodding Flowers	2½	.35
	MORRISON, R. S.		
	Merry Hunting Song	2	.35
	Tender Love Song	2	.35
	MOTER, CARL		
	By the Fireside	4	.35
	Gavotte Moderne	4	.35
	MOZART, W. A.		
	Minuet from "Symphony in G Minor"	4	.30
	NOELCK, AUGUST		
	Rococo, Valse	4	.45
	NORRIS, ALBERT LOCKE		
	Felicia, Happy One	3½	.35
	OEHMLER, LEO		
	Serenade in a Rose Bower, Op. 349	4	.45
	PFITZNER, WALTHER		
	Joys of Youth	3	.40
	PRESTON, M. L.		
	By the Gypsy Campfire	3	.40
	Shooting Stars	5	.45
	Sleigh Ride, The	3	.40

K GARDEN SKETCHES
A. Louis Scarmolin — Gr. 2

Goldenrod .25
Lightning Bugs .35
Buttercups .25
Grasshoppers .25
Black-eyed Susies .25
Ladybug .25

	SCHUBERT, F.		
	Andante, from Symphony in C	3	.25
	SCHULER, GEORGE S.		
	Frolicking	2½	.35
	Red Blossoms	4	.45
	SPENCE, WILLIAM R.		
	March Militaire	3	.40
	TAL, PAUL DU		
	In Dress Parade, Galop-March	3½	.40
	WARD, HERBERT RALPH		
	Valse Plaintive	3	.25
	WRIGHT, N. LOUISE		
	Gavotte Rustique	3	.40

PIANO DUETS

Cat. No.		Gr.	Pr.
	EGGELING, GEORG		
23177	Triumphal March, Op. 251	4	$0.50
	LISZT, F.		
23249	Poetic Fragment from "Les Preludes"		.35
23250	Rakoczy March	4	.50
	SPENCE, WILLIAM R.		
23204	Marche Militaire	3½	.65
	WRIGHT, N. LOUISE		
23190	Little Festival March	2	.40

SIX HANDS

	MENDELSSOHN, F.		
23163	Wedding March	4	.75

TWO PIANOS—Eight Hands

	SUPPE, F. von		
23144	Poet and Peasant, Overture	4	1.50
	VERDI, G.		
23215	Miserere, from "Il Trovatore"	4	.75

VIOLIN AND PIANO

	CADMAN, CHARLES WAKEFIELD		
23214	Just a Little Waltz	3	.35
	DRDLA, FR.		
23042	Bolero	5	.60
23015	Love Song	3	.50
	DRIGO, R.		
23169	Bohemian Love, Valse-Concert	4	.60

PIPE ORGAN

	DRDLA, FRANZ		
23266	Cavatina in C, Op. 101, No. 1, Arr. O. A. Mansfield	3	.40
	STRANG, S. TUDOR		
23059	Festal March	3	.50

VOCAL

Songs and Ballads

	COVERLEY, ROBERT		
23210	Garden of Dream Birds, A (d-g Opt. a)		.50
	EVILLE, VERNON		
23260	Deep Eyes (E flat-g Opt. a flat)		.40
23253	Every Morning Early (E-a)		.40
	GREY, FRANK H.		
23279	Roses in the Garden, The, (d flat-g flat Opt. a flat)		.40
23251	Roses in the Garden, The (b flat-E flat Opt. F)		.40
	ROHRER, GERTRUDE MARTIN		
23283	Memories (E flat-g)		.40
	STRICKLAND, LILY		
23175	Driftin' (E flat-g)		.40

ANTHEMS

Mixed Voices

	BAINES, WILLIAM	
20624	Give Thanks Unto The Lord	.12
	LEHRER, OSCAR J.	
20623	The Heavens Declare the Glory of God	.12
	STRANG, S. TUDOR	
20591	Abide with Me, and Sun of My Soul	.06
	SULLIVAN, A.	
20631	Turn Thy Face from Thy Sins	.10
	WOODCOCK, ALICE LARRY	
20602	Hymn of Glory	.12

PART SONGS

Mixed Voices

	FLOTOW, F. von	
20641	May Gentle Sleep Fall O'er Thee, from "Martha"	.08
	GEIBEL, A.	
20617	Mazie (A. Geibel Falconer)	.12

Treble Voices

	BAINES, WILLIAM	
20619	Skating (Two-Part)	.12
	HAMBLEN, BERNARD	
20613	Sunshine in Rainbow Valley	.12
	SINDING, CHRISTIAN	
20626	Spring is Returning, (Two-Part) Arr. Nicholas Douty	.12

Men's Voices

	GEIBEL, A.	
20628	Mazie (A. Geibel Falconer)	.15
	LIEURANCE, THURLOW	
20621	Angelus, The	.12

SCHOOL CHORUS

	REICHARDT, A.	
20629	Friendship, (Unison or Two-Part) Arr. G. A. Brown	.08

THEODORE PRESSER CO. MUSIC PUBLISHERS AND DEALERS
1712-1714 CHESTNUT STREET - PHILADELPHIA, PA.

The Etude Music Magazine

Educational Service Department

This new Department, organized by the Theodore Presser Company, in connection with THE ETUDE MUSIC MAGAZINE, is a logical development of the service that this Company has been conducting for years.

The staff of experts, now retained regularly at the home office of THE ETUDE MUSIC MAGAZINE, includes specialists of international reputation, graduates of leading American Universities, and musicians trained in foremost European conservatories.

No charge of any kind whatsoever is made for this service.

The Department is distinctly not a musical correspondence school. It is designed for *emergency* information upon questions pertaining to teaching problems, musical material, study problems in musical theory, musical history, technic, and items of general musical interest. It will concern itself almost exclusively with those problems which cannot be answered through the columns of THE ETUDE. It will have the coöperative assistance of renowned musicians in all branches of musical art.

It will NOT attempt to answer questions that obviously deal directly with examinations prepared for the benefit of the student, and which should be answered by the student.

It will NOT state the relative standing of artists, teachers or schools; but of the last two it will supply lists of individuals and institutions with which the inquirer may correspond and then form his own opinions.

It CANNOT undertake to choose musical instruments nor to state their comparative qualities. It will, however, furnish lists of reliable makers.

It CANNOT appraise the value of violins, by mail.

It CANNOT undertake to write essays or papers, nor can it prepare elaborate recital programs; but it will be glad to recommend books and former ETUDE articles from which authentic materials for such purposes may be obtained.

Make all questions short and to the point. In requesting information regarding pieces in particular grades, kindly use the "scale of ten" as employed in the "Guide to New Teachers," a copy of which will be sent gratis upon request.

If possible, confine the questions intended for this Department to one sheet, and be *sure* that your *name* and *address* appears on *this sheet*.

Questions relating to business matters, or to other interests of THE ETUDE, should be placed upon another sheet.

Notwithstanding the immense volume of our correspondence, it is our ambition to answer all letters with the greatest possible dispatch, courtesy, accuracy and completeness.

All letters should be addressed to THE ETUDE MUSIC MAGAZINE.

At the top of the sheet bearing questions, place in a bold hand:

Etude Educational Service Department

This will greatly help us in separating correspondence for this Department from that intended for our regular business, and thus will insure to you a more prompt reply.

The Educational Service Department

THE ETUDE MUSIC MAGAZINE
1710-1712-1714 Chestnut Street Philadelphia, Pa.

Make Your Summer Spare Moments Enjoyable and Profitable

With These Books Every Music Lover, Teacher and Student Can Acquire a Wealth of Music Knowledge by Utilizing Available Time in Pleasurable Reading

Books for Pianists and Lovers of Piano Music

What to Play—What to Teach

By Harriette Brower **Price, $2.00**

A very absorbing work. Miss Brower in an interesting and instructive manner discusses pianoforte material from the first beginnings of the work of the great pianists, and the material is grouped in program form.

Great Pianists on Piano Playing

By James Francis Cooke **Price, $2.25**

Everyone interested in piano playing, who has not read this very popular book, should secure it immediately. This is a group of study conferences with 28 virtuosi, in which are presented the most modern ideas upon the subjects of technic, interpretation and expression. Full page portraits and short biographic sketches are also included.

Principles of Expression

By A. F. Christiani **Price, $2.50**

This is an authoritative book on pianoforte playing. Practically all explanations are illustrated clearly by musical examples. The study of this work gives a full understanding of rhythmical accents, metrical accents, melodic accents, harmonic accents, dynamics and time.

Basic Principles in Pianoforte Playing

By Josef Lhévinne **Price, 60 cents**

This work tells how to do many things in piano-playing, stressing touch, tone and accuracy. Practice hints are given. Paper bound.

Piano Playing with Piano Questions Answered

By Josef Hofmann **Price, $2.00**

This is virtually two books. In one, close to 100 pages are an illustrated group of suggestions on artistic piano-playing by one of the greatest living pianists. It also answers direct, 250 questions asked by piano students. A valuable work for reading or reference.

Well-Known Piano Solos—How to Play Them

By Chas. W. Wilkinson **Price, $2.00**

Works of modern masters are well represented in this book, along with the favorites of the old masters. Around 100 solos are covered. This is an essential work for the pianist's library.

Master Lessons in Piano Playing

By E. M. Bowman **Price, $1.50**

Contains vital suggestions in artistic pianoforte playing, presented in the form of "Letters From a Musician to His Nephew."

Descriptive Analyses of Piano Works

By Edw. Baxter Perry **Price, $2.00**

Instead of working out each analysis upon the structural basis, Mr. Perry has given a poetic, dramatic and historic analysis or description of some of the greatest and best-known piano compositions. This treatment adds to a better understanding of each work or its interpretation.

Celebrated Pianists of the Past and Present

By A. Ehrlich **Price, $2.50**

One hundred and fifty portraits and biographies of European and American pianists of the past and present. A most reliable biographical work.

Pianoforte Music

By J. C. Fillmore **Price, $2.00**

Pianoforte Study

By Alex. McArthur **Price, $1.50**

Hints on piano-playing given in an interesting manner.

The Pedals of the Pianoforte

By Hans Schmitt **Price, $1.25**

Books for Followers of the Vocal Art

How to Succeed in Singing

By A. Buzzi-Peccia **Price, $1.50**

An excellent volume by a Master Voice Teacher, who offers valuable advice and suggestions regarding methods, teachers, students, engagements and other features of the vocal art as a profession. Those looking forward to achieving success in a lyric career will get from this book a new light on these subjects in their pursuit of the devious roads to success. In presenting this contribution to the vocal world the author employs his own superb qualifications and a distinct style in writing as a background.

Great Singers on the Art of Singing

By James Francis Cooke **Price, $2.25**

Most of the celebrated vocalists of the past 25 years are represented in this volume of advice and vocal experience. There are 27 full page portraits and biographies given. This is a work of absorbing interest to all music lovers and followers of the vocal art.

What the Vocal Student Should Know

By Nicholas Douty **Price, $1.00**

This book has obtained great favor because it tells in a concise manner many important things that the vocal student should know. As a conclusion of the work Mr. Douty has given a series of excellent daily exercises for each voice.

Diction for Singers and Composers

By Dr. H. Gaines Hawn **Price, $1.75**

This book covers an important side of the vocal art, and to have true vocal art as well as song writing art, one should follow the advice and suggestions Dr. Hawn gives in this helpful work.

Choir and Chorus Conducting

By F. W. Wodell **Price, $2.00**

There is much opportunity in the field of choir, chorus and community singing, and orchestra conducting. This book offers profitable information in the preparation of the musician to accept these opportunities.

Books of Special Interest to Music Teachers

Mistakes and Disputed Points in Music and Music Teaching

By Louis G. Elson **Price, $1.50**

Those many subjects, regarding which there frequently are disagreements, are straightened out by the positive information in this book, which covers all the essential points from acoustics and notation to piano technic and orchestration.

The Education of the Music Teacher

By Thos. Tapper **Price, $1.75**

Those who aspire to conduct their profession with knowledge and proficiency, should read this excellent book by Mr. Tapper.

Stories of Standard Teaching Pieces

By Edw. Baxter Perry **Price, $2.00**

With the information in this book teachers can provide that touch of romance, anecdote and educational information that gives zest to the lessons upon standard teaching pieces.

How to Teach—How to Study

By E. M. Sefton **Price, 60 cents**

The best teachers are endeavoring to improve their methods of imparting knowledge. This work deals with the fundamental and unchanging laws for obtaining the best work out of pupils.

Books for Young Music Students

Young Folks' Picture History of Music

By James Francis Cooke **Price, $1.00**

This is a very recent offering, over which teachers everywhere are enthusing. The high lights of musical history and biography are given in an interesting style that is understood easily by the juvenile. Such a work as this tends to hold the child student's interest in music. A most liberal number of well-printed and interesting pictures are given for the pupil to cut out and paste in the places provided throughout the book. The author has even gone so far as to explain to embryo musicians the manner in which melodies are written, stimulating their original ideas along these lines.

First Studies in Music Biography

By Thos. Tapper **Price, $1.75**

The thinking teacher sees to it that pupils learn as soon as possible something about the lives of great musicians. This book is designed for the teacher to use with pupils. With each composer is given a portrait, other illustrations and a set of questions on the text.

Pictures from the Lives of Great Composers

By Thos. Tapper **Price, $1.50**

While various composers' biographies form the center of this work, there also is woven delightfully around each biography, contemporaneous history. This gives the child vivid impressions of the great composers.

Music Talks with Children

By Thos. Tapper **Price, $1.50**

Although it is suggested by the author that the chapters of this book be made the subject-matter for talks with children, they are written in such a simple straightforward manner that they may be read verbatim by the teacher or parent.

Betty and the Symphony Orchestra

By Elizabeth A. Gest **Price, 10 cents**

This little illustrated booklet is a delightful story for acquainting little folks with the principal instruments of the Symphony Orchestra.

Imaginary Biographical Letters from Great Masters of Music

By Alethea Crawford Cox and Alice Chapin **Price, $1.50**

This fascinating little book gives a charm of romance and personality to musical biography by the unique manner in which the information is imparted.

Child's Own Book of Great Musicians

By Thos. Tapper **Price, 20 cents each**

A series of Biographies with picture placing and binding to be done by the young student. A separate book for each of the following masters:

Bach	Beethoven	Mozart	Mendelssohn
Schubert	Haydn	Schumann	Wagner
Handel	Verdi	Chopin	Grieg
		Liszt	

Sold Separately

These little booklets are used with great success by many teachers. After the child has read or studied the biography told so clearly, the child writes in his or her own fashion the story of the great composer in the space provided in the back of each of these booklets. This, with the pasting of pictures and binding as mentioned above, really brings about the making of the "Child's Own Book."

Petite Library

By Edw. Francis **Complete, $3.00**
Each, 40 cents

Pocket biographies of Handel, Haydn, Weber, Mendelssohn, Mozart, Beethoven, Chopin, Liszt and Wagner.

Books Every Music Lover Will Enjoy

Great Men and Famous Musicians On the Art of Music

By James Francis Cooke **Price, $**

This interesting volume gives intimate cussions of phases of musical life and music study by some of the world's grea intellects. Great creative and execu geniuses have joined with foremost musici in offering material that is both stimulat and helpful to students and music lovers. the list of master minds who have cont uted valuable advice to this work are names of Crane, Damrosch, Dohnanyi, K son, Gatti Casazza, Jeritza, Modjeski, C stein, Schwab, Sousa, Stravinsky, Van Dy Wister and many others.

Musical Progress

By Henry T. Finck **Price, $**

Here and abroad this book has been c mended and anyone, who by the furthe stretch of imagination may be called a m lover, will find it interesting. It is writ in a truly fascinating style and present wealth of musical topics in a liberal enlightened spirit.

Secrets of the Success of Great Musicians

By Eugenio Pirani **Price, $**

This is a biographical work in which lives of the great composers are viewed fr a different angle than usual. It has b well termed a series of inspirational analyses of great composers. Every p provides entertaining reading, yet at the s time the educational qualities of this w are very high.

Life Stories of Great Composers

By R. A. Streatfield **Price, $**

There are 35 biographies included in volume, each followed by a chronology the composer. As a book of reference for one to read who desires to glean knowledge of the great composers, this an excellent work.

Old Fogy, His Musical Opinions and Grotesques

By James Huneker **Price, $**

Even though you do not agree with all opinions, you will enjoy the individuality expression and the fact that "Old Fo does you good in making you think on topics discussed.

Standard History of Musi

By James Francis Cooke **Price, $**

All that is interesting and important musical lore is here given in the most r able manner. There are forty chapters might be well termed forty story lesson the romance of music. Liberally illustrat

Music Masters, Old and N

By James Francis Cooke **Price, $**

This work covers many of the more ern musical luminaries, about whom noth is to be found in any other English writ

Anecdotes of Great Musicia

By Francis W. Gates **Price, $**

Anecdotes are always interesting and music-lover will enjoy this collection, w consists of around 300 authenticated a dotes of great composers, players and sin

Musical Sketches

By Elise Polko **Price, $**

This book is not only entertaining instructive, since the stories or sket given of the composers are facts with st woven around them.

Music and Morals

By H. R. Haweis **Price, $**

This book always will be a great favo with music-lovers. There are interes essays on musical subjects and very pathetic and readable biographies of the masters and informative chapters on ins ments.

History of Music

By W. J. Baltzell **Price, $**

A scholarly history, written by a qualified author with the assistance o number of experts on musical history. a most faithful and accurate recording of essential facts on the growth of anci classical and modern music.

THEODORE PRESSER CO.
1710-1712-1714 Chestnut Street **Philadelphia, Pa.**
"Everything in Music Publications"

THE ETUDE

JULY, 1926 | Single Copies 25 Cents | VOL. XLIV, No. 7

Our Own Musical To-Morrow

Our musical to-morrow is based upon our musical to-day. The great problem of making America a musical nation is being solved faster than we realize. The responsibility for the solution rests upon the students and the teachers of America. The Nineteenth Annual Meeting of the Music Supervisors' National Conference, held in Detroit from April 12th to April 16th, was a revelation to the more than two thousand teachers who attended the conference. It is hardly believable that that enormous group is the result of a movement founded less than two decades ago by Mrs. Frances E. Clarke and P. C. Hayden, in Keokuk, Iowa.

The long procession of meetings, from early morning until late at night, made up the least impressive part of the routine of the convention. Remarkable as were many of these gatherings, dealing largely with musical education in the schools, there were certain events which stand out far above the other achievements.

The magnificent Detroit Symphony Orchestra, under the direction of the eminently able Ossip Gabrilowitsch, played superbly. Mr William H. Murphey, who has sponsored the orchestra and orchestra hall for years, attended the concerts regularly. Quiet, unassuming and cultured, this prominent Detroit business man, who is also a gifted musician, has given the people of his city one of its greatest educational blessings. Not satisfied with the work of providing an orchestra for the aristocratic citizens able to pay for seats, he engaged Miss Edith Rhetts to undertake the great task of developing the taste of young people, with a veiw to providing for future audiences. Thus, twenty-five thousand children have heard the orchestra during the past year, entirely without cost to the community. Miss Rhetts has supervised this great work and is responsible for the vast throngs of little folks that hear the orchestra regularly.

More astonishing than that Detroit Symphony in its educational significance was the performance of the National High School Orchestra, composed of young high school students from all parts of the Union. This orchestra of over two hundred and fifty performers commenced its rehearsals on April 12th, and on April 16th gave a program in Orchestra Hall under the bâton of Ossip Gabrilowitsch, assisted by Joseph E. Maddy, playing with a finish and refinement and force hardly credible to one who had not heard it. The First Movement of Beethoven's "Eroica Symphony" was one of the numbers. Mr. Gabrilowitsch, in congratulating the highly trained and gifted performers, indicated that the future American Symphony Orchestras need not worry about performers when America is developing such an astonishing group.

So epoch-making do we consider this performance of the first session of the National High School Orchestra (which can only be assembled at such meetings as this, when the students are brought together under the direction of their teachers who come from all parts of the United States to attend the conference) that we believe the participants should have individual recognition for their part in this historical event. For this reason we are printing the names of those who played upon this memorable occasion:—

VIOLINS

Susan Abbott, Springfield, Vt.
Glen Ashton, Pontiac, Mich.
Donald Barkley, Gloversville, N. Y.
Frieda Batey, Kokomo, Ind.
Margaret Beason, Audubon, Iowa.
Howard Beeson, Richmond, Ind.
Minnie Berg, Elizabeth, N. J.
Hilda Berkowitz, Cleveland, Ohio.
Florence Biesemeier, Wilmette, Ill.
Jack A. Board, Peoria, Ill.
Calvin Buzzo, Ann Arbor, Mich.
William Catizone Pittsburgh, Pa.
Glenora Case, Litchfield, Ohio.
Verona Church, Colorado Springs, Colo.
Genevieve Clapp, Spencer, Ohio.
Everett Cluxton, Richmond, Ind.
David Cohen, Washington, Pa.
Maurice Connolly, Colorado Springs, Colo.
Donald Cook, Hazleton, Pa.
Henry Corbett, Kenilworth, Ill.
Ray Crawford, Pawhuska, Okla.
Jane Davies, Toledo, Ohio.
Melvin Dean, Fulton, Ill.
Russell Dempsey, Adrain, Mich.
Claire Despres, Chicago, Ill.
John DeVoogdt, Kalamazoo, Mich.
Bernard Dickstein, Flint, Mich.
Louis Dlugosz, Pittsburgh, Pa.
Anthony Dosheck, Pittsburgh, Pa.
Eugene Edmonds, Springfield, Ohio.



Photograph Copyright 1926, Spence and Wyckoff

FIRST NATIONAL ORCHESTRA—MUSIC SUPERVISOR'S NATIONAL CONFERENCE
OSSIP GABRILOWITSCH, CONDUCTING; J. E. MADDY, ASSISTING

VIOLINS—Continued

David Fisher, Pittsburgh, Pa.
Vivian Flagg, Decatur, Mich.
Eleanor Frost, Brunswick, Me.
Faye Gehlert, Peoria, Ill.
Turney Gibson, Kansas City, Kan.
Reva Goldberg, Springfield, Ohio
Leo Gralnik, Cleveland, Ohio
Benjamin Greenspon, Bluefield, W. Va.
Mildred Greenspon, Bluefield, W. Va.
Genevieve Griffey, Adrian, Mich.
Virgil Hanbury, Norfolk, Va.
Mary Heideman, Decatur, Ill.
Frances Hicks, Flint, Mich.
Frederick Huber, Peoria, Ill.
Anthony Iannone, Altoona, Pa.
Joe Jerger, Milwaukee, Wis.
Louis Kievman, Naugatuck, Conn.
Howard Koch, Louisville, Ky.
Max Kornitsky, Cedar Rapids, Iowa.
Herman Koss, Milwaukee, Wis.
Nandor Kozell, Pittsburgh, Pa.
Charles Law, Yonkers, N. Y.
Harry Levine, Cleveland, Ohio
Louise Lucas, Greencastle, Ind.
Wesley McCahan, Altoona, Pa.
Katherine McKee, Decatur, Mich.
Helen McLaren, Audubon, Iowa
William Miller, Fort Wayne, Ind.
Maxine Morgenroth, Yonkers, N. Y.
Emily Mutter, Howell, Mich.
Lawrence O'Donnell, East St. Louis, Ill.
Lloyd Outland, Richmond, Ind.
Mary Parker, Winnetka, Ill.
Harriet Payne, Indianapolis, Ind.
Arthur Pearson, Minneapolis, Minn.
Morris Perlmutter, Louisville, Ky.
Benjamin Premack, Providence, R. I.
Clay Pugh, Montpelier, Ind.
Marianne Pyle, Mt. Vernon, Ohio
Barney Reddington, Richmond, Ind.
Sven Reher, Cincinnati, Ohio
Sylvia Ressler, Yonkers, N. Y.
Bernice Richard, Richmond, Ind.
Minnie Richter, Jersey City, N. J.
Dorothy Riffle, Topeka, Kan.
Sonya Sahlen, Duluth, Minn.
Kenneth Smith, Waterbury, Conn.
Willard Smith, Toledo, Ohio
Joseph Solomon, Clarksburg, W. Va.
Harold Sperling, Pittsburgh, Pa.
Howard Swyers, Pittsburgh, Pa.
Joseph Thal, Toledo, Ohio
Cresey Turner, Decatur, Ill.
Mildred Vocgele, Mansfield, Ohio
Henry Vyskocil, Cedar Rapids, Iowa
James Watt, Cleveland, Ohio
Marcia Weissgerber, Richmond, Ind.
Anna Williams, Mansfield, Ohio
Samuel Wineberg, Utica, N. Y.
Louis Wyner, Pittsburgh, Pa.
Dorothy Ziegler, Wadsworth, Ohio

VIOLAS

Maurice Abrams, Providence, R. I.
Pearl Ackerman, Milwaukee, Wis.
Herbert Anderson, Providence, R. I.
Fred Arnet, Ann Arbor, Mich.
Pauline Barton, Niagara Falls, N. Y.
G. Bruce Behe, Lockport, N. Y.
August Brandt, Waterbury, Conn.
Jane Brooks, Audubon, Iowa
Norman Buechner, Milwaukee, Wis.
Arthur Byle, Cleveland, Ohio
Mose Franklin, Cincinnati, Ohio
J. F. Goldwood, Medina, Ohio
George Hayward, Richmond, Ind.
Stanley King, Flint, Mich.
Dorothy Knoelk, Milwaukee, Wis.
Taylor Knowles, Cleveland, Ohio
Jessie Lillicoth, Toledo, Ohio.
Deneen McCormack, Atlanta, Ga.
Louis Margolis, Cleveland, Ohio
Charles Martin, Ann Arbor, Mich.
Emmanual Moskovitz, Memphis, Tenn.
Mary Spofford, Lowell, Mass.
Cecile Vashaw, Toledo, Ohio
Merle Walker, Brunswick, Me.
Henry Wenzel, Cleveland, Ohio

'CELLOS

Emil Bandenburg, Milwaukee, Wis.
Grace Bronson, Toledo, Ohio
Theda Chapman, Cleveland, Ohio
Harvey Crumrine, Indianapolis, Ind.
Edward D'Anna, Niagara Falls, N. Y.
Ernest Dreher, Adrain, Mich.
Stoddard Dreibrodt, Chicago, Ill.
Genevieve Engel, Colorado Springs, Colo.
Kenneth Evans, Youngstown, Ohio
Lillian Ewing, Richmond, Ind.
Lee Fletcher, Winnetka, Ill.
Vernona Frank, Springfield, Ohio
Harriet Harding, Tipton, Ind.
Beverly Harter, Richmond. Ind.
Helen Hughes, Adrian, Mich.
Victor Keip, Adrian, Mich.
Eleanor Lesnick, Cleveland, Ohio
Janet Little, Indianapolis, Ind.
William Lloyd, Winnetka, Ill.
Irene McKee, Decatur, Mich.
Eugene Magyar, Pittsburgh, Pa.
Gladys Mitchell, Pittsburgh, Pa.
Leslie Morgan, Pittsburgh, Pa.
Kathleen Murphy, Ida Grove, Iowa
Robert Parker, Des Moines, Iowa.
Emily Raridon, Toledo, Ohio.
George Roeming, Milwaukee, Wis.
Ruth Roland, Richmond, Ind.
Oliver Smith, Lockport, N. Y.
Florence Williams, Allentown, Pa.
Marjorie White, Peoria, Ill.

BASSES

Ernest Bergman, Council Bluffs, Iowa
Margaret Clark, Cedar Rapids, Iowa.
Arthur Davis, Cleveland, Ohio
Henry Deters, Ann Arbor, Mich.
Wilfried Erdman, Milwaukee, Wis.
Peter Frazio, Cleveland, Ohio
Lyman Fisher, Ann Arbor, Mich.
Donald Gay, Lockport, N. Y.
Arthur Gardner, Flint, Mich.
Mabel Graepler, Cedar Rapids, Iowa
Forest Hemstedt, Council Bluffs, Iowa
John Hoffert, Grand Rapids, Mich.
Elin Jorgensen, Lowell, Mass.
Lester Kachenmeister, Toledo, Ohio
Ethel Krueger, Milwaukee, Wis.
Roy Langham, Gloversville, N. Y.
Jean Lindsey, Cedar Rapids, Iowa
Virginia List, Cincinnati, Ohio
Catherine Maloney, Cedar Rapids, Iowa
Mildred Owen, Cedar Rapids, Iowa
Joe Potzner, Milwaukee, Wis.
Nelson Pyle, Richmond, Ind.
Stanley Suit, Cleveland, Ohio
Marjorie Swanstrom, Chicago, Ill.

FLUTES

Thelma Feltis, Richmond, Ind.
Hubert Hawke, Memphis, Tenn.
Harold Jeter, Peoria, Ill.
Stanley Norwood, Worcester, Mass.
Tressa Parsons, Pawhuska, Okla.

OBOES

Sidney Divinsky, Cleveland, Ohio
Dwight Lewis, Jackson, Mich.
Reginald Marshall, Winston-Salem, N. C.
John Monti, Altoona, Pa.
Elmer Mueller, Milwaukee, Wis.
William Penery, Richmond, Ind.

ENGLISH HORN

William Penery, Richmond, Ind.
Sidney Divinsky, Cleveland, Ohio

CLARINETS

Perry Anderson, Rockford, Ill.
Glen Johnson, Connersville, Ind.
Bertram Mertelmeyer, Waterbury, Conn.
DeLoyce Moffitt, Cincinnati, Ohio
Marvin Munsell, Kansas City, Kan.
Kieth Stein, Coffeyville, Kan.
Harry Vogts, Madison, Wis.

BASSOONS

Vernon Blanchard, Medina, Ohio
Ralph Lane, Minneapolis, Minn.
George Lemke, Grand Rapids, Mich.
Milton Marcus, Council Bluffs, Iowa
Norman Mertelmeyer, Waterbury, Conn.
John Radeczky, Cleveland, Ohio
Lester Will, Cleveland, Ohio

FRENCH HORNS

Carroll Davidson, Grand Rapids, Mich,
Harvey Grant, Auburn, Me.
Oregon Keeslar, Orlando, Ind.
Laurence Liggett, Cleveland, Ohio
Waldemar Linder, Cleveland, Ohio.
Kenneth McCormick, Cleveland, Ohio
Philip Palmer, Cincinnati, Ohio
Richard Squires, Richmond, Ind.
Henry Whitehead, Norfolk, Va.

TRUMPETS

Anthony Barone, Lockport, N. Y.
George Batt, Richmond, Ind.
Jack Deamer, Cedar Rapids, Iowa
Maddux Hogan, Modesto, Calif.
Randall McCullough, Worthington, Ind.
Alfred Reinert, Palmertown, Pa.
J. Clement Schuler, Greenfield, Mass.
John Slavin, Brookline, Mass.

TROMBONES

Theodore Anderson, Chicago, Ill.
Rolin Grant, Lockport, N. Y.
Clifford Mertelmeyer, Waterbury, Conn,
Norman Pilgrim, Richmond, Ind.
George Wright, Peoria, Ill.

BASS TUBAS

Lawrence Cramer, Youngstown, Ohio
Kenneth Jennings, Pontiac, Mich.
Daniel Shear, Lockport, N. Y.

PERCUSSION

Walter Bretnall, Yonkers, N. Y.
Richard Warner, Medina, Ohio
Roy Wilkinson, Detroit, Mich

HARPS

June Hitchcock, Detroit, Mich.
Martha Rantala, Detroit, Mich.
Bella Ritten, Detroit, Mich.
Ruth Stille, Cincinnati, Ohio

Detroit High School Players Participating in Final Number

VIOLINS

Meryan Blaszczak, Hamtramck
Ida Beiner, Northern
Charles Davis, Northwestern
Frank Florek, Southwestern
Joe Iskowitz, Northern
Max Liebovitz, Northern
Ida Paper, Northern
Joe Reilich, Northern
Henry Siegel, Southwestern

VIOLAS

Merle Alvey, Cass
Chester Gula, Hamtramck
Edward Klepac, Hamtramck
Howard Rosser, Cass
Robert Welsh, Cass

'CELLOS

Philbert Hargrave, Cass
Oscar LaGassey, Cass
Daniel Klepac, Hamtramck
Flora Swaby, Cass

BASSES

Virgil Barr, Cass
Joseph Osiakowsky, Cass

FLUTES

Orvis Lawrence, Cass
Joe Peitz, Hamtramck

OBOE

Bert Carlson, Cass

CLARINETS

Louis Canrera, Cass
Henry Cieslak, Hamtramck
George Dayton, Cass

BASSOON

Howard Frenzel, Cass

HORNS

Arthur Johnson, Cass
Kenneth Schultz, Cass

TRUMPET

Harry Herrick, Cass

TROMBONE

Arthur Harrington, Cass

TUBA

William Hellstein, Cass

SNARE DRUM

Selwyn Alvey, Cass

CELESTE

Marion Horwitz, Southwestern

The President of the conference was the very able Edgar B. Gordon, of the University of Wisconsin. He will be succeeded next year by George Oscar Bowen of Tulsa, Oklahoma. The Treasurer is A. Vernon McPee of the State Teachers' College of Johnson City, Tennessee, who will be glad to answer questions about membership in this important organization. Our musical to-morrow is in the hands of many important and effective groups; but none is of more consequence than the organizations of music supervisors which, together with the Private Music Teachers of America, have the serious responsibility of educating the youth of the New World.

One Hundred and Fifty Years

HERE we are sitting in a building on the very street in Philadelphia where one hundred and fifty years ago Washington, Jefferson, Franklin, Hopkinson and others decided that the United States of America should become free and independent. Notice that array of Anglo-Saxon names. Their very British ancestry made it impossible for them to fail to resent the control of a government which at that time was oppressive and obnoxious. America as an independent country owes a great debt to George III, and others, because the conflict was not with England or the English people but with the particular kind of Government that England had at that time. If George III and his followers had seen things a little differently, we might all now be singing *God Save the King* instead of *America*.

There seems to have been an impression in some parts of the world that our constitutional forefathers were men who lacked culture and education. Quite the opposite was true in most instances. Washington, Jefferson, Franklin and Hopkinson were all very much interested in music and believed that it should be given a prominent place in the development of the life of the American people. It is fitting that, at the Sesqui-Centennial, Music should play an important part. The greatest statesmen of the ages almost invariably have recognized its cultural worth.

The "Etude" is issuing, "gratis," a handsome Souvenir Sixty Page Booklet, "Two Centuries of Musical Composition in America," containing sixteen pieces of music and the portraits of over three hundred American Composers. A complimentary copy will be sent to any "Etude" reader, upon postal request.

Why the World Needs Music

An Interview Secured Expressly for THE ETUDE with the Eminent American Statesman, Author and Divine

HENRY VAN DYKE

Biographical

Honorable Henry Van Dyke was born at town, Pennsylvania, November 10, 1852. her, the Rev. Henry Jackson Van Dyke, ell-known Presbyterian clergyman. The rly education was received in Brooklyn. luated from the Polytechnic Institute in n in 1869, and from Princeton in 1877, received his Master of Arts Degree in After graduating from the Princeton ical Seminary in 1877, he then attended versity of Berlin, 1877-1879. This has llowed by a long train of academic dis- from the great universities of Europe United States. He was ordained a Presbyterian clergyman in 1879, afterwards holding many pastorates, the most noted probably being that of the Brick Presbyterian Church, of New York (from 1883 to 1900). In 1900 he became Professor of English Literature at Princeton. He was United States Minister to Holland and Luxembourg from 1913 to 1917. He then became a Chaplain in the United States Navy for the remainder of the World War. Dr. Van Dyke published volumes of essays, poems and other works, forming a list that in solid, fine type takes a large part of a column in "Who's Who in America." No American has produced uniformly so many works which have met with such wide reception from the great literary authorities and the public as well. His individual and distinctive style, radiant with warm human feeling and high spiritual ideals, has been a joy and an honor to all who revere the highest in American letters. This conference was held in Dr. Van Dyke's magnificent old Colonial residence at Princeton. We only regret that it is not possible to transfer our readers in person to his genial and inspiring presence. Through all his life he has been an enthusiastic music lover and has given his services and influence in promoting the finest in music. Dr. Van Dyke is, without question, one of the leading sponsors for music in our time.

THE PIPES O' PAN

eat Nature had a million words,
n tongues of trees and songs of birds,
t none to breathe the heart of man,
Till Music filled the pipes o' Pan.

—*Henry Van Dyke*

opyright CHARLES SCRIBNER'S SONS—1920

WHY THE world needs music! Doesn't everybody know? Do we have to point out the beauty of the orchid? Can we describe the why and the wherefore of the of the wood violet? Perhaps in our restless life some of us may be passing them by without ne to enjoy these wonderful things as the intended us to revel in them. This much I sic has always been a peculiar inspiration to me. , it has been an inspiration of a peculiarly practi- ter to me. In fact many of the poems which g public seems to have received with the great- nave been writtten under the influence of music. id not have the advantage of a technical train- sic, I saw to it that my daughters were trained It was my habit to ask my daughter, Brooke, me. Her repertoire was quite extensive and as upon the piano the music seemed to free the my mind. Ideas came more freely and sponta- ie words flowed from my pen and I felt in tune thing quite above myself. I am sure that the vorker who lends himself to the bewitching music engages an impelling force quite unlike lse in life.

of the poets have confirmed this. Some like have had musical knowledge and the entire of poetry pays lavish tribute to the art. Lord once told me that he wrote every strophe of his oem, 'Maud,' with a definite melody running s mind. John Milton, the greatest artist among poets, was himself a practical musician. The ets of Elizabethan times were in many instances musical. All the poems in Thomas Campion's book were written to music. The two arts seem . The poet who does not revel in music is ass through a somewhat uneventful existence e little that mankind will identify as immortal. not take very brilliant dialectics to reveal ng having such a potent effect upon the minds workers as music must likewise have a most nfluence upon mankind. Notwithstanding the ttention given to this phase of music, it is ly that the public has even yet come to realize significance. We accept music now as one of mplaces of modern life as we accept the air . If we were suddenly to be deprived of this oy, the world would undergo a kind of soul- impossible to describe.

uld not however mislead ourselves into be- t all music is beneficial. The only usefulness or Jazz is as a kind of safety valve for certain . Jazz is the bursting forth of barbarous, sen- ngs. It is the wild man, smashing through the civilization. Good music on the other hand e the expression of the lofty soul, the trained d the disciplined emotions. When I hear usic I am carried out of myself, not into a aos and dissolution, but into a region of beauty ity which has a divine order. Some music levate and inspire me. Other music soothes.

The Public Attitude

"ONE OF the surprising conditions of the times is the difference in the public attitude toward music and musicians. In my youth, the cultured people had a respect for serious musical workers; but the average man and woman gave musicians their sympathy rather than their appreciation. Not exactly pariahs, they were looked upon as people apart from the rest of mankind. Possibly they deserved this ostracism because of their eccentricities



HON. HENRY VAN DYKE

and their affectations. We now seem to have an entirely different kind of musician. Mr. Josef Hofmann, the eminent pianist, is a man of strong common sense, exquisite feeling and the highest mentality. Paderewski possesses one of the most intelligent, philosophical and well informed historical minds I have ever met. He is not only a great musician, but also a great thinker.

"It would seem that the scope of music has extended so enormously in so many different directions that only the artist with the super-mind and the super-consciousness can rise to the top. Such men and women have no room for nonsense; and it is very delightful to see the old school of eccentric artists fading away. Music is assuming a serious place in general education. Foremost educational institutions throughout the world, that barely recognized music fifty years ago, are now erecting palatial buildings for music study. Music was in the quadrennium of the Greeks, with mathematics. Through all time, learned men have believed that it should have a respected place in educational systems. Dr. Charles W. Eliot, President-Emeritus of Harvard, has urged the need of music in all phases of education for years. How fortunate this is, because music contributes so much to the higher joy of life, the higher understanding. We should remember the words of the poet Wordsworth:

"'Without pleasure we really do not
know how to understand anything.'"

"Only a clergyman can realize what an immense aid music is in the service of the church. I have always insisted that the organist and the choir were quite as important in the worship of God in the church as the clergyman. Those who have to do with the musical services of the church should realize this in all seriousness. If there is no sincerity in the choir loft, there may as well be no preaching in the pulpit. The choir loft and the pulpit must be one in spirit. At the Brick Church, music was always a significant part of the service. I laid great stress upon congregational singing. This is often the only active participation that the worshipers have in the service. If the congregation sang a hymn dolefully or without the proper spirit I used to say: "Please sing with all your hearts and all your voices. Unless you sing heartily, I cannot preach." That seemed to create a bond of sympathy between the pulpit and the congregation, that could not come about in any other way. Sometimes, however, even this did not bring results; and then I used to say, "The reason why you sing so badly is that you are afraid of each other. That is nonsense. You are not singing to each other. You are singing to God."

"When I first took a pastorate I used to announce 'We will never sing a hymn about Hell in this church. If you really believe in Hell, you surely don't want to sing about it. If you don't believe in Hell, why mention it.'

"The religion of fear is happily passing from the churches. Many of the hymns of Watts are very beautiful; but some are little more than travesties. They conjure up veritable chambers of horrors, which in their day may have served to frighten the childish imaginations of certain parishioners. Fortunately such hymns have disappeared from the modern hymn books.

"I like to have a hymn sung immediately before the sermon; and I want it sung heartily. Music is a wonderful opener of the heart. Music seems to relax the overtension and to balance between the human intellect and the emotions. We learn quite as much from our emotions as from our logic. Many of the finest thoughts come to us; they are not deliberately thought out. In music we do not want to be moved by mere physical sensations but by emotions regular and controlled by the deep laws of melody and harmony. That is the peculiar function of good music distinguished from bad.

A Ruling Passion

"I REJOICE THAT music has been one of the ruling passions of my life. As a boy of twelve or fourteen, I used to attend the Philharmonic concerts in Brooklyn, when Theodore Thomas was the conductor. Thomas was my ideal; and when I was at Princeton I used to go to New York to hear his concerts. Later it was my privilege to pay a tribute to Thomas with the following poem:

MASTER OF MUSIC

(In memory of Theodore Thomas, 1905)

"Glory of architects, glory of painter and sculptor and bard,

Living forever in temple and picture and statue and song,
Look how the world with the lights that they lit is illumed and starred;
Brief was the flame of their life, but the lamps of their art burn long!

"Where is the Master of Music, and how has he vanished away?
Where is the work that he wrought and his wonderful art in the air?
Gone,—it is gone like the glow on the cloud at the close of the day!
The Master has finished his work and the glory of music is—where?

"Once, at the wave of his wand, all the billows of musical sound
Followed his will, as the sea was ruled by the prophet of old:
Now that his hand is relaxed, and his rod has dropped to the ground,
Silent and dark are the shores where the marvelous harmonies rolled!

"Nay, but not silent the hearts that were filled by that life-giving sea;
Deeper and purer forever the tides of their being will roll,
Grateful and joyful, O Master, because they have listened to thee;
The glory of music endures in the depths of the human soul."

Copyrighted by Charles Scribner's Sons, MCMXX

"In Holland I had an opportunity to hear much very fine music. The Dutch are a very musical people. Mme. Julia Culp, the famous *lieder* singer, is naturally one of the idols of the people. Mengelberg and Van Hoogstraten are lionized as conductors there, or were before New York stole them for the Philharmonic. I heard some opera in Holland; but I do not care especially for opera. It seems to me a mongrel form of art. I like my music straight and my drama straight.

"It is easy for the writer, particularly the one whose pen runs toward verse, to be lured by the always seductive charm of music. Music has been the subject of many of my works including my stories, *A Lover of Music, The Unknown Quantity* and *The Music Lover.* One section of my published poems includes several poems devoted to music. They are *Music, Master of Music, To a Young Girl Singing, The Pipes o' Pan* and *The Old Flute. The Ode to Music,* which has been set for solo voices, chorus and orchestra by Mr. Henry Hadley, is a poet's attempt to catch in words some of the metres and rhythms of the various musical art forms."

Self-Help Questions on Dr. Van Dyke's Conference

1. What may be the effect of music upon creative workers?
2. Which great English poet was a practical musician?
3. What value may Jazz have?
4. How has the attitude toward music changed?
5. What may be said of the "religion of fear?"

Unnecessary Movement

By George Schan

This fact may safely be accepted: Bodily movement, unless applied through the medium of the fingers (or feet), is useless in piano playing.

The depression of a piano key is accomplished by applying power, either weight (employing the weight of hand, arm and occasionally of the upper body), or muscular exertion.

Now, since the application of weight, or the exertion of effort is, in depressing a key, accomplished through the hand and fingers, any movement of the body that does not directly assist the movements of the hand and arm structures is superfluous.

There are always opportunities for the muscles of the hand and arm to relax. If the muscles of the hand and arm are not relaxed, other portions of the body will move to compensate for the varying stresses and tensions placed upon the hand and arm structure.

For instance, if one does not use a relaxed and freely moving wrist in legato passages, the upper portion of the body will lean forward in an effort to produce accentuations which can and should be produced by wrist and finger movement.

In Defense of Etudes

By E. R. Kroeger

THERE is a tendency on the part of many teachers, to discard entirely giving Etudes to pupils and to substitute pieces for them. Is this wise? What is the purpose of the Etude? It is unquestionably written to solve some sort of problem; usually technical. Cannot the result be obtained by the practice of scales, arpeggios, octaves, and so on? When the interest in scale practice ceases, it is because the work done is entirely mechanical. To be sure, scales may be practiced with all sorts of accents, with shadings of various kinds, with different touches; but even then it is monotonous work. In an Etude, the composer causes the practice to become much more interesting by supporting his scales by chords, or by dividing the Etude into periodical sections, or by modulations to other keys. It may be thus "a sugar-coated pill;" but it causes the practice to be more attractive. For instance, suppose the pupil is given as a task the A minor scale. He works at it faithfully in various ways, for ten to fifteen minutes. But if he takes the seventeenth study of Czerny's Opus 740, he finds such an interesting treatment of the A minor Scale that he can easily put in a half to three quarters of an hour on it, without being conscious of the passage of time.

Scale practice may be considered to be similar to learning the rules of grammar. Etudes are the practical application of those rules to making sentences. Of course Etude practice can be overdone. No teacher of high standing nowadays, compels a pupil to take all of Czerny's Velocity Studies, or the sixty Cramer-Bülow Studies. But that they are of great value to the student, when judiciously selected, can scarcely be disputed. Here are a few statements on this subject made by distinguished authorities: "Despite the great number of Etudes that have been written, imagine for one moment what a desert the technic of music would be without Czerny, Clementi, Tausig, Pischna, to say nothing of the great works of Scarlatti or Bach, which have an effect upon technic, but are really great works of Art." (*Wilhelm Bachaus.*)

"Take the case of Czerny and Cramer. Teachers find themselves turning back to those able Etude writers all the time. Czerny was a contemporary of Hummel and Steibelt, and in their day, Hummel and Steibelt were looked upon as the equals of Beethoven. Now their music is largely a memory; but Czerny and Cramer are both used to this hour. Do not sniff at the man who swears by Cramer, Czerny, scales and arpeggios. He is dangerous only when his vision stops with these purely technical means to an end." (*Ernest Hutcheson.*)

"Technically speaking, Czerny and Bach are of great value in correcting carelessness. In Czerny, the musical structure of the composition is so clearly and openly outlined, that any error is easily detected; while in Bach the structure is so close and compact, that it is difficult to make an error without interrupting the movement of some other voice that will reveal the error." (*Teresa Carreno.*)

"I believe that this matter of insisting upon a thorough technical knowledge is a very vital one. The mere ability to play a few pieces does not constitute musical proficiency. The student's technical grasp should be all-embracing. Czerny is deservedly popular (in the Moscow Conservatory.") (*Sergei Rachmaninoff.*)

"To remedy slovenliness, there is nothing like the well-known works of Czerny, Cramer or Clementi. A conscientious and exacting study of them is good musical soap and water. It washes technic into respectability and technical decency." (*Emil Sauer.*)

It is an indisputable fact that the acquiring of a masterly technic is an absolute necessity to the pianist who is sufficiently ambitious to perform the best piano compositions in a manner and at a speed to do them justice. This technic is the result of years of patient, unremitting effort. All artists who have succeeded state that their success is more largely due to hard work than to unusual talent.

The composer of Etudes is usually a practical pianist, who is familiar with the difficulties to be encountered in the student's endeavors to attain facility; so he writes short pieces which are helpful in mastering the problems which appear. Bach's "Inventions" are nothing else than Etudes under another name, which enable the student to conquer the playing of two and three part counterpoint, so that eventually he may essay the *Well Tempered Clavichord.* Clementi, a virtuoso in his day, wrote his celebrated *Gradus ad Parnassum,* a collection of one hundred studies, which have outlived all his other piano compositions, many of which were at one time considered to be equal to the works of Mozart and Beethoven. Carl Tausig, one of the world's greatest pianists, edited twenty-nine of these studies, and arranged the gressive order. Numbers one and two of th well been called "the pianist's daily bread;" chromatic treatment of the "five finger exercis the basis for the exercises which Tausig wr the title of "Daily Studies."

Now, the question is, can a student of pian omit the practice of Etudes or Inventions, and for them passages from well-known compositi will secure such technical command of the i as is absolutely essential. In examining a n compositions in the first, second and third gr conclusion is that the majority of them have interest in the right hand, while the accompa merely of an harmonic or rhythmic character, the left hand. Consequently, practice of these very apt to make a "one-handed pianist" of The right hand acquires facility, while the gains but little. Also, the figure work is limited in scope, both in pitch and in duration.

Practice of this nature is not sufficient to atta tery of the keyboard. The keys employed by posers of these compositions seldom pass two two flats. Very few students are able enough pose figurated passages into distant keys. H suggestion for the advocates of no Etudes:— curriculum of valuable compositions which wil technic, and advise the public how they are to b in order to reap the desired results. We ha of printed curricula regarding Etudes. The e of master-teachers in all lands has given to t the best selections of them. That they hav satisfactory is indicated by the number of ar have been educated in this way. What the carne and student would like to know is: who has virtuosity without a systematic practice of Etud tions, and so on, and how has it been brought a

"The Keys Sang"

By J. J. Elmer

One of the standards of Victorian novelist "make the piano sing." As a matter of fact t cannot sing, since it is a percussion instrument ent upon a very short-lived tone. Even in instruments the tone dies after a few moments. is achieved by a very dextrous exchange of for another. This in turn is brought about by ger articulation. The tones must meet for an mal part of a second. If the meeting is too sh is no legato. If the meeting is too long, there i Dr. William Mason's plan of having the pupil p slowly, and having the finger sustaining the played lifted very rapidly at the precise mom the succeeding finger strikes "key-bottom," is good a way as possible to insure perfect lega slower the exercise is played and the more ra finger exchange is made (without amateur je the better the result.

This, however, is not what the average layma stands when he says that some performers "n piano sing." What he doubtless means is th player has introduced elocution in his playi means that the player has talked through his He means that the player's fingers have employe and rhythmic patterns, bringing out the musi just as a finely trained actor might say a line so that it would have ten-fold the meaning of t line said by the average brainless barn-storme talking with your fingers. Don't just play a but play it as though it means something.

This is something which can be developed by standing. Even the pupil without a teacher c an investment in such a book as the remarkabl ciples of Expression in Piano Playing" by Cl This at least will enable one to make the fing and talk musically and intelligently.

The musician knows these things instinctiv plays with great ease. Schubert once said: "I alone and not without success, for some of my assured me that the keys sang under my ha voices, which, if it is true, is a delightful comp for I cannot abide that execrable pounding even to distinguished players; for it neither ple ear nor moves the heart."

"Music and poetry have been associated for c music and dance for ages. Yet, it is universa mitted that the highest poetry has never been fully mated to music, and certainly the music generally danced to cannot be classed as the possible form of music."

—Francesco Bi

Beethoven's Piano Sonatas and How to Teach Them

Part III

By PROFESSOR FREDERICK CORDER
Of the Royal Academy of Music, London, England.

'Pathetic), Op. 13, in C Minor

›mitting No. 7 for the present, ›ow you will be impatient to hear this very favorite Sonata. Why ›ry favorite, do you ask? Well, obvious the character of a music the more popular is its ıd pathos being a quality most ressed in serious music, it can be l by all, especially when we are ehand what to expect. By the ; worth while delaying awhile, r this matter. The number of that music can definitely paint ngly small. Pieces are named ıost part quite arbitrarily, and to be satisfied if there is noth- music that distinctly jars with But, a piece low-pitched, minor ›w in pace, at once disposes the leas of sadness; and when this l with moments of pure beauty which we call *pathos* is ir- Nor need these characteristics ›usly in evidence. It is more in with human nature to endeavor › in our moments of keenest sor- return of the emotion giving rength. The art of music lends liarly to this intermittent form ›n; you will not expect to find s Sonata equally pathetic . Even Tschaikowski's Pathetic , the last movement of which is ıbearably grief-laden, has its ›f smiling beauty. And now to

ata commences with an Introduc- ı is a piece of music so contrived on and on, never making a com- nce, or close, in its own key, ıoment when it plunges into the to which it is the prologue. So it ›ne long sentence, or stanza of

Annoying Notation

we have a particularly annoying nen of the old-fashioned nota- ı composers, particularly Bee- :d to employ for music of this believe the idea in their minds :n that if the language in which written down were too simple would undervalue it. But, the this is obvious. Musical nota- ely the orthography—the spelling , and no possible end can be puzzling the eye, which is just which has no concern in the have never yet found the human could interpret these hieroglyph- t, so why write one thing when another? What the composer ıy can be perfectly well indicated means; yet people persuade that something is gained by ur quarter-notes in a measure act you are playing eight beats. l that ever lived has started by s opening at least twice too fast; ot write it thus?



Yet if one altered it what a Vandal he would be thought! It would be like phonetic spelling, which sensible people try vainly to get adopted, but which no one can endure.

Well, the upshot of it all is that when Beethoven says *Grave* or *Adagio*, or *Largo*, and the page looks very black, you will have to count two, or four, or even sometimes eight to a quarter-note before you can get at what he means. Silly, but so it is.

Another thing: in such long, slow measures the ear fails—now this is *your* fault —to retain the sounds which have to be indicated by accidentals. How often have I been distressed by hearing a pupil play B♭ instead of B♮ in that opening measure! This is really inexcusable; if you know what a minor key is you should not be able to play B♭ in such a situation, whether the accidental be there or not. But, if you are liable to be misled by your eye, what is the matter with marking in the ♮?

I hope at least that you would not—could not—be so earless, or careless as to play C♮ at the end of the sixth measure, though, again, I have often heard this done by people who will not listen to what they are playing. Notice, please, that the *cadenzas*, as they are called, in measures four and eleven, are no such wild scrimmage of notes as they *look* to be, and instead of getting impossibly fast, as their tails would seem to indicate, really die off in an exhausted kind of way, as such passages always do, and as a singer would sing them (if she could, that is). Cadenzas have no time-value.

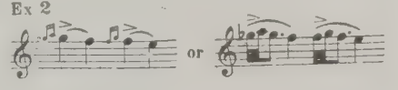
The Dot Marks

ON REACHING the Allegro we find ourselves with two minims (or half-notes) in the measure, each of about the speed of one sixteenth-note of the Introduction. The composer has carefully marked a dot on the head of every quarter-note and nearly every half-note. They can hardly be otherwise than detached at this pace, but Beethoven was accustomed to employ the dot to indicate a slight accentuation of the notes. It is rather superfluous. Be sure you play with the left hand held very loose, or the tremolo octaves will sound clumsy, besides proving very tiring.

At measure 31 the right hand has an unusual interval, F♯-A♭. Don't be misled into playing either of the A♭'s as A♮. It has been suggested that at 41 and 45 the short compass of the piano then in use was the reason why the course of the right hand was checked instead of continuing up to A♭ and B♭. That is probably so, but the top notes as they stand sound, I think, better than in the other (inverted) position; so we will have them unaltered. At 52 you will find it most natural to put the left over the right hand; but this causes quite a momentary confusion while you disentangle yourself. Pass the left hand *under* the right and feel how much easier it is. See what we save you! as the advertisements say.

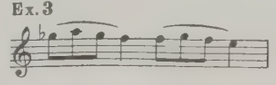
Some people play the *Mordents* at 58-89 *before* and others *on* the beat:

Ex 2



the latter is more according to rule, but at the rapid pace is apt to degenerate into a slovenly

Ex. 3



With the fingering here given the notes can be played with certainty and crispness. At 94 I think it is clearly intended to have a melody in half-notes right up the scale. Consequently the dots here also act as accents, not as staccato marks. Similarly in the left hand. The smooth pair of passages at 111 and 118 I shall leave you to finger for yourself, merely advising you not to shirk using the fifth finger.

The movement is presently most dramatically and effectively interrupted by an unexpected reappearance of the Introduction. It starts in G minor, but after two measures and a half seems to falter, and with an ingenious modulation gets into the unrelated key of E minor. And I want you to watch that modulation and understand it clearly, because otherwise you will give yourself away by playing dreadful wrong notes. If you dare to play C♯ in the middle of 139, I will murder you, if I have to cross the wide Atlantic to do it.

Make a very big *decrescendo* and a *rallentando* also, as you come to the pause, The sudden *Allegro* which follows is made up of the first phrase of the former *Allegro*, alternating with a phrase so very like the principal phrase of the Introduction that I should not mind if you increased the resemblance by playing the three quarter-notes slightly *rubato*: not quite like this, but very nearly.

So Liszt used to do, and he rarely took liberties with Beethoven.

The trills at 177, 185, and so forth, have to be very short; there is not time for much more than a turn. About like this will do.

Ex.4



In the Recapitulation there is little to remark, as there are no alterations except in key. One single change has been made by an editor, Von Bülow. In 114 the first note was G, and in 280 he makes it E♭, to match. But Beethoven certainly wrote C and the passages, though nearly parallel, are not quite so; therefore it is not worth while altering it.

Again the conclusion is interrupted by a crash, and again the dirge-like Introduction recurs; but, its first chord having been anticipated, its place is left empty. You will never have the nerve to wait these three long rests correctly. Count steadily "One, two, three, four" *to each* quarter-note; that is, counting in sixteenths. Eighth notes are no good; they are too slow to count evenly. Also bar 301 is slackening its pace all through. You cannot be too broad and solemn in this portion. That over, you may race away with the last eleven measures almost as hard as you can tear. One warning: *not* quite as hard as you can tear; you must always keep a bridle on your Pegasus. The last two measures must be very, very slightly pulled back, to make the impression that you are dealing the piano a smashing blow—a thing no real pianist ever really does, you know; but one has to pretend, sometimes, and that is how it is done.

The Adagio

THE VERY lovely *Adagio* is often played by the unskillful under the impression that it is easy. Nothing in any of the Beethoven Sonatas is easy; this will *always sound beautiful*, however poor the player, but that is quite a different thing.

Just play the first measure two or three times—not straight off the reel, but pausing after each time to criticize your playing. Have you

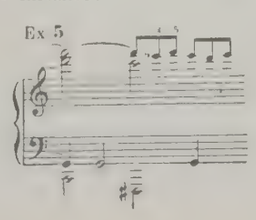
1. Made the melody sing out really like a voice?

2. Kept the middle part soft, even and really legato?

3. Made the bass in exact proportion to the melody?

Finally, can you be sure of doing these three things undeviatingly throughout the movement? If you could you would be the world's finest player, and consequently you have not yet been born. Try your utmost in all these directions and it can still be done better. I cannot go over every phrase with you, as I should at an actual lesson; but there is hardly a measure without some irregularity of fingering, or transfer of notes from one hand to the other, in order to avoid breaking the legato. Like this, for instance:

Ex 5

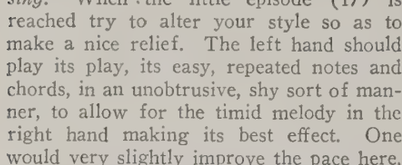


An Unusual Educational Opportunity

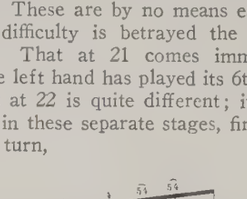
Thousands of ETUDE *readers are reviewing and studying the Beethoven Sonatas through this extraordinarily fine series of articles by Professor Corder. It is our pleasure to announce to our readers that the great virtuoso pianist, Wilhelm Bachaus, has prepared a special lesson upon the "Sonata Pathetique (First Movement)" which will be presented in* THE ETUDE *for next October. The Combination of the analysis presented in this number by a great musical savant, and by the lesson by Mr. Bachaus, to be presented, offers our readers an unusual opportunity.*

When we come to 9, and the music is at the extreme reach of both hands, we shall be driven to all sorts of unfair devices, such as covering up a gap by a momentary use of the pedal. Without a frequent and very skilful employment of this trick, indeed, the piano cannot be made to really *sing*. When the little episode (17) is reached try to alter your style so as to make a nice relief. The left hand should play its play, its easy, repeated notes and chords, in an unobtrusive, shy sort of manner, to allow for the timid melody in the right hand making its best effect. One would very slightly improve the pace here, imperceptibly slackening again at 20, in order not to hurry the grace-notes in 21 and 22. These are by no means easy, and if this difficulty is betrayed the piece is spoiled. That at 21 comes immediately *after* the left hand has played its 6th chord, but that at 22 is quite different; it is best learned in these separate stages, first omitting the turn,

Ex. 6

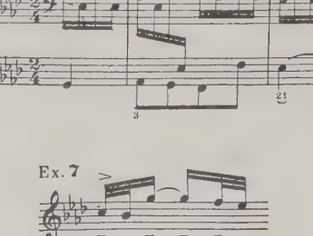


Ex. 7



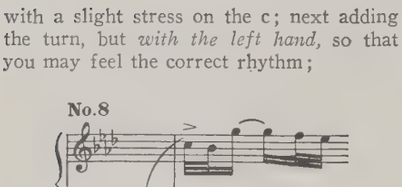
with a slight stress on the c; next adding the turn, but *with the left hand,* so that you may feel the correct rhythm;

No. 8



and finally it should be played,

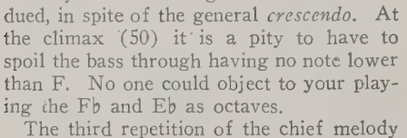
Ex. 9 Correct Rhythm



The trouble here lies in keeping the sixteenth notes of the left hand steady in time, in whatever variety of matter the right hand indulges. This accomplished, there is not much more to worry about. When we come to the second episode (37) the chief difficulty consists in subduing the triplet chords, which even at 42-3, must never be allowed to become noisy. After each *sf* the remaining five must be subdued, in spite of the general *crescendo*. At the climax (50) it is a pity to have to spoil the bass through having no note lower than F. No one could object to your playing the Fb and Eb as octaves.

The third repetition of the chief melody requires the right hand's fifth finger to do its utmost, and consequently the now extensive accompaniment to be subdued to the utmost. Listen, listen, here, till your ears are ready to drop off, and at 67 and 69 keep that left hand loose, whatever else you do. And if you really cannot play the four in 67 evenly against three, why, you must play it as we were taught to do in olden days.

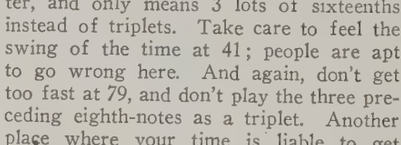
Ex. 10



Now, as to the Rondo. Here Beethoven is inconsistent in the treatment of his grace-notes. He usually places them *upon* the beat, but it is clear that in 5 and 6 they are meant to come *before* it, as the half-notes bear so strong a place in the melody. Similarly the trill in 16 must commence with the lower note, for the same reason. But if you have been playing either of these the other way, do so; it does not matter much.

People are unaccustomed to see a chord written so low on the treble staff as at 22. Don't let it make you play wrong notes. At 30 the notes lie rather awkwardly for the right hand. Play the middle Eb with the thumb of the left hand while you disentangle the right, turning *its* thumb under to C, and you will find it a considerable relief. I think Beethoven would gladly have made the scale at 36 start from Ab had he been able. It certainly sounds better, and only means 3 lots of sixteenths instead of triplets. Take care to feel the swing of the time at 41; people are apt to go wrong here. And again, don't get too fast at 79, and don't play the three preceding eighth-notes as a triplet. Another place where your time is liable to get shaky (or *wonky,* as a young friend of mine calls it) is at 107. Mark the alternate quarter-notes G's and play these six measures a few times replacing the right-hand G's by a group of four sixteenths and you will soon get it steady. Had the passage been written:

Ex. 11



all trouble would have been avoided.

There is little else in this Rondo to warn you against. At 151 (and, of course, the corresponding measure 41 before), having been playing triplets for so long, the sudden change to ordinary eighth-notes is apt to trouble those whose sense of time is not strong, but this a common Beethoven difficulty. Similarly at 193, when you suddenly change to a new rhythm, the same difficulty occurs. A nice, unexpected ending; it makes you think of an animal escaping from a cage. It can hardly be described as pathetic; but no matter. You could make up a story to fit it, and so play it all the better.

Self-Test Questions on Mr. Corder's Article

1. Why is this Sonata so popular?

2. What change would improve the notation of the Introduction?

3. For what purpose (no longer in vogue) did Beethoven place dots over notes?

4. What three particular qualities should be observed in playing the Adagio?

5. In the Rondo, how shall Beethoven's grace-notes be treated?

"Let's Pretend"

By Lucile Collins

Those of us who teach children know that the kind of piece preferred by them is the one with the imaginative title. They are delighted with little pieces that "tell a story." So why give them ones with meaningless titles? As a help in this direction my little pupils have a *"Let's Pretend" Book,* an ordinary composition pad, in which they write little stories of the pieces they study, such as *The Fairies' Carnival,* by Anthony, and *Jolly Darkies,* by Bechter. By "making up" the incidents themselves they not only gain more interest in the pieces themselves but also learn to interpret them in a more musical way.

Make Friends of Your Instruments

By Rena Idella Carver

All students should be inspired to respect and reverence their instruments. How often books and pencils are placed inside the violin case with the violin! Who has not seen pianos laden with story books, coats and hats, pictures and vases?

An understanding of the mechanism of an instrument will create an admiration and love for it. This information may be given during private lessons; but it is often advisable and enjoyable to make it a part of the class meetings or the regular class lessons.

In this work the instructor should have a definite plan. Suppose he has pianoforte pupils. He should first tell them about the mechanism and construction of the modern piano, illustrating this by properly labeled pictures of its many parts. A little theory—such as the laws of the stretched string, etc.—will be necessary. (The player and reproducing actions may also be discussed here, if desired.)

This should be followed by photographs of great artists, showing from various angles the proper position and relation between the body and the instrument. Specific rules for the correct position of the body at the piano, with the reasons should be given. A lucid, concise explanation of the different fundamental touches and their relation to the keyboard and the mechanism of the piano will be most valuable.

Attention should then be called to the proper care of the piano—tuning, atmospheric conditions that hurt the instrument and what may be done to help overcome them, the position of the piano in the room, securing the proper light upon the music, and the ways of judging a piano before purchasing. This will furnish them with a graphic and intelligent resumé of the practical side of this instrument.

Let the teacher next provide them with a brief illustrated history of the piano from the zither and the early claviers, which came into use first as substitutes for the organ, and all the precursors of the modern piano. Pictures should be selected showing the dulcimer (from which the clavichord was derived), the clavichord with a thorough description of it, pictures of the psaltery and its derivative, the harpsichord, and other instruments of this species—all these should be carefully exhibited.

Paragraphs should be devo early makers of these quaint and to the players, teachers and of that day.

The invention of the pianc now be treated. Its makers, su the piano to the earlier instru provements and equal temper pedals, modern improvements pianola and reproducing featu discussed. Then conjectures ab ture of the piano, the mention ments with the circular and boards may be in order.

Composers will be given a biographical sketches of player and teachers of the present wil tively presented. Accounts and p of recitals and concerts attend entered here. Then a list of pianists of the past and present mary of piano literature and with a list of the past and pr posers of each country should b

It will require much researc to obtain this material and i The teacher will use many magazines. The necessary p photographs will have to be ma chased. A duplicating machine writer will assist in making the attractive.

Catalogues of standard make may be obtained from firms and chants. Students who possess will take special interest in th they are given pictures of th ments and those who practice u erings will be greatly pleased to construction. All the material placed in loose-leaf note books s sheets may be added from time

The instructor should secure t of a reliable practical piano repairer for some of the lesso the students will have expert ir If living in a city which has a tory, the teacher should mak ments for the class to visit the f see the actual work of construct

This work will furnish interes rial for quite a series of lesson fully outlined. The same plan n in helping students to secure a knowledge of any other instrum

When You Play That Piece

By B. H. Wike

If a person were to stand off and hear himself play he might be surprised at the effect. However, unless he has played for reproduction, he has no such privilege. He must depend upon his own "close-up" hearing or else take criticism from well-meaning friends.

Monotony in tone should be avoided. Any composition with good editing will have sufficient guide marks to represent the composer's intentions, but to interpret them lies with the performer. A good speaker does not give a recitation in a dull sing-song. Neither should music be rendered so. The individual viewpoint has much to do with the playing of a piece. No two people play exactly alike; nor should they. Imitation does not develop individuality, though masters of the art can give valuable suggestions. Not the stealing of another's viewpoint but the investigating and applying it is justifiable. For instance to raise one's hands far in the air above the keyboard for no other reason than that someone else h is both stupid and inartistic.

It is necessary to be always on for mistakes. A mistake left u forms a habit which becomes h harder to overcome. Playing w in a composition is not what th expected and will quite likely with the harmony.

A splendid idea is to return after it has been laid away fo Taking it up with new determin leads to drawing out something striking which may have been former readings.

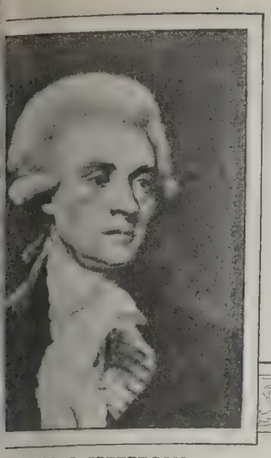
It is well to be careful to use editions of the pieces played. ing very often changes the viewpoint more or less and player to court wrong interpreta instrument, also, must be in tun wise it is impossible to do anythi work. Liszt once did wonders old piano which he admitted at sounded like a tin kettle. How everybody is a Liszt!

Great Men and the Power of Music

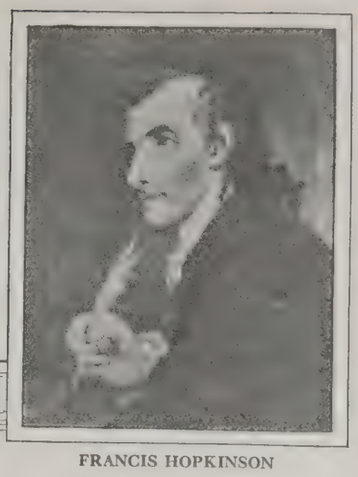
By JAMES FRANCIS COOKE

Famous American Music Enthusiasts

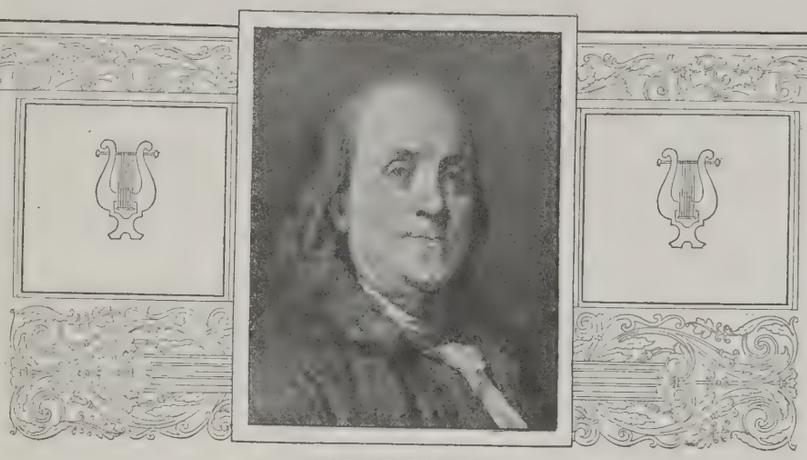
(From Great Men and Famous Musicians)



THOMAS JEFFERSON



FRANCIS HOPKINSON



BENJAMIN FRANKLIN

EN the ubiquitous father of ir country was visiting the lightfully quaint Salem Col- North Carolina (at what is now Salem), the Moravian professors innate love for music naturally n to hear one of the charming ly students play upon the spinet. Washington listened with the apparent interest, watching the igers fly over the ivory keys. e music ended, the professors athlessly for his comment.

lady," remarked the General 'I know of something that will l those warts from your lovely

v much music Washington really ns to be a much-disputed point. orted by some to have played At Mount Vernon we may still usic room with its instruments. re there are pictures of our dent playing with the intensity oso. But, if we must trust his eracity, we will credit a letter Hopkinson in which he wrote, ither sing nor raise a single ossibly this was professional There seems to be no doubt is very fond of music and fre- tended musical entertainments. t thought enough of the art to daughter, Nellie Custis, with a l imported from London at the e thousand dollars.

Inspirational Music

MUSIC has been an inspiration ny great leaders in the past is ognized. The late Louis C. persisted in seeing this merry ugh rose-colored glasses, once scinating list of great musical a list that has afforded the ny important suggestions. He his inventory with Ptolemy ither of the bewitching Cleo- ietes signifies "flute lover." He s the only monarch of the past lly had music attached to his kespeare doubtless knew of this ad the Nile Queen say,

some music, moody food of de in love."

A Collection of Flutes

ES died 51 B. C., leaving a of glorious paternity and a ction of flutes, doubtless long l into dust. But, insofar as the story of music is concerned, he a modern. The Chinese, the he Arabians, the Indians, the the Assyrians, the Egyptians, the Greeks had been making centuries before. When these ions sought to preserve their tories in pictures on stone they us care to see that music was represented. The stone hewed of "The Procession of King Assurbanipal," in the British Museum, displays clearly the old triangular harp. The imperial music lovers of remote ages were legion. When the Carnarvon-Carter expedition went down into the Valley of the Kings and at the end of fifteen years of excavation and exploration broke into the gorgeous tomb of Tut-ankh-amen, they found among the three-thousand-year-old relics two sistra, primitive musical instruments which were doubtless known to the children of Israel during their captivity.

A sistrum is an instrument about ten inches long with a bronze or an iron loop-shaped frame supporting lateral bars, upon which were suspended metallic rings. A handle enabled the player to jingle it in rhythm with the music much after the manner of a baby's rattle. Specimens of sistra may be seen at the Metropolitan Museum in New York and in other large collections. These date from the Roman players of the first century after Christ. Indeed, in a great spectacle dealing with the life of Nero, presented by a modern circus, the performers marched around the sawdust hippodrome to rhythms marked by numerous players jingling sistra excavated from the trunks in the tent of the circus property man.

A Fascinating Story

IN all the long and fascinating story of music in its relation to humanity, there is no more absurd figure than that imperial clown Lucius Domitius Ahenobarbus, later known as Nero Claudius Cæsar Drusus Germanicus, born at Antium, Italy, 37 A. D. He spent thirty-one years in tragic and ridiculous cruelties and extravagances, concluding with his one patriotic act, that of committing suicide near Rome.

Nero's official list of murders includes the poet Lucan, his teacher Seneca, his wives Octavia and Poppæa, his stepfather Britannicus, and his own mother Agrippina. It is a trifle difficult to defend music as a moral force when considering the career of this assassin whose chief joy was in the tone art.

Nero took meticulous care of his voice. It is reported that in order to improve his breathing he spent part of the day lying upon his back with a sheet of lead balanced upon his imperial stomach. (How could this excellent bunkum have disappeared from "the old Italian method?") His diet was especially prescribed for his voice. If his tones did not satisfy him he would resort to emetics. He once sang an ode to Niobe that lasted for hours. Desiring to be recognized as a professional rather than as an accomplished amateur, he is said to have accepted private engagements for huge fees. Mr. Elson relates that he was once offered as high as one hundred thousand sesterces, possibly equaling one hundred thousand dollars to-day.



WASHINGTON IN HIS MUSIC ROOM

Although there has been much dispute as to whether Washington actually did play the Flute, the artist has not hesitated to represent it so in this picture.

Nero's Audience

NERO demanded a respectful audience under penalty of death. He posted sentries at the doors to arrest those who attempted to escape his marathon arias. They who failed to applaud the imperial caterwauling were chastised by soldiers in the audience. He is reported to have employed a claque of some five thousand official applauders, who were distinguished by elegant dress and long curls. When Rome burned, Nero, according to the tradition, went to the tower of Macænus and celebrated the event in song.

Perhaps some day a new "super-miracledyne" radio may reach back into the endless past and pick up the long-lost vibrations of the imperial pagliacio of the first century, and we may know what kind of music went with such a monster as Nero.

Minnesingers

IN the Middle Ages many of the Minnesingers and the Troubadours were the foremost men of their day. Alfonso X of Castile William IV, Count of Poitiers, and Richard I of England were royal musical amateurs. King Canute (994-1035) is credited with having written a boat song which remained popular for three centuries. The words are:

Murie sungen the muneches binnen Ely
Tha Cnute Chung reu ther by
Rowe, cnihtes, naew the land
And we thes muneches saeng.

In modern English:

Merry sang the monks at Ely
As King Canute rowed thereby
Row, men, near the land
And hear we these monks sing.

On the continent, Charlemagne was an intense lover of music. His influence upon the establishment of the Gregorian chant is valued highly by historians. Daily he is said to have directed the singing at his court. Henry VIII of England was an able amateur who composed music of great historical and some musical interest. Queen Elizabeth spent a great deal of her spare time at the virginals and is said to have played excellently. She is quoted as having said that she found music a kind of antidote for melancholy.

Louis XIII of France was an accomplished amateur. He is often credited with having written a graceful piece known as *Amaryllis* (which really came from the pen of Baltazarini), doubtless because his Majesty had composed a four-part song with the same name. To one of his citizens, however, America owes a very great

debt. Few know that this citizen was for many years a music teacher. His name was Pierre Augustin Carno, the son of a Parisian clockmaker. Later in life he assumed the name of de Beaumarchais. As an inventor, a financier and as a dramatist and polemic writer, he stands among the immortals of France. His "Le Barbier de Seville," later translated into music by both Mozart and Rossini, is one of the great classics of the stage. Small wonder that the famous music-lesson scene is so deftly handled by a former music teacher. During the American War of Independence he sent America a fleet loaded to the gunwales with ammunition and weapons. This was a most important acquisition for our struggling forefathers. Unfortunately their descendants were so slow in showing their gratitude that Beaumarchais spent his last two years in poverty.

An Imperial Flutist

THE case of Frederick the Great is unusual in many ways. His erratic father demanded that the boy become a soldier and is said to have been frantic when the son took to flute playing. He even threatened to break the flute over the head of the son and hang the teacher. Once, when the irate father was heard approaching the lesson room, the teacher, J. J. Quantz, was so scared that he gathered up his flutes and climbed up the chimney.

Marie Antoinette had unquestionable musical gifts and was devoted to the art. Her teacher was none less than Christoph Willibald von Gluck. Many sovereigns of modern times have been excellent amateurs. Albert Edward, the English Prince consort, played effectively as did Victoria in her youth. The writer once ran across a copy book in Kensington Palace which was said to be in the handwriting of the little Princess Victoria. In this she had carefully copied many musical compositions, indicating the thoroughness of her musical training and the thrift of her royal parents.

Possibly the most distinctive figure among the notable men of the past who was also a professional musician was the Abbate Agostino Steffani (1654-1728). A choir boy in his youth, he became a famous organist, a noted composer of church music of his time, an eminent diplomat, Bishop of Spiga and Papal Prothonotary. He was one of the outstanding diplomatic personalities of the seventeenth century. Incidentally he found leisure to write numerous operas.

Flutists of Degree

IN Germany many men of high positions in various walks of life did far more than merely acknowledge the power of music. Schopenhauer "loved" to play the flute. With Nietzsche music was a passion. His virile views had a notable effect upon Wagner's career. He is said to have known enough of music to do a little innocent composing. Both Goethe and Heine were music amateurs and both provided the music makers with immortal stanzas for their songs.

The present system of harmony, by which certain chords are definitely marked, although in a sense an evolution, was not put into tangible form until Gottfried Weber issued his book on harmony in 1817. Incidentally Weber was a lawyer of renown and Procurator of the State.

In more modern times in Germany many distinguished men have been musical amateurs. Phillip Spitta, who wrote the finest life of Johann Sebastian Bach, was originally a professor of theology. The two men who influenced the work of Robert Schumann perhaps more than any others, were both men of eminence in other callings, who at the same time were famous for their musical achievements. Jean Paul Friedrich Richter (1763-1825), humorist, author, essayist, was also a gifted musician whose music for the stage was really unusual in volume, if not in quality. The other man to inspire Schumann was the genial and benign Anton Friederich Justus Thibaut (1774-1840), Professor of Jurisprudence at Heidelberg University, who wrote valuable works upon musical æsthetics. The former Kaiser prided himself greatly upon his musical ability, but Mr. Hohenzollern's highest achievement in the tone-world was a "Song of Agir," warlike in the extreme and alive with the very spirit of blood and sword which he attempted to lay at the door of others when defeat came to his own. Germany's greatest modern scientist, Alfred Einstein, he of the inscrutable theories, is a violinist of widely heralded ability. Many have said that if he had not been a great scientist he might have been one of the great fiddlers of the century.

Noble Musicians of England

IN England numerous men of renown have also been exceedingly fine musicians. Among these can be recalled Earl Balfour, whose enthusiasm inspired him to write excellent books upon music, a fine avocation for one of the foremost British statesmen of our times. Sir Pomeroy Burton, American-born journalist and leader of the interests of the late Lord Northcliffe, is an accomplished pianist. Possibly one of the most unusual instances of a great man who also became interested in music and did very great service in that field, is that of Sir George Grove (1820-1900), a noted engineer, an authority upon the Bible, who also gave the world its most famous musical dictionary and encyclopedia of music, "The Grove Dictionary."

In Russia the number of famous musicians who were originally trained for other careers makes an interesting chapter in itself. Alexander Dargomyzhsky was a state officer. Cesar Cui was a lieutenant-general. Alexander Borodin was a surgeon and chemist. Modest Mussorgsky was a soldier. Nikolai Rimsky-Korsakoff was a naval officer. Alexander Tanieiev was director of the imperial chancery. Peter Ilyitch Tschaikowsky was a lawyer. Many of these men abandoned their professions for their larger work in music somewhat early in life. It is not until recent years, however, that Russia has been training its men of talent in music in their youth. Arensky, Rachmaninoff, Skriabin, Medtner, Stravinsky, received their first musical instruction in their youth and soon thereafter determined to become professional musicians.

In America a review of the notables who made a study of music in their spare time, crowded from tumultuously busy lives, would prove a surprise to many of our European friends who cannot think of America in any other terms than dollars. The first musician of note in America was Francis Hopkinson, a signer of the Declaration of Independence, Judge of the Admiralty Court in Pennsylvania, and a member of the memorial Convention of 1787, through which we derived the Constitution of the United States. His songs, dedicated to George Washington, are prefaced by the unassuming statement, "I cannot, I believe, be refused the credit of being the first native of the United States who has produced a musical composition."

Jefferson and Franklin

THOMAS JEFFERSON is reported to have been a devoted lover of the violin, playing the instrument with more than ordinary skill. Benjamin Franklin, while not professedly a musician, took a deep interest in the art and invented an instrument known as the harmonica—a series of bowl-like glasses, graduated in size, mounted upon a rod revolved by a treadle. The bowls were tuned to the degrees of the scale and played by performers who touched the glass surface with their dampened fingers. Beethoven and Mozart both wrote original works for this Yankee invention. Its discontinuance from public use was dramatic. According to all accounts the effect upon the nerves of the players was so destructive that no one could play the instrument for any length of time without physical injury. We are all familiar with the "excruciating" nerve thrill which comes when we draw a knife across a china plate. Possibly some similar effect came from the more mellow, but none the less trying, vibrations of the "harmonica."

White House Music

MUSIC became a significant part of the life in the White House in many administrations, but was given over almost entirely to the ladies of the official household. It was not until the election of Warren G. Harding that we had a President who was proud to boast of his early musical acquirements. It appears that the first money he ever earned was applied to the purchase of a "sliphorn," which enabled him to rise to the heights of the Marion Silver Cornet Band. However crude this musical beginning, President Harding never failed to do everything in his power for music during his administration.

In Congress many men have been proud of their musical accomplishments. With the opening of the Coolidge administration in 1925, we were confronted with the unusual condition of having the presiding officers of the House and of the Senate both highly accomplished musicians. The Hon. Nicholas Longworth has long been a devotee of the art, and General Charles G. Dawes, Vice-President, is not only a gifted violinist but has composed music. His "Melody" is played by Fritz Kreisler.

It seems only yesterday when men in America hesitated to confess their love for music with the fear that they might be thought "effeminate." Now many of our foremost men proclaim the inspirational benefits they have received from the study of music. Music is becoming recognized as one of the great forces in education. Yet in the "Who's Who of 1925" there are at least a dozen public men listed who have given a very significant number of years to music study, who gladly declare their belief that it has helped them in their development, but who are in no way connected with music in their printed biographies in this celebrated collection of American life stories. "Who's Who" should do music the justice of altering these biographies in later editions so that these men may receive recognition for their musical achievements.

Music Appreciation Universal

IT would be stupid indeed to even intimate that material success is related in every instance to an appreciation of music and its development. Countless men have succeeded without music and will continue to succeed. Only recently the writer had a conference with a great American capitalist who had just given some eighty millions for college education. When asked his opinion upon music in education he replied laconically, "Music is all right for girls but the boys ought to work." Evidently he would not call learning a Saint-Saëns Concerto work! Here was a great industrialist unfamiliar with the fact that in the cases of thousands of men, music is giving them one of the worth-while things which incites them to higher and higher efforts. He would doubtless be surprised to learn that the most discussed symphonic composer of present-day America, John Alden Carpenter, is also one of the foremost business men of Chicago.

A list of notable Americans wh fine musicians would amaze the reader. They are to be found and towns all over the country writer's home city of Philadelph cently enumerated some twent citizens who are accomplished Mr. Owen Wister is deeply the musical art. Others on this Mr. John F. Braun, manufac capitalist who, with his accompli Edith Evans Braun, has given recitals as a tenor soloist. Profe Schelling, head of the Departmer lish at the University of Pe (brother of Ernest Schelling) pianist and composer of many pianoforte compositions. Ralph famous engineer and builder of Delaware River suspension bri years in the study of the piano prospect of becoming a virtuo Herbert J. Tily, manager of one delphia's largest department s president of the National Retail Merchant's Association, for yea the organ regularly in church on conducted a department store superior excellence, served as pr the Philadelphia Music League, and conducted huge festivals, posed excellent music for ch chorus. He has the degree of from Villa Nova College. Hoxie, a business man who ha large transactions for years, is n of the excellent Philadelphia Ci Band and Orchestra. Thomas writer upon musical educationa of international note, is now executive heads of a vast mercan prise. Many literary men are al plished musicians. These incl personalities as Robert Hich Luther Long, author of Madame and Louis Parker, noted British

Enormous Expenditures

ONE of the significant eviden interest taken by public me is that up to 1925 some one hun lions of dollars have been given cal educational philanthropic pu America. Men and women of t spirited type of Augustus Julliar Eastman, Cyrus H. K. Curti Harkness Flagler, Edward B Curtis Bok, James Loeb, Cora many others have given with a which as yet can hardly be appre

Possibilities of Music

IT is hoped that business me ucators may be influenced more deeply the possibilities of life. No American has done music in this respect than Dr. Eliot, who throughout his entire ticularly during that period wh President of Harvard University the great significance of music tion, and made many historic which are of vast value in help who are giving their lives to the of musical interests.

The following quotations from ings of eminent men and women selected from hundreds.

Musical Mosaics

"WOULDST THOU kn people be well governe laws be good or bad?—examine it practices."—Confucius.

"Music is to the mind as air body."—Plato.

"Every day one should at lea little song, read a good poem and s a fine picture, and if possible spe sensible words."—Goethe.

"The songs of musicians are change the feelings and conditi State."—Cicero.

(Continued on page 531)

Fascinating Journeys in Music Land

By the Noted American Composer

CLAYTON JOHNS

Professor of Pianoforte Playing in the New England Conservatory

I

This interesting series will be continued in later issues of "The Etude Music Magazine."

ING BEEN a frequent con-
outor to the ETUDE for more
n ten years, the "patient reader"
lon my saying a word or two
self: "Why I happened to become
an!"

born on the 24th day of Novem-
, in New Castle, Delaware, on
are river; a little below "Mason
n's Line." Not like Topsy, who
New Castle never grew before,
ny time. It is still a quaint, old-
town, with a population of about
ere were no factories, and there
usiness. It was said that the
s couldn't bear the sound of
. New Castle being the county
courts were there. The old
uses were of red brick, with
omething like the Salem Houses
husetts, but not so good.

Queen Anne's Service

NE SIDE of the town, was a
ery," with trees and benches,
med a promenade where the
l belles disported themselves.
long ago, but I remember! The
re densely shaded by old trees.
"Village Green" around which
court house, school house,
he church, the tower of which
ate of 1689, and to which Queen
ented the Communion Service.
rch yard are some characteristic
of the 18th century. On the
b is depicted, or sculptured, a
hich a large mother, or father
ot to heaven, while three duck-
climbing up the rock, hoping
e.

spoken of the jail, why not
other feature of the old town,
ping post," where criminals
deserts? In the jail yard it
on either side of it were places
nds of the criminal bound to
On a platform, at the top of
as the pillory, where the victim
erhaps, for an hour, with the
ands confined, received an ex-
ient, before the whipping. The
ashes, with the cat-o'-nine-tails,
sometimes thirty, sometimes
ore, on the bare back, often
ood. The authorities of Del-
ntained that the whipping post
fective against crime. It was
nly believed that an offender
rought to punishment a second
e years ago the court house,
ipping post were removed to

to the courts and the judici-
a few of the states had a
Delaware was one. The
ip, coming down from old
lition, was the highest office;
lor ran king above the chief
my "people" were either judi-
siastical, as were most of the
of the town, therefore the
cultivated and genial. There
ish library at one end of the
n, near the church. In later
Castle began to lose its dis-
he old people died, while the
e sought a more active life,
So, like Ichabod, "its glory has

Musical Predilections

THERE I LIVED for eighteen years. In spite of the natural pressure of tradition I refused to study law, nor did I ever think of becoming a parson. My own wish was to study music; but as one of my elders said: "Clayton, I don't want you to be a fiddler or a dancing master," therefore a compromise was made in favor of architecture which I pursued for three years in the office of Mr. Theophilus P. Chandler in Philadelphia. Then, being of age, I followed my heart's desire, going to Harvard where I studied composition with John K. Paine for two years, and at the same time, the piano with William H. Sherwood. At the end of the two years I moved from Cambridge to Boston where I lived for one year more, continuing to study the piano with Sherwood.

John Knowles Paine, in those days, 1881, was the leading American composer. He was at the head of the music department of Harvard University. His "First," and his "Spring" Symphonies were performed by Theodore Thomas' orchestra, "on tour." His music for a Greek play, "Oedipus Tyrannus" was produced under the auspices of the Classical Department of the University. Mr. Paine was a genial companion, with a keen sense of humor. Having been teacher and pupil, we became good, and I may say, intimate friends.

My First Vogage to Europe

JUNE 28th, 1882, I sailed in the "good ship" Scythia, which, at that time was one of the best Cunarders, having nearly 5,000 tons (the great liners now have more than 50,000). The Scythia had only one deck, on which "we lived and had our being." Everthing happened on that deck. There was no roof over the deck, only an awning, rolled back when it didn't rain; when it did rain, the awning was very leaky. Shuffle board and other sports took place on the one deck, where, also the unwell passengers sat and took their meals. The only resort, excepting a small smoking room, was the saloon, where we were fed, and where we played games and made music. There was an upright piano at one end of the saloon which was in frequent use, whether we liked music or not. Supper, at about ten o'clock, was the order of the evening, when little groups of passengers sat about, chatting, eating "grilled bones" and sardines, and drinking beer and lemonade. The evening meal was a pleasant occasion. Not having crossed the ocean before, everything was new and interesting, flying fish, porpoises diving before the ship's prow, whales spouting and an iceberg (not on speaking terms, fortunately). The trip lasted for ten days.

This simple account of a sea voyage is just to show the difference between "then and now." *Then,* there was a small state room, with two or three bunks. *Now,* you can have a suite of rooms, if you want to pay for it. *Then,* everybody ate the same simple sort of food. *Now,* there is a Ritz restaurant, like New York or Paris, where food may be orderd and paid for accordingly. *Then,* there was a little upright piano at the end of the saloon. *Now,* there is a decorated music room where an orchestra plays. *Then,* there were two or three bath tubs for general use. *Now,* there are any number of private bath rooms, a gymnasium and a swimming pool.

After a happy voyage, we landed in Liverpool at about 10 o'clock, P. M. in broad daylight. As our "daylight saving" had not been invented, the English natural daylight made us feel queer. By the time we reached the Adelphi Hotel the streets were brilliantly lighted. The friends, with whom I was traveling, had engaged a courier in advance. When we arrived at the hotel, the corridors were a blaze of light. Rows of servants standing, "bowing and scraping," unaccustomed to our simple American ways, annoyed and at the same time amused us. We felt sure that the manager of the hotel must have thought he had caught a real American gold fish. The next morning we breakfasted on sole, muffins and Dundee marmalade, all delicious, after the ship's fare.

Leaving Liverpool, we went to Chester, getting our first thrill of antiquity: the Cathedral, the Wall, "King Charles' Tower," the quaint old houses and all the rest of it. My literary traveling companion, being a Wordsworthian, we steeped ourselves in Wordsworth's poetry, meaning to tramp through the Lake Country, and to stop at the various places mentioned by Wordsworth; but as a fact, we drove most of the time, owing to frequent showers which are apt to occur in that region.

Wordsworth's Desk

AT HAWKESHEAD, where Wordsworth studied in his youth, a youngster showed us the desk on which Wordsworth's name was carved, as the boy said: "It *must* have been done by him, because in those days every lad carved his name on his desk." Rain or shine the landscape was lovely and we pursued our way with delight as far as Ullswater, where we spent Sunday, and where I met Mr. Edward Hecht, an English musician, of whom I shall have more to say, at another time. As it is not my purpose to emulate Mark Twain's "Innocents Abroad," let me simply say, that we traveled along the west coast of England, stopping at interesting places as far as the Scotch Lakes and Edinburgh, then down along the east coast, stopping at abbeys, cathedrals and universities, arriving finally in London, where we remained for a fortnight and where I got another thrill from seeing the "Old Masters" in the National Gallery.

The Continent

AFTER CROSSING the channel and going through Belgium, we went up the Rhine to Frankfort, Heidelberg and Nuremberg, the "gateway" to Bayreuth. Having arrived in Bayreuth, we climbed up the hill to the theatre feeling like pilgrims approaching Mecca. "Parsifal" was being performed for the first time. Materna and Winckelmann, were *Kundry* and *Parsifal.* Hans Richter was the conductor. Hans Richter was the greatest of all orchestral leaders, not only for Wagner operas, but for symphonic music. The Richter concerts in London were an annual institution. I often heard them there. I always felt that no matter what was played it sounded right. It was like stroking the fur of a cat the right way Richter, like Joachim, had a very big head and body. They both had many offers to come to America,* but always refused. Joachim feared the sea, and Richter, perhaps, because "he had so many children he didn't know what to do." I once, saw a whole row of his young ones, walking in single file. Some one told me that they were numbered because he couldn't remember all their names.

At Bayreuth

BEFORE the performance began, the trumpet theme was blown from the outside gallery. I am told that the same effect is now-a-days produced at the Bach Festival, in Bethlehem, when a choral is played by trumpets from the church tower. Now let us imagine ourselves in the Bayreuth theatre, where there was an awe-inspiring silence. The sound of the first notes of the Prelude, rising out of the darkness, made an impression never to be forgotten. I have heard it many times since, but never equal to the first performance.

After leaving Bayreuth we went to Munich, passing several days there, getting another taste of beautiful pictures and of good Munich beer. Salzburg being not far from Munich, we spent a day or two there, also seeing a snow mountain. Salzburg is filled with Mozart memories, to which I duly paid tribute. As the salt mines were near Salzburg, it seemed worth while to go to see them. Rigged up in the most unsightly costumes, each of us being given a candle, we entered a hole in the ground. The guide placed us "a'la double runner," on an inclined plane slide of wood, smooth as glass. On the right side of the slide was a rope which we grasped with our right hands, protected by pieces of leather. The guide being the last man, holding back the others, gave a signal, crying: "Let go!" then, "lickety-spit," we went like "greased lightning." The candles, of course, went out promptly: down, down, downer—we were left in complete darkness, until we were held up "stock still" at the bottom of the slide. Having made the first descent, we crossed a gruesome lake, like the infernal regions. Passing through more galleries and by caverns we began to ascend. Having reached the highest point, we were mounted on a real double runner with wheels. The guide cried out: "let go!" and again, for miles, as it seemed, we were shot with lightning speed into daylight. We then had ourselves photographed in our droll costumes.

Having spent the morning in the bowels of the earth, we spent the afternoon going up to the end of the Königsee, that lovely lake! Being Sunday, the peasants were wearing their best Tyrolean costumes, dancing and singing their prettiest songs and making a picturesque foreground, while the lake and snow mountains made a beautiful background.

*Mr. Higginson offered to Richter the conductorship of the Boston Orchestra, but with no success.

"Practice Won't Wait," Said Rubinstein

In her "Musical Memories," Alice M. Diehl tells the following story of Rubinstein as a youth, traveling on a Rhine steamer, where he attracted the attention of a fellow passenger who was a London professor.

"It was the height of summer, and the sunlit river with its beautiful vine-clad mountains was being gazed at from the deck by most of those on board. The cabins were deserted, except for a thin, grim-faced boy with a broad, overhanging brow and close-shut, unchildlike lips, who sat at a table hour after hour alone, practicing finger exercises with stoical patience on one of those folding keyboards—'dumb pianos'—more used abroad for students, than here.

"Something about the pale, peculiar-looking boy touched the professor, who was a German; who himself endured the unsuspected agonies of studentship not so many years back, and was tender-hearted. He could not enjoy his beloved Rhineland while that silent boy was wearily plodding away at his dumb piano alone in the heated cabin. He went backwards and forwards, up and down, until at last he summoned courage to speak to the boy and to ask him to spare himself for an interval—at least to go on deck for a few minutes and glance at the beauties of the river.

"But the boy was proof against persuasion. Shaking his shaggy head, he glanced at his dumb piano with an inscrutable smile.

"'This won't wait,' said Anton Rubinstein quaintly; 'the other will.'"

Do You Listen?

By Elmore Hoppox

A beginner, musically speaking, is like a smooth surface. What is written on that surface should be carefully done.

With the up-to-date teacher there are certain preliminary proceedings for the pupil to get the "tools" (fingers) ready and occasionally to try them out on the keys to see if they are getting easier to manage.

When those ten fingers start parading on the keyboard is the time for the teacher to be on guard. That is the time when the beginner has that tremendously important feeling of "see-me-do-it." That is also the time when he summons his arms to assist his weak fingers and they go merrily along pumping up and down.

The experienced teacher knows it is but a passing episode. Like the measles they all get it. With some it lasts longer than with others; but it must be quietly and persistently watched and corrected.

Strange, is it not, how, as soon as they can find their way around, they love to hammer away with a clang like the village smithy? However, this passes. A most talented pupil had the habit for awhile; then during a lesson, she turned quickly and said, "I don't like to play my pieces so loud any more."

After all, that is the teacher's greatest reward—to direct pupils toward the light and then to watch them going. The first step to develop in the pupil is to listen; and second step is—to listen; and every step thereafter is—to listen. Lessons are not more satisfactory because there is too much playing and too little listening.

A pupil should be taught at the beginning that to listen is of as much importance in the game as to play.

When a pupil—young or old—begins to listen he becomes his own critic, eases his teacher's task and helps to build a solid foundation.

Practical Educational Notes Upon The Etude Music in This Issue

Prepared by Edgar Alden Barrell

[For many years "The Etude" presented monthly valuable educational notes on the music contain each issue. These notes, which were greatly appreciated, were prepared in person by Mr. Preston Ware Music Critic of "The Etude." With the expansion of Mr. Orem's work in many directions it was foun possible for him to continue these notes. They will be prepared in the future by Mr. Barrell, who h cently joined the editorial staff of our publication. Mr. Barrell is an experienced teacher of piano and and an organist as well as a composer. He is a graduate of Harvard University; a pupil of Dr. Arth Guichard and John Hermann Loud. Our readers may look forward to profitable study suggestions a formative biographical and musical comments in this department.]

My Days Have Been So Wondrous Free, by Francis Hopkinson.

Francis Hopkinson, whose dates are 1737-1791, was a prominent American patriot, author, jurist, inventor, patron of the arts, and the first American composer; and his share in molding the political and artistic life of this country in general, and of Pennsylvania in particular, was considerable. To say all this is to say that he was versatile.

If on Wednesday of a certain week, for instance, Hopkinson betook himself to Independence Hall, where he joined others in signing the Declaration of Independence; on Thursday he could be found hard at work at his invention of a new method of quilling the harpsichord; and perhaps on Friday his pen would be scratching along on a satirical poem, which would thrust very keenly, you may be sure, at the object of his invective. Those were the days of versatility!

Francis Hopkinson's song, *My Days Have Been So Wondrous Free,* is said to be the first musical composition of serious worth written in America by an American. (Incidentally, if Hopkinson's days were "wondrous free," then most of us must now be loafers!) It was composed in 1759, but was never published. In writing this song, Hopkinson doubtlessly employed the musical short-hand called "figured bass," for the accompaniment; and the present arrangement has sought—and successfully, we believe—to preserve his original intention. The melody of *My Days Have Been So Wondrous Free* is flowing and pleasant, and redolent of the eighteenth century. Sing it with great expression, taking care that the last two lines are done very slowly and softly.

Gigue, by Galuppi.

According to all present records, Baldassare Galuppi never wrote a *toccata* such as is mentioned in Robert Browning's poem, entitled "A Toccata of Galuppi's." Nevertheless, since Browning is said to have played occasionally a composition of this name on the organ of the convent chapel in Florence, and since his poem bears this heading, it is possible that the *toccata* once existed.

A *toccata* is a "touch" piece. So also is the *Gigue* from Galuppi's *Sonata in D,* which is published in this issue; and the poet may easily have had reference to this. Notice that the eighth-note movement is continuous, except in the very last measure of each of the two sections. Therefore make your rhythm steady and vigorous.

Browning's poem is too long to quote in its entirety, but here are the first two stanzas:

"O Galuppi, Baldassare, this is very sad to find!
I can hardly misconceive you; it would prove me deaf and blind;
But although I take your meaning, 'tis with such a heavy mind.
Here you come with your old music, and here's all the good it brings.
What, they lived once thus at Venice, where the merchants were the kings,
Where St. Mark's is, where the Doges used to wed the sea with rings?"

Valse Triste, by Sibelius.

Most waltzes are tinged, at least, with a feeling of melancholy—and this is true of the *Valse Triste* of Jean Sibelius, the Finnish composer whose symphonies and symphonic poems (especially *Finlandia*) are so often performed by our American orchestras. Observe the tragic gesture of the preludial theme. All the sadness of inevitability lies lurking in this melody.

Then comes the main theme—more light-hearted, and an excellent contrast to what has gone before. And the manner in which Sibelius proceeds to mold his thematic material is unhesitant, felicitous, and truly marvelous.

Three Dances, by Cyril Scott.

Cyril Scott has been called the "English Débussy," and that appellation is not unwarranted. The resemblances and contrasts in the writings of the two composers would make an interesting topic, but the conclusions reached would be likely to be fallacious; for whereas the composer of *Pelléas* is dead, Scott is very much alive, and scarcely in mid-career as yet. Much of his most commanding and enduring work is doubtless still to come.

These waltzes are in the typical Cyril Scott vein. Scott ventures successfully on the sea of modernity, but he is always wise enough to keep clear of the rocks of atonality and stupidity. Melody, which often to-day is looked down upon as being "not quite nice," is not despised by Mr. Scott. And therefore, since melody ever and inevitably determines the life of a musical composition, Cyril Scott's music will probably outlive that of most of his contemporaries.

Ay-Ay-Ay.

This swaying, hauntingly-lovely tune is of Creole origin. In Paris, London and New York it has become "all the rage," and an excellent record of it has been made by Schipa, of the Metropolitan Opera. *Ay-Ay-Ay* must be made extremely rhythmic, and must be performed with the utmost care for pedalling and expression. The piano arrangement published in this month's Etude is remarkably felicitous and playable.

Ay-Ay-Ay is a serenade. Hence to play it with the greatest understanding you must vision a Southern night, and a lover gazing upwards at an iron-grilled *balcon* where stands his fair one, beautiful as the night, silent, amorous.

Love's Perfect Song, by Bernard Hamblen.

Bernard Hamblen's name has become synonymous with successful, worth-while songs; and in *Love's Perfect Song* he seems even to have outdone himself. All the whole art of the singer (and none of the artistry must be peeking out!) will be needed in the interpretation of this song. Its harmonic structure is highly pleasing and its melodic curve most grateful for the voice.

Mr. Hamblen is an Englishman by birth. He resides at present in New York City.

Build up to the climax very carefully.

Honey Chile, by C. C. White.

The composer of *Honey Chile,* Clarence Cameron White, has been pre-eminent in the successful use and adaptation of negro themes and rhythms. He has caught up into his music the full measure of pathos and beauty that linger in Colored song. The present example is among his best work. It should be sung *molto espressivo,* and not too strictly in time.

Just a Little Waltz, by C. W. Cadman.

An ingratiating number by the composer of "At Dawning," "From the land of the Sky-blue Water," and many other songs, operas, operettas, piano pieces, and other compositions. In *Just a Little Waltz* Mr. Cadman is temporarily out of hearing of the tom-tom which has beat so insistently in his ears. This waltz is splendidly rhythmic and graceful, and is equally serviceable for recitals or teaching.

Play this composition rather *rubato,* to have it most effective; and observe very carefully the phrase-marks.

Pastorale, by J. H. Rogers.

The whole *Miniature Suite* from which this *Pastorale* is taken, is highly attractive, and its composer is to be complimented for [illegible] in condensation and choice of material. [illegible] a miniature, in painting, is very tiny [illegible] tensely difficult to execute. Likewise i[illegible]

The melody of this *Pastorale* is limpi[illegible] anced and lovely. Registrate very care[illegible] play the last seven measures slowly [illegible] great expression. For the very last [illegible] all, the Aeoline (Aeolina) may replac[illegible] Celeste.

Torch Dance, by W. Berwald.

This is admirable third-grade teachin[illegible] especially interesting for the shiftin[illegible] melody from one hand to the other. [illegible] tack and well-marked rhythm are neces[illegible]

The Clown, by A. P. Risher.

The Clown will fool you—as clowns [illegible] to do!—for it is not *nearly* as easy a[illegible] Practice the first two measures over [illegible] again, which will make the rest muc[illegible] Strive especially for freedom of arms[illegible]

Gavotte Rustique, by N. L. Wr[illegible]

A graceful, stately dance; a fine [illegible] touch. Do not hurry the *tempo.* The [illegible] *sette* is particularly pleasing.

On Horseback, by W. Renk.

A vigorous, rhythmic number. [illegible] should be very flexible for the stac[illegible] Notice the interlocking sections.

Summer Dawn, by Williams.

This is a good recital piece, and als[illegible] training in arpeggi. It must be careful[illegible]

In Jolly Mood, by R. Krentzlin

Play the runs very smoothly a[illegible] Splendid teaching material.

Andrew Jackson, by Dorothy [illegible]

A fine little march. Mrs. Blake's [illegible] compositions have in the main been [illegible] with teaching piano to children, but s[illegible] written successfully for the voice, vio[illegible] chorus, and for two pianos.

Sunset Musings, by Leo Oehm[illegible]

A study in expression in general, an[illegible] in particular. "Make the melody sing[illegible] one of Mr. Oehmler's most pleasin[illegible] numbers.

In Camp, by M. L. Preston.

In Camp is a military march in 2/[illegible] is very effective. Keep the rhythm [illegible] steady.

Frolicking March, by Voorhies

In the style of a military march. [illegible] hand material.

Fanfare Triumphale, by Armst[illegible]

A fine organ fanfare, employing [illegible] Theatre organists will find this very [illegible]

Holiday, by Gaylord Yost.

An easy melody for embryo violin[illegible] the phrasing carefully.

The Lord Is My Shepherd, by [illegible] Fergus.

This is a musical recitation of th[illegible] Third Psalm. It has been given wit[illegible] success by its talented composer.



Auditorium, Sprague Memorial Hall



Sprague Memorial Hall, Yale University

The Education of the Average Student in Music

By DAVID STANLEY SMITH

Professor of Music at Yale University

vid Stanley Smith, widely known as organist, teacher and composer, born at Toledo, Ohio, July 6, 1877. At Yale he studied music mostly Horatio Parker, receiving his Bachelor's degree in 1903. Later he two years abroad, studying under Thuille and Widor, in Paris. He ne a teacher in the Yale School of Music in 1903; professor, in 1916, and succeeded Horatio Parker as Director in 1920. In 1912 he also succeeded Prof. Parker as conductor of the New Haven Symphony Orchestra and of its Choral Society. He has to his credit a large list of compositions for solo instruments, for voices in solo and combination, and for orchestra.

HE QUESTION is frequently asked of the director of a university school of music: "how geniuses have you among your stu-?" The answer is almost always ." Genius is rare in any country, at me. Furthermore the man of genius arely finds his way to a university. f the temperamental eccentricities of s is the undervaluing of any line of that is not an immediate accessory of ne great gift. The musical genius ot gracefully submit to a course of al study; he is an isolationist. The gifted pianist or violinist is likely derrate the usefulness to himself of s in theoretical music. All he wants practice his instrument. The very genius may do without these other its; but the lesser genius, or the one s not surely a genius, would better his talent with work in fields not liately related to his prime interest. se days the one-sided man has a hard fitting into practical life unless that ide be illuminated to a very high of brilliancy.

ools of music are no worse off than schools in their lack of brilliantly ed students. Literary or scientific is almost as uncommon as artistic . If our universities accepted only ite poets and essayists into the course nglish, only distinguished research rs into the classes in science, they be indeed intimate little communities at men, gifted elbow rubbing with d elbow—and not always in a ly manner, for the elbow of a great s usually sharply pointed and de- by nature to serve as a combative nent like the horns of an ox.

Ordinary Minds Predominate

CE GENIUS GOES unwillingly to ool, our colleges are in fact com- of a majority of ordinary people, with a fringe (or nucleus, as the case may be) of marked men and women. Teachers must learn this, and overcome a tendency to discouragement when they find most of the minds under their care to be of only average rate. I mention these matters, for schools of music in particular are sometimes criticized for not "turning out" graduates who fill the world with fame. Their critics are disposed to pass over without remark the fine influence exerted by many of these graduates who may yet fall short of what is called notable achievement in music.

The profession of music has become so professionalized, and even commercialized, as to compel those within it to expect reward only for work which arouses the thunder of publicity. There is not much amateur music in America. Most music is composed with an eye to a concert performance. Rehearsals always lead to a recital with a ticket-taker at the door. The public regards quartets and orchestras as worse than useless unless they are of the first class, on the same theory as that of the egg that is all bad if it is bad at all.

Many teachers seek to train their charges solely for life within the profession. What is true of individual teachers is true also of schools. The success of a school is measured by the number of celebrities that go forth from it. The higher authorities of universities are only too likely to use this type of measuring rod. What well-known pianist has Mr. So-and-So trained? Has any pupil of Professor What's-his-Name won distinction as a composer? Such questions are likely to frighten our teachers into a feeling of uncertainty concerning the dignity of their own work as musical missionaries and into the bad practice of inculcating within their students a professional spirit which puts success above art, expediency above conscience, and which fosters a low order of ambition that more often than not races on to a tragic disappointment.

What is Professionalism?

PROFESSIONALISM in the teaching of music means ignoring the student of average ability and concentrating on the occasional man who stands far above the average. It means also waste—economically speaking—of the teacher's energy, for, if I am right in my assumption that genius among students of music is rare, almost non-existent, who is there to be taught?

I recognize the delight of teaching a first-rate student; it is a pleasure to watch the development of a fine gift and satisfying to feel that I may have been helpful in guiding it into proper channels. So far as concerns the man at the bottom of the ladder, I do not believe in encouraging the wholly unfit candidate. The teacher's duty is to inform him of his unfitness and so save him from his inferior self—and incidentally save the teacher from the premature whitening or total disappearing of his capillary adornment. This paper is no defense of the low-average man. But I do believe in the usefulness of instructing the good average student of music.

Talent Tells

SHEER TALENT counts for very much in the fine arts. Study for a lifetime is no substitute for lack of a genuine native gift or for an inborn sense of beauty. He whom I call the average student has an adequate endowment of these things, not enough to push him to the top, but enough to make him a power for great good in his community. I have faith in him. If he is at all aggressive he can lift up his voice in favor of true art, he can organize and direct groups of people eager to get from under the weight of a dull existence. Almost everyone longs for proof of a reality that is spiritual, something different from the world we perceive through our senses. This longing explains the rush for the better class of movies (that is as far up as some minds can go); the interest in religion; and, when the inquiring intellect is yet too timid to face the problems of religion, it accounts for the compelling appeal of the fine arts. Spiritual reality moves close to us in beautiful music. There are no intellectual barriers, no questions of creed and theory, to hold it off. The man of moderate attainments in music, provided his capacities be trained to their highest possible point, and provided he have a sensible and wholesome theory of life, may do important work in the world.

The School's Problem

NOW WHAT can our schools of music do for the good average student? And what is the best system of instruction for him?

In endeavoring to answer these questions I shall confine myself to general principles and shall not discuss matters of detail such as methods of teaching harmony, counterpoint, or pianoforte technic.

In the first place, I believe that a course of study in music should emphasize the intellectual element in music and do all that is possible to cultivate the student's intellectual capacities. There are several reasons for this. One is that the intellect is much more easily trained than the emotions. The good student usually has a good mind, though he may lack the enthusiasm of a high and noble emotion, the thing that transmutes talent into genius.

Another reason is that the schools

must combat the prevailing popular notion that music is an entertainment, a good time —nothing more. There is much in modern life to give help to this notion—the terrific success of men of no brains but with a pleasing voice or a "knack" for "composition;" the entertaining quality of almost all the music that the phonograph record is making immortal; the vast amount of music served with your meals; and the fear with which even some teachers of music regard music that calls for a little analysis and study.

The University School

A THIRD REASON for stressing the intellectual in our teaching of music applies especially to schools incorporated in universities. Here we musicians are on the defensive. We have constantly to meet the criticism that music is not on a level of dignity with other intellectual pursuits. The statement is not usually made in so bald a form, for university people are a polite lot, but I think we all feel that our beloved art is generally rated much lower than the subjects taught in the schools of science, history or the classics. But this would not be the case if it were generally realized that the study of music offers a wonderful field for intellectual prowess. This is so not only in composition, an excessively difficult subject, but in the department of applied music, in which the intellectual element takes the form of comprehending the music to be performed. Much playing and singing that we hear shows the lack of just this intellectual background.

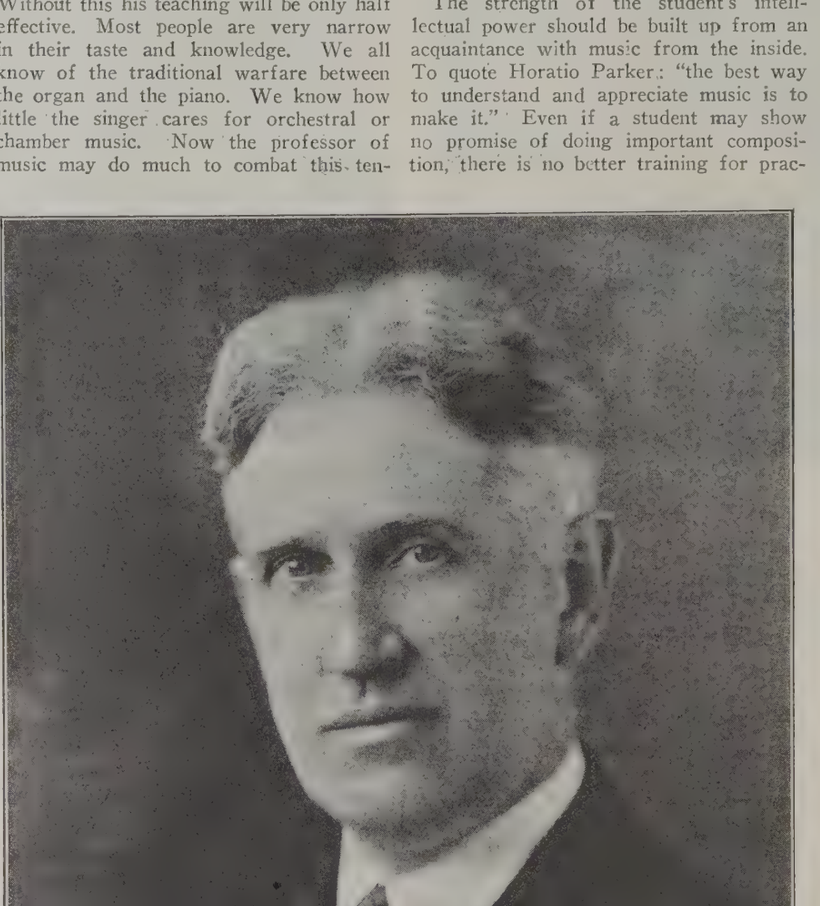
I have no sympathy with the views of some critics of our system of teaching music, views which have their root in the false aesthetic which I have just mentioned, namely, that music is an entertainment, nothing more. These critics are quite ignorant of the very great part played by the intellect in the producing or reproducing of music. Any suggestion of "midnight oil," "the professorial," or "the academic" fills them with horror. The study of harmony only dries up the springs of inspiration. In a word, away with mental discipline so far as music is concerned.

Masters' Midnight Oil

THE PEOPLE on the inside know better. They know that the works of the greatest masters simply reek with midnight oil, and that many of the greatest masterpieces, such as the *B Minor Mass* of Bach, the *Jupiter Symphony*, the *Ninth Symphony*, the *Messiah*, *Parsifal*, and Franck's *Prelude, Choral and Fugue* are terribly "academic." And the men that wrote these pieces knew well the grind of contrapuntal discipline.

Probably the native inspiration of our American composers is as abounding as that of most of the French composers. But the Americans fall in the rear of the French on the intellectual side, the sheer mastery of the craft. To cure this deficiency our schools should strengthen the course of study that leads to this mastery.

One of the ways in which the schools can bolster up their bulwarks is to lead their students into an intimate acquaintance with the great musical classics of the older and present generations. It is a recognized fact that the American student, whether of music or of any other subject, may master work that is assigned, but shows little spirit of adventure into the domain of the not required. He plays nicely the Beethoven sonata that his instructor picks out for him, but it does not occur to him to read over the sonatas printed just before and after the one he is studying. He listens carefully and appreciatively to the *Prelude* to *Die Meistersinger*, and raves about Wagner, but it never occurs to him to find out what happens after the curtain goes up. It is important that our graduates realize the very great necessity of a background for work they do in music, whether as performers or as teachers. Every musician should have scraped at one time or another a bowing acquaintance with the great literature of music. Without this his teaching will be only half effective. Most people are very narrow in their taste and knowledge. We all know of the traditional warfare between the organ and the piano. We know how little the singer cares for orchestral or chamber music. Now the professor of music may do much to combat this tendency to narrowness. He may bring the pianist into a knowledge of the great organ music of Bach and Franck, he may teach the violinist the wisdom of knowing the pianoforte sonatas of Beethoven, and he may even (but this is indeed difficult) do something toward illuming the long solemn countenance of the organist into a sunrise of smiles by convincing him that *The Mikado* and the *Blue Danube Waltz* are good music even if they do not happen to be fugal or contrapuntal. This is an intensely practical matter. Students should be required to study a vast number of scores of all sorts and to submit to examination in a very broad field of musical literature.



DAVID STANLEY SMITH
Professor of Music, Yale University

The School's Opportunity

OUR SCHOOLS are in a position to do much toward the improvement of the taste and effectiveness of their graduates, and through them of the general community, by insisting on this very study. It is not enough that our teachers and performers know only a few "old-time favorites." They must know also the more recondite compositions of the great masters, which are after all the basis of the whole structure of music. The candidate for the Ph. D. in English is required to know his Shakespeare, his Milton, and others. Why should not the candidate for the Mus. B. know his Bach and his Brahms, his Beethoven, Mozart, and Wagner, and have some acquaintance with William Byrd of the older period and Debussy or Strauss of the recent era?

The strength of the student's intellectual power should be built up from an acquaintance with music from the inside. To quote Horatio Parker: "the best way to understand and appreciate music is to make it." Even if a student may show no promise of doing important composition, there is no better training for practical work as a musician than to go through a course of composition of the fugue, the sonata, and smaller forms, and, under favorable conditions, to do work in orchestral writing. The man or woman of average ability, the person I am writing about, can do this thing with surprising excellence. And as for the player or singer, the superior intelligence with which he attacks his problems may be gained to no small degree from his first-hand knowledge of the mysterious process of composition.

The Modern Music Problem

I HAVE IMPLIED my great respect for the old masters in certain of my remarks. What should be the attitude of the teacher toward modern music and what attitude should he encourage in his pupils? In the first place, it is salutary for a certain type of ultra-conservative student to receive an occasional jolt from a real piece of modern music. A harsh dissonance is good for him. So much mellifluence issues from the horns of our phonographs and from the sweetened mouths of our public singers as to arouse a craving for the sour, lemon taste of present-day dissonance. Whenever romanticism becomes sentimentality, whe pressiveness descends to gush, the d opened to the hard, cruel cry o modernist. This is the strong po the gospel of the Stravinskis. A w point in their practice is the forsaki high, noble emotion for either no tion at all (pure rationalism and ism), or an emotion that is bestia dregs of the composite inner life o great cities.

The student should be taught r fear modern music, but to discrir between a healthy growth of a new of expression on the one hand, a the other hand a caricature of all t held lovely. The conservative mus group all modern composers unde head of decadent and revolutionary heap them all in the waste basket. modernists shock and anger us, but c like Charles Martin Loeffler and A Bax, show us how to carry on in future the fine thought of our Goo ing and beauty-loving musical ancest

The Experimenters

MUCH MODERN music is f experimental. But the public to believe that these experiments a ways successful, and the experir feels injured if he is adversely crit People who live near chemical l tories, however, know better. They hear strange rumblings, and now an they see the laboratory carelessly bl self up, so perilous is its existence a band of raw students inside r they know not what ingredients. I a similar fear when I enter a conce with a program of modern music ah me. What if the unsympathetic vibr of a terrible compound of tones wreck the building?—say six trumpe four trombones sitting hard on as different notes within an octave?

One of the striking forms which ern "lively art" has assumed is Here we have a delightful divers new instrumentation of great clev and attractiveness. The unfortunate about jazz is that its allurements ha many people (thoughtful and thou alike) to herald it as a great Am contribution to musical art, indee only real contribution. Here the beats in time with the pulse of Am life, so we are told. But the falla the argument lies in the incomple of the jazz artist's vision of Ar To him America is Forty-second glittering expensive hotels, cabarets, ical comedies, fine clothes, taxis, bar and all the show and pomp of mone money getting. All this finds its ful portraiture in jazz. But the artist is rarely found roaming amo hills of Vermont; he is not often disc absorbed in a view of golden stretching for miles over a prairie. quiet, idealistic, religious America America of good books, of great pi —this America is a blank to him, the most an unspeakable bore.

The Jazz Problem

JAZZ SHOULD BE admitted int schools and colleges for what worth, for there are times when more appropriate than a Bach Furthermore, one should not quarrel the humor that is in it. But its c delightful and fresh at first, soon b to injure. Its monotonous rhythm, a varied as the chug-chug of a steam en enslaves its practitioners within a for and induces in composer, performer listener a stupor of mind and emoti

We have heard the remark, "a piece of jazz is better than a dull phony." In a certain absolute sense is true, but if we make a comparisc

(*Continued on page 531*)

Romanticism in Music

By HERBERT WESTERBY

A Distinguished English Author Discusses the Emotional Sense of True Beauty in Music

IE ELEMENT of the Romantic is one that has always been difficult of definition. It is a term is applied principally to literature nusic. The Oxford Dictionary a romance as "A tale in verse ing the adventures of some hero alry," or, in prose, a narrative in "the scene and incidents are very from ordinary life." On the other he word *Classic* which is usually to the word *Romantic* is variously as "A work of the first rank." stipulates in addition for the qual- "Taste and Restraint."

Fillmore comes nearer the point ie says, in relation to music, "In music beauty of form is first and al content subordinate. In roman- sic emotional content is first and ubordinate."

son says, with regard to poetry, ot metres, but thought so passionate 're . . . that it has an architec- its own;" by which we understand is not form but spirit alone which ounts in poetry. It has been said manticism is another name for the of Poetry," and that all good com- have been romanticists.

Romanticists

S seems to imply that classic com- sers, as distinguished from the ro- school, are not good, or not so good itter, which again would seem to be ctory, for the term classical cer- ntimates the *standard* work, one nas survived the criticism of the rough possessing intrinsic excel- f its own.

irsue the matter further, Pater has it the spirit of Romanticism goes the desire of mere beauty, and adds or wonder, the element of the new irre. If this be true, then the Ro- m of one generation may fail to ie next; and it is admitted that e call beauty is, after all, a matter

g the endless confusion in the defi- f Romanticism, will it not be bet- xamine the foundations of the mat- get rid of these shifting sands of nty?

problem is, succinctly stated, a of Style. Now we can distinguish on a mental plane only by their o call forth various emotions.

roblem of Romanticism as distin- from Classicism is a psychological the distinction applies to literature sic, both of which, in themselves, esses of thought or the result of

On paper one is expressed in and the other in various shaped Both use the medium of sound, ough the irregular vibrations of the other through the regular vi- of tone. The thoughts repre- the vital point—are, however, not ntelligible, but a jumble of words ble of notes signifies nothing. In es they must be organized.

Process of Composition

RGANIZATION of either words ones we understand the process of ion. Composition is necessary to ility.

ry Composition has been defined as of choosing and arranging words v sense." This definition of litera- lies equally well to music. The uisite in music is that it make But that is not all. There is an ecessary element; this we call *style*. Sense and style are the criteria in all musical and literary art.

The methods of employing these elements of sense and style (matter and manner) in musical art vary considerably according as the appeal is directed mainly to the intellect or the emotions and as the work is intended for the young or old, for the dullard or man of intellect.

Taking the matter, however, by itself, we would say that it must:

1. Make sense; that is, appeal to the intellect.
2. Develop its ideas sentence by sentence.
3. Give an idea of definite form, of unity.
   A. Key relationship must prevail.
   B. The component parts of the composition as a whole must be related.

Presuming that these conditions are satisfactorily dealt with, we may pass by the matter, or materials, of the structure.

Intellectual Appeal

SO FAR, be it noted, the appeal is to the intellect, that is, there must be a message for the average mind. Just beyond this the question of style steps in. Barely stated, style in music may be defined as the manner of presentation and may be classified as declamatory, introspective, expressive, sympathetic, religious, tragic, humorous, meditative and dramatic. This list, though not all-inclusive, gives some of the ingredients of style in composition, assisted in its interpretation by light and shade, emphasis, and relaxation, boldness and coyness, serenity and restlessness, and other qualities, all of which reflect personality or individuality of style. The tragic nobility of Beethoven, the brooding sentimentality of Tschaikowsky and the langorous tracery of Chopin, all are instances of this.

Emotions of Poetry and Music

IN BOTH poetry and music the emotions are or should be aroused, and the success with which this is accomplished is the measure of their beauty of style; and really it is this feature of beauty of style, in its power to arouse the emotions, which is the determining factor in both classic and romantic music. Without it no classic is worthy of the name, nor would it live long enough to be rightly so-called. In enjoying a classic the beauty of style comes first, and the microscope afterwards. "A thing of beauty is a joy forever" whether it be classic or romantic; and, that being so, are not these terms parti-colored statements of the same thing?

We have now considered the deciding factor in both classic and romantic art to be beauty of style and not beauty of form, yet the terms are to some extent synonymous. Romanticism has been defined as the spirit of poetry or the divine afflatus, and perhaps it would help if we consider what the spirit of poetry really is. Usually we characterize it, apart from subordinate rhyme and rhythm (matters of form), as the presence of thoughts beautifully expressed and the absence of the merely prosaic, the merely intellectual.

"In poetry" says Mr. Aldis, "of whatever kind, the poet must keep always in touch with beauty. He may be quiet and tender, fantastic and wild, or earnest and impassioned so long as it is in praise of the sense of beauty which has inspired him;" and, as music has been termed the "poetry of sound," we look also for that same beauty of inspiration in music which we find in poetry. Music, as the chief of the arts, belongs to the realm of emotion. It displays the innermost feelings of the composer and, without the power to arouse the hearer, it is valueless; like poetry it belongs to the inner life.

Two Types of Beauty

THERE are, however, two types of emotional beauty; the characteristic and the ideal.

Characteristic beauty is denoted by an intrinsic attribute. Just as every instrument has a character of its own, so every musical composition has a psychological bearing, though perhaps an unconscious one. Its title and form afford a descriptive clue, but to possess characteristic beauty it must "ring true," be in accordance with life. Hence in all these forms of characteristic or descriptive music, such as works entitled "Dawn," "The Fountain," "Pastoral Scenes," "Berceuse," "Barcarolles," "Hunting Scenes," we expect something not easily described but quickly recognized when the master-hand has produced it. The peculiar charm of the work has made a successful appeal to the emotions.

Ideal or symbolic beauty appeals to a sense higher than that of form or descriptive characterization; it is symbolic of deeper feelings, of something beyond in the regions of the sublime; and the commonest of forms can be idealized by the divine breath of inspiration.

These two types of beauty are, however, not stationary. It is true that "Art is long and time is fleeting," but art is also progressive. It has been said by the philosopher, Schelling, that there is a moment of highest development in nature after which comes a decline. So in art, there is gradual progress to a climax in some manifestation, be it formal, characteristic or ideal. Musical art may begin with a warble and end in a choral symphony. In accordance with man's limited but progressive powers, the conception of beauty must likewise broaden and ascend. What may arouse ecstasy in primitive man, may be regarded indifferently by the twentieth century.

Thus, we come to the inevitable conclusion that there is only one standard of beauty, a progressive one, and that standard is both romantic and classic, romantic in the present because it is new and daring, the latest manifestation of beauty, and classic in the past when its beauty has become almost a commonplace, and yet has proved the evolution of the fittest.

An Hypothesis

MR. CECIL GRAY in his powerful "Survey of Contemporary Music" presents the hypothesis, "Romanticism is the specifically musical element in art." This almost implies that romanticism is summed up in music, a standpoint obviously incorrect and indeed negatived by the same author's statement that, "All romantic art continually aspires towards the condition of music."

That being so, it is surely confusing to pr[illegible] one art in terms of another; it is an [illegible] that will not work out. To speak [illegible]e specifically sculptural art in music lea[illegible] to loose thinking. The fact is that—

1. The characteristic of good music, its power of exalting and intensifying the emotions, can belong also to the other arts.

2. The arts are complementary, one to the other, not competitive. Each makes its appeal in its own way through the various senses.

3. Romanticism is the manifestation of emotional development common to all the arts, and is therefore ever progressive.

The romanticism of to-day is not the same as that of two hundred years ago. The romanticism of Bach is not that of Schönberg and Bela Bartok, and two hundred years hence, what is left of the romanticism of to-day, will surely, by survival of the fittest, yield the classic of that age. "All romantic art is a swan song," and "The art history of every civilization, viewed collectively, is the progress from classic to romantic value." It follows that the true interpretation of romanticism is a comparative one, and one ever progressive.

A Distinguishing Feature

THE distinguishing feature of romanticism is its emotional stress, and, since music is undoubtedly the best interpreter of the emotions, "the romantic movement attains its fuller expression," in music. But it is as incorrect to infer that romanticism is "summed up" in music, as to avow that all the arts are likewise represented in the "divine art." No, the spirit of romanticism springs from the human breast; it is not "specifically musical," but intrinsically human.

Also, it is surely claiming too much for music to say that literature and painting express the values of the music of the period. On the contrary it is better to point out that the arts of any period express the reaction of human emotions as aroused by unusual experiences, as, for instance, the devastating effect of a great war.

Sir Philip Burne-Jones has been recently declaiming on the vicious enthroning of ugliness in art, "perpetrated either by those who sought by sheer eccentricity to attract that attention which was rightly denied to technical incompetence or by men who, in obedience to ephemeral vogue, were not ashamed deliberately to abuse a genuine talent." From the time of Strauss to the present day the same wave characterized by excruciating and meaningless discords, has been passing over and has almost submerged musical art.

No doubt the movement is to some extent a revolt against old-fashioned and out-of-date rules; but only students are bound by these and the discipline is beneficial. The less we hear of mere technical trickery and the more of true beauty, the better is the average hearer pleased. It cannot be denied that he is the greater artist who can fling aside his chains and soar on the wings of inspiration.

We are now back to the foundation and are entitled to conclude that:

1. Romanticism is the latent and ever progressive manifestation of the emotional sense of true beauty.

2. The Romanticism of the present ultimately becomes the Classicism of the past. The two styles can, however, exist at one period according to the model selected; thus Mendelssohn has been fitly termed, and no doubt was, the "backwash of classicism," in an age of romanticism, when new ideals were taking shape in the minds of Schumann, Chopin, Liszt and others. He chose the older models: his was the conservative mind that looks out over the past.

To-day in our own country there are composers who, like Lot's wife, still look backwards, but men do not progress by looking backwards. Neither should the "new wine" of Romanticism be poured into "old bottles" to result in cubism or a blatant succession of fifths. Then, instead of poetry we behold "broken pottery."

Practicing Versus Playing

By Reginald W. Martin

THE average piano student would not think of approaching an academic study in the same desultory and inconsequential manner he does his piano practice.

Practicing is not playing one piece after another (with an occasional popular "jazz" piece thrown in), or even in the repetition a given number of times of a piece, a study or exercise. The study hour at the piano must be approached with a purpose entirely removed from that of trying to strike so many keys, or play so many pages.

Primarily, practicing means training the mind. The mechanical phase is quite secondary.

One may obtain good results by reading the music away from the instrument, learning the notes, the fingering, the expression and so forth. This requires *concentration.*

Here are a few good rules:

Never play a wrong note; play slowly enough that you do not make mistakes.

Never use the wrong fingering; if you use the wrong fingering twice you have formed a habit which you will have to break, hence your time is worse than wasted.

Think of what you are doing; do not play first and think afterwards. You would not dream of trying to learn trigonometry by seeing how fast you could read through the text-book.

Do not play a piece at all until you know it. Practice it. Take each measure or phrase and practice it slowly and patiently until it is fixed in your mind. You will thus save yourself much time and considerable distress.

The Student "Takes Stock"

By W. A. Smith

ACCOMPLISHING a work is overcoming the resistance it involves. And where is the greater part of this resistance? Is it in the piano? Is it in the clumsy fingers? Is it in the notation of the printed page? Perhaps partly so. But is not the greater part of the struggle in the overcoming of the inertia in one's self?

Music is not a thing to amuse its students. It is a fine art. As such its devotees must become its willing servants. Self must be overcome and the best of our efforts laid on the altar of music.

To do this it is well that one "takes stock;" and for this purpose the following questionnaire is proposed:

Do I love my ways better than the ways of music?

Am I ready to meet and overcome myself?

Can I do unpleasant tasks pleasantly? Just pleasantly, no scowling?

Can I take strong criticism graciously?

Do I know the meaning of constancy?

Can and will I listen to the instructor of my choosing instead of to what other people say?

Am I willing to set aside my likes and dislikes, my feelings and excuses, that I may learn the real spirit of music?

Do I know how to appreciate a faithful instructor when he does not do my way?

Do I need a strong, energetic teacher to direct my efforts, to lead my ways of thinking, to guide my practice; or am I satisfied to amuse myself with an art many times larger than I?

"Before all things this is an age of experiment, of preoccupation with technical resources; and synthetic products of the laboratory are as common in music as they are in commerce."

—H. SYDNEY M. LEWIS.

Musicians and Their Hair

By Emil A. Bertl

MUSICAL sounds, and how they affect the growth of hair may seem an incredible subject.

But M. Henri de Parville, the French physicist, has advanced the following theory, after research and general statistical surveys.

He claims that eleven per cent. of all musicians are bald, through the result of undue exposure to the wrong musical vibrations.

His theory is that the well-known action of music on the nervous system affects the nutrition of the bodily tissues and thus has an influence on the hair, and he claims that observations support this view.

The influence, however, is not always the same.

All male pianists have a wealth of hair, and it is found that playing the piano and violin have an especially beneficial effect, as do also, in a lesser degree, the violoncello, the harp and the double bass.

Players of the flute and clarinet get much less hirsute stimulation, their locks showing a very perceptible thinning by the age of fifty.

The harm done is among players of brass instruments, and those who make much use of the cornet and the horn advance rapidly toward baldness; players of the trombone lose at least sixty per cent. of their hair in about five years.

Oboe players, through intense exertion in the blowing through a small reed, are also amongst those who become bald.

This, of course, should not be taken too seriously when contemplating the study of the various instruments; as climate, as well as the conditions of water used upon the head, combined with the effects of the various soaps and shampoo oils, have an equal effect upon the individual's hirsute appearance.

The Game of Listening

By Leonora Sill Ashton

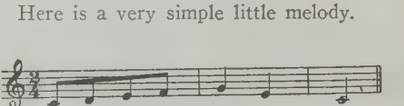
DO YOU know that there are lessons for the ear, as well as for the eye, which must be taught to read, and for the hands which must be taught to write, and play upon musical instruments?

These lessons are to teach the ear to *listen.*

Now one can hear you laughing and saying that is one thing you do not need, that you can listen without being taught.

Well, let us see.

Here is a very simple little melody.



Of course, by just looking at it you can read the notes well enough for your hands to play them at once.

But suppose you had never seen the notes and somebody else played them, could you tell me what kind of notes they are, in what time the little piece is written, how far apart the notes are, and whether they go up or down?

When you can do this, then you will have learned to listen; but in the meanwhile, suppose we make a game of this and play it just as we play anagrams to learn how to spell, and authors to teach us the names of writers and their books.

When there are a number of you children together, choose a leader and have that one sit down to the piano. The others must sit with their backs to it, so they cannot possibly see what the leader is doing.

Then strike one note. Strike it again an octave higher; then an octave lower; and see who can tell what the difference in pitch should be named.

After this strike two notes together and see who can tell how many are sounding. Then strike C, follow it with E, and see if they can tell how far apart they are.

The more you learn of music, the more interesting this game will become. I would suggest that you take your lesson each week, make a game of it with your friends, and all see if you can *hear* the musical sounds that are played, as well as you can *see* the signs which stand for them on the printed page.

Professional Etiquette

By W. E. Fink

THAT music has reached high recognition in the professional world is evidenced by the fact that it now is on the curricula of many of our large universities and that its theory and practice is taught even in the grammar and high schools throughout the country. To maintain this standard will require a careful study of common practices and the observance of clean professional ethics, by those within the teaching pale.

In the profession of medicine the doctor refuses to accept the patient who has been under the treatment of another physician, till the first has had an honorable discharge, except as it be for consultation. But how about the music teaching profession? In general, the student changing teachers is not only warmly welcomed but also is regaled with the idea that all his former instruction has been along lines quite unsuited to his needs.

As an example of the ethics in practice, a young man had been studying with a prominent teacher for ten years, till he became a fine exponent of his methods. After maintaining for some time a studio of his own, he sent one of his best pupils to his former teacher, for advanced work. This pupil met with nothing but lively condemnation of his former instruction, till he mentioned the name of his former teacher. The older man had thrown his boomerang and was left helpless—of course, as he deserved, losing a desirable pupil, as well as others who would have followed.

With the more enlightened conditions developing from the wider-spread musical culture of our days, the far-sighted teacher will drop all practices calculated to deter the advancement of fellow-professionals and will devote his time to fortifying his artistic and business methods by uprightness and high ideals in all his dealings with both pupils and the public.

One Key at a Tim

By Charles Knetzger

SOME pupils, after several ye sons (I do not say music stu still unable to tell key signatur The fault may be due to an uns arrangement of instruction boo take up the keys in an irregul one key here and another on the remotely related, a jumble of sharps.

One key ought to be thoroughl stood before another is taken u should be introduced in the orde tionship, major and relative minor the circle of fifths, including the scales, the tonic sub-dominant, a nant triads, and the correspondin gios.

After the pupil has a thorough scales, chords and arpeggios, h arrange his practice so as to de week to a major scale, the next t tive minor, and so on until he has t major and minor scales at his fing Such a drill will give the pupil a knowledge of key signatures and over the keyboard that cannot be in any other way.

Indoor Relay Race in

By La Von Edsell Kirby

A RACE of any kind always a children, and to arouse scale enth indoor relay race is a happy pla teacher as well as for the pupil.

Have nine pupils, who have a k of the major scales, to enter the vide these pupils into three gro three in each group.

The children form in three same distance from the blackboa teacher has already prepared thre paper, upon which she has writte notes of three scales. She gives to the first child in each group; does not look at the name of the is to spell until he walks to his pl blackboard.

Now the race has really start of the three pupils at the board first scale which is named on h paper and returns rapidly to h He gives the slip to the second cl group, who goes to the board a the second scale. Then the thir given the slip of paper and he third and last scale for his grou

The group which first comp writing of the three scales is th of the relay. Those of the class not eligible to enter the race ma ers for their chosen group.

Sometimes the scales may be a staff, the pupil placing the corr ture, and then again, merely w letter names of the scales in placing the desired sharps or fl the letters.

Unused Faculties

By Hope Stoddard

ALL have brains, eyes, finge chords, what not; but the questi they put to use? William James that man uses only a small fract brain capacity. It takes determin effort to bring one's self in sub the will. The ideal is too often of no work, plenty of food and inertia.

Yet, although it be far from p contemplation to make the h thoughts, even the imagination the behest, this, in actuality, pro the only means of blessedness.

LF-HELP, as a name, is self-explan-
itory. Its practical application, espe-
ially in reference to the music student,
phase of it that we shall consider.
ot for the brief time spent each week
he instructor, the student is his own
r. Hence it is evident that for the
greater part of his time the student
own upon his own resources. What
hese resources? Briefly, they are
intelligence, acquired knowledge, and
erance.

ive or inborn intelligence is a very
over-rated faculty. Experience has
that the person who learns quickly
sily frequently fails to measure up,
long run, with his slower but more
ering comrades. This is in accord
e "easy come, easy go" principle well
to all. Therefore, speed in acquir-
owledge or skill is no evidence of
te success.

e is only one characteristic upon
reliable hopes of future success may
ced and that is the largely self-
d one of accuracy. To many people
ted with the arts this may seem too
ical a term. But can it be gain-
at the essence of art is accuracy in
ing emotional and sometimes intel-
phases of life? It seems safe to
t the degree of success attained by
of art is in direct proportion to the
cy with which its projections impinge
he senses of the observer or listener.

The Student and Accuracy

TUNATELY for the student, ac-
racy, as I mentioned before, is
self-developed. Temperament, col-
nce and similar artistic devices may
ied or imitated; not so accuracy.
bit or practice of it may be copied
thers; but the thing itself must come
ne's own volition. So that the first
r consideration in the development
-help is the degree to which ac-
functions when the pupil is cut off
he espionage of his teacher.

a commonplace among teachers that
per cent. of the errors exhibited at
by pupils could (and should) have
moved by the pupil during practice.
tance, mistakes in fingering, where
gering is marked in the music, are
nable and the time devoted to cor-
them during the lesson is, from an
ic viewpoint, absolutely wasted.
me applies to errors in time and
Notes, fingering and time are purely
ical. They require the expenditure
ier ingenuity nor imagination. Yet
re bedrocks upon which artistic
ction of music rests.

pupil who sets himself to learn
very limited amount of music, but
n it with absolute accuracy has
l the first general principles of self-
The *amount* of music learned is of
sequence; energy and intelligence
e concentrated upon the accuracy
hich it is learned.

The Minute Waltz

WAY of example, let us take the
opin Waltz Op. 64, No. 1, ("Minute
. We will assume this to be the
new assignment. I set myself in
il's place. I glance over the first
t the end of the twentieth measure
double bar, evidently the end of
section of the piece. I decide then
e that it is upon those first twenty
s that I will turn my energy.

nce at the key signature, five flats;
D flat, a comfortable scale under
ds; that is satisfying and pleasant
of. A look at the time signature;
arter time, waltz time; also pleas-
hink of. I glance along the left
ve; four measures rest; good news
Beginning with the fifth measure,
peculiar circumstance; the second
d counts of measures five, six,



Self-Help in Music Study—What It Is—What It Does

By RICHARD KOUNTZ

Mr. Kountz is a well-known musician and critic of Pittsburgh, Pennsylvania. His "Sleepy Hollow Tune" and other compositions have been exceptionally successful. His article upon "Self-Help in Music Study" is both inspiring and practical. It will help both the student and the amateur.

seven and eight are exactly alike; more good news. Furthermore the whole of the left hand part of measures five and seven as well as of six and eight are exactly the same; still more good news.

Seated at the piano, I lay my left hand upon the chord that occupies the second count of measure five, A-flat, D-flat and F; thumb on F, second finger on D-flat and fifth finger on A-flat; feels comfortable. I try the third finger on the middle note; feels still more comfortable. I now glance back at the first count of the measure occupied by D-flat. Obviously the fifth finger will go there.

Saving Motion

I TRY out the first three counts of the measure and then I note that I can save myself considerable motion by spreading the fingering a bit, that is, by using the fifth finger on the first D-flat and, reading upward, the fourth, second and first fingers on the chord. I try it over a few times; very good. I move on to the next measure and find only one new feature, the first note; fifth finger again and the same fingers for the chord. I play these two measures over, one after the other, some fifteen or twenty times as a continuous exercise.

Relaxing a bit, by changing the mental focus, I glance over the left hand part of the first twenty measures and find that I have already learned the left hand part of measures five, six, seven, eight, thirteen, fourteen, fifteen and sixteen, or a full half of the left hand part of the first twenty measures; more good news. I continue in the same style with measures nine, ten, eleven and twelve which, with some very little changes, are the same as measures seventeen, eighteen, nineteen and twenty. Within ten minutes of actual practice I have learned the left hand part of my alloted twenty measures; fair progress!

The Right Hand

I NOW turn my attention to the right hand part and find, playing through the first four measures very slowly, that they lie very comfortably under the hand without a single change of position. I continue on to the end of measure seven where I come upon a steep ascent straight up the staff. Obviously it is the D-flat major scale. I go back to the beginning of measure seven and play it and measure eight over a few times, still slowly, to get the "feel" of this change of figure. Having gotten this to my temporary satisfaction, I continue on through the next two measures.

Measure ten, offers (with its mordanted E-flat) the first real nut to crack. No less than twenty-five playings (at first very slowly) of this measure with its tricky fingering will satisfy. The same applies to similar measures twelve, eighteen and twenty. Wearying a little of this right hand business by this time, I refresh myself by going through the left hand part from measure four to measure twenty-one; then back to the right hand part, beginning with the tricky measure number ten, then the other tricky measures, twelve, eighteen and twenty; then back to the beginning and through the whole right hand part.

A farewell glance through the left hand part and then *very slowly* both hands together from the beginning; two or three more times through, still very slowly, and I am ready to step out with it a bit. In less than a half hour's practice I have the first twenty measures of a musical masterpiece pretty well in hand. That is self-help in practical application, evidently nothing more or less than slow, painstaking accuracy.

Economy and Study

NOW, for a glance at the economic side, let us suppose that a pupil, instead of taking this Chopin waltz thus accurately learned to his teacher, takes it to him in such shape as to require fifteen minutes for corrections. If he is paying the teacher at the rate of three dollars for a half-hour lesson, the pupil has thrown away one dollar and a half cold cash; or, should the teacher's rate be higher or lower, a proportionate amount. Nor does this take into consideration: (1) the loss of time which the pupil wasted while supposedly practicing; (2) the loss of the time which the pupil will have to devote to practicing the same piece before the next lesson; (3) progress lost during the wasted time; (4) the loss of advance knowledge which the teacher would have imparted to him during that part of the lesson that had to be used for correcting mistakes; (5) the loss to the pupil of that very valuable feeling of confidence that an accurate learning would have instilled and which would have acted as a kind of inspiration for future work; and (6) the lamentable loss of interest on the part of the teacher toward the slip-shod work of the pupil. Of these, the last is probably the most costly.

Specific Advantages

WE MAY now pass on to a more general phase of self-help which may be covered briefly by the statement that every advantage offered by anything with which one comes in contact and, specifically, musical literature, the concert hall, musical studios, art galleries, movies, theatres, radio and the phonograph should be seized upon and studied with the same slow accuracy. In this way, and in this way only, is progress made. When all is said and done, the teacher can only *guide*. The pupil himself must search, discover and apply the fruits of his own industry to his work.

Continuing this consideration of the general phase of self-help, it may be well, at this point, to lay down the maxim that well over ninety-five per cent. of what we learn is learned by imitation. The amount of absolutely new knowledge brought to light by even the outstanding intellects of the world is comparatively negligible. The overwhelming majority of their efforts are devoted to reorganizing such knowledge as is already well known. Its apparent newness in the form in which it comes from them is due only to the *novelty of its application* or to the peculiar forms in which the knowledge has been organized.

The fundamental need is for them to acquire as much knowledge as possible and, later, to experiment unceasingly and untiringly in finding for it a new application of it or a new form in which its component parts may be organized. Thus it is evident that the need of the music student is for constant and careful study with the object of acquiring a foundation of both general and technical knowledge and later of reorganizing it to meet the demands of his individual needs or to mold into concrete form the abstract images created in his imagination.

Dissipating Popular Superstitions

IT WILL probably be just as well here to dissipate two popular superstitions. The first of these is the belief that a man who is an outstanding figure in his own line of work is generally a booby in prac-

(*Continued on Page 541*)

A NEW DEPARTMENT OF PUBLIC SCHOOL MUSIC

To be Conducted Monthly by

GEORGE L. LINDSAY, Superintendent of Music, Philadelphia Public Schools

Opportunities for Teaching Music in the Public Schools

By George L. Lindsay

THERE IS NO field of public service that is more interesting and satisfying than that offered by the teaching of music in the public schools. The professionally trained musician oftentimes proves to be the most resourceful type of teacher, and his services are in great demand. The professional musician with suitable academic qualifications will find in this field a real opportunity to develop in the coming generation a love for vocal and instrumental music not alone through the medium of that wonderful instrument—the human voice—but in addition through the medium of class lessons in the study of various instruments. A definite time has been set aside also for lessons in music appreciation, in order to develop a love for music as an art given to man for pure enjoyment.

It is our purpose to tell how to qualify for public school music positions and also to point out the fact that there is a real opportunity in this field for those who wish to enter this great profession. Public school music has long been recognized as one of the important subjects in the regular public school program. The modern educator recognizes the fact that the teaching of music requires the services of a capable music teacher and also that the average grade teacher is already carrying a big enough assignment when she teaches all of the so called "three Rs" in elementary education.

The Platoon School

MANY progressive communities have introduced the platoon school idea. The platoon school is the type of elementary school in which certain special subjects such as music, physical training, shop, domestic arts and other special subjects are taught by special teachers in rooms adequately equipped for the particular subjects presented. The wide-spread adoption of the platoon school idea has created a demand for teachers of music who are professionally trained for this work. While it is quite possible and practical to use the services of regular elementary teachers who can qualify to teach music in the earlier grades, there comes a time, however, that is, in the fourth and later years of school, when the progress of the children demands the use of specialists who are capable of leading the pupils into broader fields of musical experience.

Qualifications Wanted

THE EDUCATOR is looking for the music teacher who can sing and sight-read acceptably and play the piano capably whenever called upon to do so, either as a soloist or an accompanist. One must love to sing to become a singer. It is not the breadth of tone but the breadth of vision and imagination which makes the pleasing singer. Vocal study and the study of public speaking or expression brings out personality and this surely is the key-note of success. The development of capable piano playing calls for intensive application and thoughtful practice for many years. Those who have superior ability on the piano or organ, have a great advantage over those who are only mediocre performers; as the former have an asset technically which admits them to the higher circles of artistic and cultural life. Even though one cannot express deep and beautiful thoughts verbally, he can command attention because of instrumental skill.

The ideal public school music teacher should have a cultural background. He should have an inherent love for the beautiful in all things and also possess factual and artistic knowledge in order to see clearly with broad vision. One's social instincts should be well developed. Active participation in music and civic clubs affords opportunities for individuals to grow in self-expression. It has been said that the greatest study of man is man. Might we not add that the greatest study of man is that of investigating and discovering the hidden capabilities of one's own self. Confidence in one's ability is developed by participation in dramatics, chorus and solo singing; and there is nothing more helpful than the practice of leading community singing for breaking up a bad "inferiority complex." The artistic musician will find by "taking stock" that he already has most of these qualifications. He should seek opportunities to round-out his general cultural equipment.

Preparation

THERE IS no sharp line of difference in the preparation of the public school music teacher and the professional "general practitioner" in music, that is, the musician who can play and teach piano, and also direct orchestras and choruses, and sing and teach voice. The public school music teacher should have adequate training in school music methods. There are normal courses in methods given by various state approved institutions and minimum standards of required preparation have been established for supervisors of music in elementary schools, junior high schools, senior high schools and for teachers of instrumental classes in elementary and higher schools.

The preparation of the supervisor is concerned largely with methods in all fields of school music teaching, whereas the preparation of the school music teacher is more specialized, in that the school music teacher must present intensive music courses and handle pupils directly. The supervisor follows up the music work of the regular grade teachers who teach music in the daily school program, supervises the work of the special music teachers and is responsible for planning and carrying out a broad scheme of music education fitted to the needs of a giv
munity. The music teacher
trained in general pedagogy a
intensive training in the particu
in music which he selects to tea
requirements for music teaching
places are surprisingly low. Th
requirement is often over-bala
heavy academic requirements.
had a tendency to favor the traine
teacher who is musical, and has
cause of much inadequate music
There are places where professio
ical training is required; and
professional finds his opportunity



GEORGE LeROY LINDSAY

George LeRoy Lindsay was born in Ashbourne, Montgomery County, Pennsylvania, January 23, 1888, and received most of his education in Philadelphia. He holds the degree of Bachelor of Music and Bachelor of Arts, and has been an instructor in public school music methods at the American Institute of Normal Methods in Chicago and Boston, and also at Temple University, Philadelphia.

In 1918 Mr. Lindsay was elected an assistant to the Director of Music of the Philadelphia Public Schools. He organized and trained the remarkable chorus of 500 children who sang the difficult four-part music of "The Children's Crusade," by Pierne, in conjunction with the Philadelphia Orchestra and the Philadelphia Choral Society. Under the direct supervision of Mr. Lindsay, the development of music in the senior and junior high schools has placed Philadelphia in the front ranks of the large cities offering worth-while opportunities in all kinds of music study.

In June, 1925, Mr. Lindsay was elected Director of Music of the Philadelphia Public Schools. In September, 1925, the course of study in music in the elementary schools was revised and on February 1 a new standard course in school music was placed in operation.

Mr. Lindsay is a pianist, organist and composer of standing. Under his personal musical direction, one of the leading Philadelphia churches gained the distinction of having the largest regular attendance in the world, at a mid-week service.

The "Professional's" Chanc

THE PROFESSIONAL musi
be found most useful in
music in the junior high schoo
high school, and in the special
teaching piano, violin or other inst
If professional training is accepte
school authorities in lieu of norm
ing, then one can secure prepara
music teaching by taking a few
courses in school music methods
enter the school music teaching fi

The high school graduate wh
to teach school music may enter
course for two, three or four yea
ing. The student who has had t
of intensive public school music
may begin as teacher in the el
schools. It is wise to secure a
Bachelor of Public School M
Bachelor of Education in Mus
similar degree; and with four
preparation, the graduate is eligi
to teach or supervise. The per
holds a degree has a commanding
in the eyes of the school world
thereby considered the equal of th
of any other subject.

Music in the Elementary Scho

THE TEACHING of music
elementary grades is extre
teresting. A great variety of th
necessary for the child's musica
tion are covered. Let me list
these. Songs are presented by
imitation, for the joy of singing
establishing a background of musi
rience. Music reading is develop
study of the three "Ts"—tone,
theory—is presented. Individual
and the correction of the so-called
tone" or defective singer receive
Ear training is not overlooke
sembly singing gets its share of
Glee clubs and small orchestras
veloped. The modern elementar
covers the first six years of educa

Junior High School

THE JUNIOR HIGH school
of the pupils in the early a
years, that is, in grades seven, e
nine. The music teacher finds
interest in drill work in genera
education has diminished, and tha
field in music must be exploited,
that of massed part singing fo
voices as well as for unchanged
This is the beginning of the de

(Continued on page 537)

The Teachers' Round Table

Conducted by PROF. CLARENCE G. HAMILTON, M.A.

Professor of Pianoforte Playing at Wellesley College

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered Department. Full name and address must accompany all inquiries



PROF. CLARENCE G. HAMILTON

Class Lesson

lease advise me what to teach in class ons on the piano to beginners. Is there music published especially for class k? How many should there be in each s to make it profitable to each one? you really think that teaching classes iano playing is a success? Should one two pianos? J. C. R.

sonally, I have never found class les- in piano playing very satisfactory as tutes for individual training. Per- their most valuable use is in the culti- of sight-reading, to which purpose t playing (four performers on two s) especially tends. Some schools ffering class instruction to groups of ny as ten pupils each, who are taught id music with considerable facility. study of such work as carried on in Minneapolis schools, for instance, I efer you to T. P. Giddings' book on *Class Methods.*

one wishes to accomplish genuinely lual and thorough work, however, mber in a class, to my mind, is best ed to two or three pupils of the same who take turns at the keyboard, the teacher explains points that ap- all of them alike. Ordinary instruc- ooks may then be used, in which al assignments are given to each of pils.

in all piano instruction, there is an age in having two pianos available, gh these are not necessary for so a class.

above remarks do not apply to kin- ten work, which may be given to of as many as ten or twelve pupils. are a number of good books on this , of which I may especially men- *Musical Kindergarten Method,* by Batchellor and Charles W. Lan-

ra Stems. The Una Corda Pedal

Please explain why the first note e following progression has the extra and flags extending upward, when it eady a sixteenth note and connected the group.



What do *una corda* and *tre corde* ?, Do they signify which pedal to

E. T.

Such extra stems are occasionally l to show that the notes which ess have especial significance. Gen- such notes form in themselves an nt melodic progression. Often marks or accents are also added. r less stress should be given these ccording to their value in relation general structure.

Una corda means to depress, and *le* to release the soft pedal. When dal is pressed down in the grand he entire action moves slightly to ht, so that each hammer strikes cally on one string (*una corda*), of the customary three strings (*tre* Actually, when the soft pedal the hammer hits two strings, not one.

Extemporization

In reply to my request for data on this subject, I have received the following interesting letter from Mrs. Ann Heuermann Hamilton, Field Worker in the Junior Department of the Missouri Federation of Music Clubs. She says:

"As I have always been interested in this department of music study, I cannot refrain from accepting your invitation to tell you how I go about teaching it.

"My preliminary studies in keyboard harmony and transposition begin at the very beginning: half-steps, whole-steps, tetrachords, scales, tonic chords in five-finger position, 1-V-1, 1-1V-1, 1-1V-V7-1, 1-1V-1, 6/4-V7-1, in five and six-finger position. All these things are done in all keys and the fingers almost unconsciously learn to follow certain "tracks" very much in the manner that a "natural" player's fingers act. So far there has been no opportunity for originality; but now come illustrations that show how the chords are used in actual composition. The first illustration uses only the tonic chord, in period form. As soon as this has been played in every key, the pupil makes up a similar period. The next illustration uses 1-V-1; the next 1-1V-1, and so forth, and after each illustration the pupil extemporizes one with those particular chords.

"While this has been going on, work in composition for beginners—which also begins unbelievably easy—has been progressing. Keyboard harmony furnishes the finger ability to do the work, and composition teaches the musical form. They go hand in hand. When the preliminary studies are completed, the various positions of the chords are used, and the illustrations by Beethoven and other masters inspire the students to some really good work; for still, after every illustration comes original work at the keyboard modeled after said illustration.

"Some teachers may consider the above work too cut and dried; but I do not consider it so. It lays a definite foundation and avoids the aimless rambling with which the usual extemporizer is addicted. This foundation will no more interfere with the flow of genius than learning the alphabet or the multiplication table will. It is obvious that with such a foundation the embryo musician can advance as far as his talent and application will urge."

Mrs. Hamilton also encloses a copy of the Federation booklet which outlines the contests for juniors and prescribes lists of materials for work on various instruments and in general musicianship. The latter field includes tests for the ear, in harmony, invention, sight-reading and transposition. She adds, "We hope to be able to add Extemporization before long."

Hand Position

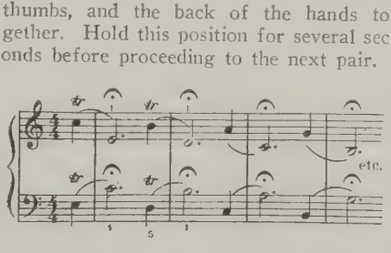
Can you tell me how to make a pupil hold the outside of his hands up? I tell the pupils to curve the hand as though they were holding a ball, and tip the hand towards the thumb, instead of letting it slide down hill.

About one in twenty is serious-minded enough to do this, but the others disregard what I say. Perhaps you can think of some device whereby the hand can be kept in good condition without their seeming to realize it.

S. M. LEG.

If one lays the hands carelessly in the lap, the natural position is with the little finger down and the thumb above it. Hence to secure a properly balanced position on the keyboard, one must hold the hand rotated about half way over toward the thumb.

As a means toward this end, let the pupil practice the following exercise each day. In playing the first note of each pair, let the hands rotate outward, the right hand to the right and the left hand to the left, until the thumbs are in the air, directly over the little fingers. With the second note of each pair, however, both hands should rotate decidedly inward, till they *stand on the thumbs,* as it were, with the fifth fingers now in the air above the thumbs, and the back of the hands together. Hold this position for several seconds before proceeding to the next pair.



Of course, the proper position for general use is about half-way between these two extremes. Note that it will help to attain this position if the pupil be taught to keep her wrists somewhat above the level of the hand.

MacDowell's Shadow Dance, Op. 39, No. 8

Will you please give me some suggestions as to how MacDowell's *Shadow Dance* should be rendered? Should the pedal be held down during the low notes in the bass that must be sustained?

MRS. M. P. O.

Measures 25-44, in which the sustained bass notes occur, should be played very delicately, with the soft pedal held down continuously. This extreme lightness will permit a freer use of the damper pedal than would otherwise be the case. Hence, depress the damper pedal in measure 25, and afterward quickly raise and lower it whenever the bass note is repeated or changed, namely, in measures 27, 28, 32, 36, 38, 41, and each following measure, as far as measure 45.

I measure my words when I say that not the most profitable transaction of my business career has brought me results comparable in value to those which I derived from the investment of hearing, in my early youth, let us say, "Tristan and Isolde," or seeing Botticelli's "Primavera."

—OTTO KAHN.

The Pupil's Interest

After the rudiments of the piano have been taught, and scales, duets, expression markings and prominent composers made familiar to the pupil I find the lessons often become quite monotonous, especially to the older pupil. Can you suggest some means of keeping up the student's interest? I have also tried sight-reading, but find that this does not appeal to all students, particularly those who are not adept in the subject.

E. A. H.

To be effective, music study must be backed up by enthusiasm, and one of the most important functions of the teacher is to devise means for arousing and retaining such an attitude.

Of many devices for this purpose, I mention two—the one general and the other specific. The first consists in pupils' recitals, group meetings, or any other kind of team work that will induce a wholesome emulation and interchange of ideas.

The second device consists in appeals to the imagination. Give the pupil music which lends itself readily to this end, such as MacDowell's little *genre* pieces, Mendelssohn's "Fantasie," Op. 16, No. 2; *The Trumpet Vine,* Grieg's *Lyric Pieces,* and the like. Let the pupil fabricate stories about these pieces, and then proceed to express their details in his playing, in such a way as to present to the hearer the picture which is in his mind.

Finally, keep up your own personal enthusiasm for the work, which must have its due reaction upon the pupil. Be up-to-date in new music, new ideas about teaching, new perspectives over the whole field of musical endeavor. Never rest satisfied in the thought that you have solved all your problems, that your system of technic and interpretation is the last word; for one of the greatest joys in the musical profession is that it is a living issue, and that there are always new depths to sound, that there is a perpetual freshness in its daily expanded beauties.

A Left-Handed Pupil

I have a left-handed pupil who persists in reading and playing the notes written for the right hand with the left, and the left with the right. At first she could not differentiate between the up and down of the keyboard (above and below Middle C). Her reading at lessons is almost impossible, due to this complex of hers.

In assigning a new lesson, have the pupil practice it solely with the hands separately, so that the two parts cannot become mixed in her mind. At the following lesson, let her play the left-hand part while you play that for the right hand, and then reverse the process. If she can do this well, she may be permitted to put the hands together during the ensuing week—otherwise they must be kept separate for a while longer. For the present, whenever she reads over new material, let her do it with one hand at a time, while you play the part for the other hand.

The Musical Scrap Book

Anything and Everything, as Long as it is Instructive and Interesting

Conducted by A. S. GARBETT

NOT GUILTY, BUT DON'T DO IT AGAIN

PICCINI cut such a poor figure in the famous "Gluck-Piccini Opera Fight" in Paris in the days of Marie Antoinette, that we are apt to lose sight of the fact that he was an excellent musician even if inferior to Gluck. In "Great Italian and French Composers", George T. Ferris tells us something of his childhood in Naples.

As a boy he was admitted to the Conservatory, and growing impatient of his studies, attempted to compose a mass. The great Leo, chief of the conservatory, "sent for the trembling culprit," says Ferris.

"'You have written a mass?' he commenced.

"'Excuse me, sir, I could not help it,' said the timid boy.

"'Let me see it.'

"Niccolo brought him the score and all the orchestral parts, and Leo immediately went to the concert-room, assembled the orchestra, and gave them the parts. The boy was ordered to take his place in front and conduct the performance, which he went through with great agitation.

"'I pardon you this time,' said the grave maestro at the end; 'but, if you do such a thing again, I will punish you in such a manner that you will remember it as long as you live. Instead of studying the principles of your art, you give yourself up to all the wildness of your imagination; and, when you have tutored your ill-regulated ideas into something like shape, you produce what you call a mass, and no doubt think you have produced a master piece.'

"When the boy burst into tears at this rebuke, Leo clasped him in his arms, told him he had a great talent and after that took him under his special instruction."

After such teaching it is no wonder Piccini grew up into a timidly conservative musician quite unable to match the bold, untrammelled genius of Gluck.

In the arts often those who have the largest rewards are those who deserve them least and complain most loudly.—ALFRED KALISCH.

BACH'S BURIAL PLACE

As MOST musicians well know, the body of Mozart lies in "an unknown grave" in a Viennese cemetery. Not many know that until quite recently the exact whereabouts of the grave of Johann Sebastian Bach were also unknown.

Bach died July 28, 1750. His body was placed in St. John's cemetery at Leipzig, but owing to transformations this burial ground underwent the location of his grave was lost. It must be remembered that during his lifetime Bach remained a somewhat obscure country organist whose career was in no ways comparable with that of his splendid contemporary, Handel. Not until Mendelssohn, inspired by his teacher, Carl Zelter, took occasion to revive the works of the grand old Cantor of Leipzig, did the significance of Bach become apparent. Meantime, however, his grave had lost its identity.

From a footnote in A. Pirro's book, "Johann Sebastian Bach, the Organist," we learn that "during the progress of general disinterment incidental to the devotion to other uses of the land occupied by the cemetery, Bach's remains were found and identified by most scientific methods. In August, 1900, took place the official ceremony of reinterment in a stone sarcophagus contained in a crypt constructed for the purpose at the foot of the chancel steps of the new St. John's Church. . . . By its side, enclosed in a similar receptacle, lie the ashes of Gellert, the poet."

MOZART'S "SHIVER MUSIC"

A BRIEF but interesting analysis of Mozart's peculiar genius appears in "Variations on the Theme of Music," by W. J. Turner, a book of musical essays chiefly of interest to English readers. Mr. Turner finds Mozart's genius many-sided, and among other things has this to say about it.

"It is not astonishing that a mind so well balanced as Mozart's should show so great a sense of humor. In this he surpasses all other composers, and since the sense of humor is essentially intellectual, it is natural that Mozart, the most intellectual of composers, should be the greatest master of comic opera. But what is altogether unexpected is his power to make one's flesh creep.

"Nothing has ever been written of such truly diabolical verve as the aria for the Queen of Night in 'The Magic Flute.' It is the rarest event to find a light soprano who can sing this at all; it is certain that we shall never have it sung so as to do full justice to its startlingly cold-blooded ferocity. Yet the aria has the smooth, glassy surface of a mere bit of coloratura virtuosity; but it is the surface of ice beneath which is the fathomless black water. This sinister ambiguity of much of Mozart's music is a quality quite apart from the more familiar power of striking the imagination which he shows in the music which announces and accompanies the entrance of the statue at the dinner-party in the last act of 'Don Giovanni.' This is the most famous of Mozart's dramatic touches, and there is not a more thrilling moment than this in the whole of Wagner's 'Ring,' or indeed in any opera that has ever been written."

GLINKA'S GOOD FORTUNE

JUST as Tschaikowsky was able to give his time to composing symphonies the world of music could ill spare because Mme. von Meck endowed him with an income, so Glinka, the founder of modern Russian music, was able to write "A Life for the Czar" thanks to a sudden accession of fortune which made him a man of independent means.

"In the spring of 1827," Montagu-Nathan tells us in his life of Glinka, "a highly placed acquaintance, aware of a desire on the part of Glinka's father to improve his financial resources by means of speculation, advanced a considerable sum of money—apparently on the security of 'an unblemished reputation'—and was able to repay himself handsomely when the time arrived to share the proceeds. Through this sudden change in his father's position Glinka found himself relieved of any necessity of following a remunerative calling, and threw himself into what has been described as a life of 'frenzied dilettantism.'

"He joined his friends in a series of musical revels of which he gives the fullest particulars in his 'Memoirs.'"

Montagu-Nathan describes one of these "revels." Glinka and his friends "embarked in boats decorated with Venetian lamps. On one they carried the trumpeters of the Household Cavalry; on the prow of another was a small piano at which Glinka presided as conductor." Glinka's friends sang solos and the trumpeters played flourishes between numbers.

GRIEG AND THE DRAMA

Two great Norwegian dramatists played a great part in the development of Grieg's genius. Ibsen's invitation to Grieg to write the incidental music to "Peer Gynt," and the music itself brought lasting fame to the young composer. Hardly less significant was a similar invitation from Björnson, which resulted in the incidental music to "Sigurd Jorsalfar," now frequently heard in the concert-room which of course includes the radio studio.

Regarding this music Henry T. Finck quotes Grieg himself as saying: "The play was to be produced at the Christiania Theatre after such a short preparation that I was allowed only eight days to write and orchestrate the music. But I had the elasticity of youth and it went."

"Björnson," remarks Finck in his Grieg biography, "was not present at the first production (1872), but he was at its revival the following May. It was anything but a good performance; the music must have been literally 'executed,' for the composer relates that he suffered such tortures when Hammer who was a good actor began to sing that he would have been glad to hide himself, and instinctively he bent over more and more, cowering in his seat, until Björnson poked him in the ribs and said, 'sit up properly.'

"'I started as if stung by a wasp,' Grieg added, 'and thenceforth to the end I behaved myself and sat motionless on the scoffer's chair.'

"Nevertheless, the occasion was a triumph and after the performance the two authors went to Björnson's and lunched on 'some delicious old cheese.' The children, too, came in, exclaiming 'Just think, we were up in the 'paradise,' and we saw papa and Grieg come on the stage.'"

"Paradise" is evidently Norwegian for the "Peanut Gallery."

"THE real problem in the future lies in the question as to whether people will be stimulated to make their own music. A nation of listeners is only partially musical. It would be a sorry day for our artistic outlook were all our music provided by specialists. A musical people is really one in which the dividing line between professional and amateur is so faint as scarcely to be recognizable, and in which the vast majority of the public can enjoy music.—*Dr. W. G. Whittaker.*

TSCHAIKOWSKY'S "FOUR SYMPHONY"

TSCHAIKOWSKY wrote his Fourt phony while recovering from the of his disastrous marriage. He d it to Nadejda von Meck, the stra generous woman who endowed hi an income of $3000 a year without met him personally, her wish bei he be free from financial difficu that he could compose in peace.

Mme. Von Meck was the wido Russian engineer to whom she wa ful during a long period of povert which he rose to fame and fortune. her husband's death she went to Moscow where she heard some of kowsky's music and recognized hi ability.

How much Tschaikowsky app this is shown in his letters to he the symphony was in progress. Venice he wrote: "No one of chestral pieces has cost me so muc but on no one have I worked wi love and devotion. At first I only by the wish to bring the sy to an end, and then I grew more ar fond of the task, and now I cann to leave it. . . . How glad I it is *our* work, and you will kno you hear it how much I though you in every measure! If you w would it ever have been finished?

"When I was in Moscow and that my end was about to come, on the first draft, 'If I should die send this to N. F. Von Meck.' I the manuscript of my last compos be in your possession. Now I am well, but thanks to you in a pos give myself wholly to my work, an lieve that I have written music whi not fall into oblivion. Yet it is that I am wrong; it is the peculia of all artists to wax enthusiastic o youngest of their productions."

"Our best musicians too often u eign languages, whereas our best can just as well be set to the best E —ELEANOR EVEREST FREER.

HAYDN'S VISIT TO HERSC

SIR WILLIAM HERSCHEL, discov the planet Uranus, was also a m Haydn, when in London, paid him which he described in the following letter:

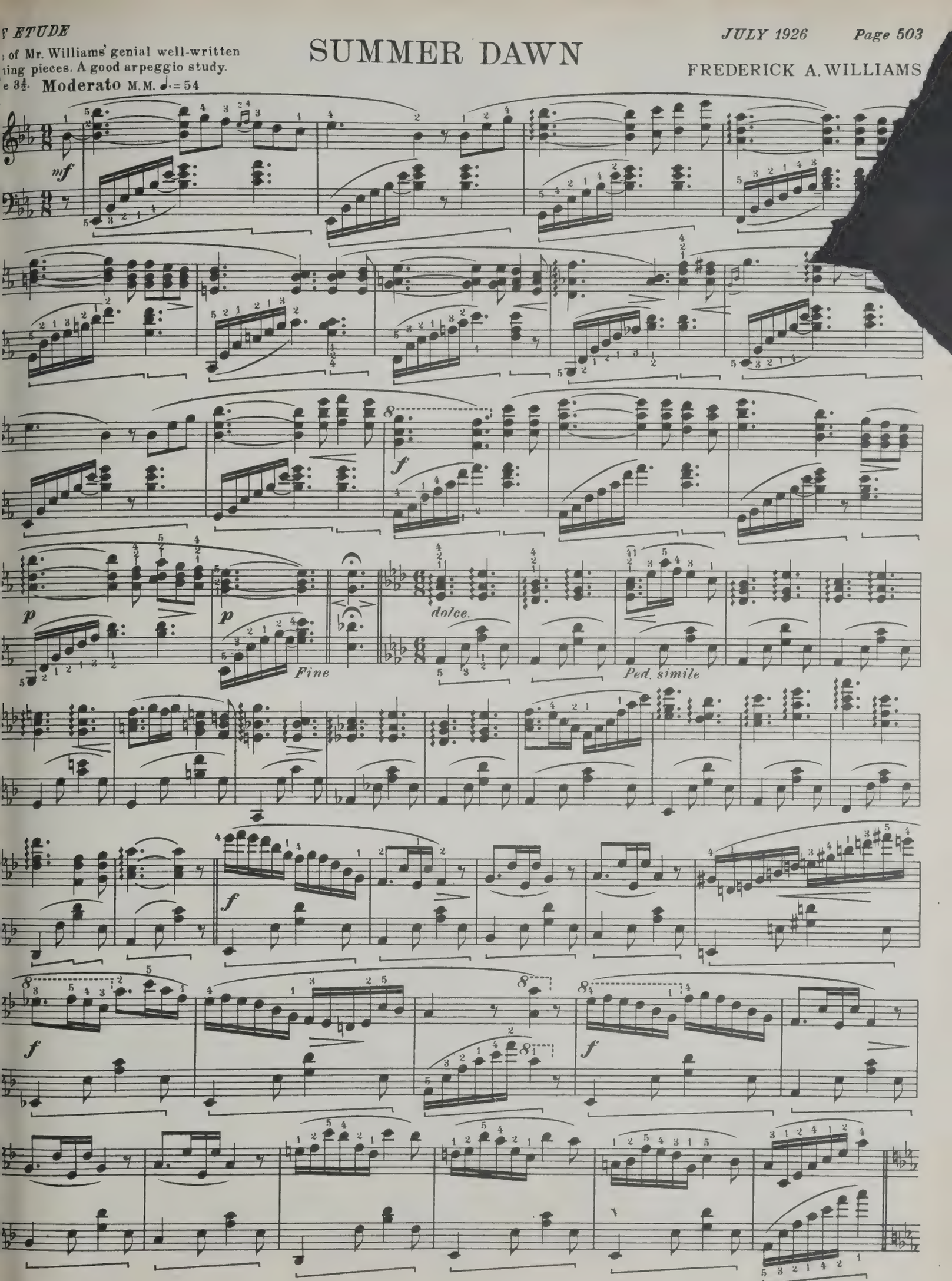
"On June 15 I went from Win Slough to Dr. Herschel, where I s great telescope. It is forty feet lo five feet in diameter. The machi vast, but so ingenious that a single m put it in motion with ease. There a two smaller telescopes, of which twenty-two feet long and magnif thousand times. The king had tw for himself, of which each m twelve *Schuh.* He gave him one th guineas for them.

"In his younger days Dr. Hersch in the Prussian service as an oboe In the seven-years' war he desert came to England. For many years ported himself with music, became c at Bath; turned, however, to astr After providing himself with the ne instruments he left Bath, rented a not far from Windsor, and studi and night. His landlady was a wido fell in love with him, married hi gave him a dowry of £100,000. this he has £500 for life, and hi who is forty-five years old present with a son this year, 1792. Ten yea he had his sister come; she is of the est service to him in his observation quently he sits from five to six under the open sky in the severest c

SUMMER DAWN

FREDERICK A. WILLIAMS

of Mr. Williams' genial well-written
ning pieces. A good arpeggio study.
e 3½. **Moderato** M.M. ♩.=54



ight 1926 by Theo. Presser Co.

British Copyright secured

AY-AY-AY

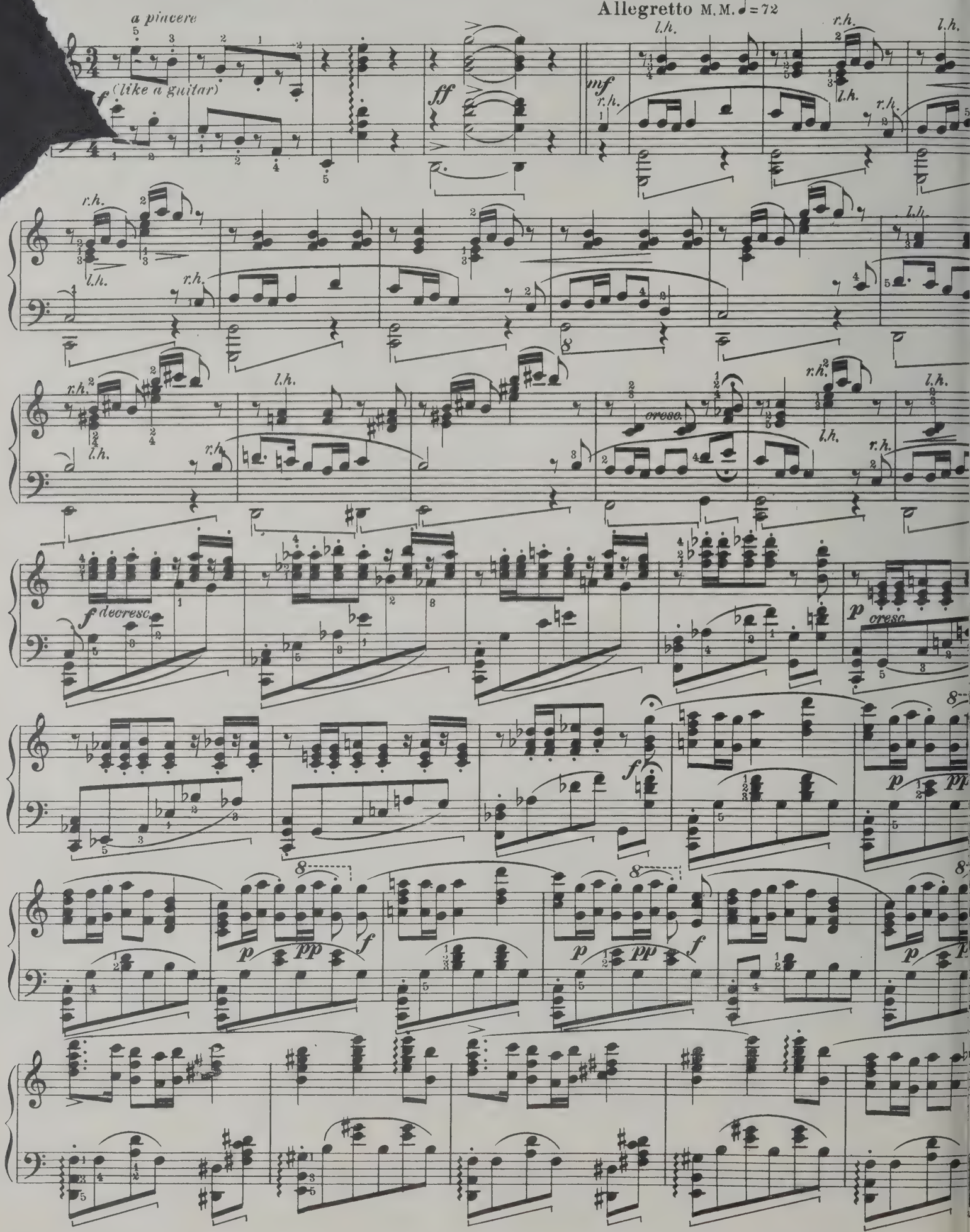
SERENATA CRIOLLA

Arr. by A. Garland

CREOLE SER

The sensationally successful Creole Love Song. A Folk melody which is just now the rage of Paris, London, New York and Madrid. In various arrangements this haunting Spanish tune has been sung by such artists as Raquel Meller, Tito Schipa, and in big Broadway ues, with tremendous success. Grade 3½

Allegretto M.M. ♩ = 72



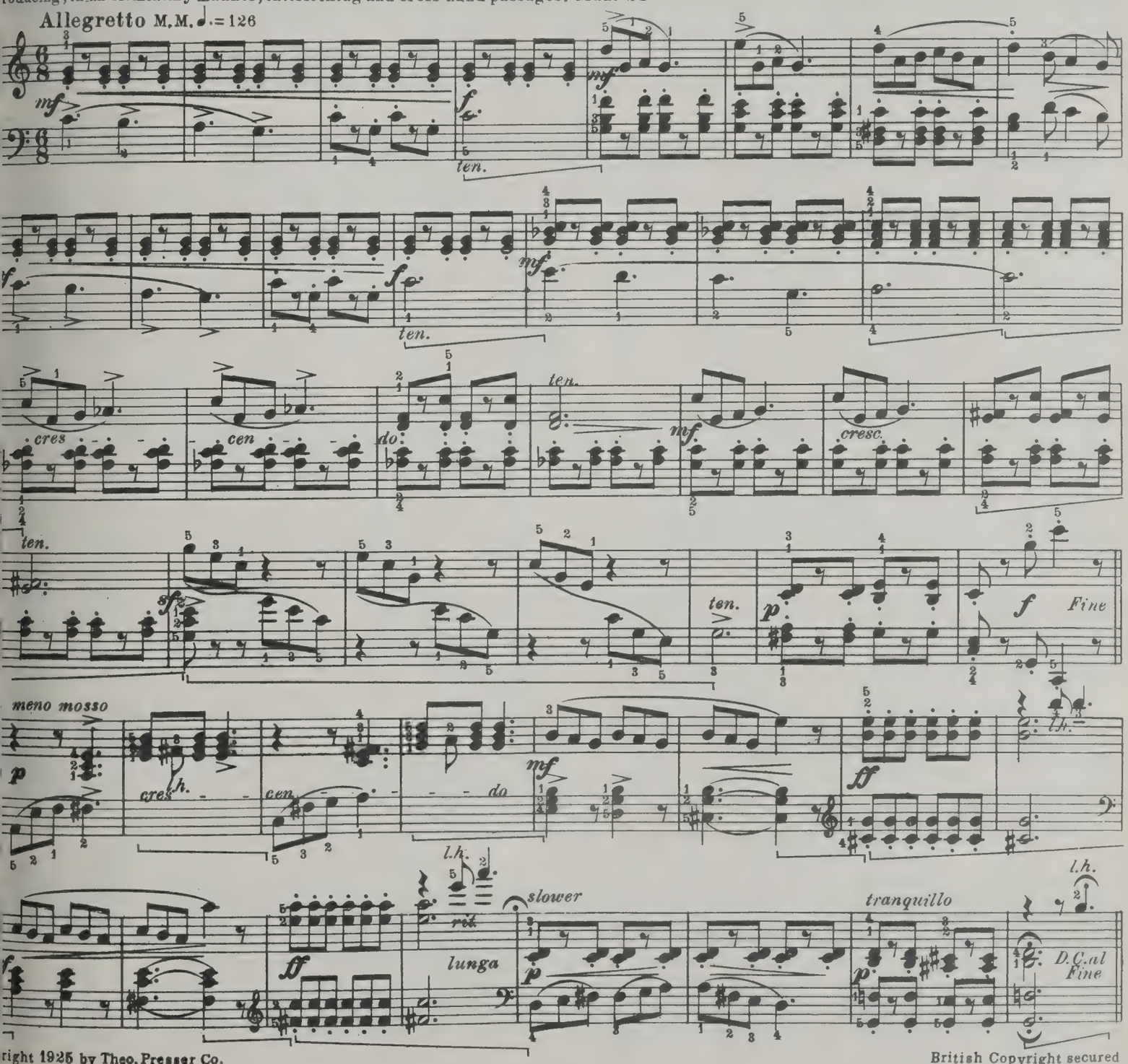
Copyright 1926 by Theo. Presser Co.



ON HORSEBACK

roducing, in an elementary manner, interlocking and cross hand passages. Grade 2½

L. RENK



right 1925 by Theo. Presser Co.

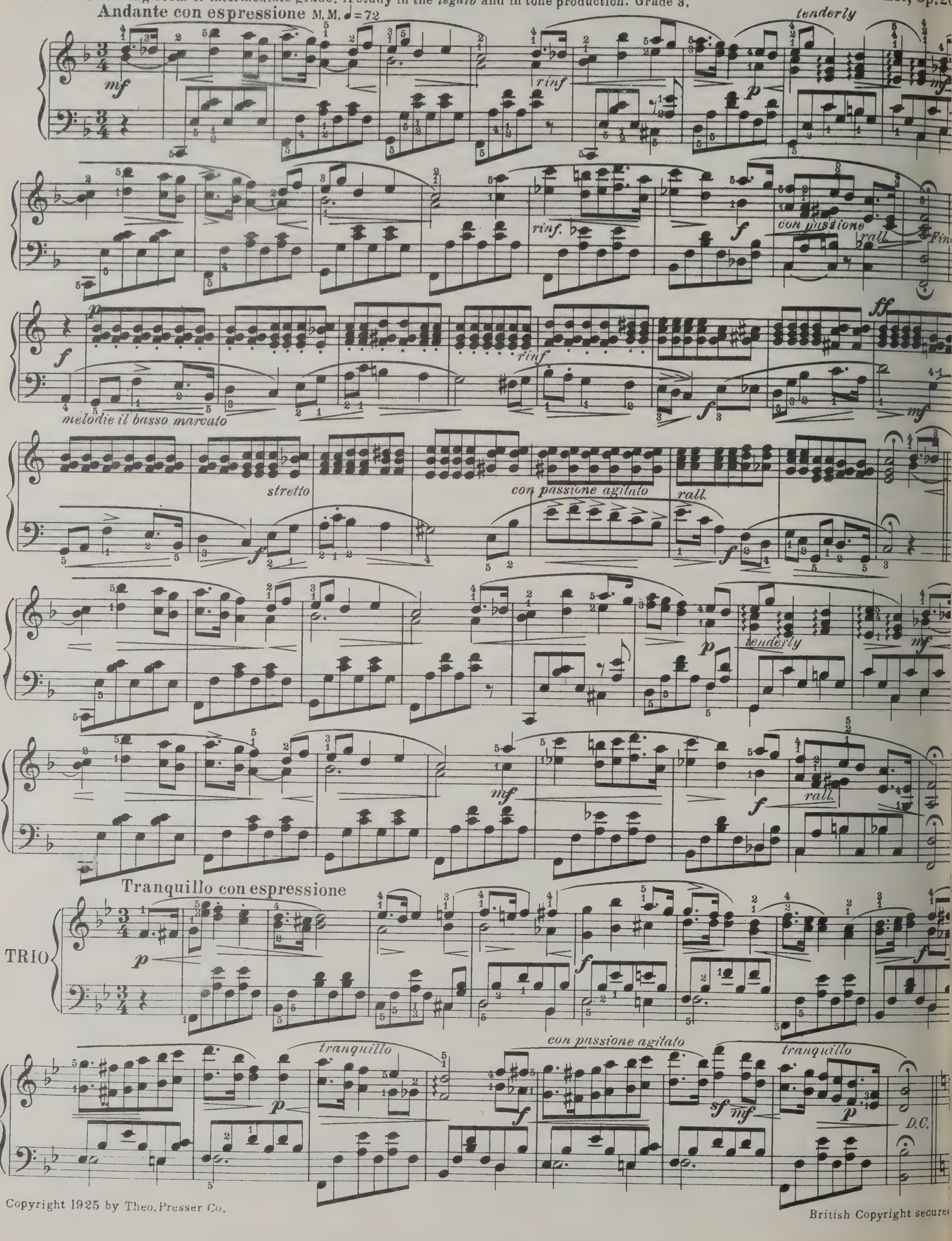
British Copyright secured

SUNSET MUSINGS

A tuneful drawing-room of intermediate grade. A study in the *legato* and in tone production. Grade 3.

LEO OEHMLER, Op. 20

Andante con espressione M.M. ♩=72



Copyright 1925 by Theo. Presser Co.

British Copyright secured

IN CAMP

MARCH

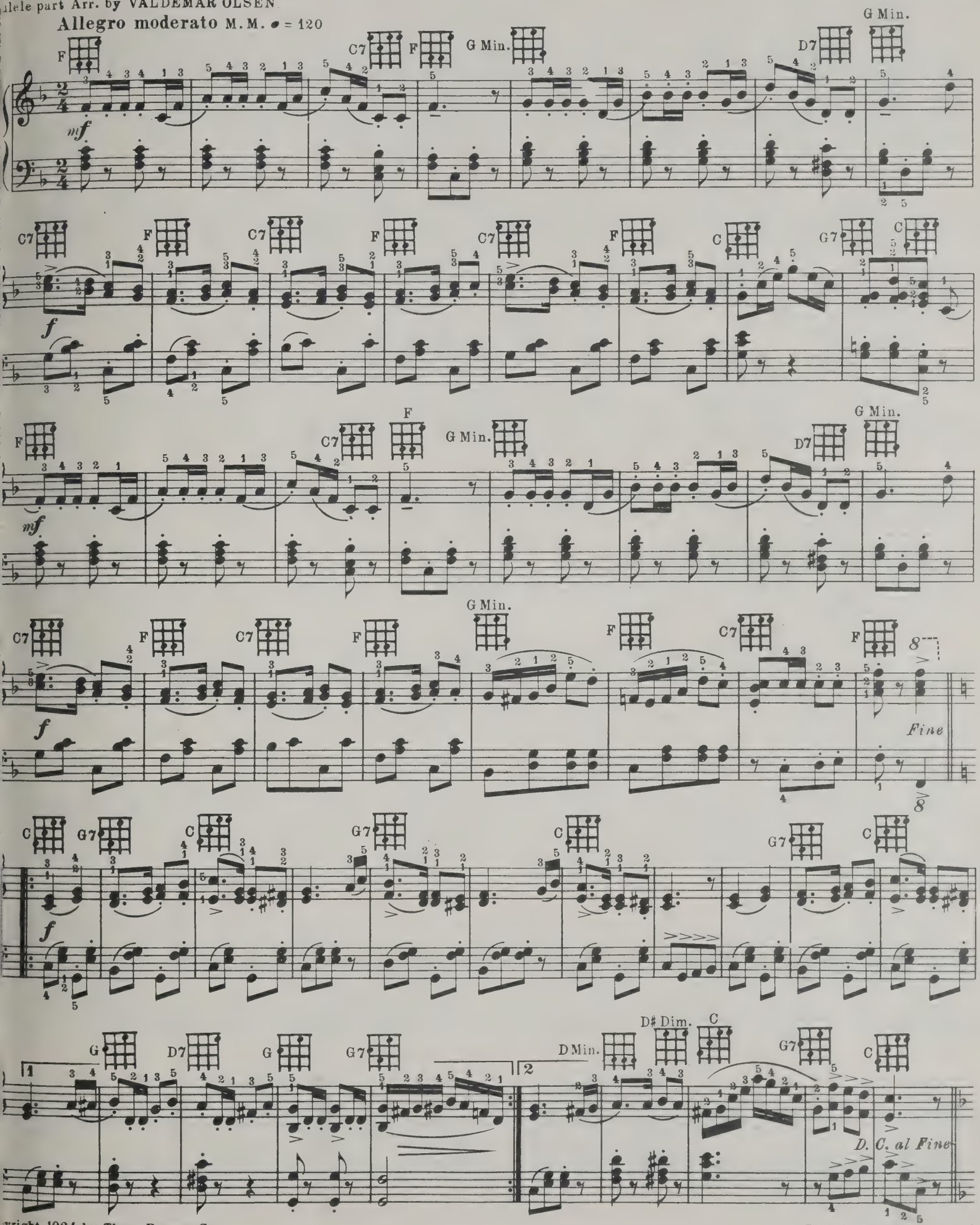
M. L. PRESTON

ULELE TUNING A D F♯ B

eal military march, two steps to the measure. Grade 2½.

ulele part Arr. by VALDEMAR OLSEN

Allegro moderato M.M. ♩ = 120



yright 1924 by Theo. Presser Co.

British Copyright secured

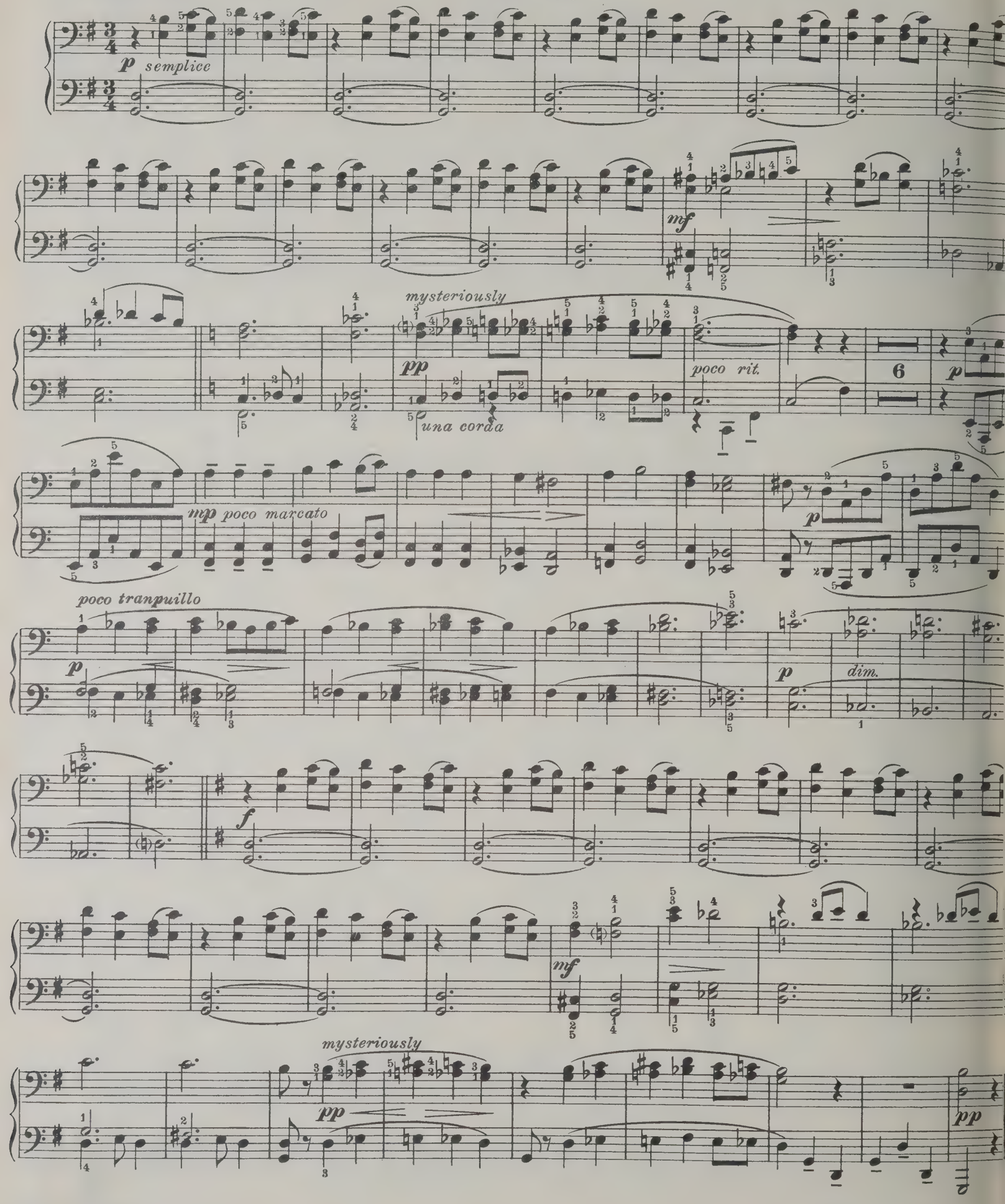
3 DANCES FOR FOUR HANDS

No.1

CYRIL SCOT

From the most recent *opus* of the eminent English composer, Cyril Scott. This is a splendid example of writing in the modern style. It must b played in a fanciful, delicate manner, exactly as indicated by the composer.

Slow waltz time M.M. ♩=96 **SECONDO**



Copyright 1926 by Theo. Presser Co.

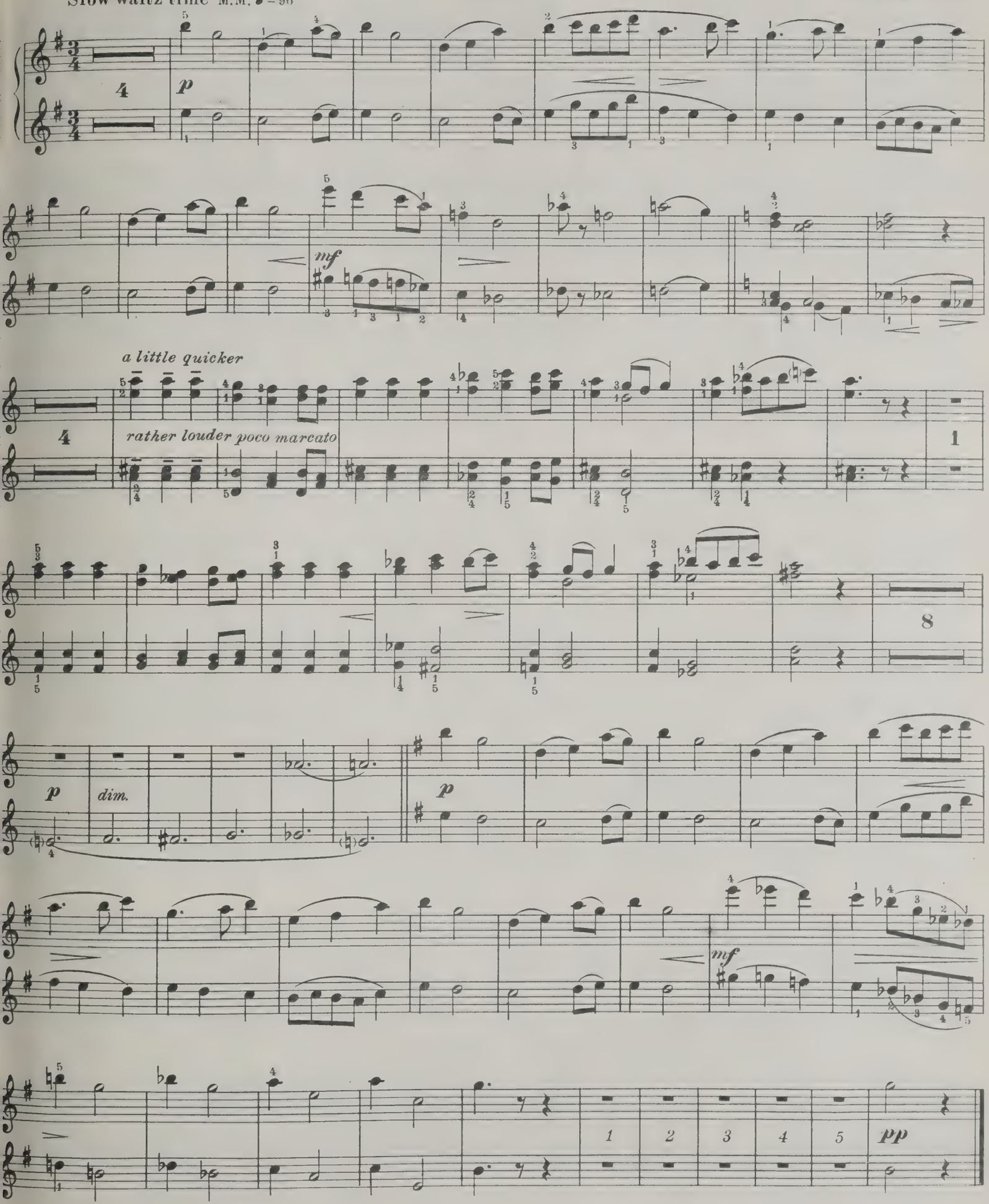
International Copyright secur

3 DANCES FOR FOUR HANDS

No.1

PRIMO

CYRIL SCOTT



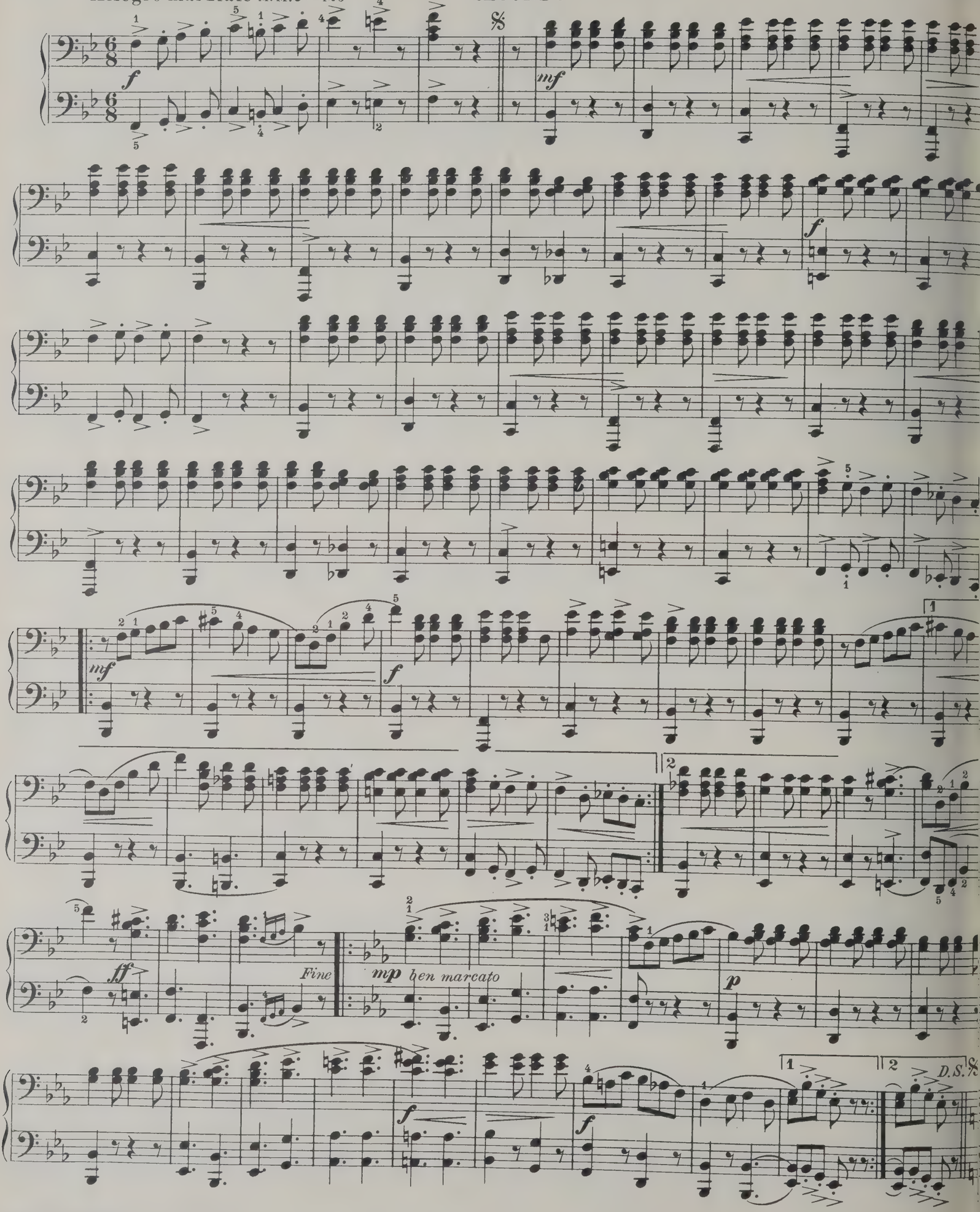
FROLICKING MARCH

This march has been adopted for use at the annual festival of the United Turners of America.

HUGH G. VOORHI

Allegro marziale M.M. ♩.=126

SECONDO

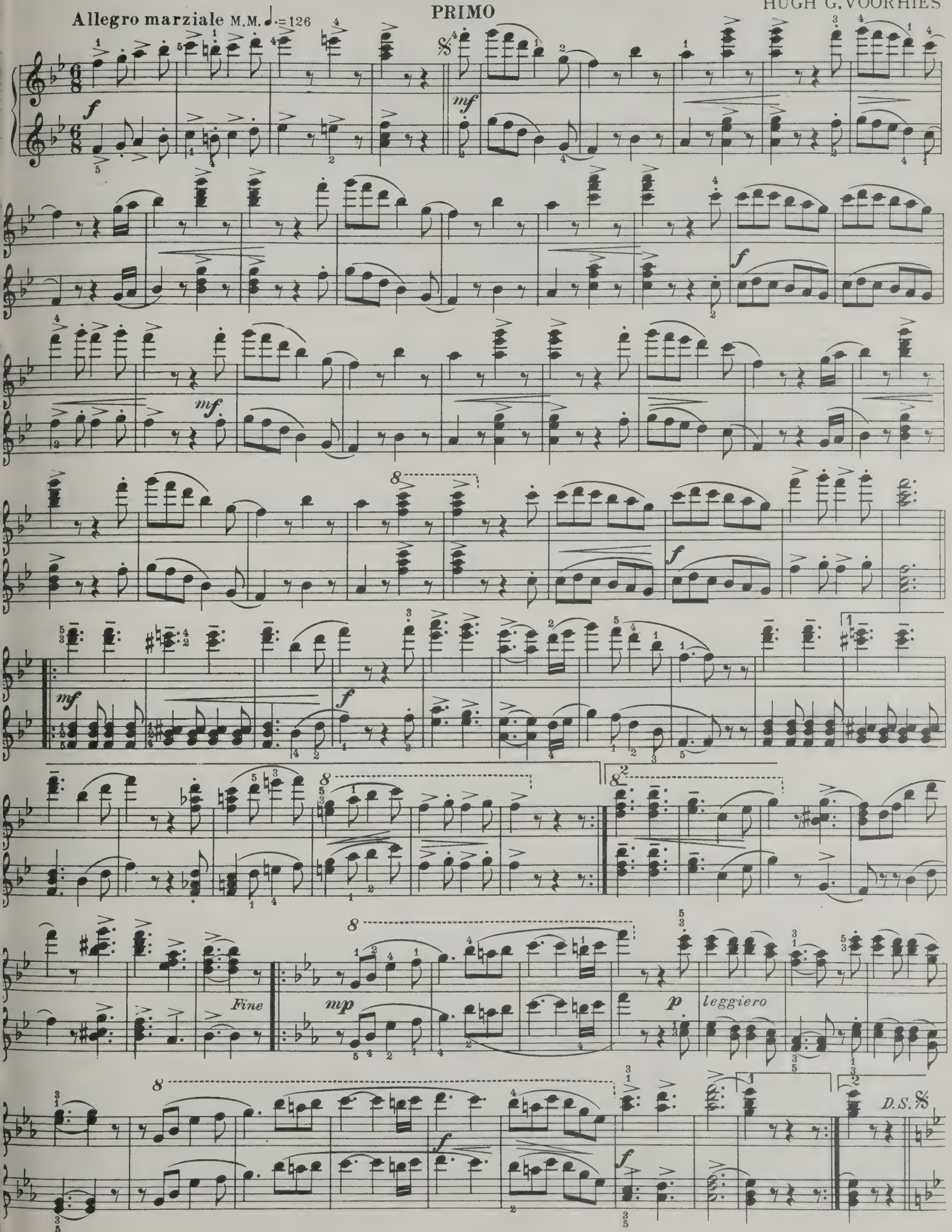


Copyright 1926 by Theo. Presser Co.

FROLICKING MARCH

PRIMO

HUGH G. VOORHIES

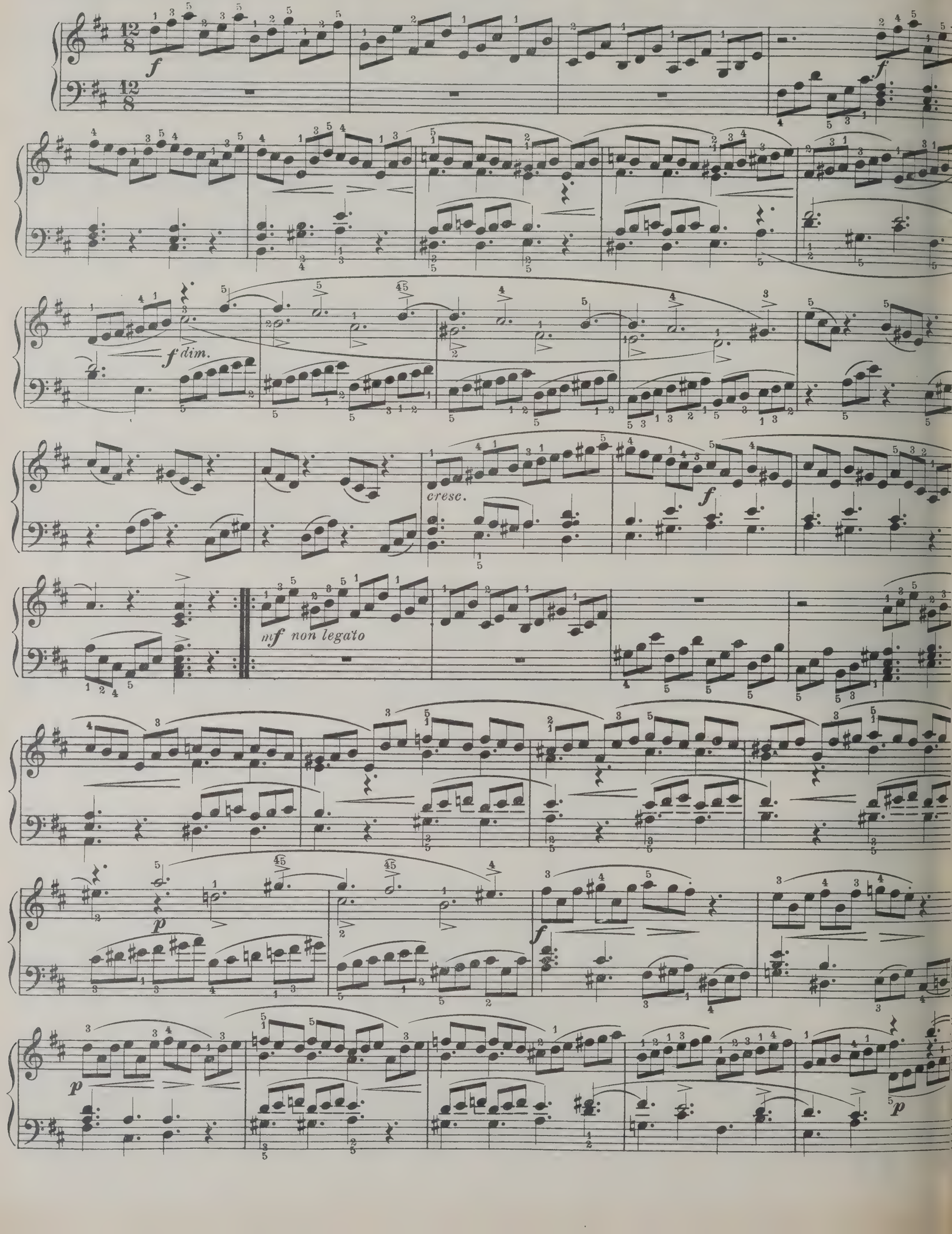


GIGUE

from "SONATA IN D"

BALDASSARE GALUP
1706 - 1785

Robert Browning's poem speaks of a Toccata of Galuppi. There seems to be no *Toccata*, but this fine *"Jig"* may well be taken for one since i a real study in "touch." Grade 4.



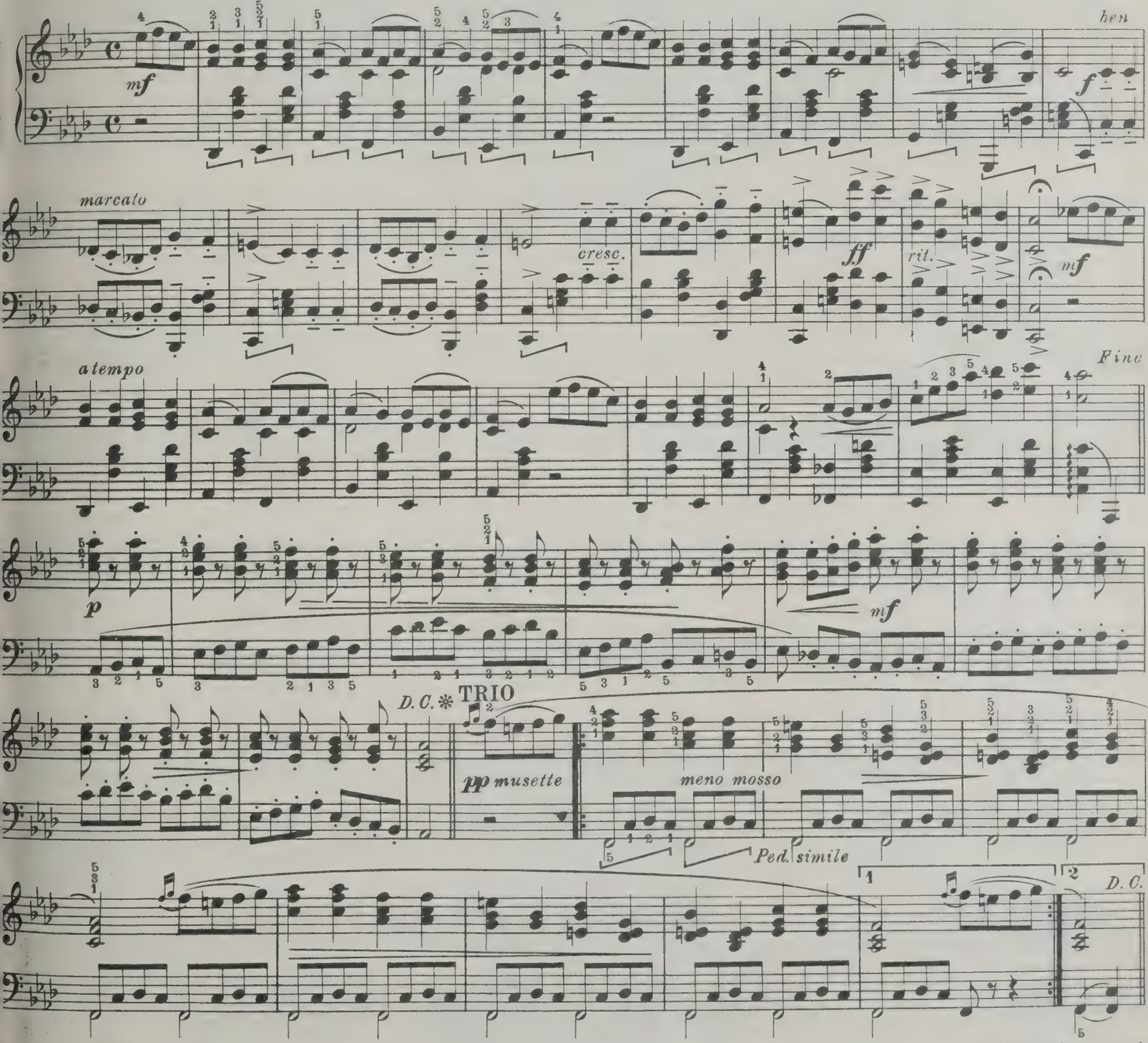


GAVOTTE RUSTIQUE

n modern *gavotte* rhythm, in the style of an aesthetic dance. Grade 3.

N. LOUISE WRIGHT

Moderato (Tempo di Gavotte) M. M. ♩ = 108



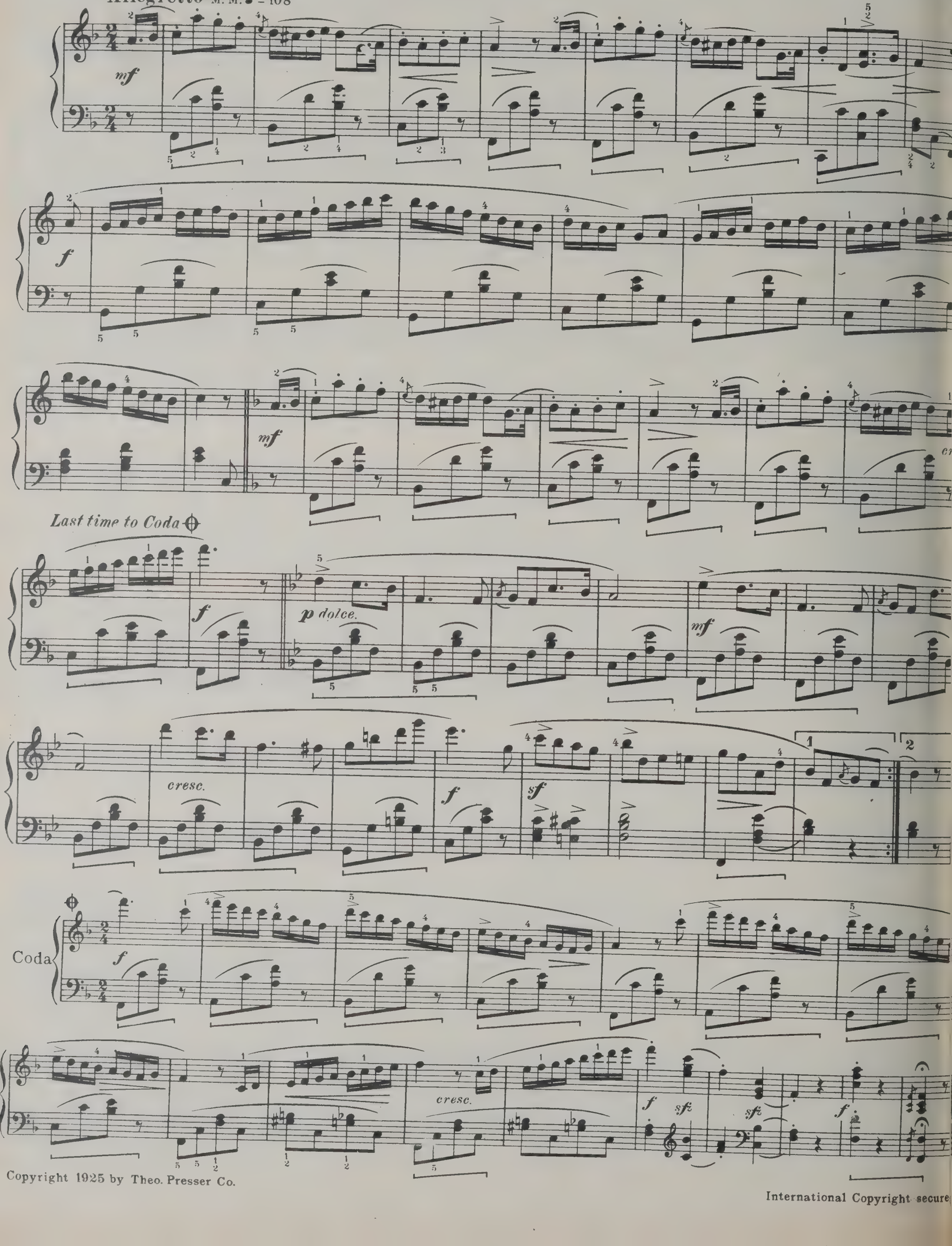
'opyright 1926 by Theo. Presser Co.

British Copyright secured

IN JOLLY MOOD

A study in rhythm and in steadiness in running passages. Grade 3.

RICH. KRENTZLIN, O



Copyright 1925 by Theo. Presser Co.

International Copyright secure

Hair Dressers of many nations have acclaimed the Nestle Meter Scale



The Machine that Reads Hair—
enthusiastically welcomed by Master Hair Dressers Association at the Hotel Commodore, New York.

The Machine that "prescribes" the Permanent Wave

This scientific instrument makes possible a new and perfected system of permanent waving. It discloses the true facts concerning the character of your hair—*in advance of the wave.*

In the Nestle Laboratory in New York, it "reads" a strand of your hair and determines the treatment that suits each individual case.

The Nestle Meter Scale in New York helps your own hairdresser give you the Perfect Permanent Wave

"Facts first, then the wave"—that is the slogan of CIRCULINE operators in thousands of establishments all over the United States. You get the precise style of wave you want—because the CIRCULINE permanent waver works with Knowledge instead of Guesswork.

Nestle's Circuline Process

The Nestle *Circuline* Process follows to the letter, the reading of the Nestle *Meter Scale*. It scientifically adapts the treatment to the hair . . . It makes the work of the Nestle waver sure—and it makes results perfect.

Wash or Shampoo As Often As You Like

The CIRCULINE Permanent Wave stands washing, bleaching, dyeing, shampooing, rain or fog, sea or spray. And it will make your hair grow healthier than before, because you need no longer subject it to hot marcel irons or nightly curlers.

How to Have Your Hair Rea
The Nestle Laboratory Reports to You Dire

Just fill out the coupon below, and en close a small strand, cut from your to hair, (about as thick as the lead in a ordinary pencil—and at least five inche long.) Enclose $1 deposit—which will b deducted from the price of your next pe manent wave, anywhere in the Unite States where the CIRCULINE Process used. (Over 6,000 hair dressers an beauty parlors use Nestle Permanen waving apparatus.) The Nestle Compan guarantees the refund of your deposit.

Mail This Coupon Today

The Nestle Laboratory will then sen you its official card, showing the resu of your hair test, and containing explic directions to your permanent wave stating exact Circuline treatment r quired for any type of wave you wan

NESTLE LANOIL CO., LTI
12 East Forty-ninth Street, New York Ci
Originators of Permanent Waving. (Est. 190



FREE

Mr. C. Nestle's Interesting Book on the Hair and Its Care!

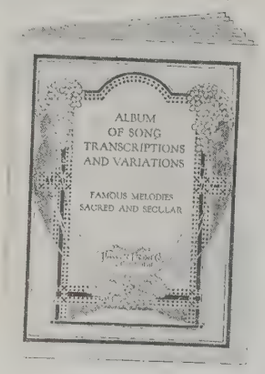
Whether your hair is strong or weak, snow-white or black, bleached or dyed—no matter whether you've ever had a permanent or not—send for Mr. Nestle's new book on the Circuline Process. It is alive with helpful information on the care of the hair—material that has taken a lifetime to assemble. It will be sent to you absolutely free—*use the coupon opposite!*

Circuline BY Nestle
the perfect permanent wave

NESTLE LANOIL CO., LTD., LABORATORY
12 EAST 49th ST., Dept. 7-O NEW YORK
Enclosed find $1 Deposit and sample of my hair for an official laboratory reading on the Nestle Meter Scale. It is understood that my $1 will be deducted from the cost of my *next* permanent wave at any hair waving establishment using the Nestle Circuline Process. You are to send me a record of your findings and your free booklet on permanent waving.

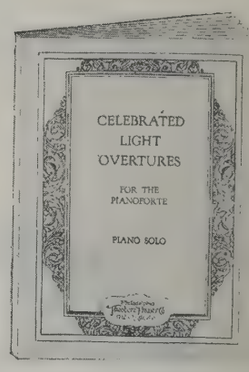
*Name*_____
(Please write plainly)
*Address*_____

If free booklet only is wanted, check here ☐



NEW BOOK PUBLICATIONS

of Music and *about* Music



ALBUMS OF PIANO MUSIC

Album of Song Transcriptions and Variations

FAMOUS MELODIES—SACRED AND SECULAR

Price, $1.00

Who does not love the old familiar songs? One never tires of their beautiful melodies, often fraught with fond memories. In this album will be found the most popular of these favorites, dressed in attractive and brilliant pianistic settings. These arrangements carry an appeal to both pianists and listeners. As none of them go beyond Grade 5 in point of difficulty (many being in Grades 3 and 4) they may be played by any performer of moderate ability.

Twelve Mother Goose Melodies

By W. Berwald **Price, 60 cents**

The Mother Goose rhymes always interest young children and the clever musical settings given them in this little album add to their charm. The text is given, although they are not intended for singing. Early Grade 2.

Musical Moments

By Mrs. H. B. Hudson **Price, 75 cents**

Twenty-five little piano solos, a duet and a novelty for one piano—eight hands comprise this collection of attractive recreation material suitable for use with the instruction book. Grades 1 and 2.

Celebrated Light Overtures

Piano Solo Album—Price, $1.00 Piano Duet Album—Price, $1.50

Piano arrangements of the standard overtures are always in demand and performers who supply the musical background for motion pictures, teachers who have pupils somewhat advanced and all good piano players will find much that is attractive in these volumes. These arrangements, if desired, may be played together as pieces for two pianos, six hands. Probably the best description of these albums is the list of contents: *Bohemian Girl*, Balfe; *Festival Overture*, Leutner; *Hungarian Lustspiel*, Keler-Bela; *If I Were King*, Adam; *Jubilee*, Weber; *Light Cavalry*, Suppe; *Marriage of Figaro*, Mozart; *Mignon*, Thomas; *Orpheus*, Offenbach, and *Pique Dame*, Suppe.

PIANO INSTRUCTION

Middle "C" and the Notes Above and the Notes Below

By Lidie Avirit Simmons **Price, 75 cents**

Very easy and very attractive material for very young piano beginners. The student begins with Middle C and learns one note at a time, going above and below. Frequent writing exercises are given as well as many pretty little pieces. The book is profusely illustrated.

MUSICAL READINGS

Popular Pianologues from the Repertoire of Coyla May Spring

By Clay Smith **Price, $1.00**

The outstanding successes of these well-known Chautauqua performers have been included in this volume. The variety is excellent, one being patriotic, another optimistic, some with a touch of pathos, others sentimental, then there is a comedy, a juvenile number and last, but not least, a sacred selection.

SONG ALBUM

Each in His Own Tongue

THREE ART SONGS

By Thurlow Lieurance **Price, $1.00**

Real American "art songs" these. The verses by William Herbert Carruth are superb in thought and Thurlow Lieurance has made eloquent musical settings which are strongly emotional in content and require a rather declamatory style of rendition. The book is most artistically printed and bound.

MUSICAL LITERATURE

Great Men and Famous Musicians on the Art of Music

By James Francis Cooke **Price, $2.25**

The opinions of some of the most eminent personages in the business and professional world are given in this book and their views as presented by the author make most interesting, inspirational and instructive reading. Among the contributors are Thos. A. Edison, Charles M. Schwab, Richard Strauss, Gustav Mahler, Rupert Hughes, Ralph Modjeski, Edward Bok, Dr. Frank Crane and many others as well known.

Elementary Piano Pedagogy

By Chas. B. Macklin **Price, $1.50**

Those first pupils are a problem; and the teacher who arrives at a solution of holding their interest while trying to get into their consciousness a working knowledge of the fundamentals of music, has made a real achievement, and this is just the thing that the author of this book has made many times easier. Every teacher and prospective teacher should read this book.

How to Succeed in Singing

By A. Buzzi-Peccia **Price, $1.50**

When a man has achieved a notable success in any field of endeavor, his opinions on that subject bear the stamp of authenticity. Senor Buzzi-Peccia, who has had as pupils some of the most prominent artists of the operatic and concert stage, gives advice in this book that should prove of almost incalculable benefit to any singer desiring to enter the profession.

ORCHESTRA

Senior Orchestra Book

Compiled by Wm. H. Mackie

Orchestra Parts - Price, 35 cents

Piano Accompaniment - Price, 65 cents

Especially suitable for High School and College orchestras. The instrumentation includes parts for solo and obbligato violins, saxophones, etc. Almost any combination that includes violin and piano may be used.

PIPE ORGAN

Organ Transcriptions

By Orlando A. Mansfield

Price, $1.25

Taking some of the best piano and violin compositions in our catalog, Mr. Mansfield has made playable, interesting pipe organ transcriptions of them for this album. None of these pieces are difficult; most of them are in Grade 3.

CHOIR MUSIC

Anthem Glory

Price, 35 cents

The success of our anthem books is due to the fact that they supply, at a very reasonable cost, a generous collection of good anthems for a variety of occasions. "Anthem Glory" should equal, if not exceed, the success of its predecessors.

Liberal Examination Privileges

THEODORE PRESSER CO.

1710-12-14 Chestnut Street

Catalogs Cheerfully Furnished

Music Publishers and Dealers

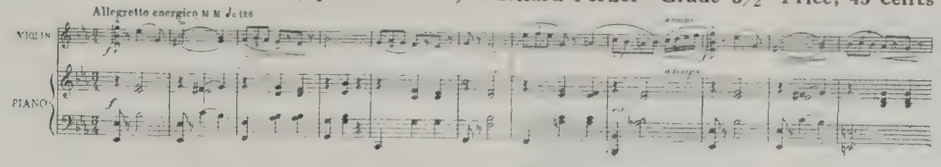
PHILADELPHIA, PA.

A Page Full of Interesting Suggestions for the Violinist in Various Grades

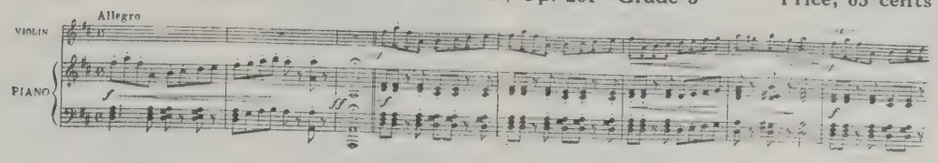
THEODORE PRESSER CO.
1710-1712-1714 Chestnut St.
PHILADELPHIA, PA.
Everything in Music Publications

Excellent Modern, Classical and Standard Violin Compositions for Recital or Study

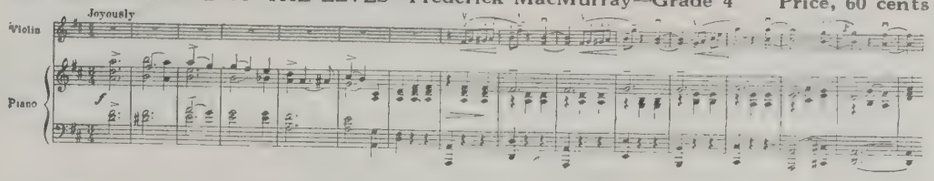
No. 22766 MARCELLITA (Spanish Dance)—Richard Ferber—Grade 3½ Price, 45 cents



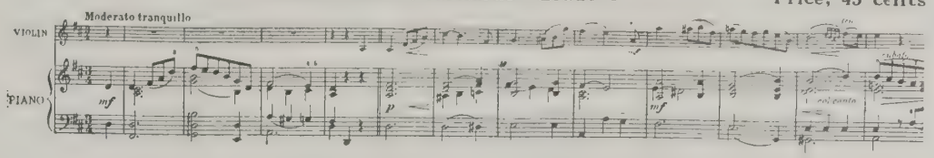
No. 22970 DRAGON FLIES—Franz Drdla, Op. 201—Grade 5 Price, 65 cents



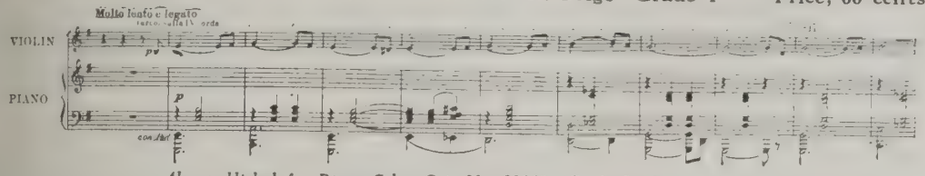
No. 22607 DANCE OF THE ELVES—Frederick MacMurray—Grade 4 Price, 60 cents



No. 22941 CAVATINA—N. Abelardo—Grade 4 Price, 45 cents

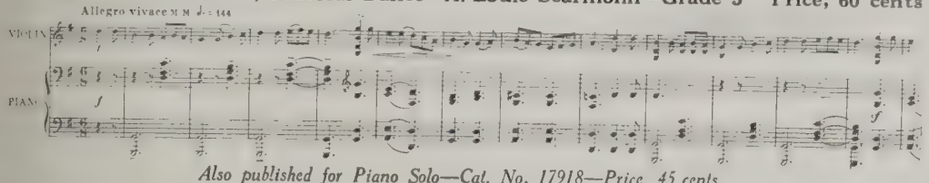


No. 23169 BOHEMIAN LOVE, Valse Concert—R. Drigo—Grade 4 Price, 60 cents



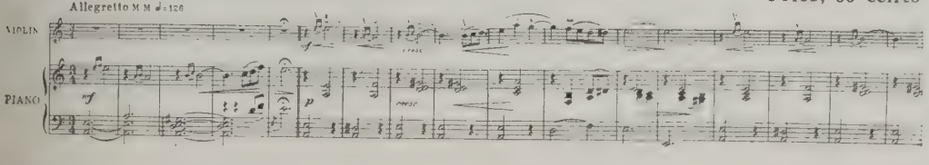
Also published for Piano Solo—Cat. No. 23168—Grade 5—Price, 45 cents

No. 23211 STREPHON, Pastoral Dance—A. Louis Scarmolin—Grade 3 Price, 60 cents



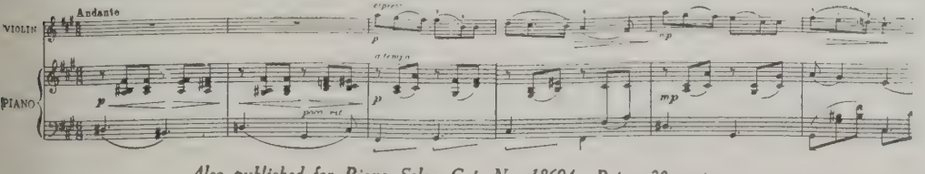
Also published for Piano Solo—Cat. No. 17918—Price, 45 cents

No. 23016 SYLVAN DANCE—Fr. Drdla—Grade 3 Price, 60 cents



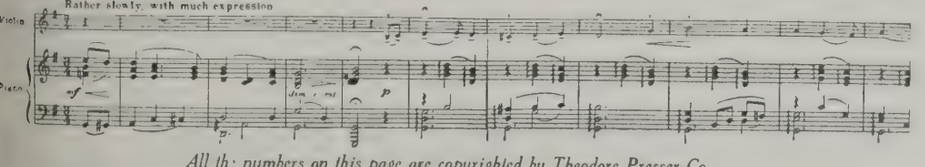
No. 22634 NOCTURNE (Complaint)—Josef Hofmann—Grade 4 Price, 40 cents

Transcription for Violin and Piano by Arthur Hartmann



Also published for Piano Solo—Cat. No. 18694—Price, 30 cents

No. 22603 YEARNING—Frederick MacMurray—Grade 4 Price, 45 cents



All the numbers on this page are copyrighted by Theodore Presser Co.

Worth-While Material for Violinists in First and Second Grades

THE JUVENILE VIOLINIST

By F. A. Franklin, Op. 48

TEN short and melodious pieces for the juvenile violinist. These numbers are all in the first position and may be given at an early period in the student's course of study, providing excellent supplementary material to any violin method. The numbers are in varied styles and rhythms, moderate in length and admirably suited for first recital pieces.

Price, $1.00

FIVE FIRST POSITION PIECES

By Authur Hartmann, Op. 35

FOR teaching purposes or for first recital numbers, these five excellent compositions are unexcelled. Each selection proves that the composer, Arthur Hartmann, has a marked vein of originality and the enviable gift of melody, and all of them will interest every teacher and ambitious student of the violin. The titles of these five fine numbers are: A Frolic, Cradle Song, Dance of the Marionette, Swing Song and The Song of the Top.

Price, 75 cents

ALBUM OF FAVORITE FIRST POSITION PIECES

A VOLUME of twenty-two violin compositions, which possess real worth. Teachers here have an ideal work for instructive purposes for the beginning violinist, who will find in these numbers interesting recreation material.

Price $1.00

WELL-KNOWN AIRS ARRANGED FOR THE SECOND GRADE VIOLINIST

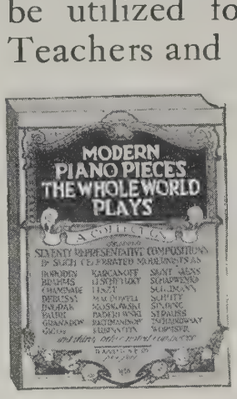
By F. A. Franklin

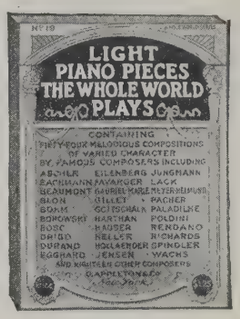
Cat. No.		Gr.	Price
8088	Songs of the Homeland, Vol. 1.....	2	$0.50
8089	Songs of the Homeland, Vol. 2.....	2	.50
8090	Songs of the Homeland, Vol. 3.....	2	.50
9438	Songs of the Nations, England.....	2	.50
9439	Songs of the Nations, Ireland.....	2	.50
9440	Songs of the Nations, Scotland.....	2	.50
9441	Songs of the Nations, Germany.....	2	.50

THE "WHOLE WORLD" SERIES OF USEFUL PIANO COLLECTION













The collections of piano music in the "Whole World" Series not only co all grades of difficulty, but also all kinds and classes of music, so that they m be utilized for either teaching, recital or recreative purpos Teachers and music lovers in general will find these books bo useful and convenient, while the economy purchasing standard piano music in this fo cannot fail to make its immediately apparent.

The "Whole World" series contains collections for voice and for violin as well as for piano, and every teacher and music lover will find the new complete 56-page catalogue (containing the titles, descriptions and contents of all the books) both interesting and useful. All the books in this series can be procured at modern music and book stores at the publishers' prices. The "WHOLE WORLD" MUSIC SERIES catalogue will be sent gratis to any reader of the "*Etude*," in the U. S.

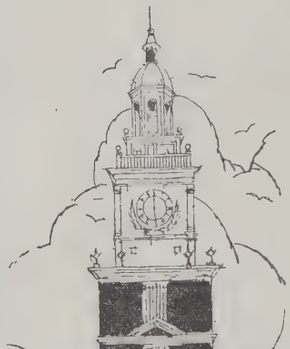
The postpaid price of books illustrated is $ except "Concert P Pieces" the price of wh is $3.00 in paper and $ in cloth.

THESE BOOKS ARE ON SALE AT ALL MODERN MUSIC SHOPS

NOT SOLD IN CANADA

D. APPLETON AND COMPANY, 29-35 West 32nd St., New Yo

WHEN YOU COME TO TH "SESQUI"



Independence Hall

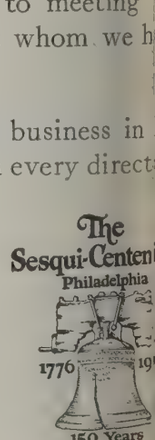
THOUSANDS and thousands of people from all parts of the United States are plann to attend the Sesqui-Centennial of the Declaration of Independence which will be h in Philadelphia, "the Cradle of Liberty," from June to December next.

WHEN you come we want you to make the Theodore Presser Company your headquart Have your mail addressed here if desired. Meet your friends here. Let us serve in every practicable way. You will be welcome and will find experienced, courteous attenda ready to give you information and other help.

OUR relations with our customers at a distance have been so intimate that we are looking forward to meeting Summer personally hundreds of old friends, whose letters have been coming to us for years, but whom we h never seen.

WE want you to see the establishment founded by Theodore Presser, the largest music publishing business in world, and the largest musical magazine in the world, now scheduled for still greater expansion in every direct

THE Theodore Presser Store, at 1712-1714 Chestnut Street, is right in the heart of the newer business section of Philadelphia, only a short distance from the the best Hotels and the Rail-road Stations.



WE shall keep "open house" to all our valued patrons, both at 1712 Chestnut Street and at our booth in the Liberal Arts Building in the Sesqui group, where we will have an exhibit.

THEODORE PRESSER CO., PUBLISHERS OF **"THE ETUDE Music Magazine"**

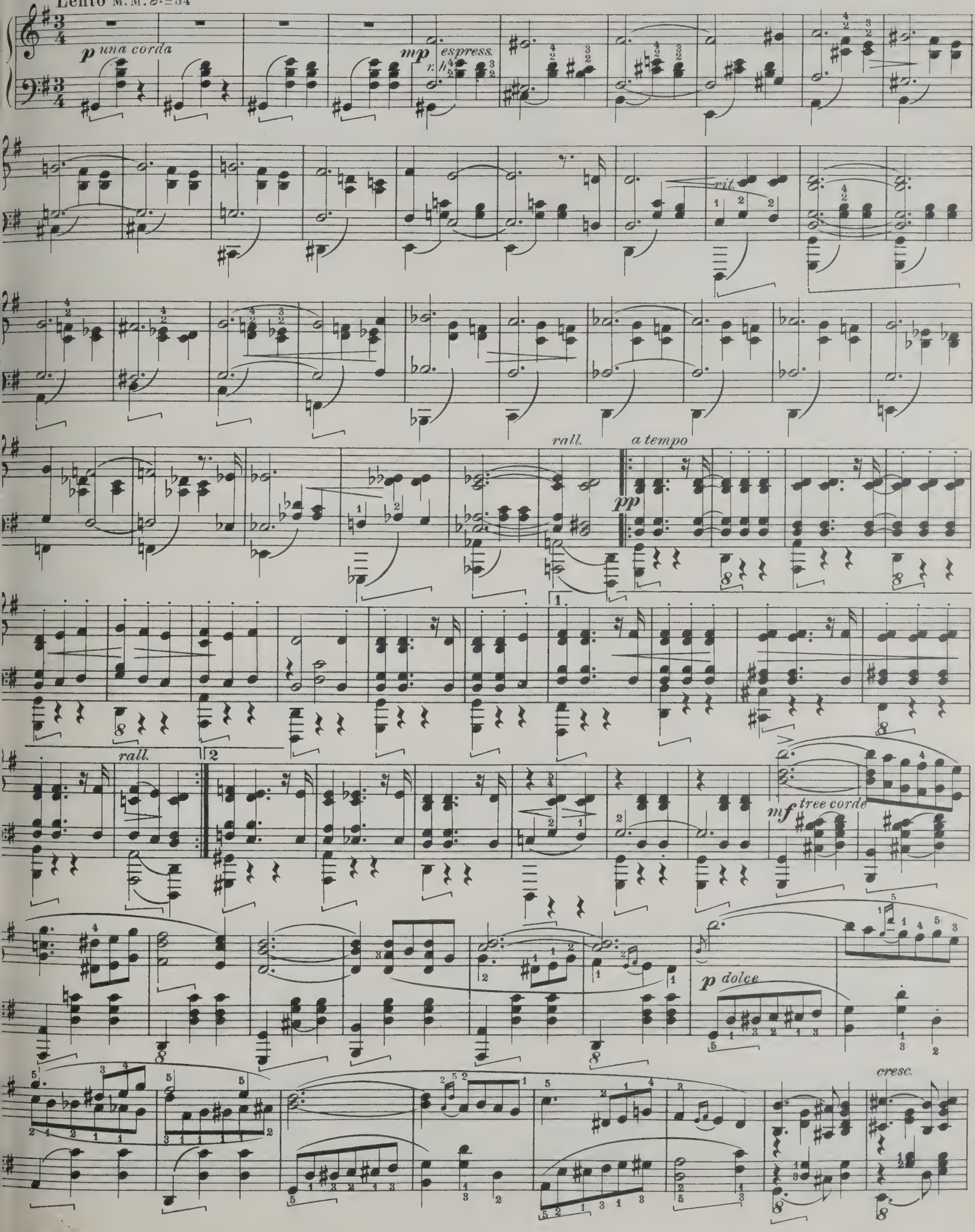
1710-1712-1714 Chestnut Street, Philadelphia, Pa.

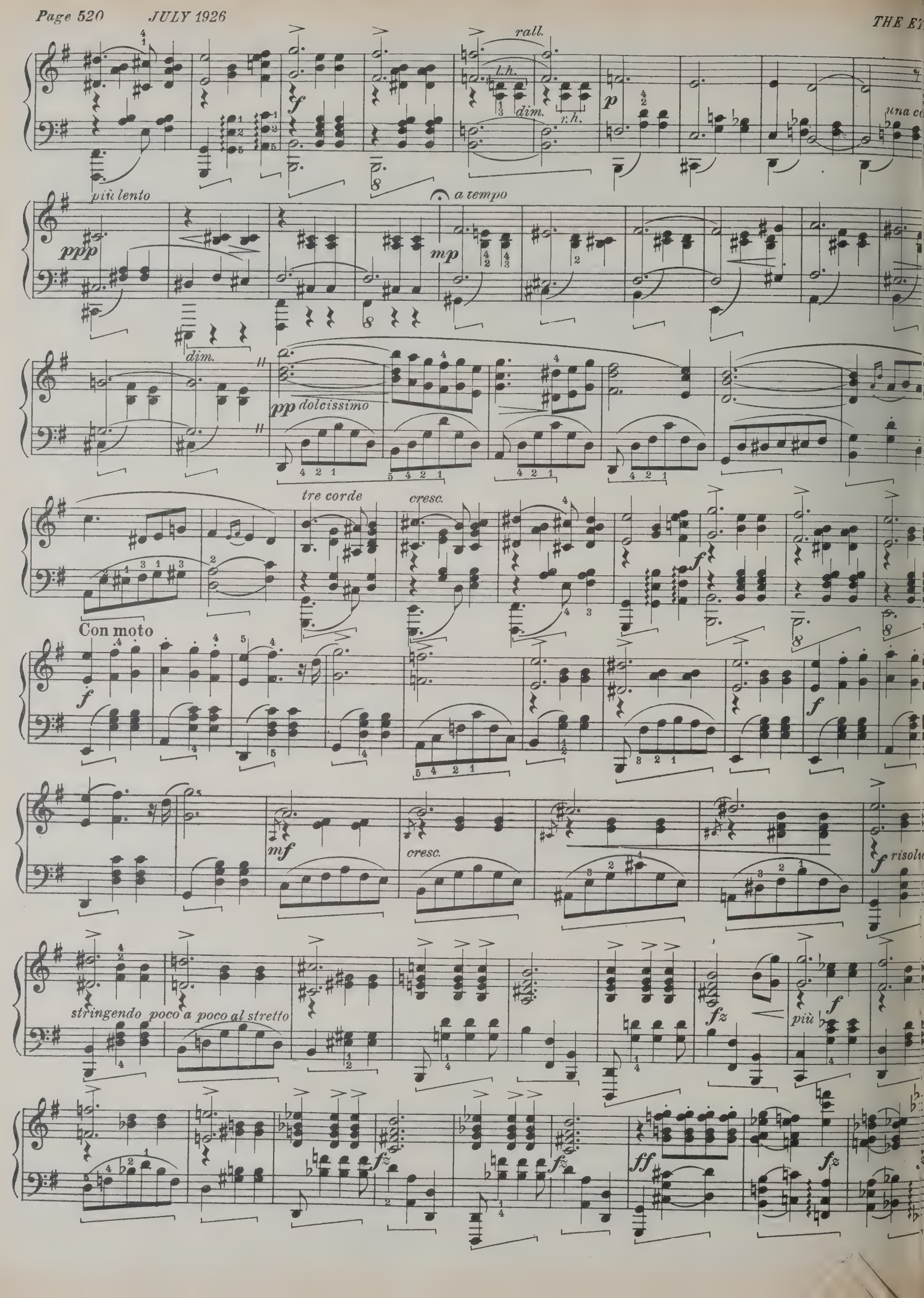
VALSE TRISTE

FROM AVID JÄRNEFELT'S DRAMA "KUOLEMA"

ery striking composition by the famous Finnish Composer. Grade 5.

JEAN SIBELIUS, Op. 44




rall.
l.h.
dim.
r.h.
p
più lento
ppp
a tempo
mp
dim.
pp dolcissimo
tre corde
cresc.
f
Con moto
mf
cresc.
f risolu
stringendo poco a poco al stretto
fz
più
f
fz
fz
ff
fz



ANDREW JACKSON

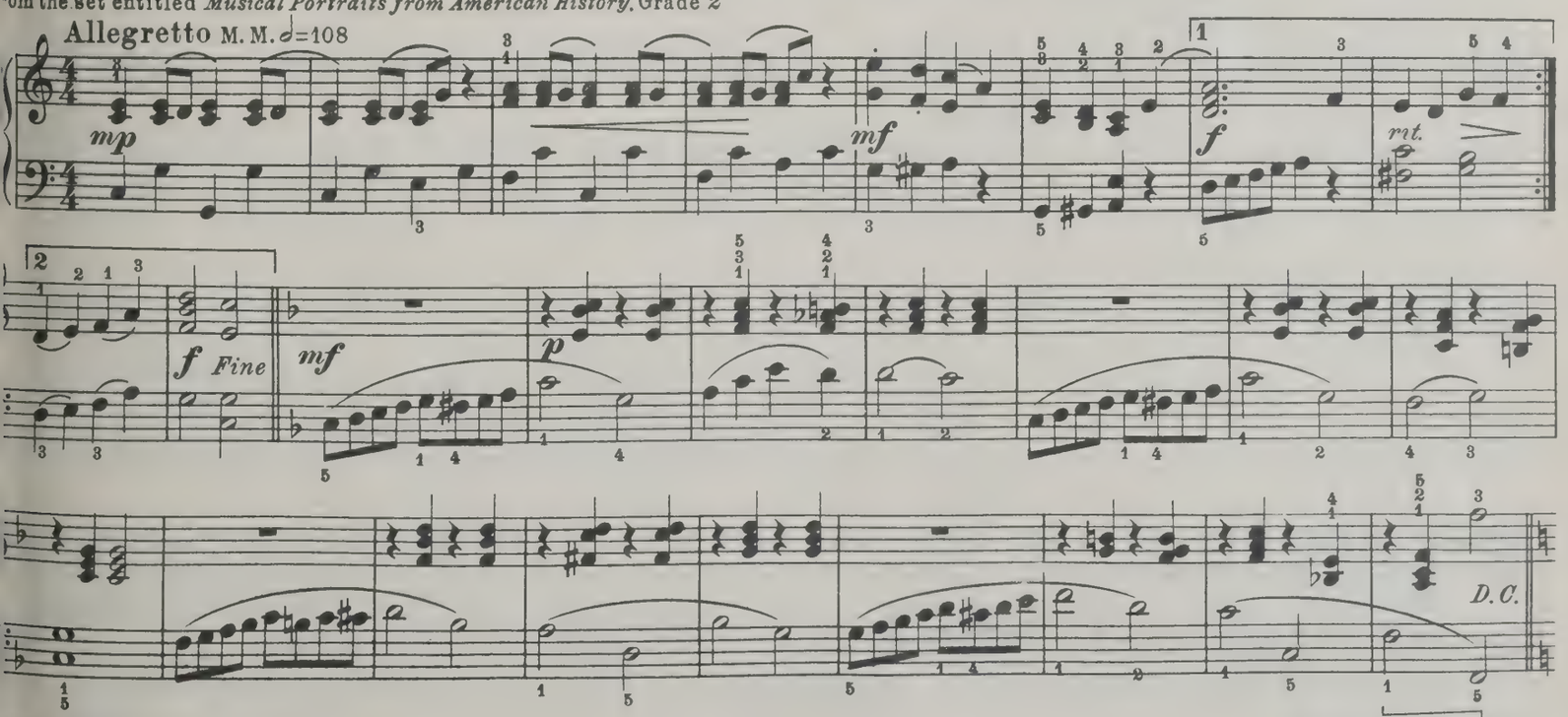
THE WAR OF 1812

DOROTHY GAYNOR BLAKE

Down in the land of lotus and cotton
There lived a man who will ne'er be forgotten;
Andrew Jackson was his name,
His courage brought him fame.

I never tire when they tell that old story
Of how at New Orleans he fought for "Old Glory"
He was wise and brave and true—
We'll always honor Jackson.

From the set entitled *Musical Portraits from American History*. Grade 2



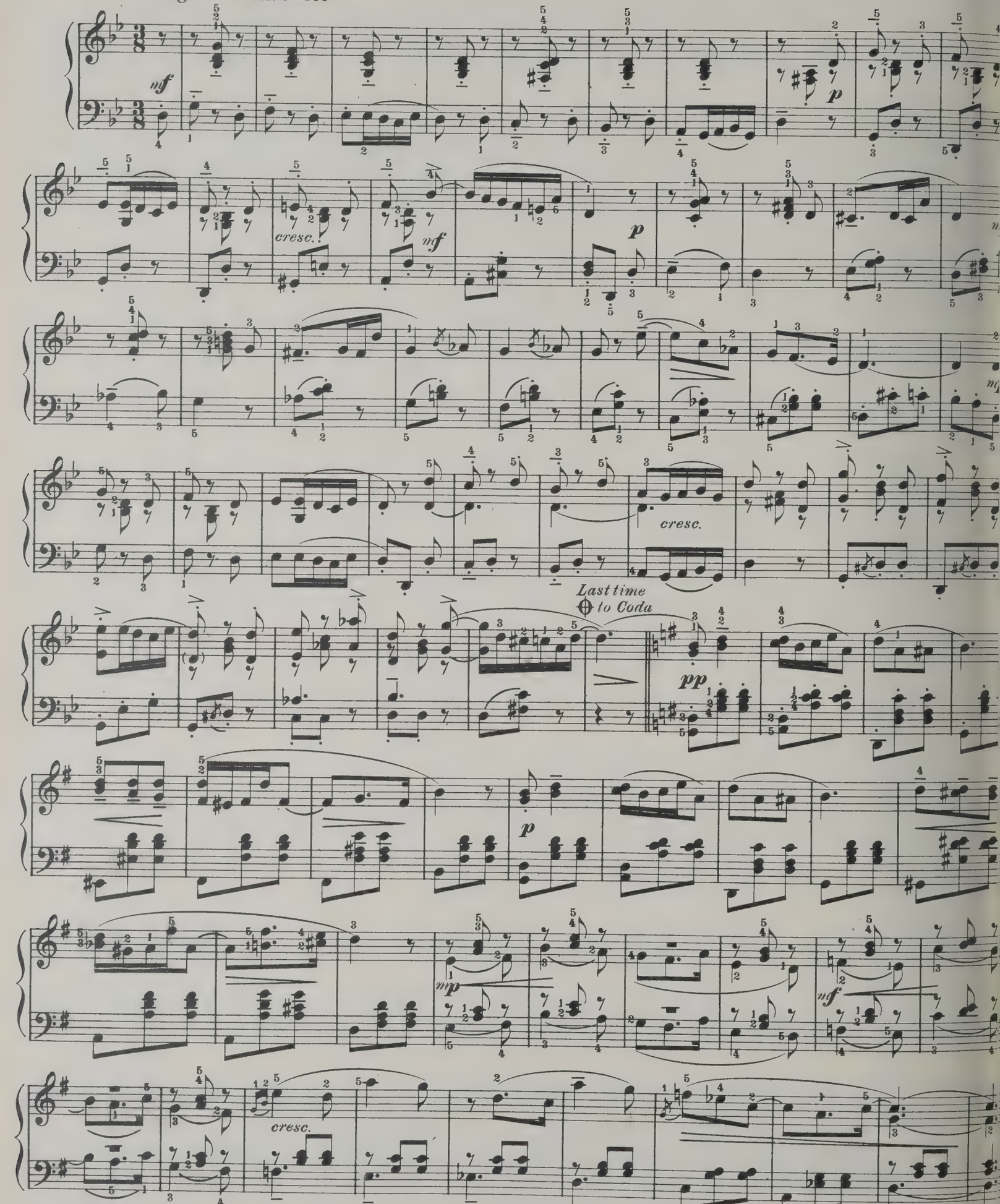
Copyright 1926 by Theo. Presser Co.
British Copyright secured

TORCH DANCE

A clever characteristic number, affording practice in contrasted touches and dynamics. Play with exaggerated expression. Grade 3.

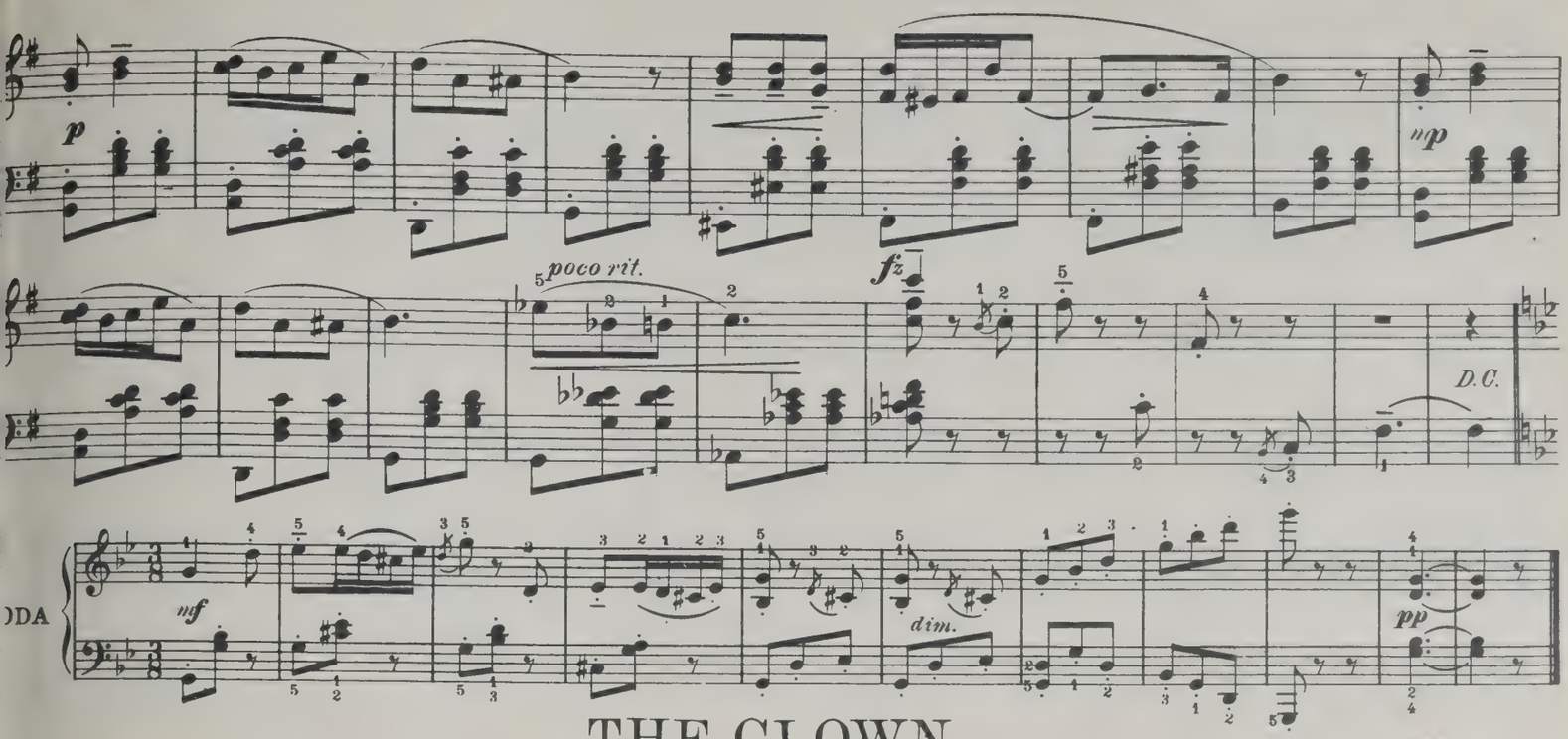
W. BERWA

Allegretto M.M. ♩ = 144



Copyright 1925 by Theo. Presser Co.

British Copyright secure



DA

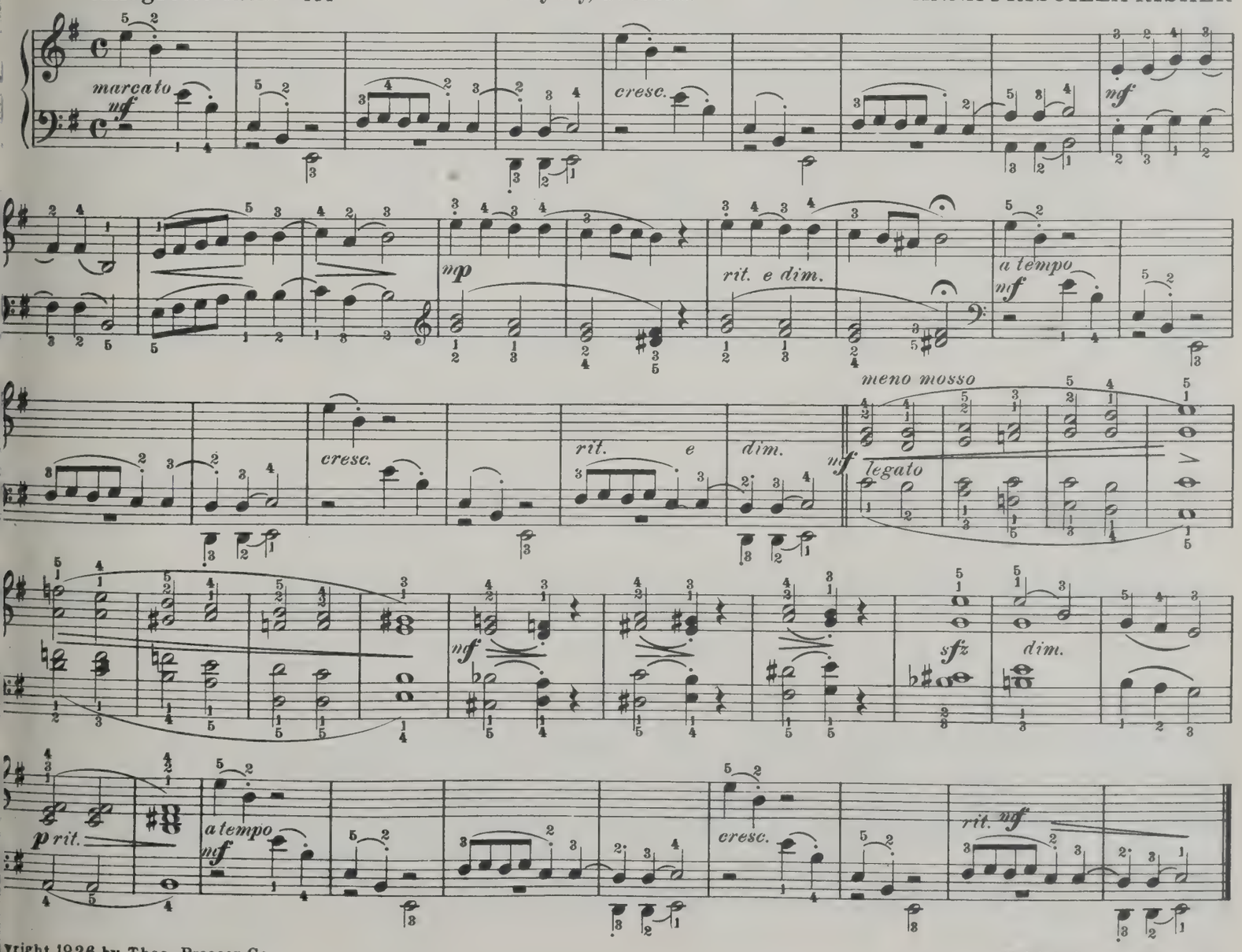
THE CLOWN

A clown is so funny,
He always seems glad;
But, underneath all,
They say, he is sad.

ANNA PRISCILLA RISHER

little study in "key-board geography," in the nor key, and in "grave and gay." Grade 2.

Allegretto M. M. ♩ = 144



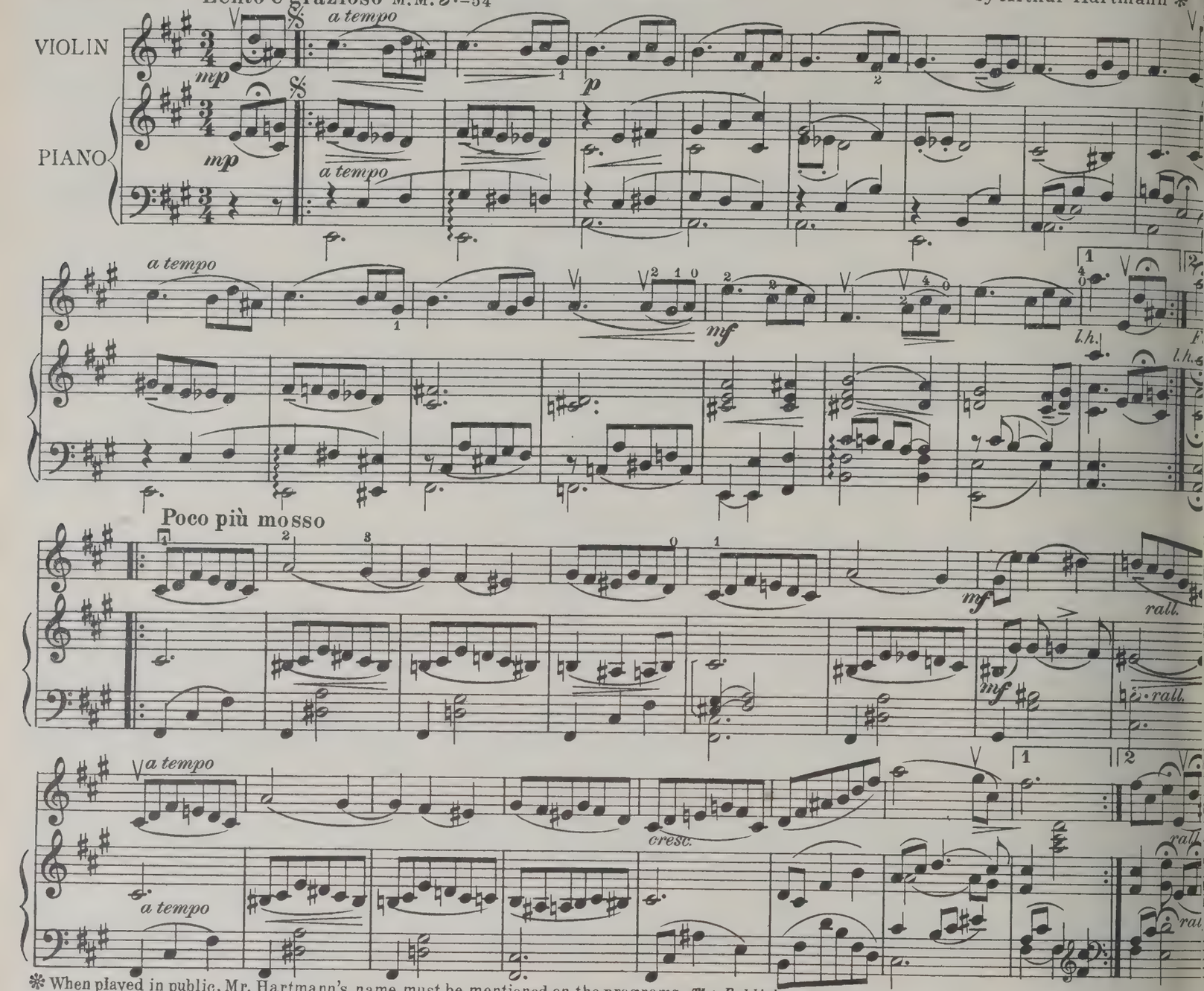
yright 1926 by Theo. Presser Co.

British Copyright secured

JUST A LITTLE WALTZ

A fine transcription of a very pretty piano piece, by a well-known American composer.

Charles Wakefield Cadma
Transcribed for Violin and Pi
by Arthur Hartmann ✻



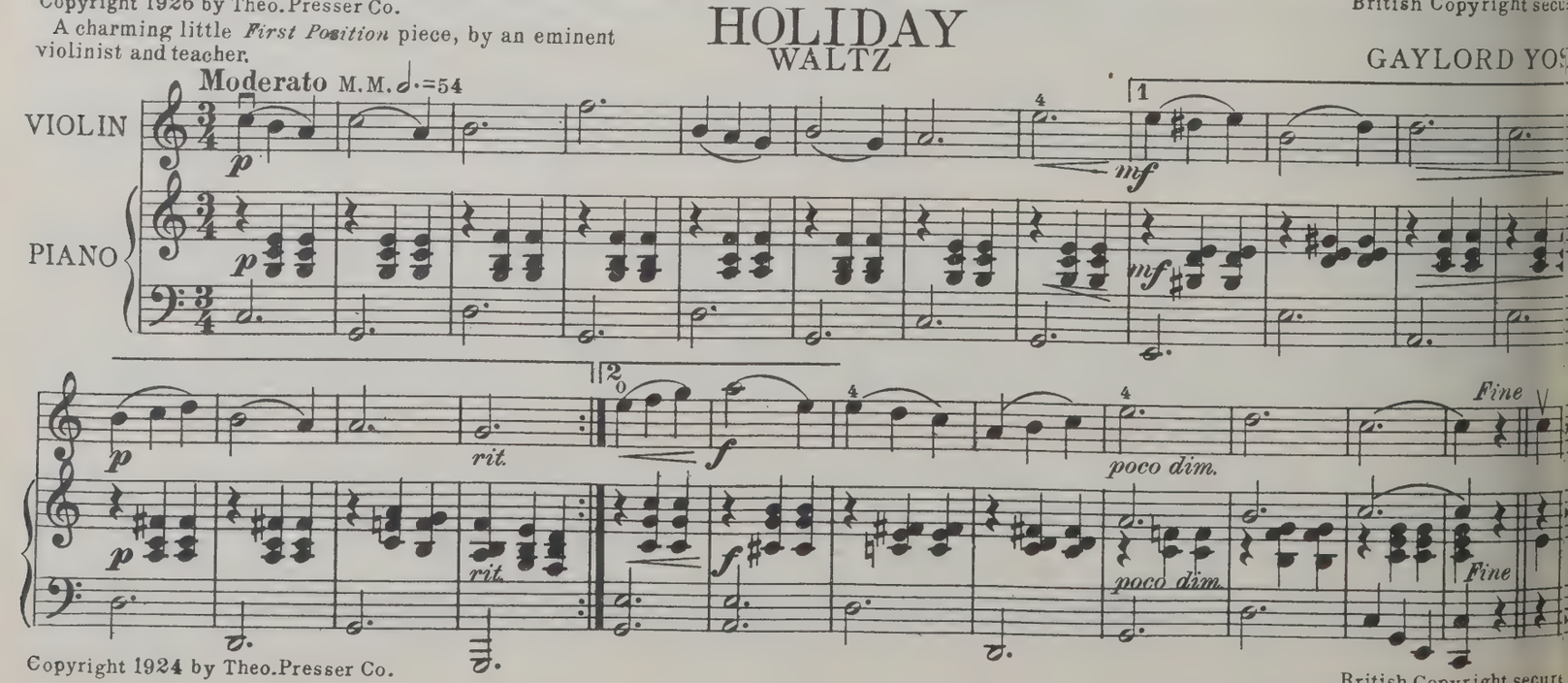
✻ When played in public, Mr. Hartmann's name must be mentioned on the programs. *The Publishers.*

Copyright 1926 by Theo. Presser Co.
British Copyright secu

HOLIDAY WALTZ

A charming little *First Position* piece, by an eminent violinist and teacher.

GAYLORD YO



Copyright 1924 by Theo. Presser Co.
British Copyright secure

mf

mf

D.C.

D.C.

PASTORALE

JAMES H. ROGERS

istration: { Ch. or Gt. Solo stop (At discretion) coup. to Sw.
Sw. Soft stops
Ped. Bourdon 16′

ery useful, as seasonable, slow movement, by a well-loved American composer.

Andantino espressivo M.M. ♩.=69

UAL

DAL

Ch. or Gt.

p Sw.

Sw. Soft 8′ & 4′

mp

Ch. or Gt.

Sw.

cresc.

mf

mp

dim.

rit.

a tempo

p Ch. or Gt. (Change Solo stop)
Sw. (Reduce)

Sw. Voix Celeste (Trem.)

mp

p

pp

yright 1926 by Theo. Presser Co.

British Copyright secured

FANFARE TRIUMPHAL

Written for the One Hundred and Fiftieth Anniversary of the signing of the Declaration of Independence 1776 – 1926

W. D. ARMSTRO



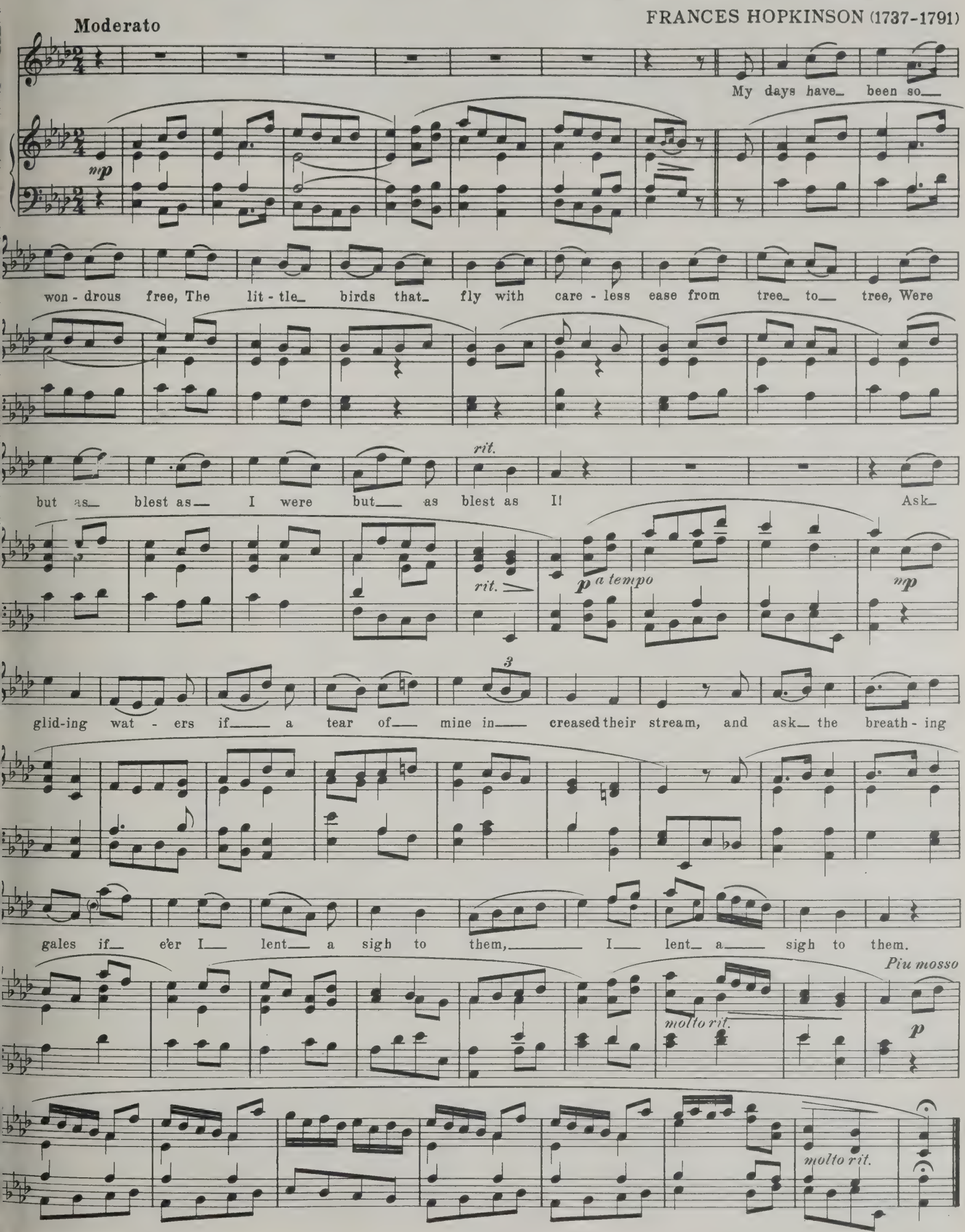
Copyright 1926 by Theo. Presser Co.

British Copyright secu

THE FIRST AMERICAN SONG

MY DAYS HAVE BEEN SO WONDROUS FREE

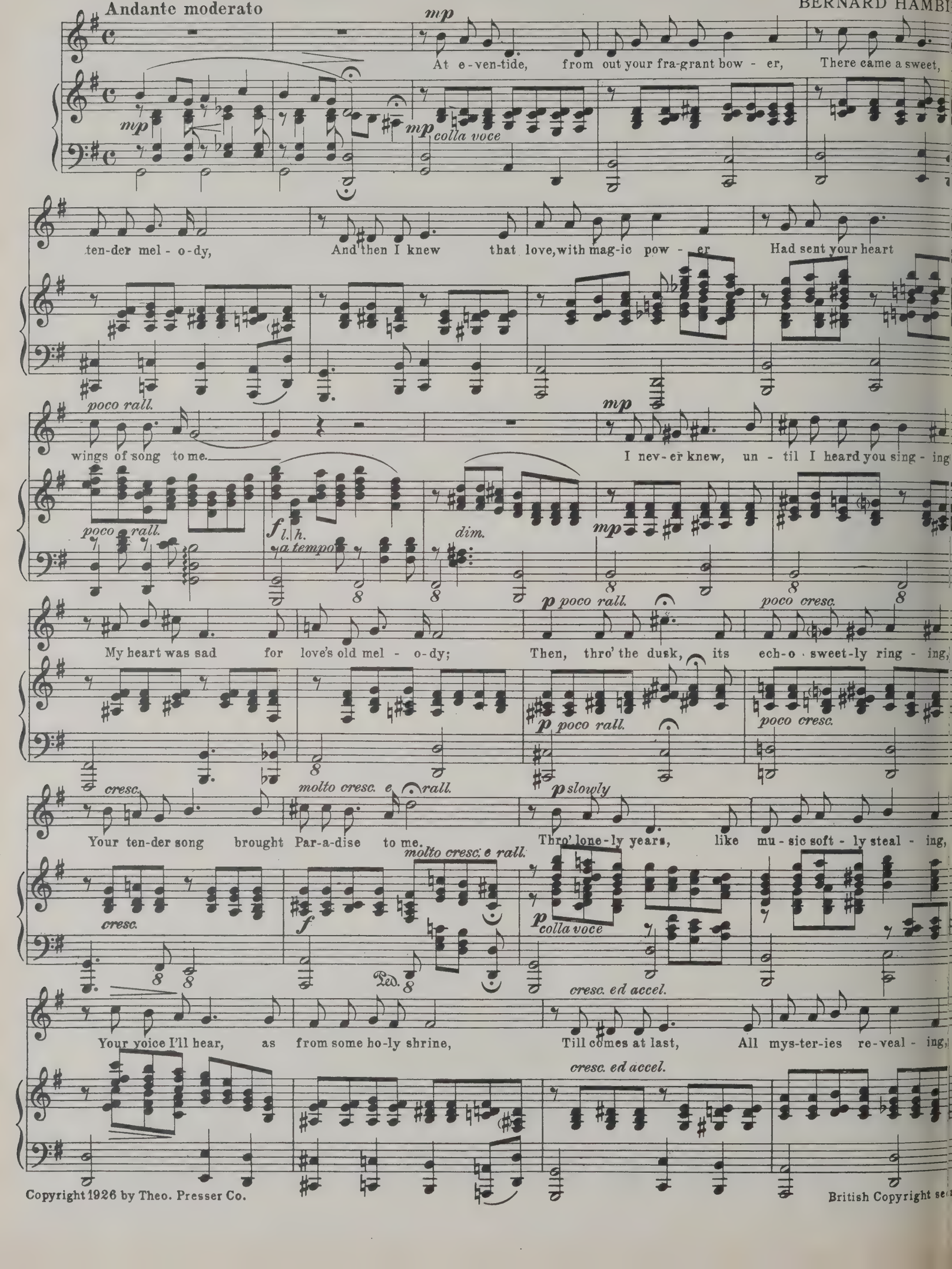
FRANCES HOPKINSON (1737-1791)



Copyright 1926 by Theo. Presser Co.

LOVE'S PERFECT SONG

Words and Music b
BERNARD HAMBI



Copyright 1926 by Theo. Presser Co.

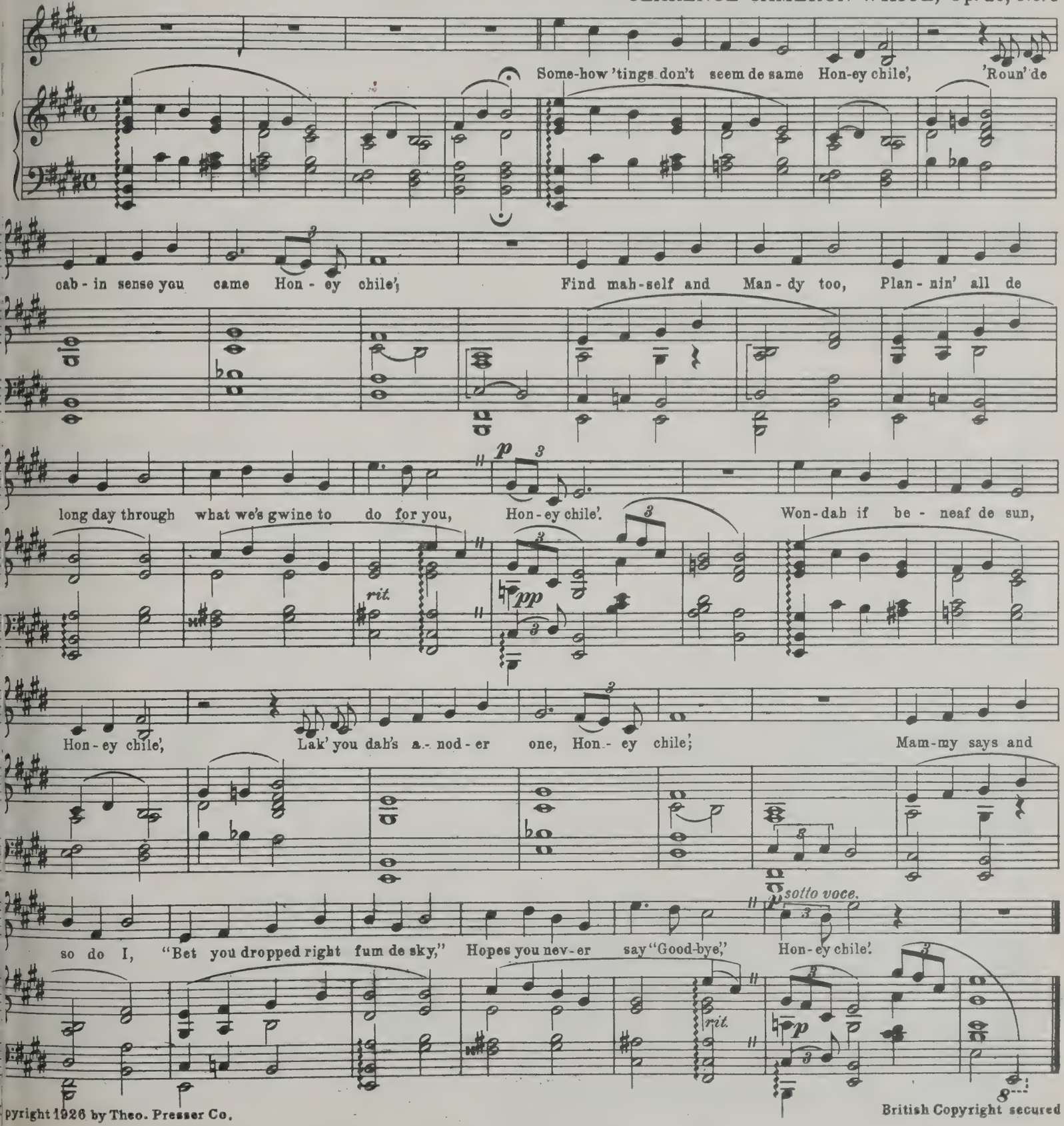
British Copyright se



HONEY CHILE

F. ANDERSON

CLARENCE CAMERON WHITE, Op. 29, No. 1



pyright 1926 by Theo. Presser Co. British Copyright secured

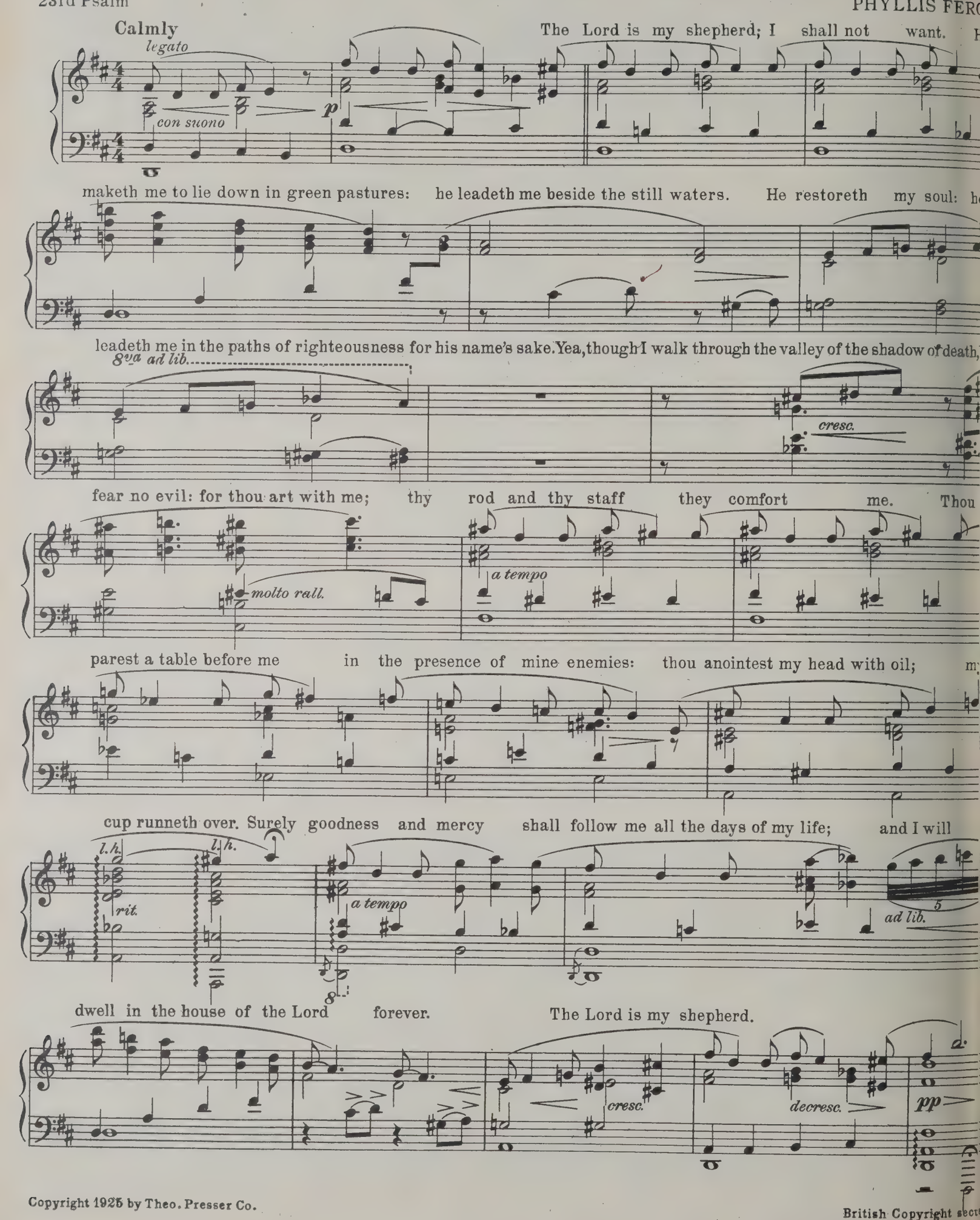
THE LORD IS MY SHEPHERD

(MUSICAL RECITATION)

A new and very desirable form of sacred musical recitation. The accompaniment is equally effective on piano or organ.

23rd Psalm

PHYLLIS FERG



Copyright 1925 by Theo. Presser Co.

British Copyright secu

The Education of the Average Student in Music

(Continued from Page 496)

its of view of the symphonist and zist as artists, we find in the one aspiration, the spirit of adventure, g look to the past and a hopeful the future, in the other a sav- mental energy, slight knowledge past, and a perfectly safe and prof- conformity to the style of the

schools of music should aim to symphonists, albeit dull ones. If ce a true genius should emerge ne mass of average minds let all for an age without its genius is indeed a dark age. But we must not wait for a genius to appear who shall do our work for us. A host of well-trained teachers sent out equipped with a thorough knowledge of the art of music, and of methods of imparting this knowledge, who know the pleasant feel of musical notes at first hand, and who throw themselves into the deeper and cleaner channels of contemporary progress, can brush a surface of fresh tints over the drab life that many people are forced to live. And this recoloring of existence is the best function of art.

Great Men on the Power of Music

(Continued from Page 492)

language of music is infinite; it all; it is able to express all."
—Balzac.

cannot imagine a complete educa- man without music."
—John Paul Richter.

ic is the only sensual pleasure with- ."—Samuel Johnson.

ll the liberal arts, music has the influence over the emotions and is to which the lawmaker should give ttention."—Napoleon Bonaparte.

ic is a stimulant to mental exer- D'Israeli.

e is something deep and good in for body and soul go strangely to- —Carlyle.

ink sometimes could I only have n my own terms, could I live in a y and know where I could go when- wished the ablution and inundation cal waves, that were a bath and a . . . "—Emerson.

proper sphere of music is to por- progress of the soul from grief or to comfort, joy and blessedness. an do with an intelligibility entirely "—Hegel.

ic is a kind of inarticulate, unfath- speech, which leads us on to the the infinite."—Carlyle.

ic is the fine art which more than er ministers to human welfare."
—Herbert Spencer.

ic is one of the most forcible instru- or training, for arousing and for ng the mind and the spirit of man."
—W. E. Gladstone.

e are in music such strains as far any faith which man has ever had ftiness of his destiny."—Thoreau.

"Music cleanses the understanding, inspires it and lifts it into a realm which it would not reach if it were left to itself."
—Henry Ward Beecher.

"Music, once admitted to the soul, becomes a sort of spirit and never dies."
—Bulwer.

"Take a music bath once or twice a week for a few seasons. You will find it is to the soul what a water bath is to the body. It elevates and tends to maintain tone to one's mind. Seek, therefore, every clean opportunity for hearing. Purchase some kind of instrument for the home and see that its beneficent harmonies are often heard. Let music be as much a part of a day's routine as eating or reading or working."—Oliver Wendell Holmes.

"We can do without fire in the house for half of the year, but we must have music the year round."—Sidney Lanier.

"Music is fundamental—one of the great sources of life, health, strength and happiness."—Luther Burbank.

"The man who disparages music as a luxury and nonessential is doing the nation an injury. There is no better way to express patriotism than through music."
—Woodrow Wilson.

"Music, rightly taught, is the best mind trainer on the list. We should have more of the practical subjects, like music and drawing, and less grammar and arithmetic."
—Dr. Charles Eliot.

"If young men had music and pictures to interest them, to engage them and satisfy many of their impulses and to enliven their days, they would not go to the low pleasures of the streets; they would have an alternative and would be too fastidious to do so."—George Bernard Shaw.

A Poet Musician

TAS GRAY, author of the famous *Written in a Country Churchyard*, rue music lover concerning whom Krehbiel once wrote an interesting ublished in a volume called "Music anners." Thomas Gray, 1716-71, e world his debtor by the careful ion of some valuable Italian manu- Krehbiel quotes his biographers, whom, Mason, says:

chief and almost the only one of Gray's) amusements (if we except ient experiments he made on flowers to mark the mode and progress of getation) was music. His taste in was equal to his skill in any more it science. It was founded on the dels, those great masters of Italy urished about the same time with his favorite, Pergolese. Of his, of Leo's, Buononcini's, Vinci's and Hasse's works he made a valuable collection while abroad, chiefly of such of their vocal compositions as he had himself heard and admired. . . His instrument was the harpsichord, on which, though he had little execution, yet when he sung to it, he so modulated the small powers of his voice as to be able to convey to the intelligent hearer no common degree of satisfaction."

What a charming combination: a poet supremely gifted, who loved music and flowers. Tom Moore, with his combined gift for music and poetry and his Irish voice, was just such an artist. Our own Stephen Foster might have been still another had his earlier education been along broader lines.

Teams and Flags

ETUDE:

o many good ideas from THE ETUDE. little "stunt" last year which worked ell with my pupils, when I felt that rest was lagging.

led the whole class into two teams, children elected their captains them- For every good lesson I pasted a tiny the name of that pupil; then, at the he week, the team having the most a larger flag pasted on its side. as done for about fifteen weeks. At the end of that time the members of the team having the most big flags were to have been the guests of the losing side at a picnic; but in our case the result was a tie, so that everybody was happy at a general picnic. We had this in the country, and, as it rained, we had to eat in the farmer's barn, but that was even more fun. We had nearly seventy-five present, including several mothers as chaperons.

Yours for anything new in teaching,
ELIZABETH D. HART.



The KIMBALL in Every Clime

THROUGHOUT the years since Kimball Pianos were first manufactured, they have been given the most severe climatic tests—through heat and cold, dryness and moisture. In our own country—the homes of the valleys and the mountains, of the coast regions of the east and west, or from the lakes of the north to the warm, moist vicinity of the Gulf—the Kimball has earned an enviable reputation for excellence of *tone* quality and for *staying in tune.*

The same commendation comes from the use of the Kimball in the tropical countries of South and Central America, Mexico, the Philippines, Cuba—from the varying conditions in Australia, Spain, and Alaska.

The unanimous admiration of the Kimball must, therefore, come from the *merit of the product*—its reliability under all conditions. Correspondence is invited whether you are considering the purchase of a grand, a reproducing grand, an upright, a player piano, pipe organ, or phonograph.

Catalogs, also nearest dealer's address, sent on request

W. W. KIMBALL CO.

(Established 1857)

Department KE., 306 S. Wabash Avenue, CHICAGO, U. S. A.

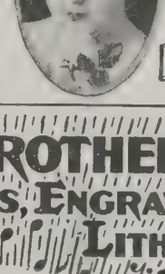
ATTENTION! Music Clubs, Schools, Teachers

A Plan of Study with Musical Program

American Autobiographical Sketches, Folk Music (Europe). Tabloid Operas: Shanewis, Mme. Butterfly, and Miguon. Study of Modern French Opera. Sketches of composers, librettists, and authors. Music suggested and portraits included. Useful for guest and teachers' programs.

Send for descriptive circular of other books in the series.

MRS. F. S. WARDWELL
HIGHLAND TERRACE STAMFORD, CONN.



Maybelline

DARKENS and BEAUTIFIES EYELASHES and BROWS INSTANTLY, makes them appear *naturally* dark, long and luxuriant. Adds wonderful charm, beauty and expression to any face. Perfectly harmless. Used by millions of lovely women. Solid form or water-proof liquid, BLACK or BROWN, 75c at *your dealer's* or direct postpaid.

MAYBELLINE CO., CHICAGO


Liquid Form


Solid Form

ZABEL BROTHERS Co. INC.

MUSIC PRINTERS, ENGRAVERS AND LITHOGRAPHERS

Send for

ITEMIZED PRICE LIST

Write to us about anything in this Line

The Music Supplement of this Magazine is Printed by Us

Fifth St. and Columbia Ave., PHILADELPHA, PA.

The Singer's Etude

Edited for July by HOMER HENLEY

It is the Ambition of THE ETUDE to Make This Voice Department "A Vocalist's Magazine Complete in Itself"

The Will-O'-the-Wisp

Mr. Homer Henley has had a long and honorable career as both singer and teacher, in the Pacific Coast States. He represents the best methods of such undoubted masters as Giovanni Sbriglia, Sir Charles Santley and William Shakespeare; and his pupils have risen to many positions of importance. Particularly has he been successful in transmitting the traditions of the oratorio style.

OF ALL THE definitions of which the word "singing" is susceptible, probably none could more aptly describe its charming, heart-breaking impermanence than the word "elusive." The singing voice is a bird of passage, a Will-o'-the-wisp dancing ever ahead just beyond our reach, leading us over strange marshes, flickering above dangerous bogs where quicksands wait to snare us. It is such an intangible thing—the voice! So close to the soul, so far from physical imprisonment! The fairest in promise, the most inconstant in fulfilment! Yet many have captured it and held it long; held it vigorous, beautiful, pliant to every wish and shade of thought.

These skillful beings we know as the "great" singers. What sort of greatness do they hold in common possession? That of vocal quality, voice texture, fibre, sound, timbre (as the French say it) or exquisiteness. If, then, "greatness" of voice is a certain sound or quality held in common by *all* of this class, it is reasonable to suppose that there is a standard by which the possessors of this "greatness" are able to identify, measure and adjust this volatile quantity. This standard is based upon a common qualification peculiar to these "great singers," their management of two great elements, breath and resonance.

The Great Singers' "Method"

THE WRITER of this article was at one time musical critic on a metropolitan daily newspaper. As such it was his duty to obtain interviews with the great singers of the world, interviews which were of a most informal and friendly nature.

These singers showed him how and where they breathed, and how and where they "placed" their voices. The point of interest here to the student and teacher is that all these "great singers" breathed in exactly the same manner and in the same place. All these great singers tuned their voices in exactly the same manner and in the same place. There was no variability in method. That is why there is a standard. That is why great singers are in a class by themselves. That is why they are great.

After all it is simple enough, that is, if we are simple enough ourselves, and follow like children instead of losing our way in technical entanglements. The great singers are all children: they have simple, child-like minds that function in direct, straightforward lines. The greatness of their simplicity deflects them automatically from every snare of vocal confusion: bombast, chicanery or well-intentioned befuddlement. Their instinct is for the greatest and they bend with it as the willow divining-rod twists toward the hidden gold. What is the secret of that instinct? Ah we might ask them, but I doubt if they could tell us!

Yet that need not deter us. Our concern is, can we, without their genius for simplicity, acquire what they have? I think we can. But, like Paul, to win the race we must divest ourselves of every weight, and disperse the clouds of theories which surround us. Do great singers become great because of a profound knowledge of anatomy or a comprehensive mastery of the laws governing sound waves? We who know great singers know that they are not scientists. They are artists. Not that they lack the mental power or application; but simply that their brains function naturally in other directions.

The great singers are essentially creatures of instinct and intuition. They are acutely sensitive and receptive. Their instinct tells them exactly what they want; their intuition leads them infallibly to their needs. So the great singers are never led aside by the plausible arguments and representations of vocal technicians. Their musical ear is their guide for tone, and, as for breathing, I believe that the right way is simply passed on from one to another—a tradition.

Simplicity the Keynote in Breath Control

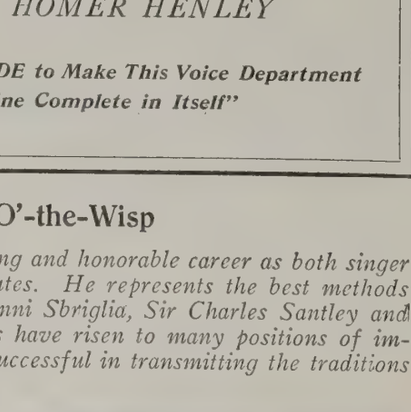
IT SEEMS to be the melancholy fate of the majority of mankind to go at things the wrong way or the hardest way or the longest and most awkward way. It seems never to occur to them to be simple. Yet all great invention and discovery has resulted from simple and direct thought and methods. The greatest architecture is the simplest. The greatest writers present their thoughts in the simplest language.

In singing it is simplicity that leads to the heights. Great singers all breathe one way: they hold their chests high all the time they are singing and every time they sing. The shoulders are not raised, but kept down and back. If through carelessness, forgetfulness or the excitement of the emotions, their shoulders are raised, they have done the thing correctly so long that right control continues to function despite technical lapses. But their chests are always held high. They flatten the abdomen somewhat. They incline the upper body well forward toward their audience in an attitude of ingratiation.

Put yourself in this physical attitude. Gracefully incline the body forward—not too much—expand the ribs and upper chest and breathe. Breathe three or four minutes without singing: but maintain the high chest, especially in expiration. (Have you ever noticed that the chests of the great singers never collapse in singing, even at the end of the longest phrase? If the great singers *all* do it that should be warrant enough for you.) Then sing something, still breathing the same way and standing in the same position. You will feel the abdomen retract, but you will be chiefly conscious of the operation of the muscles of your back and sides. Melba used to say that she got her high tones from the small of her back. Lilli Lehmann said the muscles of the back were used to press the breath firmly against the arch of the chest. Sbriglia, the teacher of Jean De Reszké and Nordica, laughed his famous, thin, sardonic laugh at all directions but those concerning the point of support, namely, the breath pressed against the chest-tension muscles by those of the back. Lamperti, Shakespeare, as well as all the old Italian masters who wrote of the voice, dwelt constantly and insistently on the use of the muscles of the sides and back.

Ease of Emission

NOW WILL BE felt a singular ease in the emission of your voice, a firm freedom of the throat region, and a sense of enjoying complete power over the outgoing breath-stream. The act of right breath-control pleads its own cause. It needs no advertisement, no recommendation. Like all supremely right things, its simplicity and the inevitable progress that results carry their own conviction.



HOMER HENLEY

Tone Placement

AFTER breath-control the one remaining requisite is beautiful resonance. Jean De Reszké used to say that singing was "a matter of the nose." What a fine fury of dissent and acclamation that statement did stir up, to be sure! Its partisans raved enthusiastically of nothing but nasal vibration—aiming the voice between the eyes. Its opponents were none the less emphatic in their defense of pure "school" singing, the lifted, soft palate, the open throat as differentiated from the "nasal whine."

Let us search for the truth where it most abounds—among the great singers. Where do they "place" their singing voices. Let us go to the phonograph, put on the record of any great singer's voice, take a chair and sit down with our ears inside the opening of the sound box. Let us strip our minds of every vestige of preconceived ideas, theories and technicalities with which they have been wrapped and stifled since we became interested in the voice. The recorded tones of the great singer will bathe the naked mind in a flow of new hearing if we throw bodily out of our mental houses every smug label of tone and tone-placement, and listen to it!

What do we hear?

The Italians, new and old, call the voice "the bell." I used to think they meant something relating to *bel canto*. Not so. By "the bell" they mean the head, or, literally, the voice ringing like a bell in the head. They say, "beautiful bell." They mean that rings with bell-like sonority in Do they mean in the mouth? mean in the head above the mout nose, then? No. In those va lared caves back of the nose, f the soft palate, and high above it one of those marvelously dove-ta plates of the skull.

The head-cavities of the gre are extraordinarily open at all t if we will hear the voice ringi head, the sound will be much as t of a violin or 'cello. We may a golden gong reverberating in room, a fountain of ringing coi in a marble basin, or a thous things; but if we hear it aright, beauty always.

One may say, "Oh yes, he n nasal sound. Of course, I hear t body can." The difference betw the great singers hear and wha person hears is the measure of t ence between his voice and the v great singer. They are great s cause of what they hear; he is because of what he does not hear

Another cries, "I must have a b How shall I get my voice up the head-cavities?" To him I say, " teacher. Ask any teacher." He you a mirror and show you how t of "N" as in the word "gong" will depress the soft palate and back of the tongue, and thus d breath-stream so that part of it the buccal chamber and part of post-nasal cavities.

You are now in the position o who has been set before a master whose hands has been thrust paints and a canvas, and who bidden to reproduce that masterpie have the physical materials but n edge. You have still to become a The child must see countless grea ings; he must compare them; he to reproduce their equal through seeing. You must hear countle singers; you must compare the must try to reproduce their equal your own hearing.

Again I say, *Listen!* The differ tween what is known as the nasa and the tone the great singers er the difference between a Titian ar partment-store chromo. The onl road is the ear—your ear! But be helped to hear through another teaching if that teacher's ear is fine to hear as the great singers hear, teachers are always great hearers.

The Foundation Tone

THERE IS another thing that y learn to hear: that is the fo tone underlying the smoothness great singers' voice quality. It compared to the roots of a tree, deep ground, or the ten stories or so crete which go under the earth's to support a sky-scraper. There is to all rightly placed voices (wheth be lyric sopranos or basso profun weight, a foundation, without wh voice would be lost, for instance, orchestra, and in a very large audi It constitutes the "professional" which everyone recognizes instantl basic substratum of rich authority the non-professional lacks. Its val sists in keeping the voice, even the notes of high sopranos, singing chest. (This does not imply ches or "chest register tones," however.)

Giovanni Sbriglia, one of the t with whom I studied and one of the est teachers who ever lived, used that keeping the tones in the che the secret of singing, but that ver people in the world, including ever

own pupils, understood this little- but quite simple principle. The has obtained the most astonishing with it in his own teaching. It into play the enormous resonating of the chest cavity giving the voice y" apparently obtainable in no other

us go again to our phonograph and to the great voices of the great .. If our ear detects nothing to- et us go to-morrow. Let us go, ly until we hear something new, until we have learned the texture and weave of the new sound, and have analyzed and dissected its every fibre, but until we can imitate that sound successfully with our own voices. New and unsuspected tonal worlds will then open to our amazed ears and understandings and, as the mists of technical obscurities fade from the windows of true vision, we shall thank God that we are learning how to be as children again, for only so can we learn to become great.

Curing Audible Breathing

IBLE breathing among singers is by the incoming breath striking the ilate, that curtain hanging between ccal chamber and the throat, and up a vibration between it and the x behind it. The soft palate is a r easily amenable to discipline. It utomatically when one yawns. It ie obligingly if one, *thinks* a yawn.

When the soft palate is raised, the loose curtain which caused the sound is drawn up out of the way and the incoming breath is not heard. Try it yourself. Yawn widely while inhaling a brisk breath. You will find the inhalation to be noiseless. Then think a politely-suppressed yawn, and, with a little practice, you will find that your breathing for singing is quite inaudible.

Bondage and Deliverance

EGARD to tension in the regions of ngue, jaw and neck, most students doubt gone through the experience ing advice of many teachers in ng for what they feel must exist ere; namely, an unerring road lead- the goal of right singing.

ny case, almost without exception, eachers sought to apply local meas- the correction of my tight jaw and and my perfectly unmanageable

I was bid to hold down my with the handle of a spoon to ow the "right action felt." Then I hrust two or three fingers between th and practice scales so, until my came habituated to looseness.

less extreme instructors tried sug- The tongue should just lie limp mouth, barring the sides, which be trained to rise like the sides of h and so form a sort of flume for e exit of the tone-stream. My jaw be devitalized; it should drop back- oward the neck as if beyond con- My head should be floatingly poised racefully pliant neck. My chewing s must be relaxed—and would I stroke them downward along the with the points of my fingers, just at of the ears, to convey to those but necessary "crushers" the inti- that all is not food that fills the that song was not meant to be All to no avail!

I turned to the books on singing ad all of them I could find. e sure these did not recommend easures for the relief of tension, y were amazingly vague as to the remedy. They fairly brimmed over with imposing generalities as to freedom and relaxation, but none of them told exactly how to do it in just so many words.

For the benefit of students in a similarly uncertain condition, groping about in their own consciousnesses for the help that is so often denied them, let me explain what the books on singing mean to convey but neglect to make plain. *If the singer breathes rightly and breathes rightly long enough, tension will disappear.*

Tight jaw, stiff tongue and rigid neck-tensions are caused by an unconscious effort to control the breath somewhere above the shoulders, probably at the neck. That is the root of the trouble. To correct superficial manifestations the cause of the trouble must be removed. All other courses are makeshifts that but beg the question. A protruded abdomen makes for a corresponding locking of the neck-muscles. A slightly retracted abdomen, on the contrary, is rarely accompanied by neck-tension. If the shoulders rise, the muscles of the neck are made dangerously active. If, however, a breath is filled outwards and not upwards (horizontally, and not vertically), the likelihood of shoulder and neck tension is greatly reduced.

By all means the chest should be expanded, but the shoulders likewise should be held down and the breath pressed firmly against the chest tension muscles. The troubles of the tongue, neck and jaw probably will not disappear at once, for habits are difficult things to conquer, but disappear they certainly will if the singer persists in proper breathing.

The Fleet Staccato

HE WORD "staccato" means, literally, disconnected; cut apart by means of silences. In music this the shortest sound possible to the ient creating it. In the singing means the briefest length of sound al cords are capable of producing. ot in use the vocal cords lie folded om each other in semi-circular lay- "accordeon-pleating."

e act of speech or song they spring l only to return quickly if the de- ound be short, or to lie parallel in roximity whilst vibrating for a long On staccato notes they spring for- neet and rebound; spring, meet and again and again. Their touch is ning-brief as the wet finger-tip of ndress on the steel of her polishing Between these transient touches lies as complete as the silence of inter- space, even though its duration be measured by the thousandth part of a second.

A staccato note is a complete thing in itself, and, being complete, it must needs be made beautiful. The beginner will probably produce a sound resembling the cackle of an agitated hen; but beauty can be come by, if the right means are intelligently employed.

We have seen that the mechanics of the staccato note are localized in the larynx or voice box. We have now to look at the power which sets these mechanics in motion. It is generally here that the crux of wrong staccato-note production appears. Rightly done, the staccato note is produced under force of a steady breath-pressure against the chest tension-muscles. Wrongly done, the staccato note is produced by a spasmodic movement of the abdomen; each note requiring a separate, conscious, physical bodily effort. The ef-

WEAVER
GRAND PIANOS

In thousands of worth-while homes
—on the concert stage
—in conservatories of music,
the inimitable tone of Weaver Grand Pianos is an inspiration, and the passing years serve but to mellow it to more subtle harmonies—serving joyously the musical needs even to the third and fourth generations.

WEAVER PIANO CO.
York, Pa.



THE PIANO OF ENDURING TONE

Frantz Proschowsky
SEVENTY-FOUR RIVERSIDE DRIVE
NEW YORK
Author of
The Way to Sing
(C. C. BIRCHARD & Co., BOSTON, PUBLISHERS)

DEAR MR. PROSCHOWSKY—
Let me express my appreciation of your thorough understanding of the *True Art* of singing and the intelligent simplicity of your elucidations, through which I have been able to discover and use new beauties in my own voice. I commend to you those artists and students who seek the truth in singing—the beautiful and lasting art of *"Bel Canto."*
Gratefully yours,
AMELITA GALLI-CURCI.

MY DEAR PROSCHOWSKY—
I am happy in expressing my admiration of your method of instruction. Having heard your pupils, I frankly state that besides the perfect placing of the voice their diction was clear. This secret is a sure success.
TITO SCHIPA.

MacPhail School of Music
Minneapolis, Minn.
June 21st to August 1st, 1926

Gunn School of Music and Dramatic Art
The Fine Arts Building, Chicago, Ill.
June 7th to 19th and August 2nd to 29th

NEW COURSE of SINGING by CORRESPONDENCE
Including Voice Culture, Sight Singing and Musical Knowledge. A thorough, practical course.
Also Harmony Correspondence Course
Small monthly payments. Send for Prospectus. State distinctly which course you desire.
ALFRED WOOLER, MUS. DOC.
SUITE A. 171 CLEVELAND AVENUE, BUFFALO, N. Y.

WANT WORK AT HOME?
Earn $18 to $60 a week RETOUCHING photos. Men or women. No selling or canvassing. We teach you guarantee employment and furnish WORKING OUTFIT FREE. Limited offer. Write to-day. ARTCRAFT STUDIOS, Dept. D-2, 3900 Sheridan Road, CHICAGO.

Look Inside the Piano for this Trade-Mark
WESSELL, NICKEL & GROSS
The Sign of the World's Standard Piano Action

Spend Your Piano Dollars Wisely

MANUFACTURERS of high-grade pianos can buy *any other* piano action for *less* than must be asked for the Wessell, Nickel & Gross action. The fact that leading American piano makers *prefer* to pay more for the Wessell, Nickel & Gross action reflects its *supremacy* among piano actions.

Ask your piano dealer to show you a Wessell, Nickel & Gross equipped instrument. Insist on having the *world's highest-priced piano action* in the piano for *your* home! Then you can be certain that your piano investment will bring a lifetime of satisfaction.

WESSELL, NICKEL & GROSS
Established 1874 New York City

When you Buy an Upright, Grand, Player or Reproducing Piano—Insist on the Wessell, Nickel & Gross Piano Action.



TINDALE
Music Filing Cabinet
Needed by every Musician, Music Student, Library, School and Convent.
Will keep your music orderly, protected from damage, and where you can instantly find it.
Send for list of most popular styles
TINDALE CABINET CO
Flushing, New York City, N. Y.

AMERICAN CONSERVATORY
CHICAGO'S FOREMOST SCHOOL OF MUSIC

41st Session Commences September 9, 1926

Offers superior courses in all branches of music and dramatic art, including Master School. Diplomas, Degrees and Teachers' Certificates granted by authority State of Illinois. Thorough preparation for concert, opera and teaching positions. Many special features, recitals, concerts with full orchestra, lectures, etc.

Excellent Dormitories Offer Accommodations at Moderate Rates

UNSURPASSED FACULTY OF ONE HUNDRED ARTIST-INSTRUCTORS

Among these might be mentioned

PIANO — Heniot Levy, Allen Spencer, Silvio Scionti, Henry Purmort Eames, Louise Robyn, Kurt Wanieck, Earl Blair, May Doelling.

VOICE—Karleton Hackett, E. Warren, K. Howe, Charles La Berge, Elaine De Sellem, John T. Read, Carl Songer.

VIOLIN—Jacques Gordon, Herbert Butler, Adolf Weidig, Scott A. Willits.

ORGAN—Wilhelm Middelschulte, Frank Van Dusen.

MUSICAL THEORY, COMPOSITION—Adolf Weidig, Arthur O. Andersen, John Palmer, Leo Sowerby.

VIOLONCELLO—Hans Hess.

ORCHESTRAL INSTRUMENTS—Members Chicago Symphony Orchestra.

and others of equal importance

PUBLIC SCHOOL MUSIC—O. E. Robinson.

HARP—Enrico Tramonti, Clara L. Thurston.

DRAMATIC ART, PUBLIC READING—Walton Pyre, Louise K. Willhour.

DANCING—Louise Willhour.

THEATRE ORGAN SCHOOL — Frank Van Dusen.

GUEST INSTRUCTORS, 1926—Delia Valeri, John C. Kendel

Free Advantages: Admission to Teachers' Normal Training School; Students' Orchestra; Vocal Sight Reading. Admission to all Conservatory Recitals; Lectures; Musical Bureau for securing positions.

THIRTY FREE SCHOLARSHIPS AWARDED
EXAMINATIONS FROM SEPT. 3 TO SEPT. 7. (APPLY FOR EXAMINATION BLANK)

Lyceum and Chautauqua engagements secured

Examinations Free - *Catalog mailed free on application* - Moderate Tuition Rates

AMERICAN CONSERVATORY, 571 KIMBALL HALL, CHICAGO

JOHN J. HATTSTAEDT, President. Karleton Hackett, Adolf Weidig, Heniot Levy, Associate Directors

COLUMBIA SCHOOL OF MUSIC

Clare Osborne Reed
Director

TWENTY-SIXTH YEAR OPENS
SEPTEMBER 13th

One of America's Finest Institutions Devoted to Education in Music

FULLY ACCREDITED COURSES LEADING TO CERTIFICATES, DIPLOMAS AND DEGREES

by authority of the State of Illinois

A School for

The Mature Musician — **The Public School Teacher**
The Young Artist — **The Ambitious Amateur**
The Teacher of Music — **The Talented Child**

Training in the following departments:

Piano, Voice, Violin, Theory, Violoncello, Normal Training, Public School Music, Chorus Singing, Correlated Arts, History of Music, Ensemble, Orchestral, Professional Accompanying, Conducting, Harp, Brass and Wood Wind Instruments, Dramatic Expression, English and Psychology.

Send for complete catalog

Columbia School of Music

Box E, 509 South Wabash Avenue, Chicago
Telephone Harrison 5930

GIRVIN VIOLIN SCHOOL

RAMON B. GIRVIN, Director

A SPECIALIZING SCHOOL
for

Violin — **Double Bass** — **Counterpoint**
Violoncello — **Harmony** — **Composition**

Attractions of the School: Lectures, Concerts, Recitals, The Symphony Club Orchestra, The Intermediate Orchestra, Junior Orchestra, String Quartettes and Trios. Students may enter at any time.

Limited number of free scholarships awarded. Free examination upon application.

1430 Kimball Hall—Dept. E.
Corner Wabash Ave. and Jackson Boulevard
CHICAGO

COSMOPOLITA

SCHOOL OF MUSIC & DRAM. ART

DR. CARVER WILLIAMS—Preside

Located in Kimball Hall—Chicago's Music Ce

Eminent faculty of 60 Artists. Normal trai Teachers. Students' Orchestra, Concerts, L Diplomas, Degrees and Teachers' Certificate

Departments—Piano, Voice, Violin, M Theory, Composition, Violoncello, O tral Instruments, Public School M Dramatic Art, etc.

Many Free Advantages and Scholarship Piano and Violin Prizes

For particulars address — Edwin L. Stephe

COSMOPOLITAN SCHOOL OF MU

Box E, 16th Floor Kimball Hall Bldg., Chi

COMBS CONSERVATORY

PHILADELPHIA

FORTY-SECOND YEAR

Instruction throughout Entire Year

A School of Individual Instruction — **A School of Public Perform**

Four Pupils' Recitals a week give you opportunity for Public Performance

All branches taught from elementary to the highest artistic standard. Training Courses for Teachers. Degrees conferred. Daily reports keep the Director personally informed of your progress—

Daily Supervision shows you how to work. complete Pupils' Symphony Orchestras offer tional privilege of orchestra routine and acc niment.

Courses for Public School Music Supervisors

Approved and Accredited Three-Year Courses in Public School Music Supervision. Pennsylvania Sta State Certificates issued upon completion of Course, without further examination.

Located within a few blocks of the Sesqui-Centennial Buildings, the Combs Conservatory, with its f Faculty and its unexcelled equipment, offers unequaled opportunities and advantages to combine c of instruction with the great musical events and festivals of the Sesqui-Centennial.

Six Spacious Buildings — ***Dormitories for Wo***

A School of Inspiration, Enthusiasm, Loyalty and Success

Illustrated Year Book Free

GILBERT RAYNOLDS COMBS, Director — **Offices, Dormitories and Stu Broad and Reed Streets**

P.M.I.

Summer Term
Six weeks from June 21
Daily theory and normal classes for music teachers.

Pittsburgh Musical Institute, Inc.
131-133 Bellefield Avenue — Pittsburgh, Pa.

ZECKWER-HAHN

Philadelphia Musical Academy
and Branches

Highest standards of musical instruction. Faculty includes **Professor Leopold Auer, Guest Teacher; Lee Ornstein, Composer Pianist,** and other distinguished musicians. 56th season. Registration Sept. 2nd-4th. Classes begin Sept. 8th. Catalog. **Charlton Lewis Murphy, Managing Director.** 1617 Spruce Street, Philadelphia.

f a rapid staccato scale, each note
ding both a powerful abdominal re-
n and protrusion, may be better
ed than described!
physical sensation in correct stac-
inging is localized wholly at the
. The staccato is a *coup de glotte*
ke of the glottis), and if there be
of them in succession they form
ve call laughter. Right there is the
correct staccato practice. Laugh
l laugh; that is, a rapid series of
il accents on the same note, and
e, in effect, singing a rightly-pro-
staccato. A rapid laugh on any
ill do it.
will find that it eliminates auto-
matically any convulsive bodily movement and produces the little machine-gun fire of vocal pearls wholly at their proper source —the larynx. Inasmuch as any sung note, long or short, should possess the quality of roundness, it is advisable to do much of the staccato practice on a round vowel to start with: OO (as in shoe), for choice. From that sound, a rational progression to the more open AH would be, the vowel OH (as in show), AW (as in saw), UH (as in up), and lastly, AH.

Staccatos should always be done at the beginning of a practice period, as they make more demands on the physical strength than any other form of vocal exercise.

The Source of Many Ills

-CROWDING the lungs with breath
cause of many of the evils which
he path of the vocal student. For
e, when too large a breath is taken,
e balance of its control is lost, and,
ıy cases, it escapes in far greater
ınd proportion than would be the
a more moderate-sized breath were
d. It induces a condition similar
t of the Mississippi steamboat in
Twain's story. The boat was very
Its whistle was very big, and used
steam to such an extent that every
ıe whistle blew, the boat stopped.
large a breath also has the strong-
dency to constrict the muscles above
ɔulders in a sympathetic effort to hold down the struggling body of air eager to escape. A startling proportion of vocal troubles may be ascribed to this pernicious habit.

On the other hand singing on a small but controlled breath affords the most surprising revelations in the freedom of emission and the tone-quality. The amount of breath to be cut down depends, of course, upon the individual case; but if the teacher recommends the curtailment of a good third of the breath intake, in the majority of cases he will not go far wrong. One of the foundational tenets of right singing rests on breath intensity furnishing tonal-intensity. This cannot be brought about if the lungs are over-loaded.

The Vulgar Slur

slur, or scoop, in the voice is the
curving the tone with a broad sweep
ne note to another. The same pro-
ɔne with delicate, hair-line stroke,
s legato. Made slenderly, like a
crescent sigh, it is a portaménto.
ɔrtaménto, is like a beautiful and
ɔus scimitar, an instrument for the
the skilled artist only. The legato,
gnature of the finished singer, is
sical line of beauty that glides grace-
nd freely like a bird over the melo-
dscape. The slur, or "scoop," is the
ırk of crudity. Unfortunately, how-
vith many uninstructed singers, it
s a serious habit, and one difficult
come.
due wholly to lack of breath control *between the notes*. After a note is sung the singer "lets down" between that and the next note; the breath lags for an instant and, of course, the tone lags with it and must be pushed up an uneven curve to the next note. If the tune chance to be descending the scale, then the drop becomes more pronounced than before, the slur slides recklessly down the steep slope because the breath is running away too, and cannot control it.

Escaping breath between notes is the cause of the slur. Holding back the breath between notes is the remedy, a permanent and infallible one. A practice of holding back the breath, of seeming to drink it in between notes, will cause this habit to be overcome.

"The Flowering of the Lips"

s said of Sappho, the poetess of
that "her lips curled like flexible
s about the cunning niceties of her
." The Italian phrase, *fior di lab-*
erally means the flowering of the
Who does not remember the marvel-
s of Nordica, the great interpreter,
ıgly eloquent lips which modelled
meo-like chisellings the beauty of
vels; and the lips of Caruso, shoot-
like a horn, shaping and kneading his words as the hands of a sculptor shapes his clay?

The lips are the painters of the tone. Used beautifully and skillfully they strew its path with shimmering iridescence. But never stiff, rigid lips thrust out as, in the Bible, "the heathen shoot out their lips!" Beautiful, sensitive, melting lips, touching with fire and roses every thought that flows through their charming portals! This is the flowering of the lips.

Women in Eighteenth Century Orchestras

HING could be more delightful,"
esident de Brosses, "than to see a
ınd pretty nun in a white habit, with
ı of pomegranate flowers over one
nduct the orchestra and beat time
the grace and accuracy imaginable."
is that "for fine execution, and as
or of an orchestra, the daughter of
is second to none." Some of these
ısicians were famed all over Italy;
ıice used to be split into hostile camps
ɔrt of this or that singer.

But not all of these women musicians were nuns. "Young women were kept there until their marriage," says Rolland, and quotes Grosley as saying "Music was part of an education which seemed more adapted to form Lais and Aspasias than nuns or mothers of families." In this respect there is a wide gap between women's orchestras in Venice, Calif, twentieth century, and those of Venice, Italy, eighteenth century.

*program of the morning was en-
English; and it was a direct ref-
of the idea that high-grade in-
n goes of necessity with foreign
es. Not only were the majority of the songs of fine caliber and content, but also, in the working out of technical detail, musical nuance, shading and mood values, quite as serviceable as chanson, leider and aria."*—CHARLES E. WATT.

Every Experienced Teacher Realizes the Importance of Being Prepared for

A PROMPT AND SATISFACTORY OPENING

Next Teaching Season

Often the success of an entire year is due in large measure to getting a good start

Order Teaching Material NOW

Many teachers order their supplies some time in advance of the season's opening, as this affords an opportunity to examine and classify the material at their leisure. For such as these we have what we call the

EARLY ORDER PLAN

This plan is to book the annual "On Sale" orders during the early summer months subject to delivery on or before a date specified by the teacher. Orders received up to August First are combined in one shipment prepaid to central distributing points and from there forwarded at a small expense to the several consignees. The saving in transportation charges is an important item, but of much more consequence is the certainty of having one's music supplies on hand and ready for use when the pupils arrive for their lessons.

Write TODAY and tell us

The number of pupils you expect to have during the coming season.

The grades and styles of pieces desired.

The date when the material should reach you.

You will BENEFIT by

Receiving the best possible assortment of material sent on our liberal ON SALE terms, all not used being returnable at the end of the teaching season in June when settlement is made.

Having a plentiful supply of material on hand when ready to begin the season's work.

Saving a part of the delivery expense.

A MAIL ORDER MUSIC SUPPLY HOUSE FEATURING ACCURACY, COURTESY, DESPATCH AND ECONOMY IN FILLING THE WANTS OF SCHOOLS, COLLEGES, TEACHERS AND LOVERS OF MUSIC

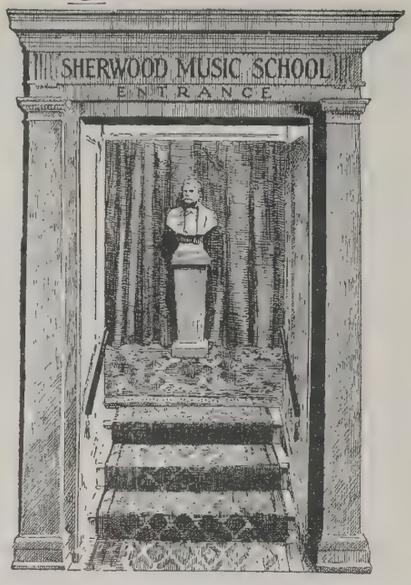
Theodore Presser Co.

ESTABLISHED 1883

1710-1712-1714 CHESTNUT STREET

PHILADELPHIA, PA.

The Gateway to a successful future



ARE you interested in teaching music? In the concert field? In theatre organ playing? In Public School Music? These are a few of the professional fields for which we can prepare you. We assure you an opening in your chosen line as soon as qualified.

Teaching

Students preparing with us for teaching may take positions in our Extension Branches, of which there are more than one thousand located all over the country, or in our Chicago Neighborhood Branches, of which there are more than thirty, with others in process of establishment.

Those who come to us with previous training and experience can very quickly qualify to take positions in our Chicago Neighborhood Branches, thus gaining further experience and earning money for their own study.

Theatre Organ

Since the establishment of our Theatre Organ Department, we have trained and placed organists in positions with salaries starting from $85 to $100 a week.

Students of piano and organ, who have developed instrumental technic and musicianship, can prepare to meet the requirements of theatre playing in a very short time. Good openings are assured.

Concertizing

Chautauqua and Lyceum tours offer salaries of $40 to $100 weekly. Concert engagements are usually paid for by the single appearance, the fee being $25 to $50 and upward.

Our extensive system of Branches enables us to provide ample openings for those we train for the concert field.

Public School Music

Our two-year course leads to a Teacher's Certificate, entitling the possessor to the Illinois State Teacher's Certificate and permission to teach, without examination.

Annual salaries of $1,500 to $2,500 are available, with large outside earnings through private teaching, choral directing, etc.

More openings than we can supply applicants for are referred to us every year from school authorities throughout the country.

Our Fall term begins in September.
Write for Catalog mentioning The Etude, *and telling us which phase of service most interests you.*

Sherwood Music School

Founded 1895 by WM. H. SHERWOOD
Fine Arts Building . 410 So. Michigan Avenue
CHICAGO, ILLINOIS

Teaching Positions

TEACHING positions are available in our Thirty-two Chicago Neighborhood Branches for young teachers of piano and violin who wish to teach, and, at the same time advance themselves by study with our artist teachers; also for advanced students as soon as they are qualified to teach.

See Fall Announcement elsewhere in this issue. Write for Catalog and Teaching Position Application Blank, mentioning The Etude *and giving an account of your training and experience.*

Sherwood Music School

Founded 1895 by WM. H. SHERWOOD
Fine Arts Building • 410 S. Michigan Avenue
CHICAGO, ILLINOIS

Lawrence
Conservatory of Music
Appleton, Wisconsin
A Department of Lawrence College

Piano, Voice, Violin, Cello, Organ,
Band Instruments, Public School Music,
Public School Art, Dramatic Art.
Orchestral and Choral Training,
Music Festival, Artist Recitals.



Dormitories Free Catalog on Request

Address: CARL J. WATERMAN, Dean
Appleton, Wisconsin

SUMMER COURSE

Oscar Seis
Pianis
Teacher, Com
Metropolitan Music Studi
912 Kimball Hall - Chica

MILLIKIN CONSERVATORY OF MUS
DECATUR, ILLINOIS
Offers thoro training in music. Courses leadi
Bachelor of Music Degree, Diploma, and C
cate in Piano, Voice, Violin, Organ, Public S
Music Methods and Music Kindergarten Met
Bulletin sent free upon request
W. ST. CLARE MINTURN, Director

N.U. SCHOOL of MUSIC
Year 1926-1927
Begins Sept. 20, 1926

Free Bulleti
describes courses and advan
A distinctively higher profes
school. Ideal location on the sh
Lake Michigan, immediately ad
to Chicago. Private instructi
vocal and instrumental, class in
tion in theoretical music. L
Art studies without extra expe
Address—PETER LUTKIN,
102 Music Hall Evanston,

Public School Music

COURSES which meet State requirements and lead to highly remunerative positions. Openings assured as soon as qualified.

See Fall Announcement elsewhere in this issue and write for Catalog, mentioning The Etude.

Sherwood Music School

Founded 1895 by WM. H. SHERWOOD
Fine Arts Building
410 South Michigan Avenue
CHICAGO, ILLINOIS

Theatre Organ

PREPARATION for the best positions in a minimum of time, under Mildred Fitzpatrick, widely known theatre organist. Openings assured as soon as qualified.

See Fall Announcement elsewhere in this issue and write for Catalog, mentioning The Etude.

Sherwood Music School

Founded 1895 by WM. H. SHERWOOD
Fine Arts Building
410 South Michigan Avenue
CHICAGO, ILLINOIS

ARE YOU SAVING FOR FUTURE STUDY AT SOME LEADING SCHOOL OR COLLEGE OF MUSIC? You can hasten the goal of your ambitions by seeking out all nearby homes where there are music lovers and interest them in a subscription to THE ETUDE. Write Circulation Department as to how you can become an authorized ETUDE agent and earn money securing subscriptions in your spare time

Public School Music Department

(Continued from Page 500)

rmony" on the part of the boy. feature of the junior high school erefore, should be massed chorus Provided that sufficient time is for choral periods of rehearsing, that methods are employed which re quick results, then choral part ill prove to be the most stimulat- ity in the whole school life and The pupils should meet in roups and sing music which will ie boy with changing voice to e, in a comfortable vocal range. ion of music should be developed ction with all the choral periods. nterested pupils will elect inten- es in elementary theory and prac- any pupils will join the music he glee club, orchestra and oper- are the outstanding group ac- the junior high school. These ons carry on the indoor activities sent the school in festivals, con- social gatherings. The older many junior high schools are in grade with the earlier classes ior high schools, and the pupils ave opportunities to take music which will count toward high aduation. This leads to a discus- ie music opportunities which the h school should offer.

Senior High School

SENIOR HIGH school should r all the music activities which should have and in addition to ive course in Theory and Prac- mony should be presented as ced course. One of the most courses is the one in Music on or Music Literature. Every ld be trained in music under- and so the course in appreciation ely valuable as we must create ve audiences for our orchestras, oups and artists, lest our art ssion fall into decadence. Credit raduation should also be given and instrumental ensemble classes sted and functioning as the rep- school glee club and orchestra Credit should be granted for outside music study of voice, an and the instruments of the orchestra. Opportunities should ed for class instruction on the unusual instruments of the in order that the high school may have as complete an ation as possible. Opportunity ping a band should be given. A s band does not take long in the making and it receives ready recognition as a great school and community asset.

Recognition for the School Music Teacher

SUMMING UP the whole discussion, we find that there is a need for the highly trained executive musician in the public schools. There are more opportunities and there is less competition in school music directing than in professional directing. A given community can support only a few musical organizations and the success of the ambitious musican depends on the law of the survival of the fittest; and so, many good professionals are without recognition because the field of opportunity is limited. This is not true in school music teaching, as each school is a community in itself and the music teacher has every opportunity to develop all features and phases of his work and all of this with a fixed salary and the added advantage of regular attendance on the part of his classes. In the smaller communities, election as supervisor of music or special teacher of music often means election as musical director for the community. When this is the case, contacts can be made with community movements and help secured for school musical projects such as class instruction in piano and violin. Instruments must be secured for the band and orchestra. The community will gladly give financial aid, if it enjoys the co-operation of the school musical organizations in the community affairs. The school music teacher must please his community and meet his people on a common ground, in the selection of program material. Much harm has been done to the advancement of music appreciation by forcing an audience to listen to music that it does not understand. Community singing is a great force in unifying the interests of the people. The participation of the "grown-ups" and graduates in the school orchestra rehearsals and concerts has a far reaching effect in binding the school, homes and community together. Musical memory contests popularize and increase interest in music; and the schools can start the movement. Festivals and music contests create tremendous interest and consequent local support of the musical organizations competing. The school music supervisor or teacher can be the leading spirit in all of these movements and can rest assured that he will receive something greater than mere pay, because he is ministering in art, and a reaction of his community to things beautiful really is a living and objective demonstration of a spiritual devotion of the highest kind.

Another "Nightingale" Story

TUDE:
owing is from an old book of trav- rge William Curtis. Recording a enton Falls, New York, he says: ioteer was a fine boy of sixteen. d along over the plank road and horses, the people, and the places He was sharp-eyed and clear bright boy who may one day be

owly climbed the hill,—"Have you ny Lind, Sir?" inquired my An- he stables.
ften."
oman, Sir. Don't you think so?"

is here last week, Sir. Get up,

hear her?" I asked.
and I drove with her to the Falls Tom Higgins drove, but I sat on

is she pleased?"
; only when she was going to see verybody in the hotel ran to the ok at her, and she went back to and then slipped out of the back there was something better than

as that?"
ir, as we came back we passed a and she stopped the carriage, and t with the rest of the party, and n Higgins, and went into the wood. ward sunset and the wood was She walked about a little, and picked up flowers and sung, like to herself as if it were pleasant. By and by, she sat down upon a rock and began to sing aloud. But before she stopped a little bird came and sat upon the bough close beside us. I saw it, Sir, with my own eyes, the whole of it—and when Jenny Lind had done, he began to sing and shout away like she did. While he was singing she looked delighted, and when he stopped she sang again, and—oh! it was beautiful, Sir. But the little bird wouldn't give it up, and he sang again but not until she had done. Then Jenny Lind sang as well as ever she could. Her voice seemed to fill the woods all up with music, and, when it was over, the little bird was still for a while, but tried it again in a few minutes. He couldn't do it, Sir. He sang very bad, and then the foreign gentleman with Jenny Lind laughed, and they all came back to the carriage."

WILLIAM WARNER.
New Jersey.

JAZZ Axel Christensen's Instruction Books for Piano. Book 1—How to "Jazz-Up" Any Tune, Chord Work, etc. Book 2—Arpeggio-Rag, with Bass Melody, New Breaks, Fills, etc. Either book sent for $2, or both for $3. Five new "Syncophonies for advanced pianists," $1. Also new Jazz Instructors for Saxophone or Banjo at $1 each, postpaid. TEACHERS WANTED to open schools in cities where we are not already represented.

CHRISTENSEN SCHOOL OF POPULAR MUSIC
Suite 44, 20 E. Jackson Blvd. Chicago, Illinois

Have You Faith in Yourself?

Have you ever wondered whether or not it would pay you to take up a special course in music and train for something bigger in your work? State Departments of Education recognize schools of high scholastic training. You can earn a Diploma, Degree or Teacher's Certificate through our school, which is issued by the authority of the State of Illinois.

Earnest, ambitious students are invited to send for our catalog and sample lessons. We send them without any obligation and they show how it is possible to get accredited courses without having to go away from home for an expensive course.

We have been offering our courses to music lovers through THE ETUDE columns for many years. If you haven't sent for literature before DO IT NOW! Check on the coupon below what particular course you wish to see and we will send sample lessons and quote special terms to you.

If you want to advance in your music, get full details now of the courses which have started others on the road to success. There can be no *question* about its paying when so many thousands of musicians are advancing through the aid of our courses to positions of responsibility and influence.

A Public School Music graduate writes:

"I am now the director of the Community High School Orchestra, having received my certificate from our superintendent upon the recommendation of the State Board after presenting my credits received through my studies with your institution."

Piano Students' Course by William H. Sherwood.

Normal Piano Course For Teachers, By William H. Sherwood

Harmony By Adolph Rosenbecker and Dr. Daniel Protheroe. This course includes Counterpoint, Composition and Orchestration.

Public School Music by Frances E. Clark.

Sight Singing and Ear Training by F. B. Stiven, Director of Music, University of Illinois.

Choral Conducting by Dr. Daniel Protheroe.

History of Music by Glenn Dillard Gunn.

Advanced Composition by Herbert J. Wrightson.

Violin, Cornet, Mandolin, Banjo and Guitar by eminent teachers.

WANTED: Teachers in the different States for affiliation to take charge of our branch schools. If interested, mention in your inquiry.

GOOD FOR FOUR FREE LESSONS

UNIVERSITY EXTENSION CONSERVATORY,
Dept. D-48 Siegel-Myers Building, Chicago, Ill.

Please send me FREE without the slightest cost or obligation on my part four (4) Lessons of the course mentioned below. Also quote me your Special Limited Price for Complete Course.

Name.....Age.....

Street No., R. F. D. or P. O. Box.....

Town.....State.....

I am interested in the ..... (Course)

The Organist's Etude

Edited by Well-Known Specialists

It is the Aim of THE ETUDE to make this Organ Department "An Organist's Etude Complete in Itself"

Artistic and Inartistic Performers

IT HAS been said that performers upon the "King of Instruments" can be classed under two headings, "Organists and those who play the organ." The former are usually people of experience and high artistic aims, while the others include the inexperienced and those whose artistic instincts are of a low standard, either from lack of ability, or opportunities for study with teachers of merit. The remarks, therefore, that will be made, while possibly being of general interest, will perhaps be of greater assistance to "those who play the organ."

The present day organs have so many of their pipes placed in a swell box that the correct use of the swell pedal is one of the ways by which a really good performer is known.

The Swell Pumper

HOW MANY of us have not come across the man on the stool who thinks that the swell pedal is a convenient vehicle for the exercise of his right foot, and who treats his listeners to a continual pumping of the swell shutters?

The late Sir John Stainer puts on record the case of an indifferent performer who presided at an organ of which the swell shutters were plainly visible, and who continued his pumping even when playing on the choir organ *which was unenclosed.*

The first point to notice with regard to the correct use of the swell pedal is the fact that the first opening of an inch or so produces the greatest crescendo. This therefore should be made slowly and afterwards the speed of opening should be accelerated considerably, due to the fact that the crescendo then is not so great. The reverse method should of course be employed with the decrescendo, that is, a swift closing of the shutters until the last two or three inches, after which time the shutter should be allowed to close slowly.

Adding or Withdrawing Stops

THERE is another point, however, of great importance, and that is, the treatment of the swell pedal when a stop of considerable power is either added or withdrawn. Let us take a case to illustrate this, for which purpose we will assume that the swell organ is not a large one, and consists of, say, three or four 8 ft. stops, one each of 4 ft. and 2 ft. and a fairly powerful reed. Now the difference in power between the full swell without this reed, and with it, will be considerable.

Should we therefore desire to increase *gradually* the power, when this reed is added; the best plan is to open the swell box somewhat *before* adding the said reed stop, and just at the moment it is drawn to close the swell box again. By this method the crescendo will be more gradual. The reverse process should of course be adopted when a decrescendo is desired; for at the exact moment when the reed stop is pushed in, the swell shutters should be opened, thus enabling the graduation of tone to be more artistically managed. Naturally if a sudden contrast is desired, the above method would not apply.

Changing from Swell to Great or Vice Versa

ANOTHER instance might be given, say, when the great organ diapasons coupled with the swell including the aforementioned reed is in use. Should the performer then be playing on the swell organ and desire a crescendo by utilizing the great organ keyboard, the best plan would be to open the swell box somewhat, and at the moment the hands fall on the great organ to close the swell shutters rapidly. As in the former instance, the crescendo is made more artistically by this method and the reverse process will also apply. In fact, whenever a stop of great difference in power is either added or withdrawn, this method should be adopted.

Advantage should be taken (especially in the case of small swell organs) of the difference in power to be obtained by holding or fixing the swell box open at certain points such as one-third or two-thirds of its full extent. Many players omit to take advantage of this, for they either use the swell pedal for a crescendo or diminuendo, or they fix it fully open.

The Organ Crescendo and Diminuendo

By Henry Hackett, F. R. C. O.

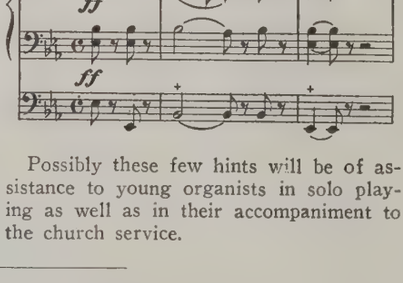
Organ Accent When Swell Box is Fixed Open

IN ADDITION to the recommendations already enumerated, there is a further one, which is that of accenting a chord in cases where the swell is already fixed open, or when the feet are otherwise occupied and unable to attend to the swell pedal. This is frequently called for in organ solo playing and refers particularly to writings of the older composers. The chord previous to the one requiring an accent should be slightly detached, and the accented chord be slurred on to the following chord, which latter should also be somewhat shortened.

Perhaps Guilmant, the eminent French organist and composer, and W. T. Best (who occupied a similar position in England) were among the first to recognize this; and they carefully indicated such effects in their compositions. Older composers, however (who wrote at a time when the organ was not considered so much a solo instrument as it is today), did not indicate such marks of expression as do writers of the present day; but skilled performers realize this and play with greater variety of touch than the printed copy often indicates.

The following short extract provides an excellent example produced by accent, and leads the listener to assume that the marked passages are actually given more power, even when no additional stops are added or the swell pedal utilized.

Marche Triomphale, Guilmant



Possibly these few hints will be of assistance to young organists in solo playing as well as in their accompaniment to the church service.

For the Movie Organist

By Alanson Weller

IN SELECTING themes for the film try to study the emotions and general atmosphere of the scenes which you are about to accompany and select pieces which fit these moods. This is the real secret of successful picture playing. For example, an intensely dramatic emotional climax might be appropriately accompanied by the *Andante Cantabile* from the "Fifth Symphony" of Tschaikowsky judiciously cut so as to have the tremendous climax of the music fall in with that of the film. Likewise a rather sentimental scene might be shown to the strains of the Nevin "Love Song" or even the "Liebestraume" of Liszt. For scenes of sorrow or loneliness the popular and decidedly elegiac "Andantino" of Lemare will do very well. A hurried, agitated movement is needed for "exciting" portions. Numbers like the "Egmont" and "Prometheus" overtures are excellent for this type of scene.

In every picture there are portions which, while they serve to advance the action of the plot, do not express any definite emotion, and consequently do not require emotional music. Do not waste big dramatic numbers on these places. They are known as "neutral scenes," and a little neutral improvisation or a short piece such as the "Cantilene" (Salome) or some of the short numbers published in the ETUDE will fill the bill nicely.

Vary the registration frequently, not necessarily with each change of music, as this is unnecessary, but often enough to avoid monotony. Certain emotions are best suggested by certain stop combinations. If the pieces used are organ compositions, they will have a set registration; but, if (as is often necessary) piano pieces or orchestrations are used, the player must make his own combinations. Since every player has different ideas as to which stops best suggest certain emotions, it is useless to give fixed rules. Here one's own resourcefulness and originality must be the guides.

Orchestrations can be very effectively used in this work. Buy the piano part of the "small orchestra" arrangements. In most small combinations the pianist is also conductor, hence the piano-conductor part contains in addition to the piano accompaniment the melody on a staff above the accompaniment. By playing this melody on one manual, with the stops drawn which correspond as nearly as possible to the instruments which would be used in the orchestra (these are also indicated in these arrangements), and supplying a portion of the accompaniment on another manual with a rather soft neutral registration, a very fair result can be obtained. Among these arrangements are a number of excellent overtures. One should always keep a supply of these on hand, as they serve a great variety of purposes.

Avoid playing too loud or
Nothing can be more annoying
dience than a continual roar or
whispering of the instrument.
medium volume and work up t
organ for big climaxes, saving
tremely soft effects for appropri

Do not imagine that it is imp
keep up a concert repertoire whil
in this work, as even concert
while not a general rule for pict
been used many times for certa
The "Concert Overture" and
Rondo" of Hollins have been
photoplay work with excellent eff
tions of the Mendelssohn *Sonata*
Handel *Organ Concerti* may also
duced for certain scenes.

Practice improvising in order
facility in this branch of the art
very useful at times and is also s
when changing from one piece t
in a contrasting key. A too abru
is unmusical. Smooth performa
necessity in picture playing.

The following list, while not a
to be exhaustive, will give the
idea of the type of material which
used and is being used in pictur

LOVE THEMES

Melody in G Flat .....
Melodie .....
The Afterglow .....
Dream Melody (Naughty Marietta) .....

EXCITEMENT

Il Guarany Overture.....
Ruy Blas Overture .....Me
Scherzo .....Me
Finale (Symphony No. 4).Tsch
Finlandia .....

MYSTERY

Le Rouet d' Omphale (middle section) .....

TRAGEDY

Death of Asa (Peer Gynt) ....
Prelude Op. 28 No. 20 .....

NATURE SCENIC FILMS

Winter .....
Woodland Sketches .....M
Rustle of Spring .....
Autumn Fantasie .....

NATIONAL AND RACIAL AIRS

(for travelogues and foreign
Hawaiian Fantasie .....
Ballet Egyptian .....
Caucasian Sketches.....
Indian Rhapsody .....
Reverie du Soir .....
Volga Boat Song .....

NEUTRAL MUSIC

Meditation in D Flat .....
Legend .....
Caprice in G .....
Minuet from "Berenice" .....
Cantique d'Amour .....
Twilight Song .....

Selecting the Volunt

By R. Walker Robson

IT IS unwise to despise audien
have neither the time nor the i
to study music as an art. They
much more highly educated t
organist himself, and yet be mus
norant. To perform a program
an audience which they cannot be
to understand and label them as "
uncultivated folk" when they abs
selves on the next occasion is stup
deavor to raise the tastes of thos
you at all times, but be reasonable

verse ground where your hearers ollow, the cause of music is not d. It is not necessary to play " or musical claptrap of any kind to interest quite large numbers general public; they respond won- to really good music which they ow and understand.

ot adopt as your pattern the supe- son who proudly states that he ractices his voluntaries, but just at he feels inclined to play at the This is a sure sign of incom- or decadence. Good organists pre- ir recitals and voluntaries, and it taken as a general rule that "the illful the player the more con- s the practice."

ot refrain from playing music as become popular through repeti- it is really good music. It is to deny audiences music for ey long, if the only fault of the that it has become "popular."

Do not play any composition which is unworthy of the instrument, the building, or yourself; but avoid the mischievous tendency to judge by "titles." A fugue, a chorale prelude or sonata may be strikingly bad music, or indeed not music at all, whereas a weak title may conceal an excellent composition. Choose your music by its quality and not by the title or form.

Forms of composition which are difficult to understand, such as chorale preludes, should not be given in large doses, unless some explanation, either verbal or printed, is supplied to the listener.

Occasional technical inaccuracies are pardonable, but faulty rhythm and stodginess are unpardonable. Organ playing should always be musical in the best sense. The interpretative aspect of music must be carefully studied. Musical interpretations are as essential in organ music as they are in vocal music or in other forms of instrumental music.

—*Musical Opinion*

Choir Helps

By Fred R. Stecker

ler to have a successful choir, in- ust be present at all times.

st be expected that a chorus choir n entirely different basis than a of which the members in most e paid.

that one of my great helps has keeping of each member busy. an organized choir, hold our reg- nthly business meetings, also one ent each month. Such members ot able to do solo work, either et, or quartet, I find it very good in charge of the social event which ke place in the present month. ember may assist along with the ocial staff, while others may work th the membership staff. Before a can be taken in as a regular he or she must be present at oir rehearsals and one business

found that if a person is willing out for a month to see what we an learn in that time if this party out through the many hardships re.

not go through the same routine each night at rehearsal, thereby varying the work as much as possible. Sometimes we take our anthems for the following Sunday first, then the new anthems, and then hymns; then, again, we alternate. A good plan is to have all solo parts left out of an anthem until the final rehearsal of it.

If there is a member in the choir that can play the piano, it is well to let that person go over parts of solos, or any tricky passages, with members having these for the following week, thereby giving them an early start.

We, have an average attendance of twenty members, and out of these there are only five that do chorus work only; so, in order to make the most of our time, it is necessary to have another pianist besides myself, as organist, to rehearse the different parts which I give out from time to time.

A good plan is to have the rehearsal begin promptly and end the same, leaving the balance of time to be spent on extra work. Thus we not only keep up the interest in our choir, but also maintain a helpful, live organization in the church.

How to Play Over Hymn Tunes

My copy of the January *Musica.* vas prematurely removed by an ultra- housemaid. I remember, however, letter which explained that the rea- playing over the tune were two; to let e know what the tune was, and to n time to find their places. The seem to remember, generally played and told us how to do it. His ideas good; but really they are not in it t I do.

mber, in my young days, when I had with only two stops (an open dia- l a stopped diapason), I used to play es of the tune, if it had as many as lf it had less, I played only the first d the congregation never knew what was and never found their places at played the first line on one of the shed it in, and pulled out the other econd line, reversing the process for , so that one always left off on the began on. I hope this is clear. It good, but I was told by some people little or no taste that some of the ion were sorry they ever did find es. I expect this was on account of s: the vicar chose them, and some ere very poor.

gel voices ever singing;" well, of ere's only one possible stop to use: there's nothing clever about that. My specialty is in the *"ever* singing;" and even though they get tired and may have found lots and lots of places, the proper atmosphere is got. "Brief Life," I finish quite suddenly, when nobody's expecting it. It gives them a jolt, I can tell you; but it explains the meaning of the hymn.

In "Our day of praise is done," I play over the whole tune on the full organ; and that just about ends it for me, for when they begin to sing I always stop at the end of the first line. If they want to go and perjure themselves, they can: but I won't. In summer time I simply refuse to play, "The day thou gavest, Lord, is ended" until 10.30 p. m. I remember one time, when the vicar's sermon made me think that that hour had been reached. I played the tune; but I have been more wary since.

I love my voluntaries after evensong. One evensong a man stayed to listen. I had just finished the Fantasia I myself had written on "The Monastery Garden" when I noticed him. I went up to him and shook him, but he did not wake. The vicar (I got my literary style from him, though he is not much good otherwise) told me that, in the language of past days, this man would have been called a "three-bottle man." Still, it was rather nice to have him there. HESPERIDES HOTBATH.

The Child's Approach to Music Study

To win the enthusiastic interest of the boy or girl at the very outset has always been one of the biggest problems in music teaching. Leading educators agree, today, that this can be best accomplished by enabling the youngsters to *make music in their own way* with the aid of that universal musical instrument—the Harmonica. After they have become proficient on this instrument they will take naturally and enthusiastically to the study of the piano, violin and other musical instruments.

A Hohner Harmonica for the boy or girl will help solve the problem. With the newly perfected Chromatic Harmonica they can play the complete chromatic scale. It is not a toy, but a real musical instrument which will promote self-expression, rhythm, and accuracy, and lay the foundation for serious musicianship.

Hohner Harmonicas are endorsed by such prominent group educators as—

Peter W. Dykema, Prof. School Music, Columbia University, New York.
Dorothy Enderis, Ass't Supt., Milwaukee Schools.
W. A. Gore, Supt. Schools, Webster Grove, Mo.
Nellie C. Hudd, Principal Mozart School, Chicago.
Harry Keeler, Principal, Lindblom High School, Chicago, Illinois.
Edward Randall Maguire, Principal Junior High School 61, N. Y. C.
W. H. Wheeler, Principal, Alton Community High School, Alton, Illinois.

—AND MANY OTHERS—



FREE BOOK OF INSTRUCTION

This interesting and helpful booklet comprises 16 pages of simple instruction illustrated with charts and pictures, and includes six popular musical selections arranged for harmonica and piano. Copies in any quantity will be supplied upon request.



HOHNER HARMONICAS

"That Musical Pal of Mine"

M. Hohner, Inc. Dept. 204
114 East 16th St., New York

AUSTIN ORGANS

THE standing of Austin in the one great city of Philadelphia, is indicated by Austin organs in St. Mark's, St. Luke and Epiphany, St. Clement's, Church of the Saviour, Arch Street Presbyterian, Cathedral SS. Peter and Paul, Girard College, Temple New Jerusalem.
All are very large, comprehensive instruments; models of modern construction and beautiful churchly tone.

AUSTIN ORGAN CO.
165 Woodland St. Hartford, Conn.

Guilmant Organ School

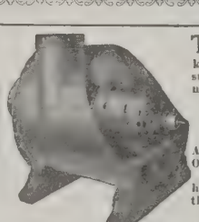
Dr. William C. Carl
Director

A Distinctive School for Serious Students

FREE SCHOLARSHIPS

Write for Catalog

17 East Eleventh St., N. Y.



TWENTY YEARS of development has won universal acknowledgment of "ORGOBLO" superiority. Recent improvements have made the

SUPER "ORGOBLO"
Sturdy—Efficient—Quiet

Most of the largest and finest American Organs are blown by ORGOBLOS.
The ORGOBLO has won the highest award in every exposition entered.
Special "ORGOBLO JUNIOR" for Reed and Student Organs.

THE SPENCER TURBINE COMPANY
Organ Power Department
HARTFORD CONNECTICUT

LEARN TO TUNE PIANOS AT HOME DURING SPARE TIME



Send for FREE copy of the 28th ANNIVERSARY EDITION of our book, "Winning Independence." Read how students master TUNING with our Tune-A-Phones and WHY our graduates head the profession in all part, of the world. With Bryant's patented devices, tools, charts, and lessons, one learns quickly and easily. Low tuition, easy terms. Diploma granted. MONEY-BACK GUARANTY. $10 to $25 a day, exceptional opportunities, and an ideal profession await you.

BRYANT SCHOOL OF TUNING
72 Bryant Building Augusta, Michigan

INSTRUCTION IN
THEATRE ORGAN PLAYING

Practice Facilities. Special course for pianists changing to organ.

Advanced pupils have the advantage of lessons before the screen under the same conditions as prevail in any large theatre.

OUR PUPILS SUCCEED WHERE OTHER ORGANISTS FAIL

VERMOND KNAUSS SCHOOL OF THEATRE ORGAN PLAYING
210 North 7th St., Allentown, Pa.

MUSIC PRINTERS

ENGRAVERS AND LITHOGRAPHERS
PRINT ANYTHING IN MUSIC—BY ANY PROCESS
WE PRINT FOR INDIVIDUALS
ESTABLISHED 1876 REFERENCE ANY PUBLISHER
THE OTTO ZIMMERMAN & SON CO. CINCINNATI OHIO

ion Picture Music

Masters: Mouton, Fosse, Gillet, Fauchey, arie. SEND for FREE sample piano alogues and SPECIAL OFFER Approval"

MANUS MUSIC CO., INC.
145 West 45th Street, New York City

THEATRE ORGANIST'S SECRETS

EVERY PROGRESSIVE ORGANIST should have this complete course in trick and imitation playing. Contains detailed instruction for producing Dog-bark, Snore, Rooster-Crow, R. R. Train, Bagpipes, Banjo and over twenty other effects indispensable to the motion-picture organist.
Price Two Dollars, postage prepaid
C. ROY CARTER, Organist
P. O. Box 97, Sta. C, Los Angeles, Cal.

Organ and Choir Questions Answered

By Henry S. Fry

President of the National Association of Organists, Dean of the Pennsylvania Chapter of the A. G. O.

Q. Will you kindly tell me in "The Etude" of what the proper care of a pipe organ consists? For instance, should the swell shutters be left open or closed while organ is not being used? I do not mean the tuning and service given by a tuner, but the care of the organ by the organist using the instrument continually.

A. As a rule the swell shutters should be left open when the organ is not in use, so that the temperature of the swell box may be as near that of the unenclosed section of the organ as possible. Outside of keeping the organ locked (if necessary to protect it from misuse) and turning off motor, the keeping of swell shutters open is practically the only care that is necessary on the part of the organist, where a tuner is regularly employed to keep the instrument in good condition.

Q. I want to make use of the "descant" method of congregational singing. As I understand it the congregation is led in singing the hymns by a choir; at the same time a chorus of sopranos sings an independent air. Is this correct? If so, where can I get the music for this latter part?

A. Descant hymn tunes may be used in the way you mention and we would suggest that you secure the "Descant Hymn Tune Book," by Geoffrey Shaw, published by the H. W. Gray Co. In an examination of two hymns from this collection, the Editor was impressed with the thought that the arrangement might be more effective if the descant melody did not appear in the organ accompaniment, and he suggests your trying it that way—leaving the descant melody to be heard only from the voices.

Q. In Cesar Frank's "Grande Piece Symphonique" how fast should the first "Andante Serioso" be played—according to metronome about 50 ♩ ?

A. Tempos vary somewhat according to the size and acoustics of the auditorium—for instance the *Toccata* from Widor's "Fifth Symphony" is marked ♩ =118 while the composer is said (by a distinguished Philadelphia organist and former pupil of Widor) to play it at the rate of ♩ = 76 to 80 in his own church, Saint Suplice, Paris. Large resonant auditoriums permit of a slower tempo being used than that employed in a smaller room of less vibrant quality. In the writer's church, which has excellent acoustic properties—being rather resonant a tempo of ♩ = 52 seems effective for the *Andante Serioso* movement you mention. The speed might perhaps be slightly increased in a small church with little or no resonance.

Q. I would appreciate it if you could give me the name of some book which gives comprehensive, helpful information which will enable a pianist who knows nothing about the reed organ to play this instrument, or at least acquire a fairly complete knowledge of how to go about it.

A. We would suggest "Melodious Easy Studies for Reed Organ" (4 volumes), Landon.

Q. Will you tell me a list of summer schools for Organists in New York City?

A. We believe Columbia University, New York City, has a summer course which includes Organ. You might also inquire from the following in reference to the matter:

New York School of Music and Arts, 824 West End Avenue, New York City; American Institute of Applied Music, 212 W. 59th Street, New York City; Guilmant Organ School, 17 E. 11th Street, New York City.

Q. As a constant reader of THE ETUDE, *and your department I am taking the liberty of writing you for a little advice. I have recently been appointed Choir Director of a Methodist Church, and, in organizing the Choir, I am confronted with the following situation. I find that we will have plenty of female voices that are fairly well trained but am unable to obtain the required number of male voices. As yet I have been unable to get but two male voices that can sing the parts, tenor and bass. I also find that there are plenty of men who would like to sing but cannot sing the parts given them (they being used to singing in unison with the sopranos).*

My musical education was obtained upon the violoncello, and I have a very fair knowledge of harmony. I have had no vocal training other than learning to sing baritone in a choir. Do you think that, with the proper instruction books, I could teach a class of men in learning to sing tenor and bass? Any advice you can give me as to the names of instruction books to buy, methods and so forth, will be gratefully appreciated.

A. The Editor sees no reason why you should not sucessfully instruct a class of men in learning to sing the tenor and bass parts. I would suggest that you secure copies of either of the following books: "Methodical Sight Singing," Root, and "The Student's Manual of Sight Singing," Whelpton, and proceed to teach them along the lines suggested. It might be well at first to have them sing the melodies of a few hymns, naming the notes, *do, re, mi,* and so forth, until they become familiar with the intervals. After they are proficient in singing the melodies in this way, have them try to sing the tenor and bass parts in a similar manner.

Of course you may find a few who will have difficulty, but they are likely to be a minority. If you can persuade the two men who can sing parts to attend the class, they can be of much help to you in your work. Your training in harmony should be an aid to you, and the 'cello training should serve to make your sense of pitch accurate, as the player of a stringed instrument, unlike the pianist, must correct the intonation.

Q. Your organ and choir questions department has proven very beneficial to me as it no doubt has to others, but there are two or three questions that concern me more than some of those already published, and I am going to take the privilege of asking them.

I have been studying the organ for some time, and I find that a knowledge of harmony is very desirable, if not absolutely essential. However, I have not the time to put on it that would be required in a correspondence course such as that suggested by you in an earlier edition of THE ETUDE. *What would you advise me to do? Are there any books that could be used for study at home? If so, what ones might best be used?*

2. In Audsley's "Organ Stops," he speaks of pipes being blown or voiced on a wind of ¼", 5", 7", and so forth. Is this pressure measured in inches of water or mercury?

3. In the same book, when speaking of Mixtures, Dulciana, Cornet, or other compound stops, a chart, such as the following, is sometimes given:

MIXTURE—V RANKS

Ranks.	I	II	III	IV	V
Break 1. CC to BB...	19	22	26	29	33
Break 2. C to B ...	15	19	22	26	29
Break 3. c' to b' ...	12	15	19	22	26
Break 4. c'' to b''...	8	12	15	19	22
Break 5. c''' to c'''...	1	8	12	15	19

Will you please explain the meaning of the figures in the chart? Are they the relative length of the pipes or of the tones, or have they no connection with either?

A. 1. Any course in harmony could of course be studied at home, though some text books might be more readily understood without the aid of a teacher. We would suggest the following, from which you might make a choice.

Harmony Book for Beginners..Vol. 1..*Orem*
Theory and Composition.....Vol. 2..*Orem*
Student's Harmony (with key)..*Mansfield*

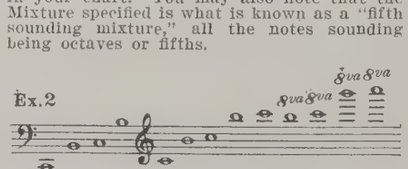
2. The wind pressure for organ pipes is usually found by using a pressure gauge or Manometer into which water is poured. Admission of air to the gauge forces the water up the tube, and the difference between the level of the two surfaces of water is measured in inches, the result indicating the wind pressure. The following illustration of a gauge appears in the Stainer and Barrett Dictionary, although gauges of a different type are now used:



The liquid employed may be water or mercury, but if the latter is used the reading in inches must be multiplied by 13.6, as mercury is 13.6 times the weight of water. Water is most commonly used for convenience and accuracy.

3. The following chart will serve to show you the points at which the indicated Mixture breaks, as well as the pitch of the pipes actually sounding, which is indicated by the figures in the chart you quote. This chart is also reproduced below with the names of the notes substituted for the figures quoted in your chart. You may also note that the Mixture specified is what is known as a "fifth sounding mixture," all the notes sounding being octaves or fifths.

Ex.2



MIXTURE—V RANKS

Ranks.	I	II	III	IV	V
Break 1. CC to BB..	G1	C2	G2	C3	G3
Break 2. C to B ..	C2	G2	C3	G3	C4
Break 3. c' to b' ..	G2	C3	G3	C4	G4
Break 4. c'' to b'' ..	C3	G3	C4	G4	C5
Break 5. c''' to c'''..	C3	C4	G4	C5	G5

AN OPPORTUNITY

To Introduce a Musical Friend
To a Delightful Musical Treat

We Will Send the
ETUDE MUSIC MAGAZIN
To Any Address for
JUNE, JULY AND AUGUST

Think of It!

Over 50 Excellent Pieces. Over 200 Inspiring Art

FOR ONLY 35 Cts.
(Stamps Acceptable)

You would think nothing of taking a friend out to lunch spending several times 35 cents. Here is an opportunity to your musical friends to a three months' musical feast at the of a couple of carfares. You will introduce them to the wo most widely demanded musical magazine and gain their everla gratitude.

This offer is limited to the months of June, July and August, so let your remittance come forward promptly and gain the everlasting appreciation of any music lover in your circle of acquaintances.

ETUDE MUSIC MAGAZINE
1710-1712-1714 Chestnut Street
PHILADELPHIA, PA.

The Biggest Musical "Buy" of the Ti

The WILDER MASTER PIANO COUR
tell How to Master

MEMORIZING—SIGHT PLAYING—ACCOMPANYING—CONDUCTI
INTERPRETATION AND NOTE-VALUES AND RHYTHMS

These Five Courses may now be ordered from your Local Music or direct from the Publisher at $1.50 the Single Book or $5.00 the Set of Five Books.

The WILDER PUBLISHING COMPANY
West Newton, Mass.

DUNNING SYSTEM of Improved Mus for Beginne

The Demand for Dunning Teachers Cannot be Supplied—Wh

NORMAL CLASSES AS FOLLOWS:

MRS. CARRE LOUISE DUNNING, *Originator*, 8 West 40th St., New York City; Normal Class, July 15, 19
Mrs. Zella E. Andrews, Leonard Bldg., Spokane, Wash.
Katharine M. Arnold, 93 Madison St., Tiffin, Ohio, Arnold School of Music.
Allie Edward Barcus, 1006 College Ave., Ft. Worth, Texas. Normal for Teachers—Ft. Worth, Texas,
Elizette Reed Barlow, 817 Central Ave., Winter Haven, Florida, Normal Classes—July 12th, Asheville, N.
Catherine Gertrude Bird, 658 Collingwood Avenue, Detroit, Mich.
Mrs. Jean Warren Carrick, 160 East 68th St., Portland, Oregon—Normal Classes.
Dora A. Chase, Carnegie Hall, New York City; Pouch Gallery, 345 Clinton Ave., Brooklyn, N. Y.
Beulah Crowell, 201 Wellston Bldg., 1506 Hodamont Ave., St. Louis, Mo. Normal Classes, June, July
For further information write.
Adda C. Eddy, 136 W. Sandusky Ave., Bellefontaine, Ohio. Summer Normals, Bellefontaine, Ohio, an
Conservatory of Music. September—Wichita, Kansas.
Beatrice S. Eikel, Kidd-Key College, Sherman, Texas.
LaVerne C. Fleetwood, 1344 N. Spaulding Ave., Hollywood Studio: Hollywood Woman's Club, 7078
Blvd., Hollywood, Calif.
Ida Gardner, 17 East 6th Street, Tulsa, Okla.
Gladys Marsalis Glenn, 1605 Tyler St., Amarillo, Tex.
Florence Elizabeth Grasle, Lansing Conservatory of Music, Lansing, Mich. Dates for Normal Classes, Jun
January 15, 1927.
Carrie Munger Long, 608 Fine Arts Bldg., Chicago, Ill. Normal Classes, Chicago, July, August and Septem
Harriet Bacon MacDonald—13434 Detroit Avenue, Cleveland, Ohio. June, Dallas, Texas; July, Cleveland,
Little Rock, Ark.
Mrs. Kate Dell Marden, 61 N. 16th St., Portland, Oregon.
Mrs. Wesley Porter Mason, 6262 Oram Ave., Dallas, Texas. June 1, five weeks.
Robin Ogden, Box 544, Waterbury, Conn. Normal Classes held April and June.
Mrs. Laud German Phippen, 1536 Holly St., Dallas, Texas. Classes held Dallas, Texas, and Ada, Okla.
Ellie Irving Prince, 4106 Forest Hill Ave., Richmond, Va.
Virginia Ryan, 940 Park Ave., New York City.
Isabel M. Tone, 626 S. Catalina St., Los Angeles, Calif.—June 8th, 1926.
Mrs. S. L. Van Nort, 1431 West Alabama Avenue, Houston, Texas.
Mrs. H. R. Watkins, 124 East 11th St., Oklahoma City, Okla.
INFORMATION AND BOOKLET UPON REQUEST

Self-Help in Music Study

By Richard Kountz

(Continued from Page 499)

everything else. Nothing could be from the truth.

not only true that a man is great ine of activity as much on account eneral knowledge as on account of nical equipment, but it is also true e more towering his figure is in field, the more widespread and, at e time, accurate, will be found his lge of general subjects. He may, ıe, be reticent in expressing him- natters other than those with which rofessionally associated, but this found largely the result of his for the probably greater knowledge those whose work lies with specific ınder discussion.

example, a successful symphony a leader not only must have the ıte skill of his craft at hand but, ion, he must also have a profound ge of human nature and the ability le and direct men, a vast knowl- f the musical literature of the an understanding of society and ıstoms. He must be, in some di- ıt least, a diplomat, a social figure, cal expert and a figure transmit- ıfidence in his orchestra and his . He occupies a position that re- f him knowledge whose tentacles many a remote place. And yet ion is such, due to his contact with ing figures in other fields of en- as frequently to inculcate in him g of modesty in expressing an regarding extraneous matters; ı, at the same time, he may be miliar with them.

Another Superstition

The second superstition to go under the axe is the belief, fondly cherished, especially by the immature, that originality should be the *immediate* objective of one's artistic efforts. It is due to this perverse delusions that many of the grotesqueries of the art world come into existence (generally a perishable one). The absurd knick-knacks constantly evolved by many so-called artists originate in this weird belief.

Originality is nothing more than the natural outgrowth of a personality rooted in solid knowledge and nourished with care and technical skill. I mean, of course, originality that is to prove of any value to either the possessor of it or the world in general. The complaint against much of our modern art is not that it is so original (it isn't) but that it is pitiful. Such originality, if any, to which it may lay claim is so weak, so unsupported as to inspire dismay at its being set out before the public in such condition.

It is not the business of students to be original. It is their business to absorb the old. If there is any originality of value in them it will manifest itself as the years go by. If there is not, there is no use in their trying to fake it.

Self-help, then, proves itself to be nothing more than slow, painstaking, accurate and constant efforts to acquire as much already established knowledge and skill as possible. Its economic value is indisputable. It is the meat upon which artistic results are nourished. It is a self-acquired faculty. It is, in fact, a necessity with which none of us can dispense and still survive in either the world of music or the world in general.

Is Your Metronome Dusty?

By Ethel M. Stevens

ıd not our teachers be criticized ecting to use the metronome and ng it stand covered with dust? time and rhythm so accurate with ls that the metronome can be dis-

Indeed, this is not the case. The me should be employed daily to e careless pupil along the right accurate musicianship.

ly a pupil came with apparently howledge of time, after having studied three years. When shown the use of the metronome a surprised and startled look came to his eyes, and he exclaimed, "I never knew before that that thing was used for beating time! I supposed it was the teacher's bank where she kept her money!"

Should not our teachers wake up to the fact not only that metronomes are essential in the studios, but also that their service is beneficial?

Musical Punctuation Marks

By Charles Knetzger

ARE there so many different kinds s around the notes," said Grace to her. "I think it makes music so

ıt all," said her teacher; "they are to help the player."

ntelligent reading of a paragraph e very difficult if there were no commas, colons, semicolons, and So also the proper interpretation c is not an easy matter if the punctuation marks are missing or ly placed.

of these marks has a distinct per- and a definite meaning. The slur says: "Lift your rom the keys just long enough to e legato. Take a breath, and go

se over a note or rest says: ere a moment before going fur-

st says: "Be sure that you w many beats to give me, and do l the key down while you are ."

The tie is a sign of partnership. Two or more notes have become wedded and are considered as one.

Accent marks ^ > give notice that something very important is being said. They are the musical exclamation marks, and strongly object to being slighted.

Crescendo marks say: "Please begin softly and get gradually louder."

Diminuendo marks say: "Play gradually more softly."

The notes under a slur say: "We belong together. Please do not separate us."

These little staccato notes say: "For goodness sake, take your fingers off the keys! We are red hot!"

What an improvement there would be in the playing of little girls and boys if they knew the meaning of all these marks, and observed them carefully!

School for the Training of

THEATRE ORGANISTS

Direction of CHARLES H. DEMOREST, Famous Theatre Organist

FALL TERM OPENS SEPTEMBER 13th

Students have lessons and practice before the Screen provided by the College in its studios. New two and three manual Wurlitzer theatre organs for lessons and practice, owned and operated by the College.

COURSE OF STUDY

A two year course. Varied to suit the individual student.

FIRST YEAR

First Term: First working registration, arranging of popular ballads, semi-classic ballads. Themes for feature films.

Second Term: Preparation for news reel playing, arrangement of piano numbers for the organ, waltzes and marches. Characteristic numbers arranged.

Third Term: First studies in adapting orchestrations to the organ, first studies in jazz playing, second or double-touch, playing of song-slides. Comedy film.

Fourth Term: First actual screen work, the news reel, comedy film, classification and construction for feature films, cuing short and long feature film, thorough preparation in adapting music.

SECOND YEAR

First Term: Repertoire, transcriptions of violin and orchestral music, orchestral overtures adapted, first actual screen work in playing the feature film, scenics, cartoons, travelogues, etc.

Second Term: Modulation and improvisation for all types of films, memorizing for important situations, dramatic music such as misteriosos, furiosos, etc. Actual dramatization of all kinds of films, meeting actual conditions of the theatre, improvisation including waltzes, marches, intermezzos, jazz, melody work.

Third Term: All scenic effects such as storms, falls, thunder, trains, etc. Constant practice before screen.

Fourth Term: Devoted entirely to screen work by those who have followed the complete course, and opportunity will be given to play before invited audience, so that practical experience may be gained fitting the organist for public work.

LENGTH OF COURSE

The time which will be consumed in covering the course will be determined to a large extent upon the ability as organists of those who take it. Students who never have studied organ previously will require two full years to finish the course. Experienced organists may cover it in one year.

NOTE—*Church and concert organists of experience are eligible to enter the Advanced Course.*

FREE FELLOWSHIP

Mr. Demorest has consented to award a Free Fellowship of two lessons weekly, each of thirty minutes, to the student who, after an open Competitive examination, is found to possess the greatest gift for playing theatre organ. Free Fellowship application blanks on request.

COMPLETE WINTER CATALOG ON REQUEST

CHICAGO MUSICAL COLLEGE

60 East Van Buren Street (Chicago Musical College Building) **Chicago, Ill.**

A Conservatory Pledged to the Highest Artistic Standards. Established 1867

HERBERT WITHERSPOON, President
CARL D. KINSEY, Manager

NEW YORK SCHOOL of MUSIC and ARTS

824 West End Avenue Cor. 100th Street Ralfe Leech Sterner, Director

New York's Oldest Music School

Many new and wonderful features planned for the coming season by this institution
Same celebrated faculty headed by Ralfe Leech Sterner, Arthur Friedheim, Paul Stoeving, Frederick Riesberg and other celebrated masters.

Individual Instruction. Entrance at any time.

SEVERAL FREE AND PARTIAL FREE SCHOLARSHIPS OPEN FOR COMPETITION

Dormitories in School Building. A real home for music students.

Many Free Classes and Lectures. Diplomas and Teacher's Certificates. Public Concert every Thursday night. Vocal, Piano, Violin and all Instruments. Public School Music Dept. Dramatic Art, Drawing and Painting, Interior Decoration, Dancing and Languages.

ILLUSTRATED CATALOGUE ON REQUEST

Ithaca Conservatory of Music

W. GRANT EGBERT, *Musical Director*

THIS OLD ESTABLISHED SCHOOL, surrounded with the culture of a university and located in one of the most picturesque regions of the East, private and class instruction leading to **CERTIFICATES, DIPLOM DEGREES.** Its carefully planned courses resultant from thirty-five y educational experience, offer not only instruction from the **GREAT MASTERS,** but include cultural subjects intended to develop the stude successfully meet **MODERN CONDITIONS. SPLENDED DORMIT SYSTEMS** equipped to meet every need.

OTT PERSONALITY SYSTEM in use.

DR. WALLINGFORD RIEGGER, eminent theorist, composer, and histo recently added to faculty.

PRACTICAL NORMAL CLASSES with actual supervised teaching i departments by specialists.

ORCHESTRAL AND OPERATIC training under experts.

VALUABLE CONCERT EXPERIENCE available with and without orche accompaniment.

SPECIAL CHARTER from New York State Board of Regents, by whor courses are approved.

EQUIPMENT: Twelve buildings, including dormitories, auditorium, gymnas sorority and fraternity buildings.

FACULTY includes world-famed artists of proven pedagogical ability experience.

FULL DETAILS, literature, and so forth, sent on request.

FALL TERM OPENS September 23rd.

REGISTRATION should be made NOW. Address:

THE REGISTRAR, 1 DeWitt Park, Ithaca, New York.

NEW YORK UNIVERSITY

Department of Music

UNDER the direction of Albert Stoessel, A. M., the Department of Music offers its students a most unusual variety of courses.

Every phase of musical education is covered. Courses in history and appreciation of music; all branches of theory; sight singing, conducting and musical criticism—these unique courses and many more lead to a Bachelor of Music degree.

Special students may enroll for one or more courses. Registration, September 20th. For bulletin and complete information address

The Secretary
Washington Square College
New York University
90 Washington Square East
New York, N. Y.

AMERICAN INSTITUTE OF APPLIED MUSIC

Metropolitan College of Music

KATE S. CHITTENDEN
Dean of the Faculty

Six Weeks' Summer School

July 6 to August 14

SEND FOR CIRCULAR

ADDRESS:

ETHEL McINTOSH, *Managing Director*
212 W. 59th St., New York City

MUSIC SUPERVISORS

A happy, profitable combination. A Course of study at outstanding School for Music Supervisors plus attractive recreational activities, social affairs, etc. Dormitories, Gym, Theatre, Chorus, Orchestra. In heart of famous Finger Lakes Region. Write for new NEA Booklet. Fall Term begins September 23.

ITHACA INSTITUTION OF PUBLIC SCHOOL MUSIC

301 De Witt Park Albert Edmund Brown, Dean

TWO NEW COURSE

INSTITUTE OF MUSICAL ART

FRANK DAMROSCH, Director
120 Claremont Avenue New York, N. Y.

CRITICAL AND PEDAGOGIC COURSE
for Teachers and Advanced Pianists under CARL FRIEDBERG

NORMAL COURSE FOR TEACHERS
Methods of interrelating all theoretic subjects and correlating them with the study of piano, violin, voice, etc.

TUITION FEES VERY MODERATE. CATALOGUE UPON REQUEST, ADDRESS DE

GRANBERRY PIANO SCHOOL

149 East 61st St., New York, N. Y.

For PIANISTS, ACCOMPANISTS and

TEACHERS

MUSICAL DEVELOPMENT THROUGH SIGHT-TOUCH and HEARING. *Booklet*

VIRGIL PORTABLE KEYBOARD

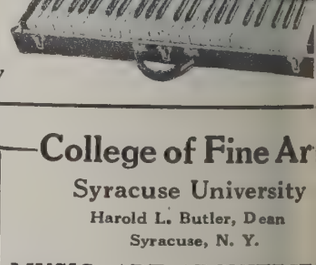
For Pianists and Piano Students

Invaluable when travelling, or living in small rooms.

Excellent for perfecting the fingers. Weight of touch variable, from 2 to 12 ounces.

Catalog on request

VIRGIL PIANO SCHOOL CO.
120 West 72nd Street New York City



INTERNATIONAL MUSICAL AND EDUCATIONAL AGENCY

MRS. BABCOCK

OFFERS Teaching Positions, Colleges, Conservatories, Schools. Also Church and Concert Engagements

CARNEGIE HALL, NEW YORK

30th YEAR Alviene SCHOOL OF THE UNIVERSITY Theatre

Summer and Fall
Courses for Acting, Teaching, Directing
DRAMA, OPERA, MUSIC
STAGE DANCING

DIRECTORS
Alan Dale
Wm. A. Brady
Sir John Martin-Harvey
J. J. Shubert
Marguerite Clark

Singing, Fine Arts and Photoplay. Developing personality and poise essential for any vocation in life. Alviene Art Theatre and Student Stock Co. afford appearances while learning. N. Y. debuts and careers stressed. Pupils — Laurette Taylor, Mary Pickford, Eleanor Painter, Annette Kellermann, J. Arnold Daly, Fred and Adele Astaire, Dolly Sisters, Evelyn Law, Mary Nash, Nora Bayes, Taylor Holmes, Lady Ribblesdale, Vivian M. Astor, Gloria Gould-Bishop, and others. Write Study wanted to Secretary, 66 West 85th St. N. Y., ask for catalog 3M

SUMMER MUSIC SCHOOL

Chicago, Ill., July 12th to 24th, Palmer House, State and Monroe Sts.
New York City, August 2nd to 28th, 121 Madison Avenue.
Courses for Teachers, in Pedagogy, Musicianship, Piano Playing, Sight Singing without "do-re-me" "intervals," "numbers." Visitors Welcome.

Special Student Classes

Address
EFFA ELLIS PERFIELD
121 Madison Avenue (30th Street)
New York City Phone - Ashland 5551

College of Fine Ar

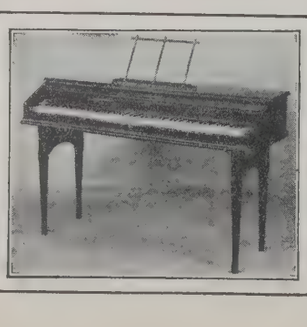
Syracuse University
Harold L. Butler, Dean
Syracuse, N. Y.

MUSIC, ART, ARCHITECT

900 STUDENTS 42 INSTRUC

Four-year Courses in
Piano, Voice, Organ, Violin, C position, Public School Mus
leading to the Bachelor's degre

Unexcelled advantages for the study of Special students may enter at any time. L tory with 42 practice pianos reserved for v music students. Five pipe organs.



VIRGIL PRACTICE CLAVIER

(Invented by the late A. K. Virgil)

Manufactured and sold only by The A. K. Virgil Clavier Co.

Full length keyboard. All latest improvements.

FOUR OCTAVE PORTABLE CLAVIER for use in travelling

VIRGIL SCHOOL OF MUSIC

Summer Session June 14th to July 14th

For catalogue, etc., address The A. K. Virgil Clavier Co. or Mrs. A. K. Virgil, 510 West End Ave., New York.

No Other Address

Crane Normal Institute of Music

Training School for Supervisors of Music
BOTH SEXES

Voice culture, sight-singing, ear-training, harmony form, music-history, chorus-conducting, methods, practice-teaching. Graduates hold important positions in colleges, city and normal schools.

53 MAIN ST. POTSDAM, NEW YORK

CONWAY MILITA BAND SCH

Prepares for Leadership in Community, Scho Professional Bands. Private and Class Instr Teachers of national renown; Conducting an Arrangements; **Daily Band Rehearsals** unde Conway; Large Symphony Orchestra. Large Library. Degrees. Dormitories. Gymn **Under personal direction** of the famous leader, **Patrick Conway.** Catalog.

601 De Witt Park, Ithaca, New York

uestion and Answer Department

Conducted by

RTHUR DE GUICHARD



'edal in Technical Studies.

y I use the pedal when practicing ical studies?—B. Klein, Brooklyn,

ver use the damper pedal (commed the loud pedal) when pracger exercises, scales, chromatics, ar- nd changing chords; otherwise, use indicated by the music.

Passage, or Pedal Point.

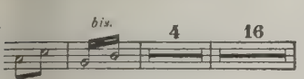
ase explain what a Pedal Passage hould it be played?—O. A. M., Lin-

pedal passage is one having a susnic or dominant in the bass, somehow, the harmony of the upper parts ndependently. This pedal part is pedal point? The upper parts begin vith the harmony of the pedal note. of the independent upper parts is ch is directly above the pedal bass.

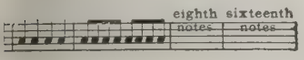
ns and Abbreviations.

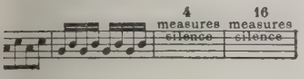
ll you please tell me the meanings owing musical signs? How are they terpreted?—Frances B., St. Louis,





ey are played thus:





rd *bis* (Latin, twice) signifies that ire or measures over which it is st be played twice.

y—Melody—Counterpoint.

at is the real difference between and melody? Is it wrong to say, ying that song her harmony enthe audience?" Does counterpoint her of these?—Reader, Toledo, O.

elody is a succession of single notes. s a simultaneous combination of two different notes. Counterpoint is a n of two or more melodies written to certain strict rules—The quotaore, is in error.

n in Composition.

ase explain what is meant by "imi- a musical composition. Does it the repetition of the original tune another key?—Pianist, Jenkintown,

t is one form, the simplest. Apply to any group of notes, repeat the the same order upon consecutive the scale and you have the most form of imitation. Then invert the hich has now become a "figure"), side down; reproduce it in different ifferent parts or voices; increase or he length of the notes of the figure ir original figure is a good one, you t a really good piece of music by r of imitation. A very good examnalysis, is the song *Les Morts,* by

ntor of the Nocturne.

was the first composer to introform known as "Nocturne?" Was pin?—O. F., New Bedford, Mass.

pin wrote some very beautiful speche Nocturne, and gave it its most form, but he did not introduce it. an, of the name of John Field, was r. He was born in Dublin, in 1782, his début as a solo pianist, in 1792, of ten. His graceful compositions orth studying.

iple and Triple.

y should there be duple and triple hat is, what do they really mean? tell them from the time-signature?

What kind of time is 6-4?—L. J., Wollaston, Mass.

A. Time is arranged as duple and triple to mark the recurring accent, or stress, by twos, or by threes. It is a simple matter to tell, by the time-signature, whether the time be duple or triple. Common time is duple, the accents occurring on the first and third beats. When the time is indicated by a fraction, 2 3 4 6 9

4, 4, 2, 8, 8, if the upper number (the numerator) is divisible by 2 it is duple time, if *by three only* it is triple time. Therefore 6-4 time is duple time, or two dotted half-notes to a measure.

An Instrument named a "Nay."

Q. Was there such an instrument as a "Nay?"—L. Foley, Providence, R. I.

A. The Nay is an Egyptian flute.

Voice that is "Chiffee."

Q. Have you ever heard of a voice that is "chiffee?" I have been told that my voice "se chiffe." What does it mean? I know all about "nasal" and "throaty" and "tight" and "breathy;" but "chiffee" gets me! What is it?—Singer, Pittsburgh, Pa.

A. A voice is said to be *"chiffee,"* or that the voice *"se chiffee,"* when the tone, at first firm, dwindles away rapidly to nothing, without resonance, similar to the edge of a piece of cloth or cotton which, when pulled, ravels out. A ragged voice of no consistence.

Neumes.

Q. What are Neumes?—Sister Placida, St. Paul, Minn.

A. Neumes formed a system of notation, or pitch of notes, from the end of the fourth to the twelfth centuries. They were not notes as we now understand them, for no stave existed; they were probably accent marks, placed over syllables, and consisted of dots, dashes and other hieroglyphics. The Neumes were gradually developed into notes.

Diatonic and Chromatic.

Q. What is the meaning of Diatonic? and of Chromatic?—A. C., Mount Vernon, N. Y.

A. Diatonic (Greek, *diatonikos*) is the term applied to any note, scale, series of notes or chords belonging *to one key only,* without any alteration. Chromatic notes, or alterations, proceed by semi-tones.

"Consort" and Concert.

Q. What is the meaning, in music, of the word "consort," which I have seen on some old music? I can imagine its meaning, but would like your authority to make me sure.—E. E. E., Providence, R. I.

A. "Consort," a fellow, companion, mate, partner. The word may often be found so spelled in the works of old authors for the word "concert;" but it was wrongly spelled. Nevertheless, some analogy may be discovered in the two words when it is remembered that a "concert" is made up of companions and partners who are met together for the performance of music, either as players or auditors. "Consort," in this connection, is no longer used.

What Is a Fret?

Q. What is understood, in music, by the word "fret?" I saw recently in a book some reference to "the frets of the violin," which I do not understand.—Student, Buffalo, N. Y.

A. Frets are thin strips of ebony, metal, or ivory, or any other substance, inlaid or placed across the fingerboard at right angles to the strings, thus indicating the positions of successive semitones. The fret is not used on the violin, viola, or violoncello; but it is still to be found on the mandoline, guitar, banjo and similar instruments. The fret was most probably used first for the fingering of lutes, which had a number of strings. That the word was very generally known and employed, we can gather from Shakespeare's *Hamlet,* where we read (Act III, Scene 2): "Though you can fret me, you cannot play upon me."

Position at the Piano.

Q. Should I sit low, or rather high at the piano? What is the best position, and should it always be the same?—Bertha Cole, Chicago, Ill.

A. For choice, sit low rather than high. Sitting high is injurious to finger technic, since it gives more work to the shoulders and arms; and what you require is flexible finger-dexterity, without arm or shoulder action. Try your seat at different heights until you find the position which allows you to play a long time without fatigue. Have also your feet within striking distance of the pedals. Having found the best position for yourself and your playing, keep it always; if not, you may find your playing uncertain, because "out of position."

CHICAGO MUSICAL COLLEGE

61st Year

HERBERT WITHERSPOON, President

FALL TERM OPENS SEPTEMBER 13

More than 125 teachers of world-wide reputation. Private lessons only or courses leading to Teachers' Certificates, Graduation and Degrees in Piano, Voice, Violin, Cello, Church Organ, Movie Organ, Theory, Public School Music, Dramatic Art and Expression, Toe, Ballet, Interpretative and Classical Dancing, School of Opera, all Orchestral Instruments, Chautauqua, Lyceum, Concert and Languages

85 FREE FELLOWSHIPS

(Two Private Lessons Weekly) to be awarded to the students who, after an open competitive examination, are found to possess the greatest gift for playing or singing.

PROFESSIONAL DEBUTS, ENGAGEMENTS *and* SITUATIONS

Public debuts will be given artist students in Central Theatre, Chicago, when they are ready to commence their public careers. A special bureau established in the College will assist artist students in obtaining professional engagements. Graduates who have qualified as teachers will be assisted in securing situations without charge to teacher or employer.

STUDENT DORMITORIES

Artistic and sumptuous dormitory accommodations for men and women in college building. Piano furnished with each room. Prices reasonable. Make reservations now.

COMPLETE WINTER CATALOG ON REQUEST

Summer Master School

June 28 to August 7 (Six Weeks)

SUMMER CATALOG ON REQUEST

Address

CARL D. KINSEY, Manager

60 E. Van Buren St. Chicago

A Conservatory Pledged to the Highest Artistic Standards

The Legato and Its Accomplishments in Changing Strings

By William Kupper

To THE fortunate violin beginner who has heard some great artist play legato passages with the full roundness developed in the skilled right arm, and has felt the human touch in the vibrations of a vanishing note, the significance of finished, unblemished passages in slurred notes makes a well-merited impression. Yet, the beauty of a fine legato is not necessarily restricted to the great genius; the ambitious violinist can acquire the power to an extent depending on the amount, care and substance of practice. The acquisition of right-arm skill involves mainly the basic exercises stressed for all violin playing.

Scales are the simplest examples, or rather subjects for slurred note practicing; and along with this, they are the most important way of acquiring regularity and precision. A hammer-like motion, analogous to that of the piano hammers, should be practiced "into" the fingers. Playing scales first in detached notes, and then in ascending combinations, with the utmost regularity, deliberation, and precise intervals of length, can produce the desired results. Applying the principle, when runs or cadenzas are to be played, each note should be bowed in prescribed style, and then followed by slurred groups of two, four and so on. But the underlying precept of all intricate playing, slowness in practicing, should constantly be kept in mind.

However, the beginner will find one great difficulty in his way; a limpid, flawless tone seems impossible in changing strings. The solution—a most useful one—makes pureness possible, and adds decidedly to the appearance of the right arm in the way of grace. Students of Professor Leopold Auer are distinguished for their dexterity and finesse in changing strings. The principle can be explained thus:

The wrist, that extremely useful part of the human anatomy, plays the benefactor in this difficulty as in many others confronting the violinist. However, its use towards this particular obstacle is restricted to transition from left to right strings, that is, from the G to the E. In its normal position the wrist should bend in a graceful arch. When a string is to be traversed, especially on the down bow, the curve should be reversed so that the top of the wrist should form the inside right angle of an imaginary right triangle. Of course, the moving of the wrist should be accomplished gradually. After the neighboring string has been reached, the wrist should resume its normal playing position. Clean slurred bow-playing is much more difficult than detached note transition, but can be worked into the right arm by practice. This principle cannot be applied to reverse changing, that is, shifting from an E to a G string direction. Here, wrist movement without embellishment should be used.

Exercises of this kind can always be found in such standard collections of etudes as those of Kreutzer, Mazas, Hermann and Wolfhart.

"When Thoreau delivered his famous assertion that all genius is essentially feminine in quality, he stated in terse fashion the truth which is apparent to all analytical observers, namely, that genius, and particularly literary genius, usually betrays the quick intuition, the delicacy of fancy, the extreme sensitiveness and the warm sympathy which are the traditional attributes of high-minded womanhood."—HARRY COLIN THORPE *in The Musical Quarterly.*

The Violinist's Etude

Edited by ROBERT BRAINE

It is the Ambition of THE ETUDE to make this Department "A Violinist's Magazine Complete in Itself"

The Foundation of Violin Technic

By Max Bendix

THERE are numerous points in the development of technical facility on the violin on which pedagogs disagree, but there is one to which there is no dissenting voice, that is:

Slow Practice

I have never heard of a violin teacher who did not impress this adage persistently and firmly on the minds of his pupils, but, unfortunately, many of them neglect to impart the most important and salient reasons for studying at a slow tempo.

"You must learn to walk before you can run," is one of the stock phrases used by teachers. It has merit and is clearly understood by students. Slow practice, in itself, means nothing and will bring no beneficial results unless the position of the hand and application of the fingers are absolutely correct.

The hand must be so trained as to enable the student to place his fingers on any given note, in any position on the violin, with reasonable assurance that it will be perfectly in tune, without hearing it sounded. This requires years of patient study but the reward justifies the time devoted to acquiring this certainty.

Perfect intonation can be acquired only by slow practice and careful attention to the position of the hand and correct application of the fingers.

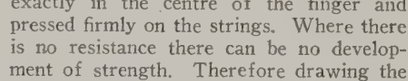
The ear should be used as a corrective medium and not as a guide, for the simple reason that, after the student has heard the tones he is playing and has played them out of tune, it is too late to rectify the fault as he is allowed only one trial. Therefore he will realize the absolute necessity of training the fingers to fall in the correct place without hearing the tone produced.

The foundation of technic is:

Scales

These should be practiced slowly. The four fingers should be held directly over the tones that are to be played, applied exactly in the centre of the finger and pressed firmly on the strings. Where there is no resistance there can be no development of strength. Therefore drawing the fingers back and slapping them on the strings has no value. The real result in obtaining strength comes from the pressure after the finger is applied; the unnecessary movement through the air is lost motion, energy and time, and will retard all efforts towards velocity. The fewer the movements, the less the exertion, the greater the chance for speed.

I have had very good results in the playing of three octave scales by using a shifting grace note, building three tones with one movement of the hand and fingers, as follows:



Repeat 50 times.

This grace note should be played until the hand is so trained as to be sure of having all three tones in each position perfectly in tune. Then, and only then, shift without sounding the grace note.

In my Scale Studies you will find that all scales, with the exception of G, A and A-flat, are fingered alike so that once you have mastered the shift you can apply it to all the scales, as the shift is relatively the same. When you have mastered this in a slow tempo, having followed these simple rules, it is not difficult to increase gradually the speed. As the greatest benefit of the shift is in playing scales rapidly, be sure to make the shift always in the same manner but without sounding the grace note.

Popularity of the Violin

A CORRESPONDENT writes: "While talking to our local bandmaster a few days ago he suggested that the violin was losing its popularity. He pointed out that the best popular orchestras are not using the violin. I was not well enough posted to argue with him. That is why I am writing for your opinion. Is the violin losing its popularity or is it not?"

It is astonishing that any one who has an opportunity of keeping even measureably up with the times in music should make a statement that the violin is losing its popularity. It is indeed true that the popularity of "jazz" has caused violins to be displaced to a certain extent in orchestras playing dance music in cafes, hotels and restaurants, in favor of saxophones and other instruments to carry the melody. However, this has been made up fifty fold in the increase of the violin as a solo instrument and in various orchestral combinations.

Never in the history of the world have there been as many violins and violin players as at present. All the large cities, and even smaller cities over 40,000 in population have one or more symphony orchestras. Many of them have large orchestras, which, while they may not have complete symphony instrumentation, approach very closely to it. This has made room for thousands of advanced violin players, since the violin is the instrument most largely represented in the symphony orchestra.

A good sized symphony orchestra has twelve first and twelve second violins—twenty-four violins in all—to say nothing of the viola—an instrument closely approaching the violin in technic, which many violinists are able to play. Grand opera orchestras and orchestras used in comic opera, musical comedy and so forth, are made up along the lines of symphony orchestras, as far as the preponderance of violins is concerned. The same might be said of better-class orchestras of any size.

When it comes to public school orchestras, we find the violin the preponderating instrument. Instrumental music in the public schools has become such that nearly every school in the cou an orchestra, or orchestral com in which the violins out-number instruments. In many of these school and Sunday School com we find nothing but violins and pia possibly one or two wind inst In cities of less than one hundr sand population I have heard performances of school orchestra numbered almost three hundred

Violin schools conducted on t system, where for a moderate year's instruction (including a is given, has resulted in swell number of violin pupils to a re degree. A traveling salesman for York music house informs me furnishes as many as one hundre every two months to some of these The price for a violin outfit oft as low as four or five dollars school boards buy hundreds of which are furnished free to schol have none of their own.

The growth in the number of s orchestras, public school violin ins and class system violin schools has in an increase of violin stude violinists in the United States tha of the most remarkable incidents musical history of this or any The small decrease apparent in t ber of violins in use has been wholly in the case of jazz or Legitimate orchestras all have th mal quota of violins or have incre number.

In solo violin playing the same able growth has been noted. An thousands of public school pupils a smattering of violin playing in lic schools and in the class system there will be an ever increasing who will be inspired to learn th thoroughly.

America never does anything by There is little doubt that the enthusiasm for violin playing will country among the foremost in th playing world. This is preëmine age of the violin.

Directing a Brass Ban Orchestra

By Herbert N. Carleton

[EDITOR'S NOTE.—The writer of th ing article objects very strenuousl article which appeared in a former THE ETUDE, which ventured to sug the band conductor should wield b under certain restraint, avoiding un motion of any kind. With the purpo senting all sides of a question, the objections are given as written.]

THE article on this subject in t 1925, number of this magazine nee greatly supplemented and in many ulars revised.

Its author apparently advises t master to reduce his gestures to mum, in order to avoid diverting t tion of the audience from the mus present writer is convinced that t *opposite* is the case. The senses o and hearing are *entirely indepen* each other; and it is a familiar f at the moving pictures the specta simultaneously entertained by the and by the orchestral music, many deriving about equal enjoyment fr

Instead of a bandmaster's gest verting attention away from the they focus attention upon it. Ho director infuse any enthusiasm i audience, or even into his own pla he manifests none of this quality h He should throw his whole person to speak, into the music. A direc only "beats time" mechanically and

dition Wood

1000 Volumes

elation in the Classics, ies and Recreations

NATAS

BEETHOVEN
ART HAYDN

Net

Beethoven Sonatas
mplete in two volumes. *Each* 2.50
he finest edition in the world

ioven Sonata Album
1 Celebrated Sonatas . . . 1.75
s. 1, 5, 8, 9, 10, 12, 14, 15, 20, 23

ln, J. Sonata Album
l. I. Ten Sonatas 1.10

irt Sonatas
ieteen Sonatas. Complete . 2.50
ame. Vol. I 1.50
ame. Vol. II 1.50

irt Sonata Album . . . 1.25
of the most celebrated of the Mozart
atas. Nos. 1, 2, 3, 6, 7, 8, 9, 10, 16, 18

ta Album. Vol. I 1.75
en Sonatas of Haydn, Mozart, Beethoven

ta Album. Vol. II . . . 1.75
en Sonatas of Haydn, Mozart, Beethoven

sult your dealer. *Ask for catalogs*

B. F. Wood Music Co.
Stephen Street, Boston 17, Mass.
Use Edition Wood

PIANISTS!
If Instructive Books on
IE ART OF MODERN
PIANO PLAYING
By ART SHEFTE
TEST REVELATION ON THIS SUBJECT
an learn to play Popular Music, with all the s, Breaks, Blues, etc., as used by leadiug
RADIO ARTISTS
REAKS—Teaches 150 Jazz Breaks, 50 snappy ings, Blues, Fill-In Embellishments, etc. Is ds of dollars to any pianist, professional..... Price, $1.00
ASS—The backbone of Jazz Piano Playing. teaches you the various styles of Jazz ary in professional work and chords..... Price, $1.00
ARD HARMONY—The simplest and most ethod ever published on the subject of rmony. So simple a child nd it..... Price, $1.00
IPLETE COURSE, $3.00
dealer or delivered C. O. D. by mail, if n't delay. Send for these books today.
E PUBLISHING CO. (Not Inc.)
yon & Healy Bldg., Dept. G, Jackson Boulevard, Chicago, Ill.

es *and* Echoes
From a leading publisher

you for sending me a com- package of **Allen's Foot-Ease.** ry to say, I never before used **oot-Ease,** therefore did not quieting, soothing effect it has narting feet. Now that I know, it constantly."
y the mails bring just such ts. A trial package sent **Free. llen's Foot-Ease.** LeRoy, N. Y.

no Tuning Business Yourself
anent, clean, independent business any- regular customers and steady income $400 monthly. Or make your spare to $4 an hour. No capital needed. De- d tuners and player men exceeds supply. r both, thoroughly and rapidly at home, t. Send for particulars.
MACK INSTITUTE
a., EM. Pittsburgh, Pa.

onously might as well be replaced by a metronome, such as pupils often use as a guide in practicing. His left hand should be used as much as his right hand, or very nearly so, though usually in a different way. A director who uses the same stereotyped up-and-down beat, whether playing "The Lost Chord" or "Why Did I Kiss That Girl," has not the faintest realization of what true directing is.

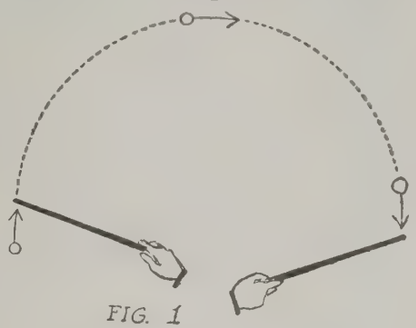


FIG. 1

Another variation is the concave arc, in which the *lowest* point of the arc is similarly arranged.

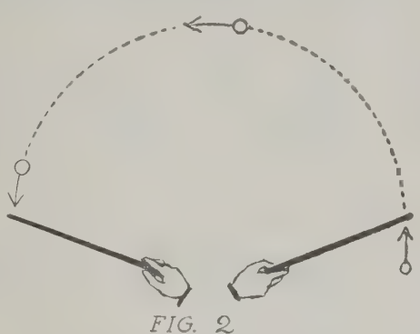


FIG. 2

In romantic passages the director may well throw his head and shoulders slightly forward, as if looking down upon them with absorbed contemplation. When the same or similar passages are repeated, first softly, then much heavier, it is well for him to gaze *upward* while the softer version is being rendered, then throw his head quickly forward as the heavier version starts in.

When plaintive music is punctuated at irregular intervals by sudden outbursts portraying alarm or weird exhiliration, he should *lurch violently forward,* with a broad, enclosing sweep of both arms.

But for marches or any music of a brisk "peppery" character, it is usually preferable to stand as straight as possible, like a military chieftain.

When playing very solemn, majestic music it is well to extend the left arm directly in front, at an angle of about sixty degrees above the horizontal, with the hand wide open and held vertically, palm forward and fingers pointing upward.

In playing for moving pictures, the music should follow instantly every change in the picture. For example, if a man is fighting a forest fire while his daughter is dying at home, these scenes being alternated at intervals of a few moments, the "snappy," delirious music played during the fire scene should change instantaneously to the soft, sad music of the deathbed scene, at the exact moment when the picture changes, even if it is "in the middle of a note," so to speak.

Many unique "quirks" will readily occur to any director who really "feels" the music. For example, in the closing phrases of the *Anvil Chorus* from "Il Trovatore," the few sweet notes preceding the final crashes should be indicated by beats "as light as a feather," in the form of concave arcs, and both hands should be *high up* and *well forward* when the last two crashes are impending. These should be indicated by bringing his left hand down to his side with a sweep of extraordinary vigor for the first crash, and then doing the same with his right hand for the other crash. Of course, the drums should be reinforced by as many anvils as are obtainable.

In intensely brilliant, forcible music, the director can enthuse and inspire his players by promenading in front of them for several steps forward and back.

He should wheel suddenly, when the theme changes from one where the instrumentation consists chiefly of flutes, clarinets and oboes to one where the trombones, helicons and other brasses are most conspicuous (or *vice versa*), facing directly towards those instruments which are momentarily the most prominent.

In very rapid music, the time should be beaten as rapidly as the notes are sounded, instead of only beating for the alternate notes. When playing marches, or any music of a distinctly military character, the vertical beat should predominate, though even then there is a field for considerable variation. In the heaviest and most rapid passages, a motion of the bâton resembling that used in "pounding a mortar with a pestle" is peculiarly appropriate. Any unusually heavy crashes on the drums and cymbals should be signalized by waving the bâton with greatly augmented energy, directly towards the performers on those instruments. Most bands suffer from inadequate equipment To render *fortissimo* music most effectively, there should be at least two snare drums, two pairs of cymbals, a set of three kettle-drums and a very large bass drum. One pair of cymbals should be used "free-hand" for resonant tones; the other pair may be played by the bass drummer, with one cymbal clamped on the drum, for "solid" crashes.

When furious climaxes occur, as in most overtures, such as "Poet and Peasant," and in such operas as "Carmen," the director should advance almost into the centre of his band and flourish his bâton with such tremendous force as to work the players into a frenzy, swinging it over their shoulders with long and powerful sideways, curving, or diagonal strokes, as if he were going to "take their heads off," metaphorically speaking, and fixing his attention especially on the heavy brass horns.

For music of a sentimental or reminiscent character, much of the beating may be in the form of a convex arc, from left to right and *vice versa,* alternately, the bâton reaching the highest point of the arc midway between the accented notes. Observe Figures 1 and 2—or even for only one note in four, as is done by many lazy directors.

In music of a delicious sweetness, permeated with a strain of sadness, a gentle "pulling" motion with both hands, similar to the motion used in "pulling molasses candy," drawing his hands towards himself, as if he were literally "pulling" the dulcet tones out of his players, is particularly appropriate.

If a director limits his activity to mere mechanical time-beating the rendition is sure to be dull, flat and colorless.

Above all, he should forcibly impress upon every member of the band that one instrument is no more "important" than another, that as much depends upon the cymbals as upon the first cornet, and that all the players, instead of keeping their eyes "glued" to the music scores in front of them, should *look at the director* as much as possible, in order that none of the latter's motions may be "wasted."

The Wanamaker Violins

Rodman Wanamaker has bought four Stradivarius violins, "Conte La Chesnaie" (1687), "Dancla" (1710), "Joachim" (1723), and that consumately powerful and resonant violin which is called "The Swan" because it is the last one the master-carver made before he died. It bears the inscription, "In My Ninety-Third Year." Mr. Wanamaker will not use these instruments himself. They will be played in concerts in the auditoriums of Wanamaker Stores in Manhattan and Philadelphia.



TEACH
Saxophone

Music Teachers master this wonderful instrument in no time. Teaching comes easy. Pupils learn quickly with the easy blowing, easy fingering Buescher. 3 lessons given with your new instrument explain everything and start you right off. Many play scales the first hour, easy tunes in a week. Get a Buescher for six days' trial. Easy terms. Send coupon below for complete details. Accept only the standard—

BUESCHER
True Tone Saxophone
BUESCHER BAND INSTRUMENT CO.
Everything in Band and Orchestra Instruments
1794 Buescher Block Elkhart, Indiana

Clip the Coupon NOW!

BUESCHER BAND INSTRUMENT CO. 335
1794 Buescher Block, Elkhart, Indiana.
Gentlemen: I am interested in instrument checked below:
Saxophone ☐ Cornet ☐ Trombone ☐ Trumpet ☐
Mention any other.....
Name.....
Street Address.....
Town.....State.....

Vega Violins
THE VEGA CO.
159-80 Columbus Ave., Boston, Mass.

On Credit



VIOLINS
Deep, Mellow, Soulful
We are makers of high-grade violins, instruments of the finest tonal quality appreciated by the greatest artists Easy terms, if desired. Get details today.
GUSTAV V. HENNING
2424 Gaylord St., Denver, Colo.

Violins Sent on Approval
Write for Catalog and Details
MUSICIANS' SUPPLY CO.
83 Newbury Street, Boston, Mass.



Faust School of Tuning
STANDARD OF AMERICA
ALUMNI OF 2000
Piano Tuning, Pipe and Reed Organ and Player Piano. Year Book Free
27-29 Gainsboro Street
BOSTON, MASS.

PIANO JAZZ
By Note or Ear. With or without music. Short Course Adult beginners taught by mail. No teacher required. Self-instruction Course for Advanced Pianists. Learn 259 styles of Bass, 684 Syncopated Effects, Blue Harmony, Oriental, Chime, Movie and Cafe Jazz, Trick Endings, Clever Breaks, Space Fillers, Sax Slurs, Triple Bass, Wicked Harmony, Blue Obligato and 247 other subjects, including Ear Playing. 133 pages of REAL Jazz, 25,000 words. A postal brings our FREE special offer.
Waterman Piano School, 1836 W. Adams St., Los Angeles, Cal.

RAYNER-DALHEIM & CO.
MUSIC PRINTERS and ENGRAVERS
ANY PUBLISHER OUR REFERENCE
WRITE FOR PRICES
2054 W. LAKE ST. CHICAGO, ILL.

Detroit Conservatory of Music

Finest Conservatory in the West 53rd Year

Francis L. York, M.A., President; Elizabeth Johnson, Vice-President. Offers to earnest students courses of study based upon the most modern educational principles. Renowned faculty of 80. Students' orchestra, concerts and recitals. Diplomas and Degrees conferred.

Teachers' certificates. Desirable boarding accommodations

Fall Term Opens September 13, 1926

Unrivaled Free Advantages

Piano—Francis L. York, M. A.; Elizabeth Johnson, Georgia Richardson Baskerville, Alle D. Zuidema, Mus. Doc.; Helen Andrus Merrill, Minor E. White, Henry Lichtwardt, Oleane Doty, Wilhelmina Sutz, Laverne Brown, Mus. Bac.; Ethel Littell, and 40 additional instructors.

Organ—Francis L. York, M. A.; Alle D. Zuidema, Mus. Doc.; Wm. Schenk.

Cello—Jules L. Klein.

Harp—Winifred Carter.

Theory, Harmony, Composition—Alle D. Zuidema—Post Graduate work in this department. Francis L. York, M. A.

Normal Training for Piano Teachers—Francis L. York, M. A.

Band Instruments—Mrs. B. Weaver.

School of Expression—Mrs. Ethlyn Briggs Mann.

Dancing—Mrs. Ethlyn Briggs Mann.

Singing—Archibald C. Jackson, Marshall Pease, Mrs. Chas. H. Clements, Miss Elizabeth H. Bennett, Fred H. Protheroe, Carl Mann, Mrs. Leslie G. Lamborn, Mrs. A. W. Davis, Mrs. Jessie Collins.

Violin—Earl W. Morse, E. N. Bilbie, Walter Braun, Paul Bukantis, Max Rogucki, Chas. Clever, Mrs. Raymond Brown, Raymond Dulitz.

Examinations Free. For Catalog and Other Information, Address

JAMES H. BELL, *Secretary*

5035 Woodward Ave., Box 7, Detroit, Mich.

Louisville Conservatory of Music

INCORPORATED

Frederic A. Cowles
Director

Music Center of the South

Accredited School conferring Degrees. Instruction in the study of Pianoforte, Organ, Harp, Voice, Violin, Dramatic Art, Orchestral Instruments, and all Theoretical Subjects. Private and Class lessons. Student and Faculty recitals. Cultural Subjects accredited by Universities. Two and three year Public School Music Courses leading to Supervisors Certificate and Diploma. Practice Teaching in Public Schools. Graduates accepted by State Boards of Education. Teachers Training Course. Enrollment over 1800. All Departments open year round. Special Summer Courses start in June. Fall terms September 7. Each pupil receives individual attention to musical needs. Information and catalog from

John L. Gruber, Manager, 218 West Broadway, Louisville, Ky.

L. C. M.

Cincinnati Conservatory of Music

INCORPORATED

A COMPLETE SCHOOL OF MUSIC

Affiliated with the University of Cincinnati

Pianoforte—Voice Culture—Violin—Organ—All Orchestral Instruments
Public School Music (accredited)—Opera—Drama—Languages—Dancing

Catalogue will be sent on application

IDEAL DORMITORIES ON THE CAMPUS FOR STUDENTS FROM A DISTANCE

BERTHA BAUR, President and Director
Burnet C. Tuthill, General Manager

Highland and Burnet Aves., and Oak St., Cincinnati, Ohio

Peabody Conservator

BALTIMORE, MD.

HAROLD RANDOLPH, Director.

Recognized as the leading endowed musical conservatory of the cou

Summer Session June 28 Aug. 7t

Staff of eminent European and American Masters including:

CHARLES H. BOCHAU
VIRGINIA C. BLACKHEAD
AUSTIN CONRADI
CARLOTTA HELLER
LOUIS ROBERT
KATHARINE E. LUCKE
LUBOV BREIT KEEFER
OTTO ORTMANN
FRANK GITTELSON
PASQUALE TALLARICO
HOWARD R. THATCHER
MABEL THOMAS
J. C. VAN HULSTEYN

Tuition $20 to $35, according to study

By special arrangement with the JOHNS HOPKINS UNIVERSITY credits in certain branches may be offered for the B. S. degree

Practice Pianos and Organs Available

Circulars Mailed **FREDERICK R. HUBER, Man**

Arrangements for classes now being made

VALPARAISO UNIVERSITY

Founded 1873

VALPARAISO, INDIANA

SCHOOL OF MUSIC
"Better Than Ever"

Offers courses in Piano, Voice, Violin, Theory, and Public School Music. Students may attend the Music School and also take the regular work at the University.

FALL TERM STARTS OCTOBER 5TH

Controlled by Lutheran University Association since Sept., 1925. Open to all. For special Bulletin address office of the President, Dept. K.

VALPARAISO UNIVERSITY **Valparaiso, Indiana**

The Cleveland Institute of Music

Summer School, June 21st - Aug. 1st

Complete courses under regular faculty for students of all grades.

Special courses for teachers and professionals. Exceptional living accommodations for out of town students.

Mrs. Franklyn B. Sanders, Acting Director

2827 Euclid Avenue Cleveland, Ohio

GABRIEL ZSIGMONDY

"Greatest pianist born in Hungary since Dohnanyi" resigning his position as head of piano classes in the National Conservatory, Budapest, Hungary, to head department of Music in Catawba College. Other great teachers. All academic teachers, Ph. D. qualifications. New and complete buildings and equipment. New gym. Rates very low. Send for catalog and view book.

Catawba College, Salisbury, N. C.

Manch COLL OF MU

In the BEAUTIFUL SHENANI VALLEY. Full Courses i branches of the musical Classical dancing, physical t ing, expression, languages and

SPECIAL COURSES OFFERED IN ACADEM

New $150,000 buildings and do ries, extensive campus. Swimmin gymnasium, golf and horseback r

Catalogue on request. We offer s courses in academics and music t under 14. Write for special form

14th Session Opens Sept. 9

Address: MANCH COLLEGE OF M COLLEGE PARK, BOX E, STAUNTO

DANA'S MUSICAL INSTITUTE

WARREN, OHIO

The Only University of Music in the World

All branches taught on the daily lesson plan : : Special Music Supervisors Course

Fall term opens Monday, September 6th, 1926. Summer School opens Monday, June 22nd, 1926

Catalogue on application to LYNN B. DANA, Pres. Desk E.

Mr. and Mrs. Crosby Adams

TWENTY-THIRD

ANNUAL SUMMER CLASS FOR TEACHERS OF PIANO

July 22nd to August 6th, 1926

MONTREAT, NORTH CAROLINA

The Starrett School CONSERVATORY of MUSIC

RENOWNED FACULTY OF 20—CONCERTS RECITALS. DIPLOMAS AND DEGREES CONFERRED—TEACHERS' CERTIFICATES

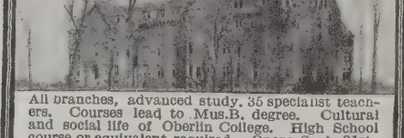
Courses in Piano, Voice, Violin, Organ, Theory, Harmony, Composition, Cello, Opera Study—Dept. of Speech and Dramatic Art and Public School Music.

All athletics. Horseback riding. Fireproof buildings with ample grounds. 43rd year. Fall term begins September 22. For catalogue address the Director.

The Starrett School Conservatory of Music
Box E, 4515 Drexel Blvd., CHICAGO.

OBERLIN OHIO

Oberlin Conservatory of Music



All branches, advanced study. 35 specialist teachers. Courses lead to Mus.B. degree. Cultural and social life of Oberlin College. High School course or equivalent required. Opens Sept. 21st.
Oberlin Conservatory of Music, Oberlin, Ohio

WILLIS J. CUNNINGHAM
Piano

JOSEPH D. DeNARDO
Harmony, Composition

ASHEVILLE, NORTH CAROLINA

The Courtright System of Musical Kindergarten

Oldest and most practical system A great opportunity for teacher to specialize in this unlimited field. **Write for particulars** in correspondence course.

Mrs. Lillian Courtright Card, 116 Edna Ave., Bridgeport, Conn.

St. Louis College of Music

Modern Methods—Moderate Tuition

Courses in all Branches of Music.
Distinguished Faculty of 40 Artist Teachers.
Certificates and Diplomas conferred.

Catalog free upon request

5225 CABANNE AVENUE ST. LOUIS, MO.

Atlanta Conservatory of M

THE FOREMOST SCHOOL OF FINE IN THE SOUTH

Advantages Equal to Those Found Anywhe Students may enter at any time. Send Catalog. GEO. F. LINDNER, Direc

Peachtree and Broad Streets, Atlanta,

Violin Questions Answered

By MR. BRAINE

ns in Harmony.
It is somewnat difficult to an- estion as to the best books to ry, Harmony, Composition, and ause your letter fails to state ate of advancement of the pupil, he is studying for the profes- are hundreds of works on all anches of music. If the pupil ed, the "First Lessons in Har- eston Ware Orem (Theo. Pres- ladelphia) would no doubt be

up" to Work.
nout hearing you play, it would difficult for me to prescribe just you should take up next. Pos- and second books of the Kayser 20, would be what you want. bility is that there is no change of your violin after you have hile, but that it is your play- nges for the better. After play- ur muscles and nervous system heir work, making it possible roduce a better tone. 3—Leo- a famous teacher of the violin, ary, but now teaching the violin City.

Rosin
making prepared rosin sold for olinists, various ingredients are mon rosin to bring it to the of softness or hardness. The s of the various brands of rosin ormulas very carefully, and I of them would tell you how his It is said that the addition of amount of melted tallow (the candles are made) to common n a melted state, makes a very violin playing.

nd Shoulder Pad.
nould have to see you play in ise you intelligently about the st and pad to use since people it builds, and some have much than others. It is also true no more mooted point among s than the use of various kinds shoulder supports, pads, cush- orth. Some teachers advise one other and some none at all. It at the great majority of violin cate the use of a chin rest and , worn under the coat in the a and tied under the chin rest ase of a woman. The chin rest enough, and the cushion thick ble the player to hold the violin Very few teachers advise dis- the chin rest altogether, but w. Quite a number insist on a no cushion or pad.
lp you very much if you could onal advice of a good violin is subject. He could help you at kind of a chin rest, and show old the violin. It is very dif- the correct position by looking

mati.
—Sorry the ETUDE cannot re- icle from your local paper de- upposed old Amati. Thousands ncerning "finds" of old Stradi- and other Cremona violins ap- rs all over the United States. y rarely happens that a genuine found, although it is not ab- ssible of course. Would advise your violin to an expert if you in knowing if it is a real Amati.

German "Strad."
E. G. O.—The fact that your violin has "Made in Germany" on the label is quite certain evidence that it is only a German copy of a Strad. Its value depends on just how good a copy it is. If you are not familiar with violin values yourself, your only course is to get a good violin dealer to appraise it for you.

Strads in Existence.
O. O. H.—It is not definitely known how many Stradivarius violins are in existence at the present time. Different estimates have been made, but they are more in the nature of guesswork than anything else. Most authorities maintain that there are several hundred.

Overtrained?
E. L.—Without having an opportunity of hearing you play, anything I could say in regard to what the trouble is with your playing would be pure guesswork. However, I have no doubt our difficulty comes from your late start, at 23 years of age. Looking back on a long life spent in violin teaching, I cannot recall a single pupil who accomplished any results worth while after starting over twenty years of age. It simply cannot be done. Read what Carl Flesch, the famous violinist, says in the April ETUDE: "Violin technic is a peculiar thing, in that it is very quickly and easily acquired in the early years, while later in life no amount of study will make up for the years that have been missed."
It is possible that you have been over-trained, that is that you have been continually kept playing music too difficult for you. You have excellent violinists in the city where you live. Play for several of them and get their opinion as to where your trouble lies.

Inaccurately Worded Label.
M. L. B.—Impossible to estimate age or value of your supposed Amati without seeing it. The copy of the label you send is not an accurately worded Amati label, so the chances are that your violin is an imitation.

Branded Imitation.
F. H. M.—Stradivarius did not brand his violins on the back in the manner illustrated by the photographs of your violin which you send, so it is quite certain that your violin is only an imitation. Just how good an imitation it is I cannot say without seeing it.

Supposed Strad.
O. L.—I am afraid there is hardly one chance in a million that your violin is a real Strad. 2—The ETUDE does not buy violins of that description.

Teaching Beginners.
G. F. D.—As a first book for beginners you would find the *Easiest Elementary Method for the Violin*, Op. 38, by Wohlfahrt, published by the Theo. Presser Co., Phila., Pa., as good as any. 2—The following books will assist you in your teaching: "The Violin and How to Master it" by a Professional Player; "Violin Teaching and Violin Study" by Eugene Gruenberg.

Correspondence Lessons.
V. M. Y.—Under the circumstances, as you have outlined them, I am quite sure that the only way you can accomplish anything in violin study in the right way is to go to a good conservatory or private teacher and take private lessons. After a term or two, your teacher can tell whether you have the requisite talent to continue, and can advise you how far you can probably go in violin playing. A player starting over twenty can hardly hope to build up a big technic, but can often accomplish enough to be the source of much enjoyment to himself and friends. 2.—The trouble with correspondence lessons is that you have no one to tell you where you are wrong and correct your mistakes when you are playing over the lessons.

'Cello Label.
H. E. W.—Labels in 'cellos mean nothing since anyone can buy any kind of a label and paste it in any kind of a 'cello. It would be nothing short of a miracle for your 'cello to turn out to be a real Strad. You will have to show it to an expert. If you have no experts in your city, arrange for an examination by one of the dealers in old violins and string instruments who advertise in the ETUDE.

Tracing Origin.
W. McS.—As there are no marks on your violin to indicate the maker, I am afraid it would be like hunting for a needle in a haystack to try and find its origin. The inscription on the violin throws no light on the identity of the maker.

Tracing Garett Violin.
C. E. G.—Sorry I cannot trace the Isaac Garett, 1899, violin. Possibly some ETUDE reader can oblige.

Purchaser for Old Violin.
N. A.—Matthäis Neüner, Mittenwald, 1720-1793, made many excellent violins noted for their great volume of tone. If you cannot sell the violin in your home town, you might correspond with old violin dealers who advertise in the ETUDE, and they might find a purchaser for you.

Trade-Mark Label.
W. W. T.—There is not over one chance in a million that your friend's violin is a genuine Strad. There are millions of imitation Strads scattered all over the world, all duly labeled Stradivarius, with counterfeit labels. These labels are used more in the way of trade-marks, rather than with any intention to deceive.



The **AMPLITONE** *Trade Mark*
Invented by August Martin Gemünder
(Patents Pending in all Countries)
An invention made of spruce wood, harmonious octave vibrators attached inside of the violin to the lower pin block, with two brass screws.
These Vibrators are always in **sympathetic unison** with the tones played by the violinist and does not require alterations to the violin whatever, it simply makes **THE BEST TONE VIOLIN SOUND BETTER, AS WELL AS ALL OTHER VIOLINS.** It puts the whole violin into action. Circular Sent Free.
The Amplitone is made and installed personally by the inventor. Send your violin for examination.
AUGUST GEMÜNDER & SONS
125-127 W. 42nd St., New York

FRECKLES
Get Rid of These Ugly Spots Safely and Surely and Have a Beautiful Complexion With
OTHINE
(DOUBLE STRENGTH)
MONEY BACK IF IT FAILS. SOLD BY DRUG AND DEPARTMENT STORES EVERYWHERE


VIOLINS ?
OLD VIOLINS ~ NEW VIOLINS
CELLOS ~ BOWS ~ CASES
FINEST ITALIAN STRINGS
GITTELSON & HOWARD
33 W. 8TH ST. NEW YORK
WRITE FOR CATALOG
VIOLIN ACCESSORIES EXPERT REPAIRING

New Music Books Reviewed

of Music. By Edward Dickin- und; 218 pages. Published by er's Sons, at $2.00 per copy. uld mentally stroll through the of Fame" and converse with pioneering minds which have irile thought in words that l, will do well to go leisurely age to the ultimate paragraph The author, perhaps unwit- s into the rôle of a banquet nd carries throughout the event thread of thought that fills minded with a more compre- r and more invigorating course a will come to them often in a the charm of it is that he in- is of celebrities into interpolat- ights throughout his discourse whole were but one long, an- sation. The student or profes- n needing a mental stimulant almost any page of this unusual

Cantatas and Oratorios. By rd Terry. Book I. Oxford ress (American Branch); 52 in cloth. Price, fifty cents. volume (Book I) represents a oritative survey of the cantatas Johann Sebastian Bach, from in Arnstadt through his can- *Thomasschule* in Leipzig. Dr. Terry traces the beginnings of the cantata with clarity and with economy of expression; and he gives us a truly vivid picture of Bach's fertility in this *genre*. The tabulated lists of the Bach cantatas are invaluable for study and reference.

The Problem of Modern Music. Translated from the German of Prof. Adolf Weissmann. Bound in boards; 239 pages; illustrated. Published by E. P. Dutton & Company, New York, at $2.50 per copy.
This book of criticism, by the noted Berlin musicologist, is an alert and unprejudiced discussion of the manifold and knotty problems which encompass the path of music in this twentieth century. Prof. Weissmann has his finger on the very pulse of the matter, you feel; and his interpretations and estimates and prognostications appeal mightily for their good judgment and keen perception. His style is lucid, though "packed"—highly readable. No one could peruse this book without a quickened sense of what a crisis we have now reached in the development of music. What is the result to be? Prof. Weissmann has hacked sturdily and not without effect at this Gordian knot.
The introduction to "The Problems of Modern Music" is by Edward J. Dent, M. A., chairman of the International Society for Contemporary Music. It is a diffuse, but interesting, introduction, and should not be skipped.

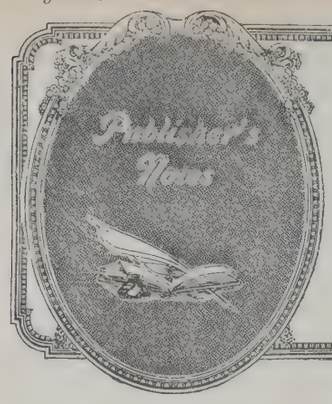
SUMMY'S CORNER

Musical Literature

Books on subjects pertinent to music culture and its development. ¶ Interesting reading for summer relaxation. ¶ Inspiring, enlarging the vision, giving the reader the advantage of the extended ideas and aims of noted educators.

TALKS WITH PIANO TEACHERS by Emma Wilkins-Gutmann - - - $1.00
ANALYSIS OF MOZART'S PIANO SONATAS by Janet Salisbury - - .50
LEGITIMATE USE OF THE IMAGINATION AND ITS VALUE TO THE MUSIC STUDENT by Mrs. Crosby Adams - - - - - - - .25
RECENT DEVELOPMENTS IN TEACHING CHILDREN TO PLAY THE PIANO by Mrs. Crosby Adams - - - - - - - - .25
WHAT THE PIANO WRITINGS OF EDWARD MacDOWELL MEAN TO THE PIANO STUDENT by Mrs. Crosby Adams - - - .25
THE NATURAL LAWS OF MUSICAL EXPRESSION by Hans Schmitt (translated by Frances E. van Santford) - - - - - - - - - - .50
A COURSE OF FORTY LESSONS FOR THE PIANO by Allen Spencer - 1.00
HOW TO TEACH PIANO TO THE CHILD BEGINNER by Louise Robyn 1.50
LESSONS IN PIANO PLAYING by Walter Spry - - - - - - - .60
INTRODUCTION AND GUIDE TO THE INTERPRETATION OF BEETHOVEN'S PIANOFORTE WORKS by A. B. Marx (translated by Fannie Louise Gwinner) - - - - - - - - - - - - - 1.50

CLAYTON F. SUMMY CO., Publishers
429 South Wabash Avenue Chicago, Ill.



A DEPARTMENT OF INFORMATION REGARDING

New Music Works

AND OTHER MATTERS OF INTEREST TO MUSIC BUYERS

NEW WORKS
Advance of Publication Offers

July, 1926	Special Offer Price
Album of French Composers—Piano	.35
Album of Study Pieces in Thirds and Sixths	.30
Beginning With the Pedals of the Piano—Cramm	.30
Brehm's First Steps for Young Piano Beginners	.25
Dozen Melodies for Saxophones—Clay Smith—Saxophone Parts	.30
The Same. Piano Accompaniment	.45
Fifty Easy Melodious Studies for the Pianoforte—Op. 7—Biehl	.30
First Garland of Flowers—Violin and Piano—Weiss	.35
Five Little Tunes for Five Little Fingers—Left Hand Pieces—Adair	.25
How to Play the Piano—Hambourg	.80
How to Sing—Tetrazzini	1.00
New Collection of Favorite Songs and Choruses for All Occasions	.10
New Easy Four Hand Album	.35
New First and Third Position Album—Violin and Piano	.50
Penitent Pirates, The—Operetta—Bliss	.40
Pianist's Daily Dozen, The—Macklin	.30
Romeo and Juliet—Operetta for Men—John W. Brigham	.40
Standard Second Grade Recreations	.35
Storm, The—Piano Solo—Kohlmann	.25
The Same—Pipe Organ	.25
Technic for Beginners—Risher	.35
Three Dances for Piano—Four Hands—Scott	.35
Twelve Melodious Studies in Scale and Chord Passages—Piano—Kern	.30
Twenty-four Caprices—Violin—Rode	.45
Two and Twenty Little Studies for the Pianoforte—Cramm	.30

Summer Readings for the Folk Who Are Musical

It is very gratifying to note the interest in musical literature works, due to the fact that many active music workers find time in the summer months to "read up" on things musical. There are many excellent books published, some that will help and inspire pianists, others that give information and inspiration to vocalists, and yet others that give interesting information, worth while storing up in one's mind, about celebrated composers and their works, and so on through the wealth of musical literature available, there are books sufficient to satisfy the varied musical interests existing. On another page in this issue, the Theodore Presser Co. has given space to suggesting and giving brief descriptions of volumes that will make profitable and entertaining reading for summer months.

There is no joy like being fully conversant with the art you love and there is no time like the present for adding to your store of musical knowledge and at the same time building up a worth-while musical library.

The Value of a Technical Rejuvenation

Teachers and accomplished pianists are too prone, during the Fall, Winter and Spring months to neglect certain phases of their technical equipment in giving attention to their teaching work or their repertoire of those months. Some of the Summer moments that are free of other demands, are profitably devoted by many to regaining former skill in all branches of technic.

The Theodore Presser Co. will be glad to send for examination, works that may be purchased for use in this way. There are such publications as, "Exercises for Developing Accuracy in Piano Playing," by Gustav L. Becker; "Hand Culture," by Anna Busch Flint; "The Art of the Piano," by Theodore Lack; "Concentrated Technic," by Alois Lejeal; "The New Gradus ad Parnassum," by I. Philipp, of which there are eight volumes, each covering some specific field of technic, and other works that are favorites for helpful self-drill, as suggested above.

Early Preparation for Next Season's Teaching Work

The Theodore Presser Co. has nothing to gain in the Early Order suggestion made to its teaching patrons, other than the opportunity of rendering more careful and more individual attention to selection requests than is possible when many teachers are clamoring for immediate attention in the last minutes before the opening of the teaching season. The prudent teacher avoids the disappointment hazards of a last minute rush for materials and by sending in at this time an outline of possible requirements for the beginning of next season, as well as instructions as to the approximate date in July, August or September, by which the material should be delivered, secures not only careful attention, but also as a material sign of appreciation for relieving the Theodore Presser Co. from last minute pressure, is given a saving of about one-half the transportation costs. This music does not have to be paid for any sooner, or returns made any sooner than if delivered at any other time in the next teaching season.

If you do not use the Early Order Plan each season, use it this season and its advantages will be so apparent that future seasons will find you using it regularly.

Album of Study Pieces In Thirds and Sixths

We are pleased to announce a new volume in the series of *Study Pieces for Special Purposes.* The volumes in this series previously published are *Album of Trills, Album of Scales, Album of Arpeggios* and *Album of Octaves.* The fifth volume in the series now being announced for the first time is *Album of Double Notes, Thirds and Sixths.* In modern piano playing the study of double notes becomes more and more necessary, and in this new volume will be found a splendid collection of pieces suitable for the purpose. This is an intermediate grade book, just as are the other albums.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

New Easy Four-Hand Album

There is a steady demand for easy four-hand music. It has been some time since we have published any collections of this nature, but we now have the pleasure of announcing a new compilation. In order to provide for the needs of beginners in four-hand playing, as well as for those a little further advanced, we are including first and second grade pieces in generous proportion. The pieces will be arranged as far as possible in progressive order, just touching the third grade. Only copyright material will be used, and the best composers will be represented by their most tuneful numbers.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

Sesqui-Centennial Time in Philadelphia

Although at this writing the Sesqui-Centennial Exposition, commemorating the 150 years of American Independence, is just about getting under way, there are thousands of visitors within the city of Philadelphia.

The Theodore Presser Co. during the period of this remarkable exposition will maintain "open house" to its many out-of-town friends and patrons and every friend and patron visiting Philadelphia should take advantage of this. We are at your service and you can make this your headquarters for resting or correspondence periods, and we will be glad to act as a post office if you desire to have your mail addressed in our care.

Music is playing a prominent part in the Sesqui-Centennial program and there are many treats for music lovers who visit Philadelphia during the period of the exposition.

Come to our establishment at 1712 Chestnut Street. Make yourself known and ask to be shown through the great storehouse of music publications maintained by us.

Some Self-Help Opportunities For Music Students

Wherever possible those desiring to progress in music should seek the classes of a competent music teacher, but frequently summer months separate the teachers and students of a community and then the next best substitute for the student who cannot afford to travel to classes elsewhere, is self study.

Teachers would do well to encourage this because it results in the building of a greater interest in music, assuring the teacher of a pupil who will be ready to resume studies when classes are opened.

It is not altogether advisable to suggest that a pupil do much self-study in technic, beyond keeping up practice in phases already covered, but it is very desirable to turn attention to a study such as harmony, using for this purpose a book that is as clear and easily understood as the "Harmony Book for Beginners," by Preston Ware Orem, or a student who is beyond the rudiments of harmony, could well take up "Theory and Composition of Music," by the same author. "Theory and Composition of Music" is a book that leads one into the stages of actual composition and there are many teachers who could well afford to brush up their theoretical knowledge with the use of this book.

Another suggestion for self-study is the "Standard History of Music," by James Francis Cooke. Everyone interested in music should know something of its origin and developments, as well as the influence exerted by various composers in different periods. This book not only gives information of this character, but gives it in such a way that it is really fascinating reading, instead of study.

How to Play the Piano By Mark Hambourg

Mark Hambourg has won a definite place in the hearts of the readers of THE ETUDE by his exceedingly practical, invariably helpful and always readable articles on the art of playing the piano.

Some years ago in England he wrote a book which had an immense vogue in that country, over fifty thousand copies having been sold, according to our understanding. By arrangements with the publishers, it now becomes possible for us to put this very clear and succinct volume in the hands of our readers at a very moderate price. When one realizes that a lesson of Mr. Hambourg in person would cost over twenty times the price of this book, the value of the volume can be appreciated, because it contains the essence of a great many lessons.

The special introductory price as a new addition to the Presser catalog, is especially low, because we are able to purchase from the former publisher a limited number of bound copies. This introductory price is 80 cents.

Three Dances for Four For the Pianoforte By Cyril Scott

This is a recent *Opus* by English composer, Cyril S Mr. Scott may be classed as among composers, his work travagant and, best of all, gets that no matter whatever there must always be definite terest. *These Three Dance* nally for four hands. They *ensemble* music for the pia three are in triple time, grace ing. While not difficult tech dances, owing to the atmosp ter of the harmonies, will re and finished playing. The t about equal in difficulty.

The special introductory vance of publication is 35 cen postpaid.

Fifty Easy Melodious S For the Pianoforte By A. Biehl, Opus 7

This volume will shortly the *Presser Collection.* These a part of the regular curricu very many teachers and school elementary exercises in mec may be taken up directly at t of second grade work and the right up to the beginning grade. Almost every variety tional passage work is thoro plified. Our new edition will with the utmost care.

The special introductory vance of publication is 30 cen postpaid.

New First and Third Po Album for Violin and P

While the first position, of at the basis of all violin play soon as this position has been lished, the student should beg to make the shift, so as to positions. The position next in is the third position, and the remain for a considerable pe first and third positions. period our album of first and tion pieces will be just right. in this album is a gem well wo agreeable to the listeners an to practice.

The special introductory vance of publication is 50 cent postpaid.

Standard Second-Grade Recreations for the Pia

The new volume of *Standa Grade Recreations for the P* similar in size and scope t *First Pieces* and *Young Play* both very successful works. enty pieces may be expected in since it is one of the series from the special large plates. resent the cream of all the go pieces recently published by us ume will be ready very soon.

The special introductory pr vance of publication is 35 cent postpaid.

How to Sing By Luisa Tetrazzini

The Theodore Presser Co. ha the publishing rights of "How by Luisa Tetrazzini, perhaps brilliant coloratura soprano in r cal history. Madame Tetrazzi very positive ideas upon her this book she has expressed ther clear and interesting manner. ing a number of bound copies work from the former publish able to put this upon the marke ica for introduction purposes short time at a surprisingly lo

Surely, no student of singin to take advantage of this oppo add to his library an exceedin tant and instructive book for reference. The special introduc is $1.00.

ıd Twenty Little s on Essential Points t Grade Piano Teaching, en L. Cramm, Op. 38

sant bit of study material for the udent who has completed, or is ıg in, an elementary instruction ch as the *Beginner's Book*, by Presser. The twenty-two little ı this Op. 38 of Miss Cramm em- ite a few essential points in the ent of little folks' playing abil- attractive and practical merits ntary piano works by Helen L. ire so well known to the teacher 'alive" to what is good, that it ıe redundancy to tell here that dies have those qualities. Suffice ere are works by Miss Cramm on ıet that have passed the 50,000 sales.

dvance of publication price on vo and Twenty Little Studies" is a copy, postpaid.

and Juliet— ta for Men n W. Brigham

like to be amused and those who ntertainment for audiences like vehicle for their talents that will hem successfully to amuse and

ıp of men or young men who can ll find this operetta burlesque, and Juliet," by John W. Brig- ally suited for a delightful musi- tainment, wherein fun and laugh- ominate.

; "Cleopatra," a similar and most l work by the same writer already arket, presents chorus work that ve, but not difficult to sing, and ı that amateurs can handle read- Romeo and Juliet" presents these tures.

chool and college glee clubs and ı's organizations should have both ra" and "Romeo and Juliet" as in their repertoires and an op- is here presented to reserve in of Publication, a copy of "Romeo t," at the low Advance of Publi- sh price of 40 cents, postpaid.

anist's Daily Dozen rles B. Macklin

ars teachers have been seeking of developing strength in the rapidly and effectively and safely le. We have seen many systems . Some of these systems are elaborate and require the stu- go through long and unprofit- cises.

acklin, by making "The Daily ıas accomplished some very un- ngs. This is not the kind of a the teacher to get and put away rary shelf. It is the kind of book hers will want to recommend to ıo are really anxious to succeed. going to put it upon the market moderate price and, of course, al introductory price in advance ation is exceedingly low. This 30 cents.

arland of Flowers— e Melodies in the osition for Violin us Weiss, Op. 38

popular set of piano pieces that been a favorite with teachers, as ent excellent material that is at- o the young pupil who has as yet red much technic. These little e all in first position, and having ccompaniment, the ambitious be- able to have the thrill of playing at a very early stage of his musi- ıg. This edition of *First Garland* lited with the same care that has vn in all our other recent addi- he well-known *Presser Collection.* special introductory cash price e of publication of 35 cents per tpaid, we anticipate a great de- this popular work.

The Storm for Piano Solo Or Pipe Organ By Clarence Kohlmann

Many thousands annually attend the Ocean Grove Auditorium and hear Mr. Clarence Kohlmann's rendition of *The Storm.* We now have this work in preparation, both as a piano solo and as an organ solo. It is one of the best storm pieces ever compiled. In addition to the actual storm portion and other original material of Mr. Kohlmann's, it contains quotations from other composers; Grieg, Haydn, Tschaikowsky and others are represented, and well-known hymns are introduced in chime effects, together with some others of the good old songs.

The special introductory price in advance of publication is as follows: For the piano solo, 25 cents per copy, postpaid; for the organ, 25 cents per copy, postpaid.

Album of French Composers For the Pianoforte

There is a distinctive charm and grace in the piano music of the French composers, and their compositions find much favor with pianists of discrimination. Some of the most delightful drawing-room pieces are found in the works of such composers as Saint-Saëns, Godard, Widor, Dubois, Debussy, Pierne, Wachs and Lack. We have included a generous number of these in this new compilation. None of these pieces will be beyond the ability of the average good pianist. This album will be a most useful one to have in the performer's library when material is desired for a few moments' diversion at the keyboard, and pianists will also find in it some material for recital or concert programs. The special advance of publication cash price is 35 cents, postpaid.

Penitent Pirates—Operetta By Paul Bliss

Although Mr. Bliss has other successful Operettas and Cantatas to his credit, this is the first Operetta or Musical Playlet offering by Mr. Bliss engaging the participation of both sexes to be added to our catalog.

We have sold thousands of copies of *Ghosts of Hilo,* an operetta for young ladies, and after examining the manuscript of *Penitent Pirates* for both young ladies and young men, we feel certain that its success will be even greater than the gratifying success of *Ghosts of Hilo.*

Penitent Pirates is nicely arranged in two acts, and the music surrounding the excellent plot is not at all difficult, even the majority of the choruses being in unison.

Tunefulness and a feeling of freshness is ever present in all the musical work, and the staging can be handled easily, its elaborateness being governed by the facilities for making the most of the opportunities for picturesque staging.

Those who are interested in works of this kind most certainly should have a copy, whether they plan to produce something late in the fall of this year or at some later date in the future, and our Advance of Publication offer herewith gives opportunity to secure a single copy at a price of 40 cents, postpaid.

Twenty-Four Caprices For Violin Solo By P. Rode

Here is another very strong addition to our constantly increasing *Presser Collection—Twenty-four Caprices in the Form of Studies for Violin Solo in All the Twenty-four Keys, by P. Rode.* This fine work is used after the Kreutzer Studies and, in fact, is considered one of the three indispensable works of advanced violin technic, viz.: Kreutzer, Rode and Fiorillo. This new edition will be edited by Mr. Otto Meyer, the personal representative of Sevcik in this country. Mr. Meyer has done the editing of a number of other recent works in the *Presser Collection,* and we are sure that this new edition will meet with the approval of all teachers who demand the best in educational publications.

The special introductory price in advance of publication is 45 cents per copy, postpaid.

Beginning with the Pedals Of the Piano By Helen L. Cramm

The announcement of the approaching publication of this work has brought a most gratifying response from our music teacher patrons, many of them taking advantage of the low advance of publication price to place orders for first edition copies. This little work should prove very useful to piano teachers who have in charge the instruction of ambitious young students. The proper handling of the pedals is of such vital importance to good piano playing that the study of them should begin as early in the student's course of study as possible. These attractive little studies, by one of the most successful writers of juvenile educational material may be given to students in the second grade. While this work is being prepared for publication, we are booking orders for it at the special price of 30 cents a copy, postpaid.

A New Collection of Favorite Songs and Choruses for all Occasions

Wherever groups congregate for singing this new collection will come in handy. It will prove useful alike for home, school, lodge and community gatherings. It consists of the best and most popular songs, both old and new. Most of the numbers are so arranged as to be sung by mixed voices in four-part harmony. Others are intended to be sung in unison to the usual piano accompaniment. Our aim has been to make this the best and most comprehensive community singing book ever published.

The special introductory price in advance of publication is 10 cents per copy, postpaid.

Twelve Melodious Studies In Scale and Chord Passages For the Pianoforte By C. W. Kern, Op. 560

Mr. Kern is a very prolific writer and our catalog contains most of his successful piano compositions. He is a practical musician and many teachers use his piano pieces in their work, as they are almost always suitable for teaching purposes. This latest contribution of his is a set of piano studies in the form of study pieces, beginning in Grade 2 or 2½ and progressing into the Third Grade. Each of the studies has a title, and each is accompanied by a note explaining the technical object to be attained. Teachers who wish to obtain these useful studies may order a copy in advance of publication at the special price of 30 cents a copy, postpaid.

Technic for Beginners Preparatory to Hanon or Pischna By Anna Priscilla Risher

This is the first book of regular daily finger exercises. It is intended to be used over a considerable period. Just as soon as the young student has attained the correct hand position and finger action, this work may be taken up. The idea is to keep the entire work in practice after it has been first learned, a page at a time. It contains all the necessary two-finger exercises, five-finger exercises, crossing exercises, scale work, and so forth.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

Brehm's First Steps for Young Piano Students

This is a very useful beginners' book, and when it was published by Brehm Bros. it was used by many teachers who prefer the very first studies to be written in the treble clef for both hands. Having acquired the Brehm Bros. catalog, we are now going to publish this attractive book in a brand-new, revised edition, and we suggest that teachers who are familiar with the work, and those who desire to become acquainted with its merits, take advantage of the special advance of publication cash price, 25 cents a copy, postpaid, to place their orders while this special offer is in force.

(Continued on Page 550)

World of Music

(Continued from Page 481)

Franz Schalk will retire as director of the Vienna State Opera, after having been associated with this famous theatre for more than twenty-five years.

With "H. M. S. Pinafore" enjoying a splendid and popular revival at the Century Theatre and "Iolanthe" filling the Plymouth of New York, Gilbert and Sullivan seem still to have a perennial hold on the taste of the great public. And the secret is that they possess art in their librettos and music, instead of presenting a mélange of machine-made mummeries of both.

Paganini's remains, according to late news, have been removed from the Goione family vault near Padua, where they had formerly rested, to the churchyard of Staglieno, in Genoa, which was his place of birth and where the Municipal Palace contains the Guarnerius violin which was the master's favorite.

Patty Stair, pianist, organist and composer, passed away at her home in Cleveland, Ohio, on April 26. She was one of the two women organists of Ohio permitted to wear the honor robe of the American Guild of Organists, of which she was a Fellow. She was also widely known as a teacher.

The Oldest Opera known to musical historians has been discovered in lower Egypt. It is a mime in the form of an opera and dates from the Graeco-Roman era (2 A. D). The action takes place on the shores of the Indian Ocean.

The St. Olaf Choir, which is making a tour of Europe, sang on April 20 before the King and Queen of Norway. The concert was in the aula of the University at Oslo, and the King and Queen, having expressed a desire to hear it, came fifteen minutes early to meet the members of the choir, who are children and grandchildren of men and women who years ago left Norway.

The Pennsylvania State Chapter of the National Association of Organists met for its sixth annual convention, at Lancaster, on May 25. A demonstration of "Seven Octave Features and the Development of Synthetic Tone" was one of the most interesting elements of the meeting.

Manuscript Musical Compositions of Sibelius, the great Finnish composer, and of other modern writers, have been given to Yale University by Mrs. Carl Stoeckel, widow of the patron of music. There are two hundred items, including forty volumes of orchestral scores.

Unpublished Orchestral Works by American composers had their innings on April 23, when a program of them was interpreted by the Rochester Philharmonic Orchestra, under the batôn of Howard Hanson. This was the third of these concerts which the Eastman School of Music sponsors, in order that composers may have the opportunity of hearing their works adequately presented and thus profit by their former writings, to the production of more perfect art.

The Six "Brandenburg Concertos" made the program of the last of the season's concerts of the Queen's Hall Orchestra (London), under Sir Henry Wood. Sir Henry has done much to popularize the works of the great Cantor.

Opera in Milan during 1925 received five hundred and eighteen representations, of which four hundred and forty-five were of Italian works. Verdi's "Traviata" led with forty-two performances, while Donizetti's "Lucia di Lammermoor," Rossini's "Barbiere di Siviglia" and Mascagni's "Cavalleria Rusticana" ran second with thirty-five performances each. Of foreign works Gounod's "Faust" led with fifteen hearings.

Radio Broadcasting has made such inroads on the sales of phonograph records that the royalties of such a popular composer as John Philip Sousa are reported to have fallen off sixty thousand dollars since 1909, leaving him for 1925 but a mere "pittance of twenty-nine thousand and five hundred dollars from this source."

The Washington Symphony Orchestra of eighty-one players, under the direction of Kurt Hetzel, formerly a conductor at the Royal Opera of Munich, gave its inaugural concert at Poli's Theatre on the afternoon of April 20.

"The Bell's First Note," or as some call it, "The Liberty Bell's First Note," used for the cover illustration of this issue of THE ETUDE Music Magazine, is by J. L. G. Ferris, whose paintings of incidents in early American History are world famous. "The Bell's First Note" is a scene in the foundry of Pass and Stowe, Philadelphia, 1753. John Pass, one of the firm, stands at the right. The chairman of the Committee appointed to buy the bell for the State House was Isaac Norris. He is the gentleman in the gray coat talking to Benjamin Franklin. The young lady is a relative of Isaac Norris, and is about to strike the bell for its first note, which proved to be beautifully clear and resonant.

Advertisement

THE PRESSER PERSONNEL



Introducing our patrons to the highly trained and experienced Members of our Staff who serve them daily.

Mr. Robert H. Rabe

Mr. Robert H. Rabe, who came to this company in 1916, is a highly qualified expert on the staff of the Publicity Department and covers the catalog division of this Department.

The Theodore Presser Co. publications number close to 30,000. Practically all of the detail attending the compiling and keeping up to date the many classified catalogs necessary to so large a number of publications, has been under the supervision of Mr. Rabe. The catalog section also keeps on hand catalogs and folders of other publishers that aid in serving our patrons.

Mr. Rabe also oversees the Filing Department and frequently in the last checking of communications before they are filed, he discovers that certain additional information can be given to our patrons, or that a search in certain channels will reveal the correct publication desired, although the order gives incomplete or incorrect title.

Starting in the music business with a Middle Western house at a very early age, Mr. Rabe has to his credit 25 years in the music business. His familiarity with the bibliography of music publications is amazing, and he also possesses personal musical accomplishments, which extend into the field of composition.

So, in introducing to our many friends and patrons Mr. Robert H. Rabe, we can sincerely say that here is a member of our staff who contributes much in seeing to it that music buyers know of the publications that are most valuable to them, and also participates to a high degree in our efforts to have prompt and accurate service in the supplying of any publications desired.

ORGANIST'S OFFERING for CHURCH, RECITAL and MOTION PICTURE PLAYING



COMPILED BY
PRESTON WARE OREM

A collection of Twenty-six very desirable Organ Numbers

In these days when the organ is in use more than ever before and so many excellent organs exist it is very essential that the organist possess a fine variety of new and good material. ORGANIST'S OFFERING is a volume that offers just such material in a convenient form. A great number of organ compositions were considered and, after very careful consideration of their respective merits, eliminations were made resulting in the retaining of only those numbers that would be most suitable for the purposes for which this volume was compiled, pieces most of which are not to be found in any other volume.

The contents include a number of the best of recent compositions as well as some very excellent arrangements from the classics.

ORGANIST'S OFFERING is well printed on good paper, the cover is stamped in gold and the binding gives a leather bound appearance. The publishers have supplemented well the painstaking labours of the compilers by producing an attractive volume.

"Organist's Offering" represents a useful compilation of pieces for the purposes designated and should have a large sale. The organ arrangements are well made, and the contents of the book musically interesting.

FREDERICK MAXSON
Organist, First Baptist Church, Philadelphia, Pa.

PRICE $1.50

THEODORE PRESSER CO.
1710-1712-1714 CHESTNUT ST., PHILA. PA.

A Dozen Melodies for Saxophones By Clay Smith

Mr. Clay Smith is best known through his many successful songs and as the director of a well-known concert organization. One of his specialties is the saxophone. In this new volume now in preparation he has taken twelve of his most successful songs and arranged them for saxophone and piano. There is one volume of piano accompaniments which will do for all, but there are separate parts in solo or duet form for the C Melody Saxophone, the E-flat Alto Saxophone and the B-flat Tenor Saxophone, respectively.

Either of the saxophone volumes may be ordered at the advance of publication price of 30 cents, each, postpaid. The piano accompaniment may be ordered at the special low price of 45 cents, postpaid.

Five Little Tunes for Five Little Fingers—Pieces for the Left Hand Alone By Mildred Adair

Pieces for the left hand alone are very much in fashion. Young students are always proud of being able to exhibit their technical proficiency in this manner and, besides, excellent practice is afforded the left hand. The new book of Five Little Pieces, by Mildred Adair, contains about the easiest numbers for the left hand that we have seen. We would grade them about one and one-half. This volume has a further advantage in the fact that the student, in addition to developing the left hand, gains also an elementary knowledge of the use of the pedal.

The special introductory price in advance of publication is 25 cents per copy, postpaid.

Beware of Fraud Agents

The American public is too prone to trust people unknown to them. Daily receipt of letters of complaint from our musical friends who have paid out good hard American dollars to swindlers with smooth tongues is the reason for this warning. Pay no money to strangers no matter how plausible or heart-rending the story may be. Look out for so-called students trying to get votes for tuition in college. Look askance at the supposedly ex-service man. Do not let your sympathies run off with your pocketbooks. We cannot be responsible for the work of swindlers. If there is any question as to the responsibility of an agent, take his name and address, pay him no money. Send the address to us with your subscription and we will credit the agent with his commission.

Three Splendid Summer Etudes for 35c.

We will send the June, July and August issues of the ETUDE MUSIC MAGAZINE as a special introductory offer to new subscribers for the small sum of 35 cents. This gives everyone interested in music an opportunity to become acquainted with the world's premier musical journal, the ETUDE MUSIC MAGAZINE.

Changes of Address

In giving us changes of address, always mention both your old and new addresses. Do not depend on a notice to the postmaster when changing an address. Second class mail matter will not be forwarded and failure to advise us will cause subsequent numbers to go to the old address and be lost or destroyed.

Splendid Combination of High Class Magazines with Etude at Substantial Reductions

If you wish to take advantage of any of these bargains and your present subscription has not yet expired, send the order with the price and give us the expiration date on your present subscription. We will see that the new order does not take effect until your former subscription expires.

ETUDE MUSIC MAGAZINE	$2.00	All
Pictorial Review	1.50	$4.70
Youth's Companion	2.00	Save 80c
Regular price	$5.50	
ETUDE MUSIC MAGAZINE	$2.00	All
McCalls	1.00	$4.05
Modern Priscilla	2.00	Save 95c
Regular price	$5.00	
ETUDE MUSIC MAGAZINE	$2.00	All
McCalls	1.00	$4.25
Youth's Companion	2.00	Save 75c
Regular price	$5.00	
ETUDE MUSIC MAGAZINE	$2.00	All
Modern Priscilla	2.00	$4.75
Christian Herald	2.00	Save $1.25
Regular price	$6.00	
ETUDE MUSIC MAGAZINE	$2.00	Both
Delineator	2.00	$3.50
Regular price	$4.00	Save 50c
ETUDE MUSIC MAGAZINE	$2.00	Both
Designer	1.50	$3.00
Regular price	$3.50	Save 50c
ETUDE MUSIC MAGAZINE	$2.00	Both
Physical Culture	2.50	$4.00
Regular price	$4.50	Save 50c
ETUDE MUSIC MAGAZINE	$2.00	Both
Youth's Companion, 52 issues	2.00	$3.50
Regular price	$4.00	Save 50c
ETUDE MUSIC MAGAZINE	$2.00	Both
Todays Housewife	.50	$2.10
Regular price	$2.50	Save 40c
ETUDE MUSIC MAGAZINE	$2.00	Both
People's Home Journal	.50	$2.25
Regular price	$2.50	Save 25c
ETUDE MUSIC MAGAZINE	$2.00	Both
McCalls	1.00	$2.35
Regular price	$3.00	Save 65c
ETUDE MUSIC MAGAZINE	$2.00	Both
Fashionable Dress	3.00	$4.25
Regular price	$5.00	Save 75c
ETUDE MUSIC MAGAZINE	$2.00	Both
Collier's National Weekly	2.00	$3.50
Regular price	$4.00	Save 50c
ETUDE MUSIC MAGAZINE	$2.00	Both
World's Work	4.00	$5.25
Regular price	$6.00	Save 75c
ETUDE MUSIC MAGAZINE	$2.00	All
Christian Herald	2.00	$4.70
Pictorial Review	1.50	Save 80c
Regular price	$5.50	
ETUDE MUSIC MAGAZINE	$2.00	All
Woman's Home Companion	1.50	$4.75
American Magazine	2.50	Save $1.25
Regular price	$6.00	
ETUDE MUSIC MAGAZINE	$2.00	All
Woman's Home Companion	1.50	$4.25
Pictorial Review	1.50	Save 75c
Regular price	$5.00	
ETUDE MUSIC MAGAZINE	$2.00	All
Woman's Home Companion	1.50	$3.00
Farm & Fireside	.25	Save 75c
Regular price	$3.75	
ETUDE MUSIC MAGAZINE	$2.00	Both
American Magazine	2.50	$4.25
Regular price	$4.50	Save 25c
ETUDE MUSIC MAGAZINE	$2.00	Both
Review of Reviews	4.00	$4.75
Regular price	$6.00	Save $1.25
ETUDE MUSIC MAGAZINE	$2.00	Both
St. Nicholas	4.00	$5.25
Regular price	$6.00	Save 75c
ETUDE MUSIC MAGAZINE	$2.00	Both
Pictorial Review	1.50	$2.85
Regular price	$3.50	Save 65c
ETUDE MUSIC MAGAZINE	$2.00	Both
Modern Priscilla	2.00	$3.40
Regular price	$4.00	Save 60c
ETUDE MUSIC MAGAZINE	$2.00	Both
Pathfinder, 52 issues	1.00	$2.50
Regular price	$3.00	Save 50c
ETUDE MUSIC MAGAZINE	$2.00	Both
Christian Herald, 52 issues	2.00	$3.25
Regular price	$4.00	Save 75c
ETUDE MUSIC MAGAZINE	$2.00	Both
Woman's Home Companion	1.50	$2.85
Regular price	$3.50	Save 65c
ETUDE MUSIC MAGAZINE	$2.00	Both
Radio News	2.50	$3.85
Regular price	$4.50	Save 65c
ETUDE MUSIC MAGAZINE	$2.00	Both
Boys Life (Boy Scout Mag.)	2.00	$3.50
Regular price	$4.00	Save 50c
ETUDE MUSIC MAGAZINE	$2.00	Both
College Humor	3.00	$4.25
Regular price	$5.00	Save 75c
ETUDE MUSIC MAGAZINE	$2.00	Both
Golden Book	3.00	$4.75
Regular price	$5.00	Save 25c

THE PRESSER PERSO



Introd our pa to the trained experie Membe our S who them

Mr. Guy McCoy

The Theodore Presser Co. an endeavor to carry in sto existing song publications in music form, whether they ar lished here or abroad.

Mr. Guy McCoy is responsi this department and ca checks orders before they go the Vocal Department, makin tain that the order clerks hav rectly supplied the music req by the customer.

It would be a gigantic and sive task to catalog or index proof" information on all the publications we carry in stock, cially foreign songs that hav merous English translations since we must depend upo mysterious something that ma possible for the human mi retain information that cann recorded, it can be seen readil important a task rests upo McCoy.

Mr. McCoy was blessed in youth with parents who sa value of a musical education having graduated from a le musical conservatory, Mr. M has a musical background whic been very helpful to him since ing with the Theodore Presse in 1913. Prior to this he was the music department of Wanamaker, Philadelphia, fo years.

Mr. McCoy's proficiency violinist thrusts many tea and concert engagements upon

His musicianship and profic as a violinist and director, with his knowledge of our im stock, enable him to efficiently patrons whose orders come t attention.

MUSICAL MERCHANDI AND STRING

PROMPT MAIL ORDER SERV TO ALL PARTS OF THE COUN

VIOLIN strings, Violin bows, chin rests, rosin, pegs, r bridges, Violin fingerboard charts, pipes, tuning forks, Mandolin Guitar picks, Ukulele picks, Saxo reeds, Clarinet reeds, batons, k symphony instruments and many items of musical merchandise are ried in stock, making it possible to immediate delivery on orders.

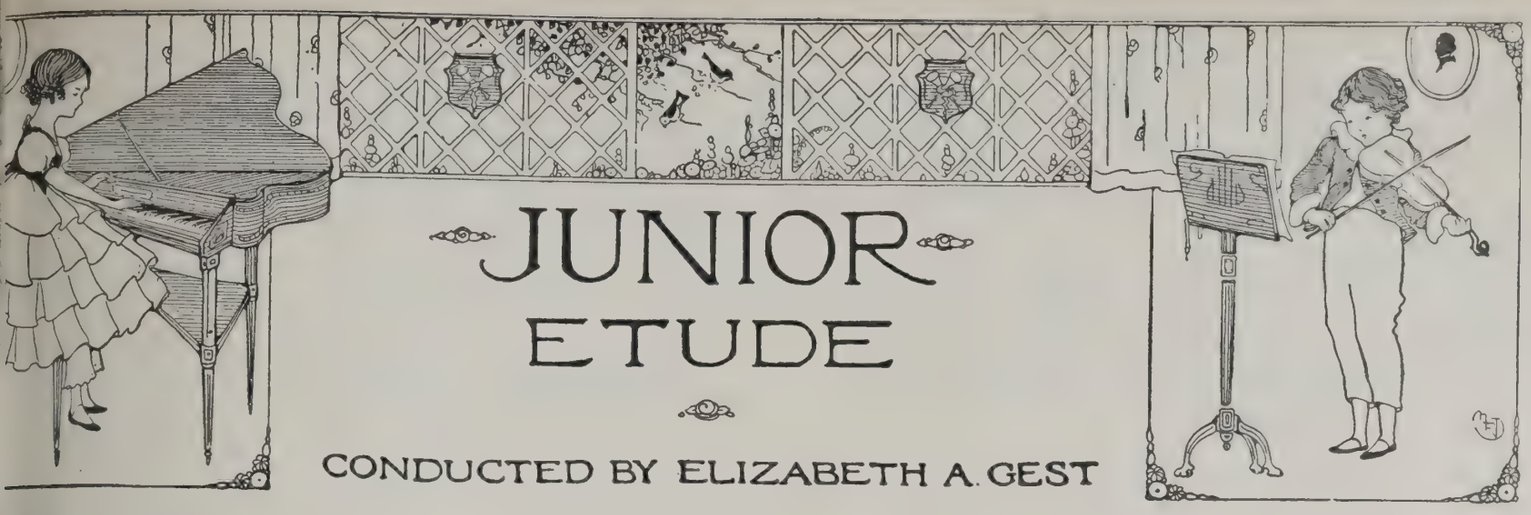
Members of Leading Orchestra Many Violin Teachers use

ETUDE BRAND VIOLIN STRI

Three Length E Strings	15c
Two Length A Strings	15c
Two Length D Strings	15c
G Strings, each	15c
30 Strings (1 bundle), E, A or D	4.00

In Hot or Damp Climates Use E er's "Bandero" Waterproof V Strings.

THEO. PRESSER C
1712-1714 CHESTNUT STREET
Philadelphia, Pa.



JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST

Billy (A Homily)

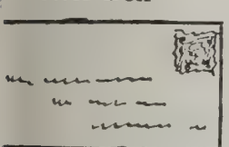
By E. A. B.

ow the easiest one in the world
y little man?
r teacher or Brother Tom,
my old grocer named Dan.

YOURSELF that you'll cheat,
ll fool,
t watch out, little man.
actice ten minutes instead of
r;
udy your "piece," while the
o dour
all unplayed. . . .
her, you see,
y with tea,
ow the difference. "Gee,"
"what does it matter?
ow I'll do better."

ow the easiest one in the world
y little man?
SELF!! So beware,
ks with care,
ive a happy span.

Letter Box



ETUDE:

nly seen one letter in the JUNIOR
our far away New Zealand, I
I would send you one, so as to
that there is someone, in a far
t appreciates your Junior Col-

is situated on the Waitemata,
ht state is the Maori word for
ters," and has a large popula-

ce of the harbor is dotted with
when coming in in the early
akes a very fine picture indeed.
the place where I live, is a sub-
nd, and is situated seven miles
Manukau Harbor. Not far from
a place called Mangere, where
our natives live.
l the ETUDE for nearly a year
delighted with the music, and the
sons which are obtained within
have been learning the piano for
years, and have been going up
ons at the Auckland University.
aken theory exams. for harmony
oint.
very fine orchestra here called
n," and also an Amateur Oper-

is a very good one and takes
interest in me.
take up Composition later, and
e to record in music our Maori
ar-cries or *hakas*, and the most
all, the glorious poi dance songs,
iori maidens sing while twirling
s.
e is limited I will have to stop
g so far away from large coun-
like some JUNIOR ETUDE friends
e.
n your friend.
ERMANN T. SIEBERT (Age 16).
28 Victoria Street,
unga, Auckland, New Zealand.

Dancing Elves

By Ethel V. Moyer

THEODORA had had a big shining gold star for three weeks in succession. She felt quite sure that she would get another one this week for she had practiced the whole of a new piece when her teacher had told her to take only the first page.

Now she was returning from her lesson in a somewhat dejected mood for she had not received her gold star; and her teacher, Miss Bradley, had felt quite grieved with the performance of her "Dancing Elves."

"You know, Theodora," Miss Bradley had said, "that I told you quite positively to practice only the first page. And don't you remember how I said you should play the accompanying chords? So very lightly, like elves dancing on flower petals or on tiny blades of grass?"

Theodora had answered, "yes," and hung her head.

Miss Bradley continued. "You believe in fairies, don't you, Theodora?" "Oh yes," replied Theodora, with more enthusiasm.

"Then, you know that you must play fairy dances with lightness and delicacy, like a feather blowing in the wind, or like flower petals dropping from the blossoms."

"I saw the cherry blossoms blowing off as I came here," replied Theodora, "and they looked like snowflakes."

"Just so, that is the way they must sound. But I am afraid the chords as you have played them would do for a bear dance better than that of a fairy."

So after Theodora had taken her music home she decided to go to the edge of the woods back of her house and gather flowers. There were just loads of spring beauties growing in great clumps by an old fallen tree. After she had gathered all she could carry she sat on the fallen tree to arrange the flowers in a nice bunch. The sunshine was very warm and in a few minutes she had fallen asleep. Presently she heard the sound of a tiny horn, very silvery and musical. How beautiful it was! Then she heard more music that sounded like tiny violins. In just a moment the woods was filled with fairies. Some rode on the wings of the bumblebees and a whole troop on the wings of a dragon-fly!



Theodora looked with astonishment. For there they were, gathered on the spring beauty blossoms and dancing so merrily just where she had picked her flowers.

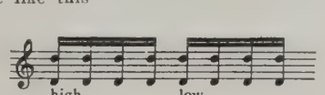
The air was filled with their music, so beautiful but so faint! They danced so blithely and gracefully; so lightly that the blossoms did not even bend under the weight of a whole troop!

Theodora rubbed her eyes and looked about her. Her blossoms had fallen to the ground in a dejected heap. "I must have been asleep," she said, as she gathered up the spring beauties, "but now I know how the fairies dance. I never thought they were such little people. But I have seen real fairies, and I am sure I shall know how to play my "Dancing Elves."

Question Box

DEAR JUNIOR ETUDE:

In a book of octave studies there is a passage like this



Will you kindly explain what is meant by high and low?—G. K. (Age 13).

A. This refers to the position of the wrist, which of course, must always be relaxed. Sometimes holding the wrist in a fixed position when playing octaves, is apt to produce a stiff condition, but by varying the position of the wrist, high and low, this condition is avoided and the player is enabled to give more rapidity and lightness to the octaves.

DEAR JUNIOR ETUDE:

Will you please tell me the correct pronunciation of the word "Etude?"

E. S. I. (Age 15),
Connecticut.

ANS. Pronounce "E" to rhyme with Day; "tude" to rhyme with dude.

DEAR JUNIOR ETUDE:

There are no musical clubs or schools around here. Not many people know how to play an instrument in this town. There is no way of taking lessons. Does it do any harm to practice without a teacher? Could you tell me how to strengthen my fingers?

From your friend,
LILLIAN PALINUS (Age 11),
Rhode Island.

Ans. It is always a pity when those, who like music and want to take lessons, have no opportunity of doing so.

If such a one knows what is meant by a good hand position, good finger, wrist and arm motion and good relaxation, one might be benefited by practicing without a teacher. But these things are almost impossible for children to acquire by themselves, and such practice might not only be useless but might be harmful to the muscles and nerves. However, one can learn alone, with the help of a good book, how scales are built, how chords are put together, and how different a major chord sounds from a minor one. Perhaps you could find some one who could help you a little and more or less guide your work without giving you regular lessons.

Betty's Scale-Song

By Alice Hamlet

When Betty practices the scales
She starts 'way down at C
And sings this jolly little song,
As happy as can be:

"Wrist out, thumb under, second up,
Transfer—Oh, this is fun!
The thumb goes under, second up,
Third up, transfer—C's done!"

And then she plays the scale of G,
And many others, too;
All perfect, for the song just tells
Her fingers what to do.

Are You Monotonous?

YOU KNOW there are lots of words in the dictionary that mean nice things, and lots that mean tiresome things, and "monotony" is one of the tiresome ones.

Lots of things are monotonous, and lots of people are monotonous, and things and people get to be that way when they are always too much the same, never any change or variety.

You may have six favorite things to eat, but if you had to live on them and never get any thing else, you would grow tired of them. You must have variety.

You may have six favorite books, but if you could never read anything else you would grow very tired of them; you would long for some variety.

You may have a favorite piece of music, but if you were never permitted to play anything else, not only you, but everybody who heard you, would long for something else.

And sometimes, even the way people play the piano is monotonous. You have probably heard these people over and over again. Perhaps you are even guilty of being that kind of a person yourself. If so, why?

These people start to play their piece fairly loud and fairly soft, yet neither one thing nor the other, and they continue in the same deadly monotonous way to the end.

The loud is only half loud, so it sounds exactly like the soft, which is only half soft. The staccato is only half staccato, so it sounds exactly like the legato, which is only half legato. The light tones sound just like the heavy tones, because they are neither one; the retards sound just like the accelerandos, because both are a minus quantity; the crescendos sound just like the diminuendos because they do not do either.

And what is the remedy?

A good, big bottle of exaggerated extract of expression, taken daily during practice. Shake well before using, and never cork the bottle.

Try it.

The Choir Master

Each Month Under This Heading We Shall Give a List of Anthems, Solos and Voluntaries Appropriate for Morning and Evening Services Throughout the Year.

Opposite "a" are anthems of moderate difficulty, opposite "b" those of a simple type.

Any of the works named may be had for examination. Our retail prices are always reasonable and the discounts the best obtainable.

SUNDAY MORNING, September 5th

ORGAN
Intermezzo .....*Rogers*
ANTHEM
(*a*) Ten Thousand Times Ten Thousand .....*Shelley*
(*b*) When Streaming From the Eastern Skies.....*Hosmer*
OFFERTORY
The Wonderful Story (Solo A.) .....*Rhys-Herbert*
ORGAN
Toccatina .....*Rogers*

SUNDAY EVENING, September 5th

ORGAN
Shepherd's Idyl.....*Geibel*
ANTHEM
(*a*) Saviour, Again to Thy Dear Name.....*Shelley*
(*b*) Jesus is Mine.....*Blount*
OFFERTORY
Come, Gracious Spirit (Duet, S. and T.).....*Marks*
ORGAN
March of the Noble.....*Keats*

SUNDAY MORNING, September 12th

ORGAN
Serenade .....*Moszkowski*
ANTHEM
(*a*) Grieve not the Holy Spirit of God .....*Stainer*
(*b*) Lift up Your Heads....*Rockwell*
OFFERTORY
Eternal Light (Solo, S.).*Buzzi-Peccia*
ORGAN
Procession March.....*Scotson Clark*

SUNDAY EVENING, September 12th

ORGAN
Cantilena .....*Goltermann*
ANTHEM
(*a*) God Shall Wipe Away All Tears .....*Fields*
(*b*) Christ, Beneath Thy Cross.*Stair*
OFFERTORY
There is a Green Hill Far Away (Duet, T. and B.)..*Pike*
ORGAN.
Spirit of the Hour.....*Johnson*

SUNDAY MORNING, September 19th

ORGAN
Autumn Glory.....*Preston*
ANTHEM
(*a*) Souls of the Righteous....*Noble*
(*b*) Father, O Hear Us!.....*Palmer*
OFFERTORY
Be Thou Faithful Unto Death (Solo, T.).....*Mendelssohn*
ORGAN
March for a Church Festival...*Dicks*

SUNDAY EVENING, September 19th

ORGAN
Twilight in Autumn.....*Felton*
ANTHEM
(*a*) Great and Marvelous.....*Farmer*
(*b*) Sing, my Soul, His Wondrous Love.....*Stults*
OFFERTORY
Then They that Feared the Lord (Solo, B.).....*Hosmer*
ORGAN
Allegro con Brio.....*Roberts*

SUNDAY MORNING, September 26th

ORGAN
Canzone .....*Faulkes*
ANTHEM
(*a*) O Divine Redeemer!.....*Gounod*
(*b*) I Will Lift Up Mine Eyes .....*Roberts*
OFFERTORY
Jesus, My Saviour (Solo, A.)..*Beach*
ORGAN
Grand Chorus in E Flat.....*Hosmer*

SUNDAY EVENING, September 26th

ORGAN
Consolation .....*Mendelssohn*
ANTHEM
(*a*) Blessing and Glory and Wisdom .....*Ohl*
(*b*) Safely Through Another Week .....*Jones*
OFFERTORY
God Is Love (Duet, S. and A.).*Marks*
ORGAN
Vesper Recessional.....*Schuler*

SPECIAL NOTICES AND ANNOUNCEMENTS

PERSONAL FOR SALE or WANTED
Rate 10c per word

FOR SALE—SOUTHERN CONSERVATORY OF MUSIC—Established 28 years, chartered by legislature. New, modern, two-story brick building accommodating 50 boarders, equipped with furniture and 20 pianos. Crowded with students yearly, coming from as far as Iowa, Vermont and Texas. A large local patronage; 18-acre campus a mile from best advertised city in America and home of Duke University. Climate unsurpassed. Great opportunity. Reputation extends to foreign countries. Only reason for selling—director has been teaching continuously for over 40 years and wishes to retire from further activity and responsibility. Gilmore Ward Bryant, Durham, N. Carolina.

FOR SALE—Violin business of good reputation in Western educational centre. Box C. I. K., care of ETUDE.

FOR SALE—Gibson-Jr. Tenor Banjo, almost new, $25.00. M. A. Cunningham, 211 Grove Street, Worcester, Mass.

CHORUS LEADER—The Settlement Music School of Philadelphia needs a trained leader for its Chorus Department. Artistic opportunity for creative personality. Resident position, requiring executive ability, experience and social vision. Apply, The Settlement Music School, 416 Queen Street, Southwark Station, Philadelphia, Penna.

WANTED—A used Tek—State condition and price. Mrs. Florence Doolittle, 1135 Oak Avenue, Evanston, Illinois.

ANNOUNCEMENTS
Rate 20c per word

VIOLINS—Old or new, exchanged or sold on easy payments. Trial allowed. Write today. Violin Exchange, Rosedale, Kansas.

CORRESPONDENCE HARMONY — Simple practical. Music composed, send poem. Dr. Wooler, 171 Cleveland Ave., Buffalo, N. Y.

MELODIES HARMONIZED—Song poems set to music. Manuscripts revised, rewritten and prepared for publication. R. M. STULTS, Composer and Arranger, author of over 500 published compositions, Ridley Park, Pa.

MUSIC COMPOSED; manuscripts revised. Band and Orchestra arranging. Complete and guaranteed instruction in Harmony by mail. J. Rode Jacobsen, 2638 Milwaukee Ave., Chicago, Ill.

PAPERS on musical subjects prepared for club use. Programs arranged. George A. Brown, Lansdowne, Pa.

HARMONY CORRESPONDENCE — Instruction, 50 cents a lesson. Keim, 2545 Cooper Ave., Brooklyn, N. Y.

FOLLOW VICTOR HERBERT'S ADVICE: LEARN HARMONY AND COUNTERPOINT—Harold Sanford, associated for 18 years with the late Victor Herbert, is now conducting a mail course in Harmony and Counterpoint, using the Goetschius System. Send for descriptive circular to Harold Sanford, 172 West 77th Street, New York, N. Y.

MOVING PICTURE PLAYING—"The Art of Pipe Organ Playing to Motion Pictures," a complete guide and reference work. M. M. Mills, 5 Oikema Apts., Lincoln, Nebr.

"BARTERED BRIDE"—Celebrated march from the famous opera "Bartered Bride." Piano. 40 cents. Emerick & White, 16 Fordham Sta., New York, N. Y.

JUNIOR ETUDE—Continued

Junior Etude Contest

THE JUNIOR ETUDE will award three pretty prizes each month for the best and neatest original stories or essays and answers to puzzles.

Subject for story or essay this month—"Patriotic Music." Must contain not over one hundred and fifty words. Any boy or girl under fifteen years of age may compete whether a subscriber or not.

All contributions must bear name, age, and address of sender written plainly, and must be received at the JUNIOR ETUDE Office, 1712 Chestnut St., Philadelphia, Pa., before the twentieth of July. Names of prize winners and their contributions will be published in the issue for December.

Put your name and age on upper left hand corner of paper, and address on upper right hand corner of paper. If your contribution takes more than one piece of paper do this on each piece.

Do not use typewriters.

Competitors who do not comply with ALL of the above conditions will not be considered.

THE MINUET
(Prize Winner)

The Minuet is a kind of slow graceful dance, or the music for the dance. Though the minuet is not danced now, except in plays or pageants, the music will live forever. There is no music that contains as much grace and charm as minuet music. Mozart was noted for his minuets. The one from his opera "Don Giovanni" (or Don Juan, as it is also called) is probably the most famous minuet ever written. He wrote many of his minuets when he was a young boy; and they are still played. Other famous minuets are by Paderewski, Boccherini, Beethoven, Gluck and Handel.

JACK COSTELLO (Age 14),
California.

THE MINUET
(Prize Winner)

The minuet—even at the mere mention of the word our minds wander back to the time of Washington, and we picture the people, both old and young, in their quaint and beautiful attire, gracefully bobbing up and down in the long hall. Whenever we hear a minuet played, the same transformation takes place in our minds; and our spirits, if troubled, are calmed, and we can feel ourselves sailing on the smooth sea of bliss, taking part in the minuet. Even in this day of wild and ungraceful dancing the minuet cannot be forgotten. It has survived. What music makes us as satisfied with every one and everything as the minuet?

FREDA ROSNER (Age 14),
Pennsylvania.

THE MINUET
(Prize Winner)

There are two thoughts that come to our mind when we say minuet. The first is the dance. The dance is slow and graceful and consists of a coupée and a high step. It was first danced in Poitou in France, in the seventeenth century. It is called minuet because of its short steps. The second thought is the music that is composed and regulated to the steps of the dance. It is usually in three-four or three-eight time. The minuet was often used as a movement in the old suites and later in the sonatas and symphonies.

ELEANOR MAYTILA (Age 12),
Minnesota.

Honorable Mention for Minute essays in April:

Ruth Corrine Taylor, Leona Keyser, Mary F. Higbee, Helene Juergens, Earl Lovell, Uriel M. Ittenberg, Doris M. Evans, Mary Morton, Elizabeth Evans, Jeanne Murlhy, Beatrice Fuller, Anna Bess Tipton, Miriam Gold, Esther Heiser, Mary Lucente, Eleanor Fowler, Mary Ellen Simpson, Claude Faust, Florence Skeels, Lucy Allen, Mary Jane Pearce, Constance S. Taylor, Margaret Sewell, Floy Stegall, Thelma C. Rainey.

N. B. A great many contributers this time evidently looked up the word minuet in their encyclopedias, and copied out just what the book said, as several compositions came in from different parts of the United States, word for word alike, others with very slight changes. Naturally these compositions did not receive prizes, although they gave very excellent definitions of the minuet.

A frog can only croak you know,
But when he does he croaks just so;
Listen to his song a minute
And you'll find there's music in it.

Puzzle Corner

Answer to puzzle in April.

ScHubert
MozArt
WagneR
SchuMann
MOzart
ChopiN
IlaYdn

Prize Winners for April P

Ruth Ott (Age 14), Ohio.
Vivian Brouard (Age 9), Minne
Uriel M. Ittenberg (Age 12), Co

Honor Mention for April P

Myrtle Reed, George Storm, Ruth Lillian Tahy, Esther Heiser, Mi Mary Morton, Elizabeth Evans, Kohler, Beatrice Fuller, Ruth Ta Estabrooks, Kenneth Dinsmore, Bride, Catherine Hennessy, Hon John Hamilton, Olive Diamond, lippe, Pierre Gendreau, Mary Meh Isham, Mary Jane Bremmen, Rober Frances Donnelly, Sarah M. T Shiloff.

N. B.—There was an error in the zle- Waener should, of course, Wagner, but most of the puzz seemed to find it out for themse great many mentioned it in their

Artists' Square Pu

By Edward Mize

MOVE one letter in any directi ten famous singers, instrument other musicians.

M C A H E E T
C O R R I F Z
P C U M A C K
A S O E G S K
D E R L W H I
K C U R E M O
K R M E L G A
I E R A B L L
S L E C I E L
I C B O N A M

Club Corner

DEAR JUNIOR ETUDE:

I study the violin and have a teacher who takes lots of pains wit

I have been thinking of getting club and I would like to have so ETUDE readers write to me and te to do and what not to do.

From your friend,
CARTER GIBBS (Age
208 Crane Avenue, Valdost

DEAR JUNIOR ETUDE:

I belong to the "B Natural Cl by our teacher, for piano pupils. once a month and entertain our pa helps us to play out when we ar we have to play all of our pieces ory. We are now preparing for which I am to play a solo and t a quartette.

From your friend,
ELIZABETH EVANS (Age 11)

DEAR JUNIOR ETUDE:

A number of us have formed a called "The Golden Hour Music are all under thirteen years of meet every Saturday at my hou Moskowski died we studied abou my mother played some of his m This week we are studying Irish and next week we will start musi Some times we get help at our me older people.

From your friend,
GRETCHEN MAY (Age 11),

DEAR JUNIOR ETUDE:

I am writing to tell you how joy THE ETUDE, although too o the contests. When I visit my au tain myself by reading her ETUD years ago. Their appearance from those of to-day; but they interesting to read.

I play the piano and my amb become a concert pianist and a t to do both well.

From your friend,
HOPE DUNDASS (Age 18

Letters have also been received Edith scholl, Doris Jacomb, Ger nett, Dorothy Arline Turpin, Jan Dorothy Jayner, Myra Jayner, Goodier, Rosemary Meyers, Verna tie Laws, Shirley Clark, Frances Agusta Kulezyuski, Mary Austi Rhodes, Anna Bess Tipton, Julia Jeffreys, Daisy Paine, Beryl Bra Ollah Waters.

Join the Happy Club

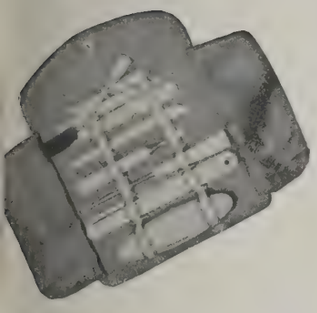
of ETUDE Premium Workers!

NO DUES — NO FINES — ALL PLEASURE — ALL PROFIT

ew ETUDE Music Magazine Subscriptions will ring to YOU any one or all of these valuable rewards WITHOUT ONE PENNY CASH OUTLAY

EVER TRY SHOWING YOUR COPY OF THE ETUDE TO A MUSICAL FRIEND? NO? DO SO! THAT'S ALL!

Its Splendid Music — Its Educational Value — Its All Round Musical Interest and Appeal will Convince any Musical Friend that You Are Doing Him a Real Favor by Asking Him to Subscribe



ATTRACTIVE MANICURE SET

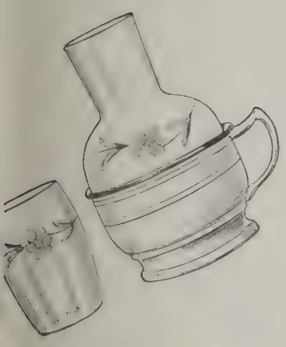
Fine leather case with satine lining and seven ivory fittings, indispensable in the week-end bag; three new subscriptions.

WIZARD GARMENT HANGER

9 in. rack with four folding hangers, open 16 in., closed 9 in. Slip it into the hand bag and have "mussed-less" clothing on your vacation; only two new subscriptions.

FLASH LIGHT

Electric, a fine well-built lamp, will stand abuse, full nickel; only two new subscriptions.

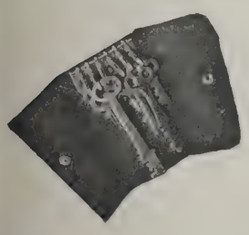


ICE WATER BOTTLE AND GLASS

Just the thing for hot summer nights. Finely engraved glass and tumbler, bottle fitted in high class metal stand or frame, finished in ivory, blue or old rose enamel, indicate your choice; only three new subscriptions.

PRO-PHY-LAC-TIC CLOTHES BRUSH

Ebony finish, 6¾ x 2⅜ in., a really splendid brush; only two new subscriptions.



KEY PURSE

Six hooks, solid cowhide, finished in black. You will never know the convenience until you own one; only one new subscription.

SHOE HORN AND BUTTON HOOK

Folded in a neat leather case, every traveler needs one; only one new subscription.



PRO-PHY-LAC-TIC HAND BRUSH

Size 4½ x 2 in., just fits the hand, will last almost indefinitely; one new subscription.



CAMERAS

No. 2 CARTRIDGE HAWK-EYE, size of picture 2¼ x 3¼ in., roll film, sturdy metal construction; only four new subscriptions.

No. 2A CARTRIDGE HAWK EYE, just the thing for vacation, size of picture 2½ x 4½ in., roll film, Eastman shutter; only five new subscriptions.

ELECTRIC CURLING IRON

Mechanically perfect; only two new subscriptions.

CELLULOID TOOTHBRUSH HOLDER

Keeps brush clean, handy for week end; one new subscription.

PLAYING CARDS WITH CASE

Always handy to have around to brighten up a dull hour, case finished in black leaf with Egyptian decoration. Fine water proof cards; only two new subscriptions.

TRAVELLERS' NECESSITY

Two metal shoe trees and one collapsible garment hanger, all enclosed in substantial leather case; only two new subscriptions.

O'CEDAR MOP

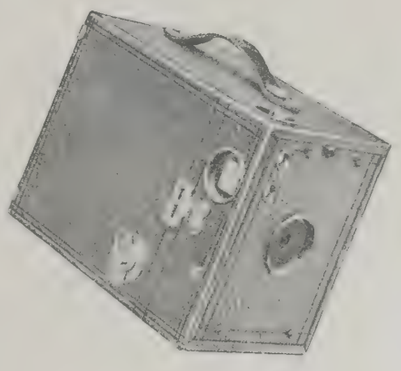
Every woman should have one and many a tidy bachelor, too; complete, only two new subscriptions.

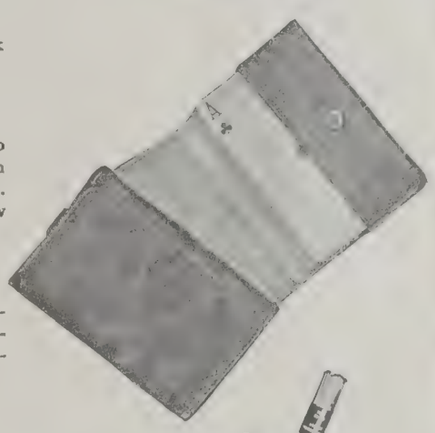
CIGARETTE CASE

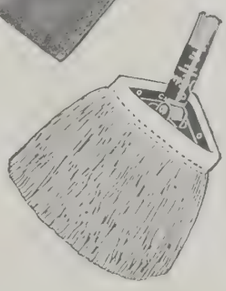
7x2⅛ in. open, black pin grain leather, carries 20 cigarettes and place for matches, too; only two new subscriptions.

PRO-PHY-LAC-TIC HAIR BRUSH

Penetrator, 9 x 2¾ in. with 14 rows medium length black bristles; only two new subscriptions.











The above is only a sample list of the many premiums offered for new ETUDE Music Magazine subscriptions. Send post card for complete illustrated catalogue.

PRICE $2.00 A YEAR
Counts One Point Toward Premium

ETUDE MUSIC MAGAZINE

THEODORE PRESSER CO., Publishers

1710-12-14 CHESTNUT STREET, PHILADELPHIA

Postage, 72c Foreign and 25c Canadian

TWO YEARS $3.50
Counts Two Points Toward Premium

Play the Compositions of Your Favorite Composer for Study and Diversion This Summer

Below we give but a few of the many albums we can supply. If your favorite composer is not here ask us for the one whose compositions you want in a collection and we shall be glad to tell you if such exists and quote price.

Suggestions for Pianists of All Grades of Ability

BACH ALBUM

TWENTY-ONE numbers that represent the most popular of the lighter pieces by J. S. Bach. Medium grade.

Price, 75 Cents

EASIER PIANO COMPOSITIONS
By Ludwig van Beethoven

A CAREFULLY edited collection of Beethoven piano numbers in fourth and fifth grades.

Price, 75 Cents

SELECTIONS FROM PIANO WORKS
By Ludwig van Beethoven

ELEVEN of shorter and best-known Beethoven compositions. For advanced players.

Price, $1.00

FAVORITE COMPOSITIONS
By Carl Bohm

TWENTY-four favorites by one of the most popular composers of salon music. These numbers are in grades three and four. Several in grade five.

Price, 75 Cents

BRAHMS ALBUM OF PIANOFORTE COMPOSITIONS

A SUPERB album for the advanced student or accomplished pianist, the whole compilation being carefully edited by Louis Oesterle

Price, $2.50

FAVORITE COMPOSITIONS
By C. Chaminade

A DOZEN and one fine piano compositions by a celebrated woman composer. Chiefly in grades four and five.

Price, $1.00

ALBUM OF SELECTED WORKS
By F. Chopin

THIS volume of thirty-three numbers is preferred by many who teach Chopin's works, because it has been edited by the world-famous authority, I. Philipp. No advanced pianist's library is complete without this volume.

Price, $2.00

ALBUM OF FAVORITE COMPOSITIONS
By H. Engelmann

SOME of the most played piano numbers of medium grade are in this album of eighteen numbers.

Price, $1.00

FAVORITE COMPOSITIONS
By B. Godard

MORE than a dozen drawing room numbers of the highest calibre, by this well-known French composer. Chiefly grades four and five.

Price, $1.00

GRIEG ALBUM

TWENTY-THREE of Grieg's most beautiful compositions. Most are in grades four, five and six. Several a little easier.

Price, $1.25

GURLITT ALBUM

CLOSE to thirty superior compositions in second and third grade by Gurlitt.

Price, $1.00

ALBUM OF PIANOFORTE PIECES
By Carl Heins

SEVENTEEN exceedingly tuneful Heins compositions in easy and medium grades.

Price, 75 Cents

LISZT ALBUM

GOOD pianists and advanced students will appreciate this excellent compilation of original works and transcriptions by Franz Liszt.

Price, $1.25

FAVORITE COMPOSITIONS
By M. Moszkowski

EVERY advanced pianist and student should have the Moszkowski numbers in this volume.

Price, 75 Cents

ALBUM OF FAVORITE COMPOSITIONS
By W. A. Mozart

MOST of these splendid numbers by Mozart do not go beyond grade five.

Price, $1.00

ALBUM OF COMPOSITIONS
By M. L. Preston

FEW composers of recent years have achieved the popularity Mrs. Preston has gained with her compositions. This volume gives twenty-two of her popular medium grade numbers.

Price, $1.00

ALBUM OF COMPOSITIONS
By S. Rachmaninoff

ANYONE mastering the nine numbers in this volume has added to his repertoire some of the greatest modern concert favorites.

Price, 75 Cents

SCHUBERT ALBUM

TWO dozen melody-filled numbers by Franz Schubert that the average good player will appreciate.

Price, $1.00

SCHUMANN SELECTED WORKS

OVER thirty little classics by Schumann. Chiefly in grades three and four.

Price, $1.00

ALBUM OF COMPOSITIONS
By P. I. Tschaikowsky

ALL students in grades four and five, and all pianists should know and have these favorite numbers by this great Russian Master.

Price, $1.00

PAUL WACHS ALBUM

NINETEEN favorite and notable compositions in grades three to five by Wachs.

Price, $1.00

THEODORE PRESSER CO.

EVERYTHING IN MUSIC PUBLICATIONS

1710-1712-1714 Chestnut Street Philadelphia, Pa.

.5 RR

The ETUDE MUSIC MAGAZINE

Price 25 Cents AUGUST 1926 $2.00 a Year

THE LIBRARY OF THE
JUL 31 1926
UNIVERSITY OF ILLINOIS



THE JAZZO-MANIAC AND HER VICTIM

Teachers, Are You Ready For the First Pupil in the Fall?

Select from this miniature catalog of dependable music publications anything you may desire to examine in your quest for suitable material for the new term

(Our "On Sale" plan permits teachers to examine any of these numbers in the convenience of the studio)

ELEMENTARY MATERIAL

BILBRO, MATHILDE. Spelling Lessons in Time and Notation $0.50
BURROWES' PIANOFORTE PRIMER ..... .20
CLARKE, H. A., Theory Explained to Piano Students .50
CUMMINGS, W. H. Rudiments of Music ..... .60
EVANS, M. G. Primer of Facts About Music ..... .60
GIBBON'S CATECHISM of Music ..... .60
499 Questions and Answers. Notation, time values, intervals, scales, keys, chords.
GRANBERRY, G. F. Music Writing Book ..... .50
HAMILTON, A. H. Comprehensive Music Writing Book. A thorough course in notation ..... .60
JOUSSE'S MUSICAL CATECHISM ..... .20
LANDON, C. W. Writing Book for Music Pupils, Complete ..... .60
" Same. Book I and II, each ..... .40
MARKS, E. F. Writing Book ..... .25
Staff ruling and ordinary lines for dictation.
MORRIS, M. S. Writing Primer ..... .30
SUTOR, ADELE. Note Spelling Book ..... .50
This is one of the most successful devices for teaching notation to the young.
VENTH, C. Musical Theory and Writing Book. .60
Teaches theory through writing exercises.

PIANO INSTRUCTORS

BEYER, F. Elementary School of Piano Playing .... .75
BILBRO'S FIRST GRADE BOOK 1.00
By Mathilde Bilbro—for young beginners.
" KINDERGARTEN BOOK ..... .75
By Mathilde Bilbro—for very first study.
FIRST STEPS IN PIANO STUDY 1.25
A concise, practical and melodious introduction to pianoforte study.
HAMILTON, A. H. First Piano Lessons at Home Bk. 1 ..... .75
" Writing Book No. 1 (to accompany above) ..... .25
" First Piano Lessons at Home Bk. 2 ..... .75
" Writing Book No. 2 (to accompany above) ..... .25
BEGINNER'S BOOK. Theo. Presser 1.00
Intended for the youngest beginners and insures not only pleasant but rapid progress.
Used more extensively than any other elementary instructor.
STUDENT'S BOOK. Theo. Presser (School of the Pianoforte, Vol. II), ... 1.00
Intended to follow Mr. Presser's enormously popular Beginner's Book, but adapted to succeed any elementary instructor.
PLAYER'S BOOK. Theo. Presser (School of the Pianoforte, Vol. III.) 1.00
LANDON, C. W. Foundation Materials 1.25
Leads to solid musicanship through an easily graded, pleasant course of piano study.
NEELY, H. G. Modern Piano Method 1.00
The principles of relaxation and weight technic introduced in an elementary method.
WRIGHT, N. LOUISE. Music Scrap Book ..... .60
A kindergarten method for piano beginners.
WILLIAMS, JOHN M. First Year at the Piano 1.00

PIANO TECHNICS AND STUDIES

ALBUM OF TRILLS—Study Pieces for Special Purposes Vol. 1 ..... .75
ALBUM OF SCALES—Study Pieces for Special Purposes Vol. 2 ..... .75
ALBUM OF ARPEGGIOS—Study Pieces for Special Purposes Vol. 3 ..... .75
ALBUM OF OCTAVE PLAYING—Study Pieces for Special Purposes Vol. 4 ..... .75
BACH, J. S. Little Preludes and Fugues ..... .75
" Inventions for the Pinao 1.00
" First Study of Bach (Leefson) ..... .60
" Well Tempered Clavichord Vol. 1 ..... 1.75
BIEHL, A. Elements of Piano Playing, Op, 30 ..... .60
BILBRO, MATHILDE. General Study Book ..... .75
" Melodies in Difficult Keys. Grades 3-4 ..... .70
" 25 Melodies for Ear, Eye & Hand Hand Training .75
" Short Melody Etudes with Technical Points .... .75
BUGBEE, L. A. First Grade Studies ..... .80
" Second Grade of Melodic Studies 1.00
Both books, melodious study pieces.
CHORDS AND ARPEGGIOS (Orem) ..... .50
COOKE, J. F. Mastering the Scales 1.50
Many original features. An excellent work.
CZERNY, C. One hundred Studies, Op. 139 ..... 1.00
" 100 Easy and Prog. Lessons ..... .75
" do. (with words by F. L. Hudson) ..... .75
" 101 Short Exercises in Passage Playing, Op. 261. 1.00
" School of Velocity, Op, 299 ..... 1.25
" School of Velocity, Op, 299, 4 books, each 50
" 6 Octave Studies, Op. 553 ..... .50
" First Pianoforte Instructor, Op, 599 ..... .75
" Preliminary School of Dexterity, Op. 636 ..... .75
" Art of Finger Development, Op. 740 ..... 2.00
" Op. 740, 6 books, each ..... .50
" Practical Finger Exercises, Op. 802 ..... 1.25
GREENWALD, M. 20 Progressive Studies, Second Grade 1.25
" In All Keys (24 Melodious Study-Pieces) 1.00
" Rhythm and Technic 1.00
" Short Study Pieces in the Second and Third Grades ..... .80
HANON, C. L. Virtuoso Pianist Complete 1.75
HEINZE, L. G. The Piano Beginner ..... .80
" The Progressing Piano Player ..... .80
Follows the Piano Beginner.
KOELLING, CARL. Major and Minor ..... .75
Studies and study pieces in all keys for second and third grade pupils.
KOHLER, L. First Studies, Op. 50 ..... .60
" 12 Little Studies, Op. 157 ..... .60
" 12 Preparatory Lessons, Op. 151 ..... .60
" Elementary Studies, Op. 163 ..... .60
" Very Easiest Exercises, Op 190 ..... .60
" Children's Album, Op. 210 ..... .75
" Small School of Velocity, Op. 242 ..... .60
KRENTZLIN, R. Op. 85. From My Youth ..... .75
12 characteristic sketches, grade two, for the cultivation of Technic, Style, and Rhythm.
KROEGER, E. R. 15 Etudes for the cultivation of the left hand. Two books, each 1.25
MATHEWS, W. S. B. First Lessons in Phrasing ... 1.50
" Studies in Phrasing, Book I 1.50
" Studies in Phrasing, Book II 1.50
" STANDARD GRADED COURSE OF STUDIES. 10 volumes, 10 grades, each 1.00
MORRISON, R. S. 10 Characteristic Studies in Rhythm and Expression. 2d Grade ..... .75
PHILIPP, I. Exercises in Extension. Strengthen and stretch the hand ..... .75
" Finger Gymnastics, Op. 60 ..... 1.50
" Preparatory School of Technic. Daily practice in technical essentials 1.25
" School of Technic. An exhaustive compendium of modern technic 2.00
" The New Gradus ad Parnassum, in eight books: Book I, Left Hand Technic; Book II, Right Hand Technic; Book III, Hands Together; Book IV, Arpeggios; Book V, Double Notes; Book VI, Octaves and Chords; Book VII, The Trill; Book VIII, Various Difficulties. Each .. 1.00
PISCHNA, J. Sixty Progressive Exercises 1.50
PRESSER, THEO. First Studies in Octave Playing. Grades 3-4 ..... .80
" Introductory Lessons in the Art of Polyphonic Piano Playing ..... .75
Furnishes the best introduction to the study of the classics.
" Selected Octave Studies. Equal development of both hands, flexibility, etc. ..... .70
SARTORIO, A. 12 Instructive Pieces in Melody Playing and Expression, Op. 368 ..... 1.00
" Melody and Velocity, Op. 872 ..... .80
" Melodious Second Grade Studies, Op. 901 ..... 1.00
" Melodious Studies in Passage Playing, Op. 1090. Grade 3 ..... 1.25
" Studies for the Left Hand Alone, Op. 1103 ..... .90
SCALES AND CADENCES (Presser) ..... .50
SCHMOLL, A. Studies and Study Pieces, 3 vols. An abundance of material furnishing technical equipment as well as a sense of the beautiful. Each ..... .99
SCHNECKER, P. A. Melodious Studies in Style and Mechanism. Grade 3 ..... 1.00
SCHULER, G. S. Evangelistic Piano Playing 1.00
Tells how to play accompaniments to hymns and gospel songs.
SPAULDING, G. L. Etudes Melodiques 1.00
WRIGHT, N. LOUISE. Pieces for the Development of Technic. Equal training of the fingers. Grade 2-3 ..... .60

PIANO COLLECTIONS

ADVANCED STUDY PIECES $1.25
Pieces of technical value as well as musical merit in 4th, 5th and 6th grades.
ALBUM OF DESCRIPTIVE PIECES 1.25
Characteristic piano pieces, depicting musically various scenes and impressions. Intermediate Grade.
AMERICAN COMPOSERS' ALBUM 1.25
Modern compositions by well known Americans. Medium Grade.
BACH, J. S. Album of Favorite Pieces ..... .75
CHAMINADE, C. Favorite Compositions 1.00
CHOPIN, F. Complete Waltzes 1.00
FIRST PARLOR PIECES ..... .75
FIRST RECITAL PIECES 1.00
FIRST SONATINAS ..... .75
FIRST PIECES IN THE CLASSICS 1.00
GEMS OF MELODY AND RHYTHM 1.00
GRIEG, ED. First Peer Gynt Suite, Op. 46 ..... .75
HANDEL ALBUM (Presser) ..... .75
HAYDN, J. Sonatas Vol. I 1.25
" Sonatas, Vol II 1.25
HEINS, CARL. Album of Pianoforte Pieces ..... .75
LISZT, F. Album of Celebrated Works 1.25
" Concert Album 1.00
MATHEWS, W. S. B. Standard First and Second Grade Pieces 1.25
" Standard Third and Fourth Grade Pieces 1.25
" Standard Fifth and Sixth Grade Pieces 1.25
The above three volumes are large collections for teaching and recreation purposes.
" Standard Compositions, Vol. I, Grade I to Vol. VII, Grade VII, each ..... .75
Each volume contains a selection from our cataiog of the best pieces of that grade which the volume covers. These books are among the best selling piano albums on the market.
MENDELSSOHN, F. Songs Without Words 1.75
MOSKOWSKI, M. Favorite Compositions ..... .75
MOZART, W. A. Sonatas, 2 Vols., each 1.50
" Sonatas, Complete 3.00
" Album of Favorite Compositions 1.00
REVERIE ALBUM 1.00
Pieces of the contemplative type and excellent for Sunday use.
RACHMANINOFF, S. Album ..... .75
SARTORIO, A. Left Hand Proficiency 1.50
Medium grade for left hand alone.
SCHUBERT ALBUM (Franz Schubert Pcs.) 1.00
SCHUMANN, R. Selected Works 1.00
" Album for the Young, Op. 68 ..... .75
" Fantasy Pieces, Op. 12 ..... .75
" Scenes from Childhood, Op. 15 ..... .50

PIANO COLLECTIONS FOR LITTLE PIANISTS

BUGBEE, L. A. Merry Rhymes for Childhood Times. Vocal or Instrumental ..... .75
CRAMM, H. L. New Tunes and Rhymes for Little Pianists (with words) ..... .75
" Jolly Jingles for Little Fingers ..... .75
" Pleasant Pastimes (with words) ..... .75
" Sunny Day Songs (with words) ..... .75
" Woodsy Corner Tales and Tunes ..... .75
DE LEONE, F. Little Tunes for Little People ..... .75
GREENWALD, M. Children's Songs and Games ... .75
" Juvenile Play Songs ..... .75
" Melodies of the Past ..... .75
" Children's Rhymes from A to Z 1.00
" Twelve Well-Known Nursery Rhymes and Action Songs ..... .75
MANA-ZUCCA. 25 Melodies for Juveniles ..... .75
SCARMOLIN, A. LOUIS. Tiny Tunes for Tiny Tots .. .60
Gives some idea of counterpoint.
SPAULDING, GEO. L. Souvenirs of the Masters Introducing famous melodies 1.00
" Birthday Jewels (with words) ..... .75
" Tunes and Rhymes (with words) ..... .75
" Youthful Diversion (with words) ..... .75
" Well-known Fables (with words) ..... .75
STANDARD ELEMENTARY ALBUM (82 pcs.) ..... .75
STANDARD FIRST PIECES (72 pieces) ..... .75
WILLIAMS, JOHN M. Tunes for Tiny Tots ..... .75

FOUR HAND ALBUMS FOR LITTLE PIANIST

CHILDHOOD DAYS (Harthan) ..... $
Instructive Duets for Teacher and Pupil.
SARTORIO, A. Instructive Four Hand Album. 20 Melodious Duets for Teacher and Pupil, Op. 996 .....
" Pleasant Hours, Eight Instructive Four Hand Pieces, Op. 1042 .....
" Recollections of Youth, Op. 1064 .....
SPAULDING, GEO. L. You and I .....
" Nursery Tales Retold .....
" Just We Two .....
Both parts easy. Text for singing ad lib.
VERY FIRST DUET BOOK .....

VIOLIN

AIQOUNI, K. H. Practical Method for the Young Violinist 1
ALBUM OF FAVORITE FIRST POSITION PIECES. 22 pieces 1
BLUMENSTENGEL, A. Scale and Arpeggio Studies, Vol. I .....
DANCLA, CH. Six Petits Airs Varies, Op. 89 .....
DE BERIOT, C. Method for Violin, Vol. I 1
FRANKLIN, F. A. Operatic Selections .....
" Selected Classics .....
HARTMANN, A. Album of Transcriptions 1
" Five First Position Pieces .....
" Little Suite for Two Violins .....
KAYSER, H. E. Elementary and Progressive Studies, Op. 20. 3 Books each .....
" 25 Selected Studies from Op. 20 with Second Violin in Score (Levenson) 1
KREUTZER, R. 42 Etudes or Caprices .....
LEHRER, O. J. Ensemble Method for Class Instruction (Studies in 3 Part Harmonies) 1
" Polyphonic Studies for Violin Classes 1
LEVENSON, C. Fifty Selected Studies in the First Position 1
" Selected Studies in 2d and 3d Positions 1
" " " the 4th, Half, and 5th Positions 1
LIEURANCE, THURLOW. Indian Melodies 1
SEVCIK, O. Op. 2, School of Bowing, Vol. I .....
" Op. 1, Part 1—School of Violin Technic 1
" Op. 7, Part 1—Preparatory Trill Studies 1
STANDARD VIOLINIST, 32 pieces .....
STUDENT'S POPULAR ALBUM. 22 Pieces .....
VIOLINIST'S POPULAR REPERTOIRE .....
WATSON, MABEL M. Bel Canto Method 1
The most elementary method published.
WOHLFAHRT, F. Elementary Violin Method, Op. 38. 1

MUSICAL THEORY, REFERENCE BOOKS, MUSICAL LITERATURE

BROWER, HARRIETTE. What to Play—What to Teach ..... 2.
CHRISTIANI, A. F. Principles of Expression in Pianoforte Playing ..... 2.
CLARKE, H. A. Pronouncing Dictionary ..... 1.
" Student's Pocket Dictionary .....
COOKE, J. F. Standard History of Music ..... 1.
40 story lessons in music lore.
" Great Pianists on Pianoforte Playing ..... 2.
Personal conferences on technic, interpretation, style with distinguished virtuosi.
" Young Folks' Picture History of Music ..... 1.
An excellent book for all young music students with over 100 cut-out pictures.
HAMILTON, A. H. Musical Composition for Beginners ..... 1.
HOFMANN, JOSEF. Piano Playing with Piano Questions Answered ..... 2.
LHEVINNE, JOSEF. Basic Principles in Pianoforte Playing ..... .
OREM, P. W. Harmony Book for Beginners ..... 1.
The plainest and most elementary harmony book ever issued. Adapted for private or class teaching, especially suited for self-instruction.
" Theory and Composition of Music ..... 1.
Follows the "Harmony Book for Beginners."
SCHMITT, H. Pedals of the Piano ..... 1.

Complete Catalogs covering any class of music publications will be cheerfully sent upon request

THEODORE PRESSER CO., Music Publishers and Dealers 1710-1712-1714 Chestnut Street **PHILADELPHIA, PA.**

EVERYTHING IN MUSICAL PUBLICATIONS

BSCRIPTION PRICE, $2.00 per year in the States and Possessions, Argentine, Bolivia, Columbia, Costa Rica, Cuba, Dominican Re- Ecuador, El Salvador, Guatemala, Mexico, gua, Paraguay, Republic of Honduras, Spain ng Balearic Islands, Canary Islands and Pos- s in North Africa (Ceuta, Melilla and Tan- ru and Uruguay. In Canada, $2.25 per year. er countries, $2.72 per year.

gle copy, Price 25 cents.

MITTANCES should be made by post-office or ex- ney orders, bank check or draft, or registered letter States postage stamps are always received for cash. ent in letters is dangerous, and we are not responsible fe arrival.

CONTINUANCES.—Owing to the educational er of THE ETUDE a majority of its readers wish to miss an issue. Therefore, the pub- are pleased to extend credit covering a Twelve 's' subscription beyond expiration of the paid- od. Those of our subscribers not wishing to nemselves of this convenience of remitting ill please send a notice for discontinuance.

PRESSER'S MUSICAL MAGAZINE

The Etude

A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT, AND ALL MUSIC LOVERS.

Edited by JAMES FRANCIS COOKE

Assistant Editor, EDWARD ELLSWORTH HIPSHER

Vol. XLIV. No. 8 AUGUST, 1926

Entered as second-class matter Jan. 16, 1884, at the P. O. at Philadelphia, Pa., under the Act of March 3, 1879.

Copyright, 1926, by Theodore Presser Co., for U. S. A. and Great Britain

Printed in the United States of America

RENEWAL.—No receipt is sent for renewals. On the wrapper of the next issue sent you will be printed the date on which your subscription is paid up, which serves as a receipt for your subscription.

Liberal Premiums and cash deductions are allowed for obtaining subscriptions.

MANUSCRIPTS.—Manuscripts should be addressed to THE ETUDE. Write on one side of the sheet only. Contributions on music-teaching and music-study are solicited. Although every possible care is taken the publishers are not responsible for manuscripts or photographs either while in their possession or in transit. Unavailable manuscripts will be returned.

ADVERTISING RATES will be sent on application. Advertisements must reach this office not later than the 1st of the month preceding date of issue to insure insertion in the following issue.

THEODORE PRESSER CO., Publishers,
1712 Chestnut Street, Philadelphia, Pa.

The World of Music

ica," a Grand and Patriotic , employing fifteen participants, was by the Philadelphia gue, at the Municiium, on June 24. the outstanding is a monster chorus usand voices under tion of Bruce A. ich, in spite of its proportions and at rwhelming volume ang with a fineness of attack, and even to the vanishing pianissimo, pected only from the small body of ices. A tournament of bands and is ended in thrilling numbers by a dy of a thousand instruments, led N. Hoxie. Gorgeously costumed and ballets interpreted American rom "Columbus Before Isabella" in leading in the "Dawn of World hile attending these were stirring ifantry and marine maneuvers. The was enjoyed by an audience of sixty- forty thousand of the sold-out ca- he Stadium remaining away because ened repetition of inclement weather l prevented the performance of the vening. This, the most massive and ageant ever presented in the East, to the initiative and organizing Mrs. Frederick W. Abbott, director iladelphia Music League. Through esy of the Sesqui-Centennial and ague officials the programme was free" on the following Sunday even- mn estimated hundred thousand were ay from the stiles.



MRS. FREDERICK W. ABBOTT

Horter, a fifteen-year-old girl of Massachussetts, won first honors in ational Music Memory Contest con- the National Federation of Music tlantic City, New Jersey, on June 3. l prize was won by Imogene Young of , Kentucky, while third prize went Street of Hattiesburg, Mississippi.

of the 16th, 17th and 18th Cen- to be presented in a Festival to be Haslemere, Surrey, England, from to 31, under the direction of Arnold , the eminent authority on the musi- of this period.

Army Band is to become an indi- it, like an infantry company, in- mere part of the headquarters; and rs are to become commissioned offi- a first or second lieutenancy as the ead of merely warrant officers as in these changes to be effected by a bill passed the Senate at Washington.

ravinsky is announced for a guest e at La Scala, Milan, when he will ie first performance in Italy of his rnol."

argest Theatre in the World" planned for Genoa, by a group of pitalist. It is to stand in the gliata, facing the sea.



Boito's "Nerone" had its South American première on the evening of May 22, when it was presented at the Teatro Colon of Buenos Aires, with Claudio Muzio as *Asteria* and Aureliano Pertile as *Nero*, a rôle he created at the world première of this work at La Scala, Milan. The original scenery also was shipped from La Scala, this opera having set new standards in scenic demands splay of pageantry, in Italian musical uctions.

BOITO

mory Glee Club, of Emery Uni- orgia, is making a tour of England, purpose being "to foster friendly tween British and American stu-

Strauss, composer of "The Choco- r" and other popular light operas, ngaged for a four months' tour of States, when he will lead the first production of his new operetta, as well as the more familiar of nes.

Mildred Caroline Seeba, of Jacksonville, Florida, and winner of the first Caruso Memorial Foundation Fellowship, has been concertizing in Italy and winning fine press opinions.

An Encouraging Omen! Dame Report is telling her neighbors that managers of light opera and musical comedy are discovering a demand on the part of their audiences for "better voices and better singing."

A Verdi Festival, with Toscanini conducting, is to be held at Busseto in September, commemorating the twenty-fifth year of the composer's death.

The Musical Times, of London, issued in June its one thousandth number. Founded in 1844, it has the distinction of being the oldest living English musical periodical as well as one of the two or three oldest in the world. Our cordial felicitations!

At the Nineteenth Alberta Musical Festival, which this year was held at Edmonton, May 11 to 14, the first prize for choral singing went to the Male Chorus of Edmonton, while the first prize for soprano solo singing was won by Mrs. Gordon James, also of Edmonton.

No "War Songs" are known to the Tule Indians of Panama, according to a report on their music, made by Frances Densmore of the American Bureau of Ethnology. As this peace-loving tribe never has been at war, all their songs are intended for the curing of the sick, or are connected with the happiness of life. Differing from other North American tribes, they have no songs of gambling, the hunt or of appeal to the supernatural.

The Broadcasting Company of America—Station, WEAF, New York, announces the following operas to be on the air from 10.00 to 11.00 P. M., Daylight Saving Time (9.00 to 10.00 P.M., Eastern Standard) on Monday evenings, as follows: August 2, "Barber of Seville;" August 9, "Samson and Delilah;" August 16, "Martha;" August 23, "Ballo in Maschera;" August 30, "Mignon;" September 6, "Ernani;" September 13, "Manion."

A New Type of Horn for phonograph and radio, assuring improved sound reproduction at a reduced cost of manufacture, has been perfected by Dr A. L. Foley of the department of Physics of Indiana University. A new series of bends and folds according to scientific principles of sound reflection, renders the improvement. In his long research Dr. Foley has built more than one hundred different types of horns as well as to make a complete phonograph.

The American Union of Swedish Singers held a festival in New York, from May 30 to June 1. At the second concert, in the Metropolitan Opera House, the Crown Prince and Crown Princess of Sweden were present. Mmes. Julia Claussen and Marie Sundelius of the Metropolitan Opera Company, and Folke Anderson of the Stockholm Opera, were soloists. Previous to the Festival the chorus of five hundred went on May 29, to Washington, to sing at the ceremonies of the unveiling of the monument to John Ericsson, inventor of the "Monitor" of Civil War Fame.

The One-Thousand-Dollar Prize of the North Shore Festival Association has been awarded to Edward Collins, Chicago musician and composer, for his "Tragic" Overture. The composition is a symphonic overture, classic in character, and ending with a funeral march. It was first heard by the public as a feature of the opening program of the North Shore Festival on May 24, when it was interpreted by the Chicago Symphony Orchestra under Frederick Stock.

An Exposition of Contemporary Italian Music is to be held at Milan at an early date. Ildebrando Pizzetti, Adriano Lualdi, Ettore Panizza and Retzo Bossi are among the eminent composers promoting the project which is for the purpose of showing the musical productivity of Italy and to give the general public a better acquaintance with it.

Feodor Chaliapin made his Covent Garden début on the evening of May 25, achieving another triumph. He sang his famous title rôle in "Mephistofele;" and among the notables in the audience was Dame Nellie Melba, one of the most famous of *Marguerites* in Gounod's operatic version of the same story. At the close of the performance she is reported to have congratulated the Russian basso with an enthusiastic, "You made a perfect devil."



PETER C. LUTKIN

A Gift of One Hundred Thousand Dollars has been made from the Carnegie Corporation of New York to establish a course in Church Music at the Northwestern University School of Music, Evanston, Illinois. Dean Peter C. Lutkin is to be at the head of the enterprise, and plans are in view to make this the beginning of a movement that should eventually raise our country nearer to the high position which England holds in church music and as a singing nation.

A Mozart Composition for Orchestra, written at ten years of age when at The Hague, for the "Galimathias Musician," and with a closing fugue on the folk-hymn, *Wilhelmnus of Nassau*, had its first hearing in Germany when recently revived by the orchestra of the Mozartverein in Dresden.

Virgin Islands celebrated Music Week under the leadership of Bandmaster Alton B. Adams, U. S. N., who also is supervisor of music in the public schools. A public school festival, in which two thousand children participated, was accompanied by the United States Naval Band. Nothing provincial about our oceanic neighbors!

The Northeastern Saengerbund of America met on June 20 with thirty-five hundred present in the Metropolitan Opera House of Philadelphia. For three days there was a festival contest of German song with Mae Ebrey Hotz, Elsa Alsen and Henri Scott as leading soloists.

Michel Gustikoff, a native of New York City, born of a family musically prominent for two hundred years, educated mostly under the instruction of his father, of Mark M. Fonaroff and Franz Kneisel, and for the last nine years the concertmeister of the St. Louis Symphony Orchestra, has been elected to a similar position with the Philadelphia Orchestra.



HOWARD HANSON

The Thirty-third Ann Arbor May Festival was held in the Hill Auditorium from May 19 to 22. The opening performance by the Chicago Symphony Orchestra, under Frederick Stock, with Mme. Louise Homer as soloist, was greeted by an enthusiastic audience of five thousand. Mme. Homer receiving an ovation and numerous encores. The Choral Union distinguished itself under the bâton of Earl V. Moore. Mendelssohn's "Elijah" filled the second evening; Howard Hanson's "The Lament of Beowolf," with the composer conducting, was a feature of the third evening; while a gala concert performance of "Lohengrin," with Florence Austral, Richard Crooks, Augusta Lenska and Richard Bonelli as leading soloists, brought the Festival to a close.

Fourteen Thousand, Five Hundred and Thirty-two Competitors, including soloists and members of vocal and instrumental organizations, were entered in the Glasgow festival (Scotland) in May. These competition festivals have been the means of awakening interest and spreading musical culture throughout the British Empire, as they have extended to practically all its dominions.

Weber's "Oberon" celebrated the centenary of its première on June 4. It was first performed at Covent Garden Theater, London, and the composer, who had gone thither in a weakened condition, to superintend the preparation and production of his work, died there soon after its first hearing.

The "Violinista," an automatic violin-player, has been successfully demonstrated in Paris, by its inventors, M. Emile Aubry, of the Institute of Arts and Manufactures, and M. Gabriel Boreau, of the School of Physics and Chemistry. It is claimed to play "like a violinist, with the same purity of tone, virtuosity and variations."

John D. Spreckels, music patron of San Diego, California, recently passed away. He shared with his brother Rudolph in donating the splendid pipe organ to Balboa Park at the time of the Panama-California Exposition, and since that time he has contributed the salary of Dr. Humphrey J. Stewart, the official organist of the almost daily free concerts.

The Goldman Band Concerts return to the Mall in Central Park, New York, this Summer, having last year been removed from there by the Guggenheim family, sponsors of the concerts, because of political interference.

"Victor Herbert Week," beginning on May 24, was observed in over three hundred theatres of the United States, by featuring the operas, overtures, instrumental and vocal compositions of the popular composer, as a tribute to his memory. No composer in America has done more than did Mr. Herbert to raise musical theatrical entertainment of a popular type to a position of real artistic worth, so that this recognition comes as a true appreciation of merit.



VICTOR HERBERT

A National Conference for Better Church Music will be held in connection with the Chautauqua Assembly at Chautauqua, New York, from July 22 to 25; and the Council of Fine Arts in Religion will convene at Conference Point, Lake Geneva from August 6 to 8. Among the speakers will be H. Augustine Smith of Boston, Mrs. Edgar Stillman Kelley, President of the National Federation of Music Clubs, and Albert Stoessel, conductor of the New York Symphony Orchestra at Chautauqua.

Miss Mary Venable, one of the leading piano teachers of Cincinnati, and for twenty-five years a member of the faculty of the College of Music of that city, passed away in that city on May 31.

The Covent Garden "Grand" Opera Season, for the first time since the war is this year a success, hundreds are being turned from the doors at almost all performances, and musical London is correspondingly happy.

It is the constant ambition of the editors and publishers of the "Etude" to make each issue of the journal worth many times more, in practical instruction, stimulating inspiration and real entertainment, than the price of the entire year's subscription. The music lover can not possibly find a better two-dollar investment.

During Your Visit to the "Sesqui"

WE want you to make our store your headquarters for receipt of mail, etc. Let us serve you in any way which may be helpful to you.

Remember, we will be glad to welcome you either at 1712 Chestnut St., or at our booth in the Liberal Arts Building of the Sesqui group.

We are preparing a very attractive Sesqui souvenir of interest to all music lovers, which we will gladly forward to anyone upon request.

THEODORE PRESSER CO.
1710-1712-1714 Chestnut St.
Philadelphia, Pa.

SPECIAL NOTICES AND ANNOUNCEMENTS

PERSONAL FOR SALE or WANTED
Rate 10c per word

FOR SALE—Violin business of good reputation in Western educational centre. Box C. I. K., care of ETUDE.

WANTED—Position by certified and experienced piano teacher. School or class of pupils. Address, E. S., care of ETUDE.

ANNOUNCEMENTS
Rate 20c per word

VIOLINS—Old or new, exchanged or sold on easy payments. Trial allowed. Write today. Violin Exchange, Rosedale, Kansas.

CORRESPONDENCE HARMONY — Simple practical. Music composed, send poem. Dr. Wooler, 171 Cleveland Ave., Buffalo, N. Y.

MELODIES HARMONIZED—Song poems set to music. Manuscripts revised, rewritten and prepared for publication. R. M. STULTS, Composer and Arranger, Ridley Park, Pa.

MUSIC COMPOSED; manuscripts revised. Band and Orchestra arranging. Complete and guaranteed instruction in Harmony by mail. J. Rode Jacobsen, 2638 Milwaukee Ave., Chicago, Ill.

PAPERS on musical subjects prepared for club use. Programs arranged. George A. Brown, Lansdowne, Pa.

HARMONY CORRESPONDENCE — Instruction, 50 cents a lesson. Keim, 2545 Cooper Ave., Brooklyn, N. Y.

FOLLOW VICTOR HERBERT'S ADVICE: LEARN HARMONY AND COUNTERPOINT—Harold Sanford, associated for 18 years with the late Victor Herbert, is now conducting a mail course in Harmony and Counterpoint, using the Goetschius System. Send for descriptive circular to Harold Sanford, 172 West 77th Street, New York, N. Y.

WALTER ROLFE, RUMFORD, MAINE, Famous American Composer. Will set your song poem to music, harmonize, revise and prepare for publication any song or piano composition. Send on work for estimate.

"BARTERED BRIDE"—Celebrated march from the famous opera "Bartered Bride." Piano. 40 cents. Emerick & White, 16 Fordham Sta., New York, N. Y.

HOME STUDY SINGING COURSE—Excellent results. Free booklet with particulars. Montgomery, College Street, Halifax, Canada.

LADIES—Make big money at home addressing cards. Experience not required. Two-cent stamp for particulars. Mid-West Service, 6248 University Ave., Room AB-1, Chicago, Illinois.

THE ETUDE MUSIC MAGAZINE
"Music for Everybody"

Contents for August, 1926

		PAGE
World of Music		553
Editorial		557
Chronological Progress in Music	*I. Stravinsky*	559
Beethoven's Literary Education	*A. E. Hull*	560
I Will	*J. L. Gallon*	560
Backing Up	*C. Remington*	560
Musical Fundamentals	*J. A. Mendelsohn*	561
The Bugaboo of Memorizing	*P. Rayburn*	562
The Enthusiastic Teacher	*D. Bushell*	562
To Keep up a Repertoire	*E. H. Nickelsen*	562
Teach by Comparison	*R. M. Crooks*	562
Competent Chopin Commentaries		562
Music and Morocco	*M. Hambourg*	563
Pupils' Time Wasters	*S. A. Hanson*	564
The Paris Grand Opera House	*V. Wynn*	564
Caruso's Meeting with Puccini	*R. Thur*	564
Research	*G. G. Walker*	564
Fascinating Journeys in Music Land	*C. Johns*	565
The Real Chopin	*S. A. Walsall*	566
Teaching the Sharps and Flats	*C. Knetzger*	566
Geometric Gymnastics	*E. McConkey*	566
Improving a Pupil's Sense of Rhythm	*I. N. Wagenfeldt*	566
Planting a Musical Garden	*D. T. Nye*	566
Helping the Beginner	*C. V. Wood*	566
Well-known Transcriptions	*O. A. Mansfield*	567
Give Me Little Classics	*N. B. Smart*	568
Unique Report Cards	*H. O. Bates*	568
Daily Technical Practice	*F. J. Tighe*	568
Portamento Staccato	*B. Venuto*	568
Reaching by Rotation	*A. Pilker*	568
Department of Orchestras and Bands	*J. E. Maddy*	569
Public School Music Department	*G. L. Lindsay*	570
Making Playing Mean Something	*J. C. Moos*	571
Watching the Left Hand	*A. Wright*	572
Teachers' Round Table	*C. G. Hamilton*	573
Scrap Book	*A. S. Garbett*	574
Notes on This Month's ETUDE Music	*E. A. Barrell*	589
Singers' Etude		604
Letters from ETUDE Friends		609
New Books on Music Reviewed		609
Organists' Etude		610
Organ Questions Answered	*H. S. Fry*	612
Questions and Answers	*A. de Guichard*	615
Violinists' Etude	*R. Braine*	616
Violin Questions and Answers	*R. Braine*	619
Junior Etude	*E. A. Gest*	623

MUSIC

Mirthful Moments	*W. M. Felton*	575
Long, Long Ago	*A. L. Norris*	576
Funeral March of the Dwarf King	*V. Eville*	577
Grande Polka de Concert	*H. N. Bartlett*	578
Sailor's Dance	*E. Newton*	581
Grande Valse Caprice (4 hands)	*H. Engelmann*	582
Fading Rose	*F. Keats*	586
The Bazaar	*H. Dallam*	591
Among the Flowers	*G. N. Benson*	592
Danse Rococo	*M. Paldi*	593
Minuet "String Trio E Flat"	*L. van Beethoven*	594
Scottish Blues	*R. S. Morrison*	595
Prayer and Cradle Song (Organ)	*F. Lacey*	597
Love Song (Violin & Piano)	*F. Drdla*	598
The Return of Love (Vocal)	*A. Buzzi-Peccia*	599
If Love Were What the Rose is (Vocal)	*H. Day*	601
Singing in the Rain (Vocal)	*H. S. Stewart*	602

Professional Direct

EASTERN

ALBERT CARL. VIOLIN INSTRUCTI 139 West 97th Street Telephone 1620 Rivers

COMBS Broad St. Conservatory of Gilbert Reynolds Comb 1327-31 S. Broad St. Phil

DUNNING SYSTEM. Improved Mus beginners. Normal Train Carre Louise Dunning, 8 W

GUICHARD ARTHUR de—SINGING [from Rudiments to Professional MUSICOLOGIST, LECTURER, 176 Huntington Ave.,

HAWTHORNE Piano School Leschetizky Potsd

MOULTON Mrs. M. B. Piano Studio—Sternberg 30 S. 21st St. Ph

NEW YORK School of Music a Ralfe Leech Sterner 150 Riverside Drive, co

PIANO AND SIGHT-READING TA Mme. M. Martin, Leschetizky 712 West End Ave., New Y Telephone Riverside 0192

RIESBERG PIANO F. W. Piano Instructi personal instruction by Scharwenka & Liszt. N. Y. School of Music Tel. Cal. 10091 R 824 West End Ave., cor. 100th St., New

TRENTON CONSERVATORY OF A modern institution with a st 540 E. State Street, Trent

VEON CHARLES *Correspondence Insti Musical Theory, Harmony, Melo Counterpoint and Musical Form.* Tuition for each course is Twenty Dollars, payable advance—STATE NORMAL SCHOOL, California,

VIRGIL MRS. A. M. Piano School and Conser 120 West 72nd St.,

VIRGIL Mrs. A. K. SCHOOL OF MUSIC 510 West End Ave.

WESTERN

AMERICAN CONSERVATORY Piano, Voice, Organ, Vio Kimball Hall

BOYD ANNA TOMLINSON Forty Lessons on Hand Develop Materials and books for children's cl Summer session for teachers and students June 21 700 Lyon and Healy Bldg., Chicago, Ills 6937 34th St.,

CHICAGO Musical College. 60th yea School in America. Pian Violin, Organ, Theory. P. S Van Buren St., Chicago.

CINCINNATI Conservatory of Mu ESTABLISHED 1867. and Oak St.

DETROIT CONSERVATORY OF MUSIC 1000 Students. 50 Te 1013 Woodward Ave., Detro

EDDY ADDA C. Normal Teacher, Teacher' Classes in Dunning System of Impro Study. Leschetizky Technic. Ca 136 W. Sandusky Ave., Bellefontain

KNOX Conservatory of Music Galesburg, Illinois Catalog free. Wm. F. Bentley

SOUTHERN

CONVERSE COLLEGE School of C. Mayfa Spartanb

Notes *and* Echo

From a leading publisher

"Thank you for sending me a plimentary package of **Allen's Foot-** I am sorry to say, I never befor **Allen's Foot-Ease,** therefore di know the quieting, soothing effect on tired, smarting feet. Now that I I shall use it constantly."

Each day the mails bring just compliments. A trial package sent Address, **Allen's Foot-Ease.** LeRoy

Earn a Teacher's Diploma
or
Bachelor's Degree in Music
In Your Spare Time at Home

YOU can secure that coveted Diploma or Degree right in your own home, as many other established teachers have done by taking our accredited extension courses.

HE PROOF OF THE PUDDING!

Advanced Composition Course

your course the intricate mysteries of music have been very plainly unfolded I have taken tunes, sometimes original, harmonized them, juggled them about us forms, with so much ease that it seemed almost unbelievable, thanks to your ion and instructors. In my work as orchestra leader and teacher of violin I work indispensable, and cannot recommend it too strongly to both student and d musician—professional as well as amateur.

JOHN FEGUERAS, 65 East Avenue, Rochester, New York.

es Certified Teacher

e successfully passed the State Board Examination and am now an accredited in the State of Oregon. I owe this to your Normal Piano Course, for to pass the examination before, but was not proficient in the answers, and Then I saw your ad in THE ETUDE and determined to try this Course. It n successful, and I am very grateful.

MRS. LULU E. DIEBEL, Seaside, Oregon.

Chorus Won First Prize in Interscholastic League

Conservatory has received considerable advertising through me, as my Junior Chorus recently st prize in the Interscholastic League. They competed with seven schools—three of which ge independent schools. I feel that much of my success is due to Mrs. Clark's course in Public Music.

MRS. ELSIE V. POST, Glen Flora, Texas.

School Music Graduate has Just Secured Life Certificate

now a full-fledged director of the Melvin Community High School Orchestra, having received my te from our superintendent on the recommendation of the State Board after presenting my received through my studies with your institution.

PROF. F. W. REUTER, Violinist, Dewey, Ill.

ierwood Normal Course Systematic And Complete

Sherwood Course has taught me many things I have never heard any of my teachers mention. The course has enabled me to increase the size of my id I can't praise your methods too highly. I recommend them to all.

MARY ELLEN FOLEY, Owosso, Michigan.

Tone—Result of Weldon Course

Weldon lessons have benefited me much. My tone is clearer and better, and the has greatly improved. My breathing has also improved to a great extent, and that the high tones are much easier for me than ever before.

PAUL BLOEDE, 615 R. 124th St., Cleveland, Ohio.

r in Convent Praises Courses

graduate of your Harmony, History and Advanced Composition Courses I say that I think your courses cannot be improved upon. While they are not way a *short* road to success, they surely are a most *safe* one. I trust that this ll bring you a large class of eager new students, and that they will enjoy the s much as I did.

SISTER M. AGNITA, 60 Broad Street, Providence, R. I.

s Ready to Praise the School

people do not know that your school gives credits for the study. This should d in your ads. and you should give the names and addresses of your graduates who are doubtful. I am glad at any time to give a good word for you, as I ceived untold benefit by taking your courses, even though I had played pro- ılly for 15 years. I am a member of the Teachers' Association and know eat a need there is for teachers to take Normal Courses. Your courses have value to me.

LEWIS G. HUNTER, 723 East 35th St., Tacoma, Wash.

It is Different Now

For the last 28 years I have written marches and other compositions. They have been played by the best professional musicians and I have had the pleasure of hearing them over the radio, but with that uncertain feeling—"I wonder what a first-class arranger thinks of the arrangement." Now I can arrange a melody that will stand criticism. Your Harmony and Composition Course has given me that thorough training I needed. I recommend yours as an outstanding school of music.

MR. CHARLES FREMLING, Band & Orchestra Director, Buhl, Minn.

Use Lists of Teachers

The Normal Piano and Harmony Courses which I have taken are the best that could be procured. They are making me an authority, as for before I felt just half way sure of myself. You should use lists of teachers in the various States and show them what your courses are. Every teacher needs them.

MR. CLAUDE C. BRANT, 198 Butler Court, Akron, Ohio.

Violin Teacher Increased Size of Class

This will acknowledge my Harmony Diploma. At the commencement of my studies with you, I was a violin teacher with plenty of time on my hands. My class has grown to three times that size. I command an increased fee and have a waiting list.

SAMUEL GRIFFITHS, New Bedford, Mass.

Has Diploma Endorsed by Secretary of State

Thank you for the diploma. It was immediately endorsed by the Secretary of the State of Illinois. I have taught for six years before studying with your school, but had not found a good systematic course to follow. Your course has solved my problem.

BERTHA GUERRERO DE RAUDALES,
38 S. Dearborn St., No. 1438, Chicago, Ill.

These teachers and thousands of others testify for the Courses we offer. Your experience should be the same as theirs. You do not have to give up your class and go away from home for an expensive summer term. Through our Extension Courses, you can get new ideas and inspiration for your classes by remaining at home. The cost is less and you benefit greatly.

Don't merely WISH for a larger class and for greater financial gain—but resolve today to make the moments count which so often go to waste. For 23 years we have furnished teachers with preparation which enabled them to earn more. The details of the Course with sample lessons will be sent you for the asking.

Check the coupon and get it in the first mail. Write a letter about your own problems—prehaps we can help you solve them.

UNIVERSITY EXTENSION CONSERVATORY, Dept. D-52
Langley Avenue and 41st Street, Chicago, Illinois.

Please send me catalog, sample lessons and full information regarding Course I have marked with an X below.

☐ Piano, Normal Course for Teachers	☐ Cornet, Amateur	☐ Violin
	☐ Cornet, Professional	☐ Guitar
☐ Piano, Course for Students	☐ Organ (Reed)	☐ Ear Training and Sight Singing
	☐ Voice	☐ Mandolin
☐ Public School Music	☐ History of Music	☐ Adv. Composition
	☐ Harmony	

Name ..... Age.....

Street No. .....

City .....

State .....

How long have you taught Piano?.....How many pupils have you now?.....Do you hold a Teacher's Certificate?.....Have you studied Harmony?.....Would you like to earn the Degree of Bachelor of Music?.....

niversity Extension Conservatory

LANGLEY AVENUE and 41st STREET
. D-52 CHICAGO, ILL.

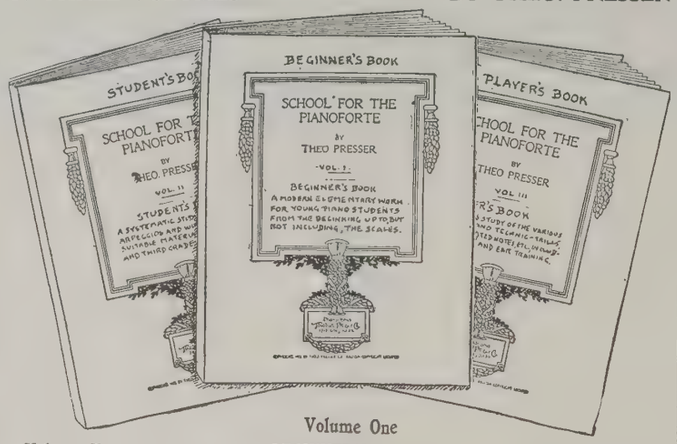
Please mention THE ETUDE when addressing our advertisers.

"LEADERS" IN MUSIC PUBLICATIONS EACH AN OUTSTANDING SUCCESS IN ITS CLASSIFICATION

OVER 10,150,000 COPIES REPRESENT THE ENORMOUS SALE OF THESE WORKS

SCHOOL FOR THE PIANOFORTE

IN THREE VOLUMES BY THEO. PRESSER



Volume Two STUDENT'S BOOK | Volume One BEGINNER'S BOOK Price, $1.00 each | Volume Three PLAYER'S BOOK

The Most Popular of All Modern Instruction Works for the Piano

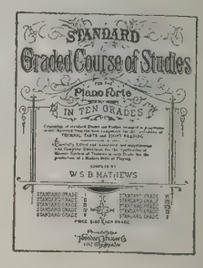
"Beginner's Book" is a veritable "first reader" for the piano. Thousands of teachers enthusiastically state that it is the best of elementary instruction books for young students. "Student's Book" and "Player's Book" are also very popular because of their value as educational works covering the stages following the "Beginner's Book." Throughout this school the material is attractive and pleasing and the teacher is enabled to achieve speedy results in a thorough manner.

STANDARD GRADED COURSE *of* STUDIES

FOR THE PIANOFORTE
In Ten Grades—Ten Volumes

By W. S. B. Mathews Price, $1.00

An Unequaled Educational Work for Piano



This is a complete, progressive series of the indispensable studies for the piano from the very beginning to the highest grade. It is a convenience to teachers and a great advantage to pupils. Except for young pupils, study can be started with the first book. Where the pupil is young, however, it is well to lead up to this course with the "Beginner's Book."

SUCCESSFUL TEACHING WORKS FOR VARIOUS GRADES of INSTRUCTION

TOUCH AND TECHNIC—By Dr. Wm. Mason—In Four Parts - $1.00 ea.
One of the most remarkable works in the entire range of piano pedagogy. A school for artistic piano playing highly endorsed by Paderewski, Joseffy, Gabrillowitsch, Liszt and others.

MASTERING THE SCALES AND ARPEGGIOS—By J. F. Cooke - Pr., $1.50
Scale study from the beginning to the highest degree of proficiency.

SELECTED CZERNY STUDIES—By Emil Liebling—In Three Volumes - $1.00 ea.
Extensively used because these volumes give the best of Czerny's wonderfully helpful studies arranged in progressive order. The editing, fingering and annotating are masterly.

COMPLETE SCHOOL OF TECHNIC—By I. Philipp - - Pr., $2.00
A compendium of modern technic. Excellent daily practice material.

NOTE SPELLING BOOK—By Adele Sutor - - - Pr., 50c
An unusually successful work. The young student is instructed in notation in an entertaining manner.

FIRST GRADE STUDIES—By L. A. Bugbee - - - Pr., $1.00
Exceptionally attractive material for use after the first few rudimentary lessons.

ADULT BEGINNER'S BOOK—By C. I. Norcross - - - Pr., $1.75
These are "suggestive studies for music lovers." An excellent manual for the intellectually matured piano student.

A FEW "SUCCESSES" IN "SHEET" MUSIC PUBLICATIONS

PIANO	Gr.	Pr.	VOCAL		Pr.
Melody of Love, *Engelmann*	3	.50	By the Waters of Minnetonka, *Lieurance*	(2 keys)	.60
Airy Fairies, *Spaulding*	1	.30	Ol' Car'lina, *James Francis Cooke*		.60
In the Arena, March, *Engelmann*	3	.30	Gipsy Trail, *Tod Galloway*	(2 keys)	.60
No Surrender, March, *Morrison*	3	.40	I Heard the Voice of Jesus Say, *Rathbun*	(2 keys)	.40
Keeping Step With the Union, March, *Sousa*	4	.50	Sweet Miss Mary, *Neidlinger*	(2 keys)	.60
Dance of the Winds, *Peabody*	7	.75	Jean, *Burleigh*	(3 keys)	.60
American Indian Rhapsody, *Orem*	8	1.00	Sleepy Hollow Tune, *Kountz*	(2 keys)	.45



Standard History of Music

BY JAMES FRANCIS COOKE PRICE $1.50

A History that Has Pleased Thousands
So Clear that a Child Can Understand Every Word
So Absorbing that Adults Are Charmed With It

Music lovers are here supplied with interesting reading and the music student is supplied with forty story lessons in music lore. The illustrations alone are of a most interesting character and number over 150. All difficult words are "self-pronounced." Bound in cloth, stamped in gold.

Harmony Book for Beginners

BY PRESTON WARE OREM PRICE $1.25

Teachers Achieve Speedy Results With This Harmony Book. Also the Best and Most Practical Work for Self-Study in Harmony



An unequaled "success". The main essentials of harmony are made understandable in a clear, concise manner and everything is presented simply, yet in an engaging manner. A work that lays a strong foundation for future musicianship. Flexible cloth binding.

Helpful, Economical and Convenient Service to Teachers

The Task of Securing the Best Publications for Teaching Purposes is Not a Difficult One for the Teacher Taking Advantage of the Liberal Examination Privileges of the Presser "On Sale" Plan. Decide on Material Tried in Your Own Studio.

Thousands of Teachers of All Branches—Piano, Voice, Organ, Violin, Theory and Other Branches—Have Found the "On Sale" Plan, Promptness and the Other Features Make

PRESSER'S MAIL ORDER SERVICE THE MOST CONVENIENT AND MOST ECONOMICAL METHOD OF SECURING NECESSARY MATERIALS

Details of the "On Sale" Plan as Well as Graded and Classified Catalogs on Any Branch Desired Will Be Furnished Cheerfully on Request

MUSIC PUBLISHERS AND DEALERS
MAIL ORDER MUSIC SUPPLY HOUSE
Established 1883

THEO. PRESSER CO.
1710-1712-1714 CHESTNUT STREET
PHILADELPHIA, PA.

SHEET MUSIC—MUSIC BOOKS
CHOIR AND CHORUS PUBLICATIONS
BAND AND ORCHESTRA MUSIC
"Everything in Music Publications"

THE ETUDE

AUGUST, 1926 | Single Copies 25 Cents | VOL. XLIV, No. 8

The Jazzomaniac and Her Victim

"Why have the words Jazz and Jagg the same meaning?" asks the humorist.

"Because they are both an irregular, jerky movement from bar to bar," chortles the joker.

The world has been passing through a kind of musical jambouree. Jazz, with all its symptoms, was literally a species of musical intoxication. Starting in America, it spread over all the globe. Out of the *mêlée* came a few minds which had been trained in the better schools of music. With great ingenuity, Whiteman, Gershwin, Lopez, Lange, and others, modified and beautified the Jazz orchestra until the results were often surprisingly interesting. Thus we believe that Jazz, like new wine, is purifying itself.

That it will unquestionably have a bearing upon American music of the future is generally conceded. How could it be otherwise? The ears of our children have been filled to the brim with these inebriating rhythms, for years. When maturity and training of the right kind is given to these youngsters the "pep" of Jazz will still remain in their subconscious minds. Like the voice of an epoch it will appear in its proper way and in its proper place and at the proper time.

The old Jazz of the screeching Jazzomaniac will not torture victims much longer. Our sympathies go out to the old gentleman on the cover of this month's issue. He is merely one of the thousands of parents who have invested in a musical education for daughters only to hear as a result the abominations of Jazz. Now that the fashion for Jazz is passing and better music taking its place, we may look forward to a time when our aural tympani will not be shattered by a pandemonium of horrible noises.

Why Some Teachers Get Ahead

The reason why some music teachers get ahead and others do not is often a matter of business methods.

Good methods never made a poor music teacher a good music teacher; but many a very fine music teacher has been a "failure" in the worldly sense, largely because of the neglect to observe certain very simple and necessary business customs.

This is partly due to the attitude of the teacher in looking upon business with a kind of lofty disdain which seems to disregard the very obvious fact that if it were not for the necessary business machinery of the world art could not exist. This is an absurd and shameful pose which the great and sincere artists of the world are too broadminded to affect.

It is also partly due to habits of irregularity which the nose-lofty musical *poseur* cultivates in order to enjoy a kind of indolence all too welcome.

Business is promoted by diligence, system, attention to detail, and contact with the great world which needs the services or product of the worker, whether these services be blacking shoes or playing fugues, or whether the product be pop-corn balls or nocturnes.

In making this contact the music teacher must:

1. Plan to get patrons by systematic effort.
2. Keep accurate records of work accomplished.
3. Effectively demonstrate ability.

It makes little difference whether your canvass is by personal acquaintance or through printer's ink, in order to divert music teaching patronage your way your advertising should be regular and systematic throughout the year. Every month your patrons should have an opportunity to become acquainted with your progress.

Just at this time of the year the teacher should "work like a Trojan" through circulars or correspondence in interesting patrons for the coming season. It is all very simple. The more people you keep legitimately interested in your ability to render a service to them—a service that will bring beautiful, necessary and interesting things to their lives—the more profitable will be your coming year.

Do not, however, let it go at that. Strive to organize a system so that *every week* next year your patrons will be able to keep in touch with your work. Thousands of teachers have been removed from the worry of "a bad season" through attention to this all-important matter.

Our Pioneers

If there is one thing for which American musical education deserves distinction it is for the labors of our pioneers, the men who blazed the way far out on the prairies of the art in America.

Starting with the ridiculous William Billings, and followed by Francis Hopkinson, Lowell Mason and others of their ilk in the last century, America produced men and women who at least were American enough to think for themselves in Yankee fashion rather than according to models set for them by European musicians who, however great, could never foresee the problems of the New World.

Thus we find in the musical educational creations of William Mason, Stephen Emery, William Sherwood, E. M. Bowman and Theodore Presser, the real spirit of invention sired by experience and mothered by necessity. These men, and others of their kind, understood what was wanted in the New World, precisely as such writers and critics as Dwight, Krehbiel, Elson and Huneker knew what America ought to have in musical criticism.

What is the new generation producing? In the field of writing for the musical press we often notice a pathetic lack of the pioneer spirit among the younger writers. They are only too ready to accept the paradigms of the European masters and make little effort to do anything resembling original thinking.

The field of pedagogy in the study of the piano is by no means fully explored. There are always new angles, new helps, new devices, which an active, well-trained mind can evolve. The Etude is hunting for such material and is always ready to encourage young writers who have something in addition to mere words to sell. The great musical public, always eager to learn how to do things in a little better, little easier, more effective manner, is looking for real ideas, not mere adjectives.

Keys

The late Victor Herbert, whose wit was as truly Irish as was his delicious brogue, once said to the editor, in speaking of one of his English contemporary composers of light opera:

"Oh, that's the fellow who always writes in the key of G, and when he doesn't write in the key of G it sounds like the key of G, anyhow."

Many composers have been very sensitive to keys. Berlioz had most positive ideas as to the effect of different tonalities. In his "Treatise on Instrumentation and Orchestration," he characterizes the *timbre* of the various keys as follows:

MAJOR		MINOR	
C	Grave, but dull and vague.	C	Gloomy; not very sonorous.
C♯	Less vague and more elegant.	C♯	Tragic, sonorous, elegant.
D♭	Majestic.	D♭	Serious; not very sonorous.
D♮	Gay, noisy, and rather commonplace.	D♮	Lugubrious; sonorous; somewhat commonplace.
D♯	Dull.	D♯	Dull.

E♭	Majestic; tolerably sonorous; soft, grave.	E♭	Very vague, and very mournful.
E♮	Brilliant, pompous, noble.	E♮	Screamy, and slightly commonplace.
F♭	(nil)	F♭	(nil)
F♮	Energetic, vigorous.	F♮	Not very sonorous; gloomy; violent.
F♯	Brilliant, incisive.	F♯	Tragic, sonorous, incisive.
G♭	Less brilliant, more tender.	G♭	(nil.)
G♮	Rather gay, and slightly commonplace.	G♮	Melancholy; tolerably sonorous; soft.
G♯	Dull; but noble.	G♯	Not very sonorous; mournful; elegant.
A♭	Soft, veiled, very noble.	A♭	Very dull and mournful, but noble.
A♮	Brilliant, elegant, joyous.	A♮	Tolerably sonorous; soft, mournful, rather noble
A♯	(nil.)	A♯	(nil.)
B♭	Noble, but without distinction.	B♭	Gloomy, dull, hoarse, but noble.
B♮	Noble, sonorous, radiant.	B♮	Very sonorous; wild, rough, ominous, violent.
C♭	Noble, but not very sonorous.	C♭	(nil.)

The distinguished pianist, Wilhelm Bachaus, while on a visit to the home of the editor said that he had always been singularly attracted to the key of C-sharp minor. In fact, on his coming tour of Australia, he is to give a concert composed entirely of compositions in that key. While the key is considered by many as an exceedingly difficult one to play, Mr. Bachaus points out that many of the most popular works have been written in that key, citing the famous *Nocturne* of Chopin, the *Fantasie-Impromptu* of Chopin, the *Prelude* of Rachmaninoff, the so-called "*Moonlight Sonata*" of Beethoven, the Brahms *Intermezzo, Opus 117, No. 3*, and many others. He also points out that for some inexplicable reason a program of compositions in C-sharp minor does not seem to cloy as does a program of compositions written in any other one key.

Individualism in Music Study

Dr. Charles Eliot, who in the very heart of scholastic conservatism, Harvard University, became more iconoclastic than any of the "saner" university presidents of his day, everlastingly assailed the "lock-step" methods once so prevalent in education.

Students of other days were promoted or demoted largely because of their ability or inability to march ahead in "lock-step" with their companions. Like the zebra-clad inmates of penal institutions, the students who did not keep precise step were accordingly punished.

The result was of course that some of the weaker students were spurred on to the common level of achievement. The brilliant students were accordingly held back to this form. The tendency was toward mediocrity. On the whole, "lock-step" systems seem to raise the general standard of the group as a whole and harass real talent and genius.

Every music teacher knows that certain things can be accomplished in a quite remarkable way in classes, but only up to a certain point.

There are certain music students who are born individualists. They are stifled by systems and class methods. Usually the great things, in art particularly, are accomplished by individualists. The individualists are the precious chalices of initiative and originality.

Dyed in the wool pedants are notoriously blind to the native abilities of the individualist. Chopin, Wagner, Moussorgsky, Verdi, Schumann, Stravinsky, all suffered in their time, from restrictions which the "lock-step" specialists would have placed upon them.

The best conservatories and the best colleges are those directed by broad-gage men and women with the ability to identify the individualist and understandingly assist him to the development of his precious gifts. The importance of the private teacher lies in his care of the individualist.

Question: How many royal talents have been exiled to the Siberia of oblivion by the old-fashioned "lock-step" methods of education?

Marche Funebre

King Jazz is dying! His syncopating majesty, brothel-born, war-fattened, noise-drunk, is now in a stage of hectic decline. Like many of the great frauds of the centuries, he has reigned long and not without some good end.

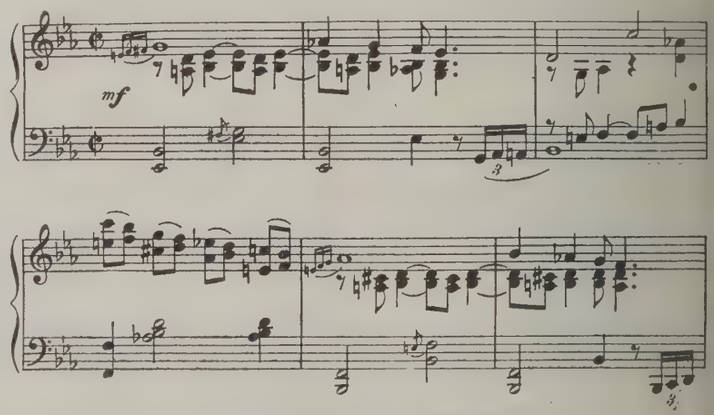
King Jazz has brought a certain kind of dash and swing to American music and to the music of the world, that might not have come in any other way. In itself, his potentiality was thoroughly temporal. Despite all the bang and smash, Jazz could never have the longevity of the most trivial rondos of Haydn, for instance; because the music for the most part was built upon an entirely artificial basis. The virile Marches of Sousa not only have lived for years, but many of them are also more popular to-day in all parts of the world than when they were first published. What Jazz pieces can you recount that have lived more than a few months—two years at the most? Jazz is a perversion of some of the remarkable syncopating rhythms to be found in the native music of many races. The negro race contributed some, but it is a libel upon our colored brethren to lay the musical crime of Jazz to them.

The novelties introduced in Jazz orchestrations, on the other hand, have already contributed a vast number of interesting colors to the palettes of the serious composers. King Jazz in his death throes may be proud of this legacy to the art that he loved to desecrate.

His Majesty's music was one of unnatural noises, cat-calls, explosions, and often the vicious mangling of beautiful classics. Small wonder that he already has abdicated in favor of better music composed by writers with at least some semblance of a real musical training. After all, the *Bier Stube* is not a conservatory.

The dear old gentleman on the cover of The Etude will not be obliged much longer to endure musical paralysis when daughter plays the piano. Daughter has come to realize that Jazz is no longer "fashionable."

Here, then, is the *Marche Funèbre*—Moan, ye Saxophones! Blare Trumpets! Twang Banjos! Shriek Piccolos! Bang Cymbals!—the last steps in the cortege of King Jazz, emperor of the lobster palaces and night clubs of gluttony, boot-legging and whilom vice on the great white ways of the civilization that followed in the wake of the World War.



The Music Mart

There is a caustic school of would-be composers who look down upon any kind of composition for which there happens to be a commercial demand.

If the great world at large were to be run in that way, life would certainly cease in a very short time. The only things which nature produces, for which there is no demand, are pests, the very existence of which is hard to explain.

There is no demand for mosquitoes, for flies, for poison ivy, for mad dogs, for befouled springs, but because they are not popular does not imply that they should be extolled as great works of art.

Many of the greatest pieces of music ever written are the most popular; and moreover they bring a high value in the music mart. Some day we propose to say something about some principles which seem to make certain kinds of music popular.

Chronological Progress in Musical Art

An Interview Secured for THE ETUDE With the Noted Composer

IGOR FEDOROVITCH STRAVINSKY

Biographical

Fedorovitch Stravinsky was born at Ora-m, near Petrograd, June 17, 1882. Very n life he manifested extraordinary ability piano. His father planned to have him a lawyer, and preparations were made for reer. The young Stravinsky, however, met y-Korsakoff and became so interested in that he determined to abandon law. He l composition privately with the great Rus-aster for four years. During that time it eported that Rimsky-Korsakoff said that ther of his pupils brought him such dis-tinctive works. In 1908 Siloti produced his Scherzo Fantastique, which immediately attracted the attention of Sergei Diagilev, the director of the famous Russian Ballet, which startled America with its freshness and beauty a few years ago. Diagilev gave the young Stravinsky a commission to write the music for the ballet "L'Oisseau de Feu" (Bird of Fire). In Paris he was instantly identified as a genius. Many other ballets, orchestral compositions and operas followed. His music is so revolutionary that it is almost impossible to make any comparison with that of the works of other composers. Futuristic in the extreme, his orchestral scores have met with unusual appreciation. One famous orchestral director of America has gone so far as to make the statement that Stravinsky is the foremost of all living composers. His concerto, which is now familiar to American pianists through the artist's own interpretations, has attracted wide attention because of the composer's treatment of the piano as a percussion instrument. Stravinsky has brought a new flavor and zest to the whole art of musical composition of his day and generation.

N CONSIDERING the possibilities of the piano-forte as a musical instrument in connection with the composition of my concerto, I was confronted with the fact that the treatment of the ent by the composers of the nineteenth century o appeal to me whatever in the sense in which I to employ it. The composer has a definite obli- to his art which is destroyed if he is fettered by ions. Consider for instance, the piano music of eteenth century. Is it not a very different music nat of the earlier composers for the instrument? e composers felt the necessity for reaching out to lds, why should not the composers of to-day. If nn had held to the conventions of Scarlatti, there nave been no Schumann as we know him.

its orchestral employment, the piano appears to a wonderful percussion instrument. The piano own individuality and its own significance. Like it is subject to a chronological development. In it the piano has been treated at times as though an orchestra, at times as though it were a vocal ent—that is it was made to "sing," in fact it eated out of everything but its own very evident lividual character as a percussion instrument. The as its own melodies and its own harmonies. They ally different from those of the violin for instance. to imitate the violin, the flute, the 'cello, the bas- any other instrument on the piano, is an error or which it is high time to atone.

s concept of the piano seemed to be developing mind for a long time like a great tree. During t year, it bore its fruit in my concerto. I have ored to restore the piano to its rightful place as a ion instrument.

Artistic Visions

VERY composer must see and hear his artistic visions with his own eyes. Chopin, for instance, is piano in a totally different manner from that in I see it. Through the better part of his life he melodies for the piano which could be played by nstruments and even sung by the voice with quite at facility. Yet Chopin is known pre-eminently composer for the piano. Please do not think that ot admire his works enthusiastically. It is merely e had other gods than mine. Aesthetically, he be- to another age. Chopin is not my musical god. higher honor and admiration for the great Liszt, immense talent in composition is often underrated. do not go for my gods to Liszt, nor to the nine- century, but rather way back to John Sebastian whose universal mind and enormous grasp upon il art has never been transcended. One must go door of Bach and knock if you would see my l god.

m sure that the native ear, that is the ear undis- by musical convention, will find in the music that composing new auditory suggestions of my great f the master of Eisenach. Possibly a badly trained ght say that it is a caricature of Bach. Yet I am ced that in Bach the composers of future will find se inspiration. There is an organic character to ad and rich art that carries with it not only the e of immortality but also a kind of ever vernal ter. Unlike the music of many of his contempo- it can never grow old.

se who see in my music a caricature of Bach are mind greatly in error. My works have always ontrapuntal in character, but now they are even o, more melodic and less harmonic in type. But



IGOR FEDOROVITCH STRAVINSKY

this does not mean that I have sought to caricature the polyphonic writers of the sixteenth and seventeenth centuries. But we must realize that the polyphony of to-day should be differently employed from that of the polyphony of other days. Consider the difference in the speech of the Elizabethan period in England or the France of Racine, from that of today.

"Some critics have even gone so far as to ask, "What would Bach say if he heard your compositions?" I can only reply that Bach would unquestionably be astonished, he would be amazed. But it is only fair to ask at the same time what Bach would think and say if he were to be transported to a modern American city so utterly different from the quiet Thuringian village of Eisenach. What would he say to all that he saw and heard in the streets, the tall buildings, the electric cars, the subways, the radio. He would probably think that he had stepped out in an insane asylum filled with crazy people running hither and thither.

"Therefore in my music, particularly in my concerto I have endeavored to catch the note of our marvelous present, not the remote past. We do not live in the past, we live in the present. We must realize the necessity for feeling the inspiration of the tremendous things that are going on about us all the time. I feel this modernity very deeply. More than this, I find in it musical forms which interest me tremendously. America, with its gigantic growth, inspires me. The American people expend enormous sums for music. However, it is not this about America that interests me most but rather the fact that there is no premium on laziness in America. Everybody works. The possession of huge wealth does not exempt the owner from work, if he desires to retain the respect of the people. The tempo of America is greater than the rest of the world. It moves at a wonderfully swift pace It all appeals to me.

"In my own musical training I had the advantage of studying with Rimsky-Korsakoff. He was a very remarkable teacher, exceedingly careful and particular. He was very wise and very witty. When he made a remark, it was made in such a way that it was hard to forget. One thing his pupils well remember and that is that he made no complimentary remarks. The pupil who expected pats upon the back would have been disappointed with Rimsky-Korsakoff. On the contrary, he could be unrelentingly severe in his criticism I did not study with the master at the Conservatory, but privately; because the formal life of the conservatory would have been abhorrent to me.

"As for my training in piano, I am largely self-taught. I was devoted to Bach and studied his piano works indefatigably. I also worked very hard with the works of Czerny for whom I have very great admiration. He was a wonderful fellow and many of his compositions are invaluable in forming a good pianistic education. He had a great temperament and possibly did more for pianistic training than any other teacher of his time or since.

The Supremacy of Bach

"THE WORKS of the early English writers for keyed instruments such as Byrd, Bull, Gibbons, Purcell, made an immense appeal to me because of their freshness and originality. Handel seemed exceedingly dull to me in comparison with Bach. Handel was a schoolmaster. Bach, on the other hand, was a real creator in the same immortal sense that Rafael, Goethe and Brahms were creators. His resources seemed infinite. His art reached out in all directions. During the past year, I was in Switzerland and played my concerto in several different cities. While there a friend asked me if I had heard the famous guitarist, de Segovia. I replied in the negative. "You must hear him,," he answered. "Segovia's playing is a treat." He came and played part of what is known as the Sonata for violin solo. Schumann, as you probably recollect, wrote a dull accompaniment for these works. Much to my surprise, I learned from de Segovia that Bach wrote these sonatas originally for the guitar and not for the violin. I cite this largely to show the many ramifications of the art of Bach which seems to reach out in all directions. So great is this accomplishment of one man that it is impossible to concede that one is well educated musically who has not studied Bach very thoroughly indeed.

Studies in Interpreted Composition

"DURING the past six years I have given very close attention to a phase of musical development which has interested me intensely. This is the making of records for the piano. Making records to me does not by any means refer merely to the process of playing them. Of course the piano, which is the most generally used musical instrument, will always retain its position as a kind of door to musical education. It will continue to be played and studied indefinitely. However, the instrument has other possibilities than those confined to the fingers. These have been made accessible through the marvelous developments in the piano playing machines, so that the composer can now take records and add all necessary additional notes that could not possibly be played with ten fingers of any one player. More than this, he can so introduce these notes from the standpoint of rhythm, pedaling, touch and dynamics that he creates something quite new in musical art. In other

words, these wonderful mechanical inventions are merely carrying out the possibilities of the piano which, in itself, is really a music machine with a very great number of coördinated parts. The piano-playing machines enable me to 'orchestrate' for the piano. That is, I can take apart and study a work, not merely as the composer puts it down upon paper, but I can secure the nuances and the rhythms and the climaxes—everything. This is done by cutting the paper rolls. An infinite number of trials are made before the right artistic result is attained. Imagine what this means to the composer! Heretofore he has been largely dependent upon the whims of this or that interpreter. This is fortunate, in some ways, because a variety of interpretations must add to the spice of life. Yet, what about the conception of the work which was in the mind of the creator? Surely this deserves to be considered and preserved.

Musical Etchings

"There should be no thought that these machines are mechanical in the sense of being hard or angular. Quite the contrary is true. In making a record in the newer sense, which I have described, I feel that I have my soul in my hands. The result is not like a photograph, in which the camera makes a negative that may or may not be touched up by the photographer, but which is always a mechanical result as compared with an oil painting. The results I seek are those of the lithograph or fine etching, in which the artist has completed his work upon the original plate. It is the work of his own hands. Only the process of multiplication of the lithograph or etching is mechanical.

"Most of the records I have made could not be played by hand. If it were not for this wonderful producing machine, this phase of my art would be lost. The machine is a practical way of preserving this. It is a different art from that of the playing of other days. One cannot compare the art of the racing chauffeur to that of the art of driving a coach. They are two entirely separate and different things. Entirely too little importance is laid upon the composer's ideas in playing his works. I have refused to have my concerto played by others at the outstart, because I have been confident that no one would know just the artistic effects which I have sought. It is better not to have it played in public by others until the composer has been given an opportunity to make his own ideals and artistic aims known to the public."

Self-Test Questions Upon Mr. Stravinsky's Conference

1. What orchestral employment does Stravinsky make of the piano?

2. Is it desirable to try to imitate other instruments upon the piano?

3. Tell something of the teaching of Rimsky-Korsakoff.

4. What did J. S. Bach write for the guitar?

5. What is the real usefulness of piano playing machines?

Backing Up

By Corona Remington

Two things I have learned in my piano practice that have helped me very much. In mastering new daily exercises, such as Hanon and Czerny, I try to learn one new exercise a day, but formerly found that by the time I had played through all of the old ones and had come to the new one in its consecutive order, my mind and fingers were too fatigued to spend the required time and concentration in mastering it. Now I start with the new one and travel backwards through the book. In this way I am fresh and interested in the new exercise and often play it five or ten times before going on to the next one; whereas, before, I was tired and a little bored and only wanted to finish and get to my "pieces." Thus the exercises grow easier and require less effort as I grow more fatigued. This may be "backing up," but it certainly is effective.

Another trick is studying exercises that contain difficulties similar to the ones in the composition I am working on at the time. If it contains trills I work on trills exercises—octaves, sixths, thirds; what not. In this way I do not have to put such endless labor on the piece itself and thereby avoid the danger of going stale on it or playing it to death in the hope of overcoming certain technical difficulties.

"Music is not an entertainment, an accomplishment, a side-show. It is as necessary for the people to have music as they march toward their civic and national goals as it is for an army to have bands or to chant folk-hymns on its way to battle." —CRANE.

Beethoven's Literary Education

By A. Eaglefield Hull

WAS Beethoven possessed of good literary taste? Romain Rolland ("Life of Beethoven," Kegan Paul, 1918) thinks it was remarkable that Beethoven's taste in literature was so sound, in view of his neglected education. By education, I suppose Rolland meant school attendance and private tuition. This was partly atoned for by his intercourse with Breuning family at Bonn (and later). Frau Breuning took a special interest in young Ludwig and watched his mental development as carefully as she did that of her own son and daughter. In the Breuning home, the principal reading was confined to Lessing, Burger, Wieland and Klopstock. The last named (the German Milton) was Beethoven's constant companion in his country rambles. Later in life he loved chiefly Goethe, Homer, Plutarch and Shakespeare. Of Homer's works, he preferred the "Odyssey" and the "Iliad." He was continually reading Shakespeare (in a German translation), and we know with what tragic grandeur he has set "Coriolanus" to music. He read Plutarch's "Lives" frequently, as did all who favored the French Revolution. Brutus was his hero: he had a statuette of him in his bedroom. He loved Plato, and dreamt of establishing his Republic in the whole world. "Socrates and Jesus have been my models" he wrote in one of his notebooks (1819-20).

Still, on the whole, I think Beethoven can hardly be added to the small list of composers who may be regarded as sound literary critics. The composer's mentality is not, as a rule, of the order which can appreciate the fine niceties of language and poetic metre. Beethoven's vague reply that the clue to the wayward D Minor Sonata (Op. 62) could be found in Shakespeare's "Tempest" is a case in point. This sonata is a tragedy; the "Tempest" is comedy. One might well say that all Beethoven's thoughts on literature were musical and broad, loose and hazy. Certainly his random reading influenced his music; but he had only this use for it. Such a man could not possibly be a great writer of songs or even of vocal music. We cannot argue much from the fact that Goethe was his prime favorite: no one living at that period could possibly escape being caught in the floods of admiration which flowed round the great man of Weimar. Beethoven could no more ignore Goethe than an Engish composer could ignore Shakespeare.

How did the two great men get on together? Beethoven admired the genius of Goethe deeply. "Goethe's poems give me great happiness," he wrote to Bettina Brentano on February 19th, 1811; and also "Goethe and Schiller are my favorite poets, together with Ossian and Homer, whom, unfortunately, I can only read in translations." He used to say that Goethe's poems exercised a great sway over him, not only by their meaning but by their rhythm also: their language urged him on to composition. But the composer's character was too free and uncouth for the personal liking of the poet, "bear" though he too was often called. Beethoven himself tells us of a walk they took together, when they met at a Bohemian spa, Töplitz.

"Kings and princes can easily make professo privy councillors; they can bestow titles and deco but they cannot make great men or minds wh above the base turmoil of this world....When t like Goethe and myself are together, these fine ge must be made to feel the difference between oursel them. Yesterday, as we were returning home we met the whole of the Imperial family. We sa approaching from a distance. Goethe let go my take his stand by the road-side with the crowd. It vain that I talked to him. Say what I would, not get him to move a single step. I drew my ha upon my head, buttoned up my overcoat, and for way through the throng. Princes and courtiers aside. Duke Rudolph raised his hat to me, the E bowing first. The great people of the earth kn and recognize me. I amused myself in watching t cession pass by Goethe. He remained on the roa bowing low, hat in hand. I took him to task for it severely and did not spare him at all."

Nor did Goethe forget the scene. Goethe said to

"Beethoven is, unfortunately, possessed of a wi couth disposition. Doubtless, he is not wrong in the world detestable; but that is not the way to m pleasant for himself or for others. We must excu pity him, for he is deaf."

After that, Goethe did nothing against Beethove did he do anything for him; he ignored him com At the bottom, however, he admired Beethoven's and feared it also. He was afraid it would cause lose that mental calm which he had gained throu much trouble.

A letter of young Felix Mendelssohn, who through Weimar in 1830, gives us a very inte glimpse into the depths of Goethe's storm-tossed p ate soul, controlled as it was by a masterly and po intellect. Mendelssohn writes:—

". . . And first he did not want to hear Beeth name mentioned; but after a time he was persua listen to the first movement of the symphony in C which moved him deeply. He would not show an outwardly, but merely remarked to me, 'That do touch me; it only surprises me.' After a time he sa is really grand, it is maddening; you would thi house was crumbling to pieces.' Afterwards, at Goethe sat pensive and absorbed, until he began to qu me about Beethoven's music. I saw quite clearly deep impression had been made on him."

Even the whole-hearted admirer of Goethe, Betti Arnim, who visited Beethoven in 1812, writes to about the composer:—

"When I saw him for the first time, the whole ex world vanished from me. Beethoven made me forg world, and even you, O Goethe....I do not think wrong in saying this man is very far ahead of m civilization."—*Musical Opinion (London).*

"I Will"

By Joseph L. Galton

How much can you put behind those words, "I WILL?"

That is one of the most serious questions of the music student, at the beginning of the season.

Think what Beethoven, Wellington, Sir Christopher Wren, Benjamin Franklin, Wagner, Lincoln, Edison and Roosevelt put behind them.

"I Will" is the engine which supplies the power for your success, whether your ambition be to play a "Mendelssohn "Song without Words" or to write a great symphony.

The will is called the executive faculty of the soul.

It is the "I Will" in you which determines
—how hard you work at the keyboard
—how long you work at the keyboard
—how carefully you work at the keyboard.

Make a little sign, "I Will," and put it on your music rack. This sign has been the ticket which has carried thousands to success. The journey may be long and rough, but with that ticket in your hand you need not stop until you have everything you want in this world that your talents and work entitle you to have.

The writer once had a pupil who could play the Concerto with comparative ease, from memory. denly she commenced to stumble here and there. practiced even harder to make up for these irri lapses of memory. The condition grew worse. Sh instructed to let the concerto strictly alone for months and practice upon other works. This sh and at the end of three months she attempted to pl concerto again and went through it flawlessly, w any recourse to the notes.

Those who know the human mind best stand i ceasing awe over its complexities. These memory g however, have been valuable to the writer in study:

1. Don't fuss about your memory. Work st and systematically with the idea of remembering wi effort or pressure.

2. On the other hand, don't be too indulgent. you cannot remember, rest a little and then try until you are convinced that effort for the time bei fruitless.

3. Do a little memorizing every day.

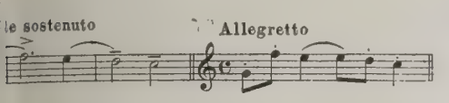
The Series of Analytical Articles upon the Beethoven Sonatas, by Professor Frede Corder of the Royal Academy of Music of London, will be resumed in Septem

sical Fundamentals Which Every Student Should Know

By J. ARKO MENDELSOHN

ORE proceeding with the consideration of the eaning of elemental musical formations, I beg ave for a short but necessary explanation.

As in life all forms, however complicated, are l all these innumerable units again are united other and finally form the universe, so is it and art. For instance, we cannot understand without physiology, biology, chemistry, physics, ; and again, within the realm of anatomy we derstand the function, for instance, of the mus- ut considering bones, ligaments, joints, tendons s. In order to understand the meaning of the formations of the body, we must dissect it; s far as possible divide it into its component he same procedure must be applied to a work d the difficulty in both cases is just to know his separate contemplation of the elemental for- may proceed without regard to the effect of r-relations, that more or less affect and alter inal function and meaning. To give only one there is no melody without rhythm, and a dif- ythmization may change entirely the meaning e-succession, as everyone may perceive at the two phrases,



f which suggests a plaintive longing, the second atured raillery; and if we change not only the ition, but the harmonization, again innumerable of meaning may result.

why it was mentioned in the first article that ent musical structures were selected rather at and, indeed, complicated harmonic formations ited there that should have been preceded by mentary ones of intervals, tone succession and

Rhythm

HM by no means belongs exclusively to music. s a property of every art that reveals itself in f poetry, dance, mimicry, as well as of music; in the latter it finds its richest development. in nature the beating of the pulse, rising and f the wave, of the sea in high and low tide, is the sequence of equally or almost equally noments of time, the contrast of pressing and force, expansion, mass. Accordingly in the ork, rhythm announces itself in both its ele- ccession of time (or motion) and stress. Both he measure that is apportioned to each single I tarry as long as the present moment arrests tion, or no other attracts it away from it; I om one moment to the other if my interest ore lively or cursory after the next moment; he greater measure of force (stress, accentua- that moment which is more important to me. ase the rhythm is the expression of the will and of him who forms it; in it we perceive either ower of the artist or his judicious pleasure in a red and gracefully or significantly changing n. In both directions rhythm is a necessity for already in the regular vibrations of the tone it ere, secretly foreshadowed and intimated.

n in music, therefore, comprises the motion of a nposition as well as of its single tones and rests, n measures, and the accentuation of tones.

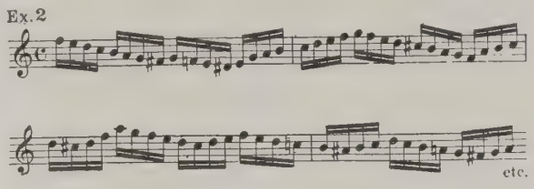
Motion

e one knows the meaning of motion and is ainted with its different qualities: Fleetness, intermittence or stagnation, uniformity, inequal- o on, not only from music, but also from lan- tion, gesture and other human attributes. So ent "Tempi" in music correspond to the livelier r emotion which the composition presupposes s to arouse. Since the emotions themselves, to their nature, have no entirely definite meas- lepend not only on their object but also on the and mood of the person seized by them, and as external incalculable circumstances. One how natural it is that our designations of tempo ot at all indicate an absolute measure of time, and that even the designations of the metronome can pass not as an absolute law, but only as a more exact indication for the execution.

However, if we want to render clear to ourselves the meaning of motion in detail, we must distinguish:

(a) *Motion by itself*—the more fleeting or more moderate passing of a row of tones. Listening, for instance, to an aimless, cursory row of tones,

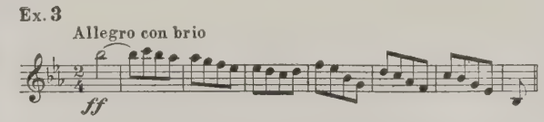
Ex. 2



we understand that here no single tone is essential, but that the hurried passing through all of them is the sense of the movement, or at least of its rhythmic formation.

(b) *Motion From Out a Fixed Point,* as in the following example (from the first movement of Beethoven's Fifth Symphony),

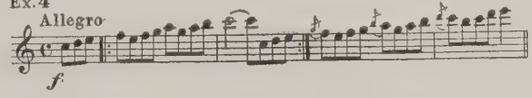
Ex. 3



in which, as it were, the fluttering escaping tones hold on to the fixed one like fluttering colors to the flagstaff when the standard-bearers lead the men into battle.

(c) *Motion on to a Fixed Point, to an Aim,* as in the following passage (from the finale of Beethoven's Fifth Symphony),

Ex. 4

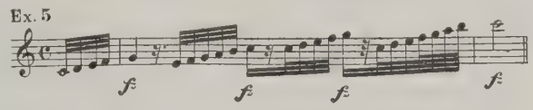


where the aim attracts and draws into itself the surging row of tones, like victory its exultant cheers.

The sense of the last two forms of motion is conditioned by the force, with which one point holds or attracts them, by the force which we express at or in the motion, or by the steadiness of will with which we strive for the goal, either in an uninterrupted or in a hesitating and halting manner.

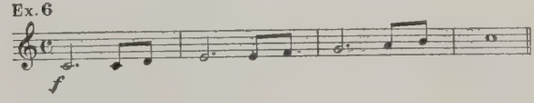
So we see at this swift motion towards a fixed goal,

Ex. 5



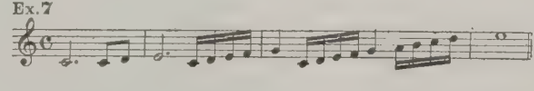
the force of the object tone which drags toward itself so many tones in so swift, uninterrupted succession. Again, a persistently equal and at the same time forceful rhythm lends firmness to a melody:

Ex. 6



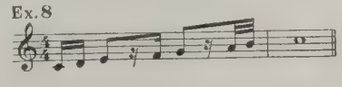
A combination of persistency and livelier progression imparts to it animation, ardor, fire:

Ex. 7



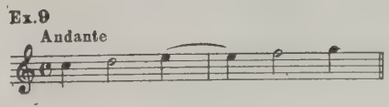
while a similar tone succession with a halting rhythm

Ex. 8



corresponds again to the sense that lies already in the denomination (halting, hesitating). A like effect is produced in a slow tempo by syncopation, which effaces the impression of measure,

Ex. 9



although in a livelier tempo syncopation appears to express stubbornness or pertness,

Ex. 10



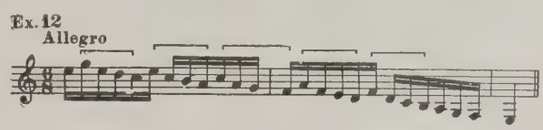
since it wilfully opposes the order of measure. A similar sense of sauciness is the result of the conflict between rhythmical and tonical motive in the following passage of Beethoven's *Eroica*

Ex. 11



where motives of two tones are included in rhythms of three beats (the home-coming soldiers vent their carefree spirits in frivolous songs); while the motives of four tones in rhythms of six beats in the following example (taken from Beethoven's *Sonata,* Op. 27, No. 1)

Ex. 12



seem to suggest agitation, induced by joyful expectation or remembrance.

Legato and *staccato* also are rhythmical forms, the first being a more fluent, gentler way to represent connected tones, the second a looser and hence often more piquant manner to execute rows of tones.

Accentuation

ALTHOUGH accentuation can be achieved in two ways, it has only one aim. What we accentuate we designate as the more important. We do this either by dwelling longer at it, or by imparting to it a greater mass of sound, stress, a stronger tone. Through longer duration and stops the tones E G C, in Example No. 8, are set off already before the others, even without any emphasis. Through emphasis, not only the accent of the stopping can be strengthened (as intimated in Ex. 5 by the *fz*'s), but an entirely different sense be given to one and the same tone succession. So, if we wished to accentuate in No. 2 after the above—or below designated way—

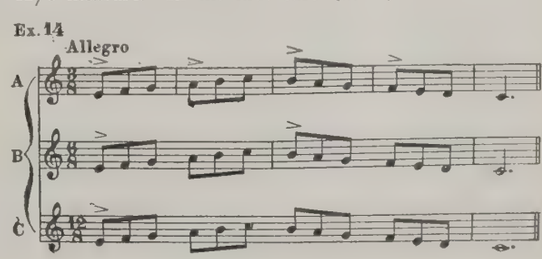
Ex. 13



or in a still different manner.

From hence we conceive also the difference of the measures. The less accentuated notes a measure has, the more mobile and fluent it is. Therefore, tripartite measures are lighter and smoother than bipartite, compound lighter than simple. Hence, it is not at all the same, if (for instance) a movement is written in 3/8 or 6/8 or 12/8 measure. In the first case (at A)

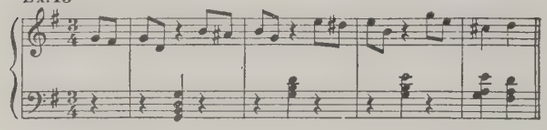
Ex. 14



we have four accentuated notes, where in the second (at B) there are only two, and in the third (at C) only one. The last way will thus be the most fluent, the first the most articulate and emphatic.

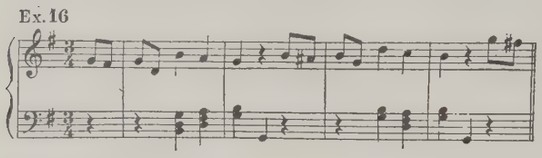
Single measures of a composition combine to larger rhythmical masses which may follow each other symmetrically or unsymmetrically. In these formations the same sense is manifest as in the measures, only in a freer and richer application. Each section is a whole for itself and, as such, a moment in the whole tone piece. The shorter these moments, the lighter is the pace of the whole, the more easily and fleetly we hasten from one to the other. Thus here,

Ex. 15



in a little sentence, which consists of sections of one measure only. The more expanded and comprehensive these moments are, the more steady and satiating becomes the whole. This sentence of rhythms of two measures, formed after the last,

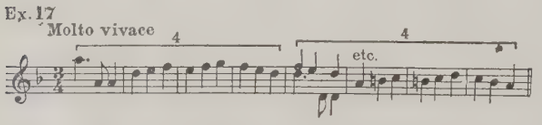
Ex. 16



makes it perceptible at once.

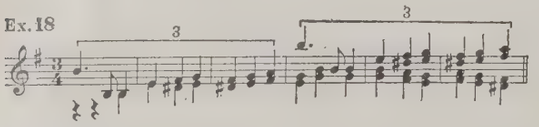
In these larger rhythmical formations a considerably different effect of the numbers two and three is noticeable. Rhythms of two measures, like their number (2) among the divisors, are the simplest and easiest. Those of four measures appear broader and more dignified; but they, too, are comprehensible and calmly flowing, because the number two is felt in them. Rhythms of three measures, on the contrary, seem at once more agitated or violent; their character is so decidedly different that Beethoven, for instance, in one of his greatest works, finds it worth while expressly to call attention to it. In the scherzo of his Ninth Symphony rhythms of four measures prevail—

Ex. 17



and turn later into rhythms of three measures,

Ex. 18



which Beethoven indicates with "Ritmo a tre battute" (rhythm of three beats—namely, measures).

Rhythms of five measures, finally, become broad, pressing, if not dragging, and so forth.

Again, equal or symmetrical sections give the whole a more uniform, comprehensible, calm tenor; changing or even irregular ones bring unrest or inconstancy and finally discomposure into the whole—which may be a mistake, soon striking expression of a passionate, unsteady frame of mind.

The student should habitually practice to recognize the rhythmical order in actual compositions and to feel and perceive its sense, its effect on the whole. The composer should produce all classes of rhythm, in order to imprint into his feeling and consciousness their manifold expression and to accustom himself to characteristic representation. Both—fluent and sharply delineated delivery of the tone rows—must be familiar to him and serve him at the right time. One-sided education affords only the one or the other, the thoroughly educated artist—before all others Glück and Beethoven—is master of both.

"However little any individual may realize it, music, nevertheless, is the common heritage of all humanity, and, as such, it is one of the most potent possible forces for bringing human thought and feeling to a common plane."

—Osbourne G. McConathy.

The Bugaboo of Memorizing

By Patricia Rayburn

Memorizing, that great bugaboo of the music student! Reams have been written on the subject—but here are a few suggestions that will prove helpful:

1. Memorize *thoroughly* every piece you study. The more you memorize, the easier it becomes.

2. When you are ready to begin, go through the selection and note its divisions into natural sections. Every piece of music is made up of repetitions and variations of rarely more than three themes. If you will take careful note of this, your actual work may be cut down from three pages to less than one.

3. Memorize a whole section at a time. Do not waste your energy in learning one small passage after another. Thus you will think of every movement in complete terms and will not be encumbered by a conglomerate patch-work of individual measures and phrases.

4. If memorizing happens to be easy for you, do not fall into that dangerous habit of memorizing through one sense only. Three senses should coöperate—sound, touch and vision. That is, know you are playing correctly by sound, by the positions of your fingers on the keys, and by the mental vision of the forms your fingers take on the keyboard.

5. Once you have memorized a selection, never let it depart to the limbo of lost things. Dig it out, even if it has retreated to the inmost recesses of your mind, and polish it. Before many months you will find that you have gained a very worth while and complete selection of numbers.

The Enthusiastic and Popular Teacher

By Dorothy Bushell

A pupil should be treated as though he were the only member, for the time being, in the teacher's circle. He should be welcomed with a cheery remark or comment on some local, current topic. Every moment of the lesson time should be spent in full concentration on his work. Praise should be given where praise is due in preference to discouraging censure for things undone. Allowances should be made for nervousness and for the difference in touch between the teacher's piano and that on which the pupil has been practicing. By eliminating "nagging" and indifference the music lesson can be made one of the best and pleasantest hours in the pupil's week.

A vital interest in the pupil's practice and progress can be maintained by having him keep a note-book. As he plays his lesson for the week or repeats what theory he has learned, comment can be made in a note-book and the next steps briefly outlined, such as, "Study No. 3 needs more care in the last phrase. Practice slowly, separate hands," and so forth. Underneath these instructions lines can be drawn for date, time and minutes of daily practice. The pupil will clearly realize that the book is for daily use, and will seldom fail to bring his book showing the directions carried out. Also, by referring to weeks gone by and comparing notes with later entries, he is more able to gage his own advancement and will try to make his note-book a visible record of steady progress.

To Keep Up a Repertoire

By Eutoka Hellier Nickelsen

Pupils have come for lessons, giving as their reason for making a change, "My teacher never played for me." Often examination has proven that their instruction has been excellent, but lack of confidence in the teacher's ability to play has caused them to make a change.

The following points are of great service in aiding the instructor to keep up her repertoire:

1. Assigning only compositions that she herself can perform in a creditable manner.

2. Playing for the pupil occasionally at the end of a lesson. This likewise is an incentive to further effort in the pupil.

3. Studying "two piano" numbers with more advanced students.

4. Playing alternately arpeggios, scales, and five finger exercises with different pupils.

5. Joining a music club and being willing and prepared to contribute to any musical programs given throughout the year.

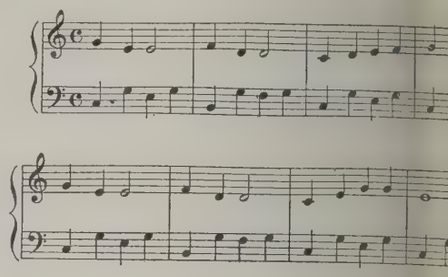
Teach by Comparisons

By Robert M. Crooks

A child usually looks upon everything as be cult, as there is so much for his untrained eyes to There are the notes, more than likely in both c time unit which must have its count, and the fi the placing of the fingers. Perhaps, if we could youngster's mind we should find in it almost utte

Cheer the child with the thought that the wo done is really not so very difficult. In all b books we find measures and phrases that repe selves many times.

Take, for instance, this little old melody whic merely by way of illustration:



Show the pupil that the bass has only two cha harmony. Then have him compare similar mea the treble. Take the first measure of the exer show him that it is made up of the simple tria He may not be able to grasp this information but before long he will begin to understand. the phrases. Have him to point out the similar differences. Insist upon the study of a piece aw the instrument, as a part of the pupil's daily st

Competent Chopin Commentari

"He is something which you have never se someone you will never forget."—Berlioz, to Li

* * *

"In order to appreciate him rightly one must lo impressions and have the feeling for poetry."

A Parisian

* * *

"I have heard all the best and most celebrat of the musical firmament, but never one has left impression on my mind."

George Russell Alexa

* * *

"There is something so thoroughly original a terly about his pianoforte playing that he may b a truly perfect virtuoso."—Mendelssohn.

* * *

"It is so perfectly beautiful that I could go on playing it over and over, all the more because possibility could I have written it."

Mendelssohn (of one of the Prel

* * *

"He was never known, even in moments of the familiarity, to make use of an inelegant word; proper merriment or coarse jesting would ha repulsive to him."—Liszt.

* * *

"Chopin made great demands on the talent and of the pupil. A holy artistic zeal burned in him word was an incentive and inspiration. . . . lessons often lasted literally for hours."—Mikul

* * *

"After the hammer and tongs work on the pia to which we have of late years been accu the delicacy of M. Chopin's tone, and the clast his passages are delicious to the ear."

Henry Ch

* * *

"He has neither the ponderosity nor the digita of a Mendelssohn, a Thalberg, or a Liszt; conse his execution would be less effective in a large but as a chamber pianist he stands unrivalled."

Edinburgh Co

* * *

"Nothing equals the lightness and sweetne which the artist preludes on the piano; nothin can be placed by the side of his works, full o nality, distinction and grace. Chopin is an exc pianist who ought not to be compared with any

La France Mu

Music and Morocco

A Fascinating Article on Oriental Music Life by the Eminent Russian Piano Virtuoso

MARK HAMBOURG

VE TRAVELED all over the ld in many lands, and I love go- far afield; for it stimulates the tion so much to see other coun- her forms of art, other religions, er points of view. Till this winter never been in Morocco, but the un- d and welcome offer of a short stay from a friend living in Tan- w me thither.

stout steamer sailed out bravely ie great port of London in a tre- s storm of wind and rain, and or what seemed endless hours in seas. At last the ship came into d I looked out eagerly, expecting he interesting faces of Abdel Krim Riffi. Imagine my astonishment ll that greeted my gaze were the own friendly features of the in- s of pleasant Southampton! as far as Hampshire after such a " I murmured; "Truly England ast coast line!" However, after nore toiling amongst mountainous through which our gallant steamer with the greatest courage, we ap- d our destination.

t make a note to the credit of that ot only did she ride the ocean with a seat as possible under the cir- ces, but she also carried no band! sea-sick pangs were undisturbed e by the ubiquitous jazz, and I practiced soundlessly on a dumb which accompanies me on all my

The booming of the mighty erefore, was all the music with e were regaled on that voyage.

ually we disembarked at a place at further off, after all, than the ast of England! On leaving the as taken charge of by two amiable s or "Banditti," as I called them, oted me through the dangers of the house with the utmost skill and . As a matter of fact I find it the icy never to travel with anything iable nature, and it made me laugh n this occasion the customs officer ed to open one particular piece of gage and my "Banditti" expostulated with him indignantly, saying: "You cannot do such a thing without first asking the Señor which of his bags he desires to have opened." This I thought was absolutely the acme of politeness.

Where Atlantic and Mediterranean Meet

PROCEEDING on our journey we got into a very small steamer which tossed us across the warring tides of the straits where the Atlantic and Mediterranean meet. This little ship brought us into the bay in front of Tangier where we were met by a motorboat full of dignified Moors dressed in their long white djellabi, which appeared all the more strange to me on that turbulent water. It seems almost incredible to realize that they were sailors, and some of them even soldiers, dressed as they were in garments which looked more like white bath dressing gowns than anything else. "Very unsuitable apparel," thought I, "for such professions." But these Moors proved themselves most efficient, and, in spite of the heaving billows which threw the boat about like a mere matchbox, we reached the pier in safety.

On stepping ashore I felt immediately that I was in a world transformed—the world of unchanging Islam, of Allah, of Kismet, of the Arabian Nights! Everywhere the white-robed, stately Moors; the mysterious high-walled houses, with their flat roofs and absence of any windows; the crowds of mules, camels and donkeys, their panniers filled with every kind of merchandise; the water carriers bearing their goat-skins full of water. But the ultimate centre of attraction was the market place which teemed with every manifestation of this strange vivid life.

Music of the Market Place

HERE WAS always music; weird Arab tunes, alternating harsh and plaintive. The beat of a kind of primitive drum; the discordant twang of an instrument that looked like a viol; and the continual piping of the native flute. In the wonderful Moorish city of Marrakesch, where I went later, the music I heard in the great market place of "El Fna" was quite extraordinary. Opposition bands of flutists, violists, and drummers played next door to each other regardless of their rival performances; singers sang in loud, harsh but gripping voices; teachers recited passages from the Koran in passionate tones; snake charmers charmed snakes with raucous incantations and strange notes from primitive clarinets; the whole created a symphony of cacophonic sound which even the most modern of our composers could scarcely equal.

I think the Moors are really fond of music—their own native variety, I mean. The great Pasha of the Atlas Mountains, Sid Glaoui, who is a patron of all the Arabic arts, sent to Egypt, where I believe the finest exponents of Arab music are to be found, and imported the most expert performers to teach his wild mountain Berbers. The Arab singers, too, are greatly esteemed and I was told some go from one great Kaid's house to another, much in the manner of the old troubadours, and are greatly sought after for their talent as singers. Their singing is rather throaty and declamatory to European ears, but it has a certain wild and melancholy beauty that renders it arresting.

Playing for the Pasha

ONE OF THE distinguished Pashas I met was very anxious to hear me play, and when I told him that I could not play Arab music, he said that he did not care what I played so long as he might watch the agility of my fingers. Runs, trills, rapid passages delighted him, and when I had finished he said he must make me a present of a carpet made by his own weavers in the mountains, as he had so much enjoyed hearing me. He kept his promise and a large, vivid colored carpet arrived for me the same afternoon.

Travelling in Morocco is not a bed of roses when one is in a hurry. It is all right if you have plenty of leisure and can go your own pace. But I had frequently to start at four in the morning by motor in order to reach my destination in time for my concert in the evening, and I had often to travel ten or twelve hours, and then play the same night. (All passenger transport is done by motor in Morocco.)

Of course, I did not intend to do concert work. I thought only of a holiday. But I was urged to play in various places, and so succumbed. One of the halls I played in had the high sounding name of "La Haute Ecole des Études Berbères," and here I gave my audience Beethoven, Chopin, Debussy and Ravel, in fact, just the same kind of program as in Europe, and found the public both understanding and enthusiastic.

This, I must say, is due in a great measure to the French, who have done wonders in Morocco in the short time they have been there. Marvellous roads have been made by them all over the country; majestic hotels have been installed; and a generally high standard of living and education is maintained. All these merits are to be admired in the French Zone, and also their friendly relations with the Arab population. The French run excellent automobile services all over Morocco for the convenience of tourists and passengers generally, and these are comfortable, provided one takes the precaution of paying for one more seat than one actually requires.



MUSICIANS IN A STREET CAFÉ



MUEZZIN, SINGING AT SUNRISE

I was unaware of the advisability of doing this on my first long motor trip of eight hours, and found myself in consequence tightly wedged in between my wife and an enormously fat French woman. I am not of the slimmest myself, and I really do not know which of us suffered most: but the French lady was most voluble and complained bitterly after the first hour. She kept on protesting that though she had paid for her seat, she was outrageously squashed. At last she glared across at my wife, who is distinctly slight, and exclaimed viciously: "Non, mais comme votre dame est énorme!" I soothed her as best I could by successfully proving to her that she had secured for herself an inch more room than we had got, and as it is truly said that the French are a logical nation, this obvious fact silenced her.

Moorish Courtesy

I WAS GREATLY impressed by the stateliness of the Moors, by their exquisite manners, and princely bearing; by their regard for everything pertaining to the arts and for those who practice them. As an instance of their perfect courtesy I would like to tell of a man whom I met at Rabat, a most lovely and interesting town on the Atlantic Coast. This gentleman, exquisitely dressed in a long black cloak and spotless white embroidered vest, heard me asking our charming French hotel manageress what there was to be seen in the city. He noticed her directing me to the famous Moorish gardens overlooking the port, and he at once approached me with a graceful bow and asked me in halting French if he might place himself at my disposal to show me round the gardens and museum.

He proved a most charming guide and after having showed me all the beauties of the place he made me another bow like a prince and said; "I regret that I must now leave you as I have to go to the Hammam and take a Turkish bath." I must say, no one looked less in need of a bath than he; I never saw anyone more

immaculately clean. I thought he must be at least some great Kaid by his lordly bearing, but, when I inquired at the hotel, I was told that he was just one of the shop-keepers of the bazaar, and sold carpets. He never attempted to take me into his shop, or inveigle me to buy. It was just his pleasure to be the courteous friend to the stranger.

If carpet-sellers in Morocco have the appearance and manners of princes, the princes themselves live in the utmost splendour and magnificence. Marble halls, with delicate mosaic pavements, beautiful pillared cloisters surrounding gardens filled with exquisite orange and lemon trees, bubbling fountains and lovely cool lakes; all vie with one another in imparting charm and romance to their dwellings. One modern palace that I saw had seven bathrooms. In each bathroom there were two large baths opposite each other, one being used for soaping, and the other for rinsing off the soap. The Moors think us uncleanly to rinse ourselves with the same water in which we have washed. Are they right, I wonder?

While I was in Tangier I was most lavishly entertained by a noble Moorish Pasha in his magnificent mansion. He was a splendid man to look at, quite six feet in height and with a fine countenance. When he went out riding on his big white mule, sitting on one of the high peaked crimson Arab saddles, he looked absolutely marvellous.

His dining room was a veritable banqueting hall of noble proportions and the many rich and varied dishes which he had served to his guests showed a technic in the culinary art of a very high order indeed. It was a little difficult to manage at first to eat gracefully with the fingers of the right hand only, as is the custom of the Moors, but they say that when you get used to eating in that way, it is far cleaner than having dirty crockery and cutlery to wash, and also saves endless labor.

The Moors are tremendously hospitable, and always have one or two comfortable bedrooms in readiness for any of their friends who need accommodation for the night; and I was told that one is hardly ever obliged to go to a hotel for the night when travelling in Morocco if one is lucky enough to have friends amongst the generous inhabitants. I must say that I found the same charming characteristic prevailed among the European community in whose delightful houses I spent many happy days.

Cosmopolitan Audience in Tangier

I INVITED my friend, the Pasha, who entertained me in Tangier to come to my concert there, and he accepted. The audience on that occasion was one of the most cosmopolitan gatherings I think I have ever seen. Two ex-viziers of the late Sultan of Morocco, an ex-Russian Prime Minister, Englishmen, Frenchmen, Belgians, Spaniards, Italians, Berbers from the Riffi country—they were all present, drawn by the spell of the greatest musical classics of Europe.

There was only one piano in the town of sufficient size to be fit for use in the concert hall, and this had to be carried there on the heads of eight Arabs, down a hill nearly as steep as the side of a house. I hope the piano got safely back again to its home on the top of the hill, but since I had to leave early the next morning, I still remain in ignorance of its fate.

I found, on the whole, that simple melodies appeal to the Moors and that most of all the executive side of music interests them. This is not surprising when one considers that in their own native arts, both decorative and musical, the appeal lies in the intricacy and ingenuity of their patterns—that is to say, in their craftmanship—rather than in any kind of subject matter. In this way their artistic outlook approaches nearest to the ideas of our ultra-modern musicians who rely mainly on contrasts of rhythm and technical skill in the manipulation of new and striking effects, and not on the creation and development of melody or romantic sentiment as expressed by our classical works.

Atmosphere One of Music

I CONFESS that I felt there was music around me in every Moroccan town I visited. Even the beggars ask for alms in a kind of musical sing-song; then as you walk along the narrow streets you suddenly hear from out of the window of a concealed Mosque passages from the Koran being chanted in curious whole tone modes. In the picturesque "Souks," as the Bazaars are called, and about the humming market places the very eastern noise is weirdly musical. The native Arab instrument, the reed flute, is also always to be heard somewhere; at a window above you; up a side street in the distance; or played by a merchant's assistant sitting cross-legged on the floor of his open shop, or even by a beggar boy squatting in the gutter just under one's feet.

Talking of beggars, I noticed a touching fact about the Moroccan ones, which is, that whilst the rich man riding on his mule gives alms to the poor, the poor man does his bit by giving to the poorer than himself, and so on right down the various stages of society unto the beggar in filthy rags, whom I saw stooping to give a farthing to a blind man even more ragged, if possible, than himself.

I cannot quit my golden memories of Morocco without giving myself the satisfaction of specially praising again the boundless hospitality I received from my own countrymen. They showed me unending kindness, were one and all full of knowledge about the place and the people, and took great interest in my visit and my art. It was the greatest pleasure to meet them, and to be able to claim them as my compatriots by adoption.

Self-Help Questions on Mr. Hambourg's Article

1. *What phase of instrumental performance is of most interest to the Moroccan?*

2. *How is the same preference shown in his native arts?*

3. *What type of melodies appeal to the Moors?*

4. *What musical sounds can be heard on the streets of a Moroccan town?*

5. *What traits of the Moroccan's character are particularly noticeable and praiseworthy?*

Pupils' Time-Wasters

By Sarah A. Hanson

WHEN you come late.

When you have a lesson poorly learned.

When you come with torn music that makes it hard to find things in your book.

When you do not think and move as quickly as possible, utilizing every moment of the lesson time.

When by inattention you make tiresome repetitions necessary.

When you leave some of your music at home.

When you waste time fumbling for lesson money.

The Paris Grand Opera House

By Victor Wynn

MUSICIANS are continually meeting references to the Paris "Grand Opéra," but few save those who have seen this great edifice where so many noble works have had their first production have any idea what it looks like. Perhaps this description from *Paris, the Beautiful,* by Lilian Whiting, will make the conception clearer.

"The superb Opera House, designed by Charles Garnier, is approached by a series of broad steps, and the seven arches of the portico are embellished with groups of sculpture of 'Lyric Poetry,' 'Music,' 'Song,' 'Declamation,' 'Idyllic Poetry,' 'Drama,' 'Dance,' 'Lyric Drama.' There are medallions of Bach, Pergolesi, Haydn and Cimarosa. There are sculptured groups representing Music and Poetry attended by muses and goddesses. There are statues of Handel, Gluck, Lully, Rameau, and many others. The 'Escalier d'Honneur' (Escalier means 'staircase') is beautiful creation of white marb gerian onyx and *rosso antico,* an monolithic marbles rise to the thi (monolithic means made from stone). The ceilings are richly d with paintings of mythological There are four tiers of boxes in th torium. The grand foyer, lined w rors and sumptuously decorate paintings, statues and groups of sc is a hundred and seventy-five length and some fifty feet in widt a height of fifty feet. It is one most stately and splendid interior opera house contains a fine musical a museum of manuscript scores, bu portraits of composers, and variou and objects of more or less interes

To these objects, by the way, h added in recent years a number of graph records of great artists wh sung there.

Caruso's Meeting With Puccini

By R. Thur

THE recent and much lamented death of Puccini gives particular point to the following account of Caruso's first meeting with the composer of "La Bohème;" for surely the names of the two musicians are inseparably linked by this, Puccini's masterpiece. In his life of Caruso, Pierre V. Key tells how this work first brought them together.

In 1897 Caruso was leading tenor at Livorno, and a project was on foot to stage "La Bohème," but an artist was needed for the rôle of *Rodolfo.* Caruso was promised it, provided he met with Puccini's approval. Puccini happened to be staying near there at the time, and one Sunday Caruso was taken by a mutual friend, ostensibly for a day's fishing and shooting, to Puccini's house on the shores of Torre del Lago. At their host's suggestion, all three went out upon the lake, and then returned to the picturesque little house. "Comfortably settled once more," says Key, "Puccini turned to the singer and said: 'Signor Caruso, people have told me much about you, but never have you sing. Do you know my "Boh

"The answer came quickly. 'Yes, tro; I can sing for you the Romar please do not ask me to put on t C.'

"'Perhaps you have not looked the score,' reproved Puccini, 'el would have seen that the marking the singer may, or may not, take t C, at his pleasure.'

"'Oh yes,' agreed Caruso. 'Bu the custom to put it in.'

"'Never mind; sing me well t and I will not care for the high C erally the tenors sing all the music in order to save themselves for t note.'

"Directly Caruso had finished the *Che gelida manina* Puccini tur the friend who had brought him 'Tell Lisciarelli that I approve t pearance of Signor in my "Bohème.

Caruso was a beginner then. Tho heard him in his prime will be am his fear of the high C!

Research

By Gertrude Greenhalgh Walker

THIS is the age of research, of explorations and delving into the world's mysteries. The music teacher who does a little research work before assigning a lesson will invariably find much information that will be of great help and stimulus to the pupil receiving the assignment. If a march is the required subject given for new material, it is well to see that the pupil understands what a march is. The march varies just as much as any other form of composition. Edward Baxter Perry, in his delightful book, "Stories of Standard Teaching Pieces" thus explains at length: "The name march is derived from the French word, *marcher,* to step. The distinctive rhythm of the march had its origin in the steady, authoritative beat of drums, cymbals or tom-toms accompanying and regulating the tread of moving bodies of foot soldiers, formerly spearmen and archers. * * *

"The practical use and importance of martial music, especially the march, in all military manoeuvres and on the field of battle, have been fully recognized by all army experts in all ages. Its purpose is twofold:

"First, to stimulate courage, ardo enthusiasm in the troops.

"Second, to secure and facilitat certed action * * * by keeping bodies of men in step with a uniform manding rhythm, which spurs the la checks the impatient * * * and i mathematical certainty in executi army manoeuvres.

"There are three distinct types march in general use among practica nations * * * First and most mon, the ordinary parade march, lei dignified, yet stirring, adapted to th of seventy-five steps a minute. These are distinctively military m * * * In addition to them ar funeral march, slow, impressive and n ful, and the wedding march, brillian ful, and hopeful, with occasional t of tender sentiment."

Every composition has a history a only is the history of the piece of help to the pupil, but also some inter fact of the composer's life will brin in more intimate touch to the piece a lesson.

Fascinating Journeys in Music Land

By the Noted American Composer

CLAYTON JOHNS

Professor of Pianoforte Playing in the New England Conservatory

II

This interesting series will be continued in later issues of "The Etude Music Magazine."

NEXT stop was in Vienna, ere we remained for some days. he opera was "going"; Materna great singers were singing. Ed- auss was conducting his orches- e Volksgarten. We went to the the Prater, and spent some time ture gallery. The last day I went emetery, to visit Beethoven's and 's graves and picked some ivy hich I still preserve. The next t Vienna and went to Berlin. My holiday was over. After a few he hotel, I found lodgings for the

g the repetition of a paragraph in l issue of the ETUDE, page 265, the sake of sequence: Mr. Hecht had met in the English Lakes a letter of introduction to Joa- great violinist. After my arrival Joachim received me in a very way, he being naturally kind and Under his influence I began to th several teachers belonging to ulty of the Hochschule (High My work with them was entirely Friedrich Grabau, with whom I ie piano, was a very musical per- ver of the best; not a great pian- even a great teacher: but he led e paths of musical righteousness. having studied with Grabau for a fell ill, and I was obliged to make . The change was in favor of aif with whom I continued to ntil I left Berlin, June, 1884. s a "born" teacher from whom any valuable hints. My teacher terpoint and composition was Kiel who was a delightful old n (I should think something like aydn"). Kiel and all the members Hochschule faculty were violently iszt and Wagner, who represented ern school, while the attitude Hochschule was strictly classical. said to me: "It is a sin for you hear a Wagner opera." Think Joachim and the others being ives it was no wonder that I was he greatness of Liszt and Wag- an now see, "there were giants days." Liszt and Wagner were iants. Other pianists and com- ve appeared since, but the "scent ses will still hang round" Liszt ner.

Daily Life

E NOW say a word about my life. A friend in Boston gave me introduction to Frau von Schack, n lady of high degree, who had own" in the world. She was Blumenthal, niece of Field Mar- nenthal, and Hof Dame (Lady g) to Princess Frederick Charles. on Schack being "in waiting" to Frederick Charles ("The Red Countess Blumenthal and Gen- . Schack were married in the nder the protection of Kaiser and Crown Prince Frederick. well for some time; but, unfortu- eneral von Schack having forged d at cards, or something of the was disgraced and the result he fled to America and she with him. After two years of unhappiness in New York she left him and returned to Berlin, determining to support herself and her two daughters. The only means of support seemed to be for her to open her house to three or four "paying guests."

On arriving in Berlin, and after a few days at the hotel, I went to Frau von Schack's and stayed there for two years. My unprofessional friend of the bath tub in Nuremberg, and my Wordsworthian friend in the English Lakes, coming to study in Berlin, we three foregathered and spent that winter in the family of Frau von Schack, and Frau von Schack being a delightful person, we all became great friends.

Music was my chief study, but I was also interested in German and French. My first teacher of German, was a student named "Gabriel" whom we called "Erzengel" (Archangel). He was neither angel nor archangel only a stupid person. By way of making conversation I asked him about his family. He said he had three sisters, one was "verheirathet" (married) the other two were "noch zu haben" (still to be had!).

Student Life

HERR GABRIEL took us to a "Commers" (a students' social gathering) where the students sang songs and drank beer. Another student took us to the "Mensur" (the students duelling place) where we saw a number of duels, students nipping off their ears or noses, or slashing their faces. One had a gash on his cranium which caused him to flinch; *that* showed such a lack of pluck he was dropped from the corps. I was interested to go once, but never again. A few years later in Heidelberg I saw a lot of students who had been plastered over their wounds, parading themselves to show their bravery(?) ! The wounds were kept open by making the scars as broad and deep as possible. I was told that the irritation of the wound was increased, and made more decorative, by rubbing in salt and pepper. Many years afterward I saw a number of bull fights in Seville. I didn't like student duels, nor did I like bull fights; but come to think of it, I don't know which I disliked the more.

To go back to my study of German, we soon dismissed the "Archangel" and in his place engaged Frau Dr. Hempel with whom I studied for two years, taking lessons twice a week. Nobody ever had a better teacher. She was "a wonder." She knew English as well as German, knowing Faust from cover to cover. Beginning at any line, she could go on at any length by heart. She was also a delightful person with a sense of humor. In the spring she used to take her pupils into the country ("Land partie", a sort of picnic) where we ate and drank, and talked bad German. Nevertheless I still maintain that she was a marvelous teacher. I daresay some of the subscribers of the ETUDE may remember her, as a number of her pupils were American students of music, as well as of German.

Winter Pastimes

DURING THE WINTER we went to many concerts, also frequently to the theatre, for the sake of improving our German. The Berlin Picture Gallery was representative of the different schools. Every week, Thursday afternoon, we passed an hour or two studying the "Old Masters," taking *one* room at a time, each week. We occasionally went to a lecture at the university. We were not matriculated but certain lectures were free to the public. Professor Grimm, belonging to the famous Grimm family, was a delightful lecturer. The weeks passed by pleasantly. We liked everything we did. I won't say, we did everything we liked. In the course of time, Christmas came along. Christmas in Germany was a great event for young and old. Frau von Schack made Christmas merry. There was a Christmas tree, of course, and we all exchanged presents. The old Countesses and the young soldier cadets belonging to the family came, so we were not made homesick in a foreign land.

After Christmas, the days being short and dull, we began to plan for a spring vacation. In March we set out for a six weeks' trip to Italy, going as far as Naples. The pictures and architecture were a delight. In Rome I found some Roman-American friends who made life pleasant. Occasionally I went to a ball or went out to dine. I remember an interesting evening when Raphael's Four Hundreth Anniversary was celebrated when Sgambati played, and Prince Odescalchi spoke. The Prince's voice and his Italian were so beautiful, I don't know whether his performance, or Sgambati's playing pleased me the more.

Having made our stay in Florence on our way south, we went directly north from Rome to Venice. Venice was rather cold and windy. I like to think of Venice in the Summer, where I passed so many happy weeks subsequently. Leaving Venice and stopping in Vienna, we returned to Berlin, took up our studies and continued them until July, when we went traveling again.

Now if the agile reader will take a leap backward to the April number of the ETUDE and read the whole article called "A Personal Recollection of Liszt," then we will continue my story in the following lines:

In Switzerland

AFTER my experience with Liszt in Weimar, with my "unprofessional companion," we went to Switzerland, joining the friends with whom we had crossed the ocean in the Scythia the year before. In Geneva we found Phillips Brooks. Mr. Brooks knew the family with which we were traveling. We, therefore, saw more or less of him. We were looking forward to hearing him preach Sunday morning, but, as the "Genevan Journal" the next day said: "Owing to the breadth of Mr. Brooks' shoulders the congregation lost the pleasure of hearing the breadth of his opinions." As a matter of fact, the resident clergyman had no surplice large enough to cover Mr. Brooks' ample form, so we left Geneva without hearing him preach.

Chamouni and Mont Blanc were our next objective point. We didn't *climb* Mont Blanc, but we saw it in all its glory, contenting ourselves by going over to Flégère, and back to Montanvert, from where we crossed the Mer de Glace. Our mule-back climb was another new experience. If you have ever taken a mule-back ride over a mountain pass, you will remember how the mule prefers to walk along the outermost edge of the precipice. I don't know why, but he does. From Chamouni, and over the Tête Noire, and over the Simplon Pass, we went down to the Italian Lakes. That Wonderland! There my unprofessional friend fell ill and we hurried on to Milan where he had diphtheria. As the doctor refused to let me see him, I had to put in the time as well as I could. I think I saw every church and every picture in Milan.

At the end of my friend's convalescence, I ran up to Monte Generoso, north of Lake Como, to spend several days with Owen Wister. Monte Generoso was a lovely place looking over Lake Lugano. At the hotel we met some delightful English people, with whom we made friends and with whom I dined, later on, in London. Returning to Milan, I picked up my invalid, and took him to Paris, where we remained for a week or two; then I went back to Berlin, alone.

Arriving in Berlin, I found that Frau von Schack had made very different plans for the Winter. An aunt had taken charge of the Pension, with Frau von Schack's daughters, because Baron von Bleichröder had made Frau von Schack a handsome financial offer to become the head of his house, and to take his daughter to "Court." Von Bleichröder was a widower millionaire, one of Bismarck's chief financial advisers. His place was in the Behrenstrasse, where Frau von Schack was given a suite of rooms in the palace, with a carriage and a coachman, when she could go and come as she pleased.

Dining with Ambassadors

FRÄULEIN von Bleichröder was not particularly attractive, nevertheless, her father did everything to bring her forward before the world. There were grand dinners with ambassadors and diplomats from all nations. Frau von Schack, being the head of everything, she invited me to the dinners, and to the musical parties and dances. One I remember in particular, when Sarasate and other great musical lights played and sang.

Frau von Schack still clinging to the remains of her former glory kept in touch with the Royal Family. On the birthday of Kaiser Wilhelm, she took me to the Kaiser's palace and let me see the presents displayed in one of the family rooms. The only presents I remember were different Gromzes. On one of them was a card from the Crown Prince and the Grand Duchess of Baden (the Crown Prince's sister) on which was written "Für Papa, von Fritz und Louisa." (To Papa from Fritz and Louisa.) On the card from the present ex-Kaiser Wilhelm (he was then about 24), was written "Für Kaiser Wilhelm von Seiner Königliche, Kaiserliche Hoheit, Prinzen Wilhelm von Preussen"!! (For Kaiser William, from his Royal Imperial Highness, Prince William of Prussia.)

A Court Ball

CROWN PRINCE FREDERICK was adored by everybody. The present-day ex-Kaiser got his deserts owing to his acute egoism. On the evening of the birthday, there was a brilliant celebration in the "Weissem Saal" (White ball room) of the old palace, where the world assembled to honor the old Kaiser. An act was given from an opera, a short play, and then a dance. Frau von Schack "tucked me in" by special permission, where I took my place in the gallery where I could look over the whole scene. The costumes were brilliant. The Hungarians seemed, to me, to be the most splendid. The old Kaiser was there, of course, and the Crown Prince and Princess, Bismarck and Moltke, too, and many other great people.

After two years of Frau von Schack's chaperonage in Baron von Bleichröder's palace, Fräulein von Bleichröder married an Austrian officer. Her father presented her with an estate in Silesia. The officer took his mistress on the wedding journey and placed her in a little house near the gate of the estate. Shortly after the marriage, they were divorced and finally she committed suicide. Frau von Schack returned to her simple life with her two daughters. I stayed with them for several days, passing the days together pleasantly, in 1888. My unprofessional friend, a few years later, went to Berlin to see them, on his travels; Frau von Schack had died and the two daughters lived together very quietly in a remote quarter of Berlin. Since then, I have heard nothing of them. My intimacy with the family of von Schack made a marked impression on my life.

The Real Chopin

By S. A. Walsall

A PARALLEL between the Chopin conceived by writers of romantically inclined and the Chopin of reality is well drawn by James Huneker, in "Overtones." He observes: "That Chopin was a Pole, who went from Warsaw to Paris, there won fame, the love of George Sand, and a sad death are facts that even school girls lisp. The pianist-composer belongs to the stock-figures of musical fiction. He was slender, had consumption, slim, long fingers, played vaporous, moon-haunted music, and, after his desertion by Sand, coughed himself off the contemporary canvas in the most genteel and romantic manner * * * All this is Chopin romantically conventionalized by artist-biographers and associates. The real man—as nearly as we dare describe a real man—was of a gentle, slightly acid temper, and of a refined nature, who had a talent for playing the piano that was without parallel, and a positive genius in composition. His life was stupid, if compared with an actor's or a sailor's, and was devoid of public incident. We can see him giving a few piano lessons to prim, chaperoned misses of the Boulevard Saint-Germain; in the afternoon making calls or studying; in the evening at the opera for an hour, later in the enchanted circle of countesses who listened to his weaving music, and afterward, with a space for breathing, at a fashionable cafe before retiring. Public appearances were rare; this aristocrat loved not the larger world and its democratic criticisms. His was a temperament prone to self-coddling. Only to the favored few did he reveal the richness of his inner life. That he suffered intensely from the petty annoyances before which the ordinary man would hunch his shoulders was but the result of a hyperaesthetic delicacy. An Aeolian harp! you cry, and the simile is a happy one. But no wind harp has ever discoursed such music as Chopin's piano."

Teaching the Sharps and Flats

By Charles Knetzger

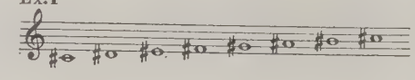
CHILDREN are often confused when called upon to distinguish between sharps and flats and, strange to say, after one or two years' lessons, are frequently unable to locate them on the keyboard. Such pupils must first of all be impressed with the fact that sharps derive their name from the key below, and flats from the key above; that is, the sharp of any key is the next key to the right, whether white or black, and the flat is the next key to the left. Children must be drilled in naming and locating these keys. Mere telling will not do.

As a preliminary exercise they might play the C scale one octave ascending, then go over the scale again inserting the nearest key to the right of each one played, calling it the sharp of that key. Next have them play the same scale one octave descending, then insert the nearest key to the left of each one played, calling it the flat of that key. Put special emphasis on the fact that a sharp or flat is not necessarily a black key. It may take some time for them to realize that F is the sharp of E, and E is the flat of F: also, that C is the sharp of B and B is the flat of C.

The natural sign is used to cancel or take away a sharp or flat. The note thus marked is always played on a white key. Sharps, flats and naturals are signals directing the musician what note to play. He must obey them just as the traveler on the highway does the "Stop" and "Go" signs.

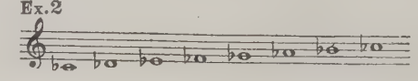
Besides learning to recognize sharps and flats on the printed page, and being able to locate them correctly on the keyboard, pupils should also learn to write them on the staff, as in the following example:

Ex.1



Notice that the lines of the sharp signs cross directly in front of the note head. Also:

Ex.2



Here the head of the flat sign occupies a complete space. A very small head would appear grotesque.

To show the necessity for sharps and flats a good plan is to play a familiar melody omitting the sharp or flat designated by the signature. The pupil who is not absolutely tone deaf will detect the error and correct it at once. Children who do not detect glaring errors of this nature are much in need of ear training—an exercise of far greater importance in music than training the eye.

Your Teacher Enjoys

By Sarah A. Hanson

CLEAN hands with nails attended to.
Your being neat and clean otherwise.
Promptness at lessons.
Your doing your best to learn.
Your trying to be pleasant.
Your treating her as you would like to be treated.

Improving a Pupil's Sense of Rhythm

By Lucille Nancy Wagenfeldt

"BEFORE I came to my lesson to-day I clapped through both my pieces, and Jimmy could guess what they were just by hearing me clap!" Such an announcement presages a good lesson.

If a child claps insteads of plays the piece and at the same time counts aloud, the rhythm is separated from the melody, and he begins to get the "feel" of it. Next, the piece or etude is played with each hand alone, the instructor playing the same an octave higher. When the pupil is able to do this he goes through the piece, taking one hand while the teacher takes the other. By this time a good idea of the rhythm is grasped.

Then the child may attempt to play both hands together. During all this time he is counting aloud, as this makes him concentrate.

It will not be long before the pupil will be able to play in correct time without much help from the teacher.

Geometric Gymnastics

By Elizabeth McConkey

SEVEN hundred dollars for a piano for the gymnasium: the whole amount to be raised by the school children! So many canvasses; so many steps; so many pennies: and before the campaign ends—so many doubts and questions: "Why do we need a piano for marching? Why do we need music for dancing!"

Many activities require concerted action. Rowers pull together: soldiers step together. These movements recur at certain unvarying intervals.

A melody is heard one sound after another. It is spread over time as a painting is spread over canvas. Being a time-art it takes minutes or even hours to be comprehended.

But, being an art, it forms a whole from many parts. The parts of the desk ruler are *inches*, but that is something we see, a space unit. In music the units are parts, not of space, but of time—measured *pulses*.

These recurring time-lengths form what we call *rhythm*. It is by this the rower measures the pull of the oars; the soldier the step forward; the dancer the recurring figure.

Musical time-lengths tell not only when to step or pull or dance, but also how. This is done through the use of different arrangements among these units. There are three main types depending on the relation between the strong and weak pulses:

4/4 ——— (strong)
——— (weak) ——— (weak) ——— (weak)

3/4 ——— (strong)
——— (weak) ——— (weak)

2/4 ——— (strong)
——— (weak)

The numbers above the fraction lines indicate the number of beats in a measure. The numbers below the lines show the unit of measurement, which in this case is a 4th or quarter note(♩)—just as one might call 3 inches 3/12 (of a foot). Soldiers march to 4/4, dancers dance to 3/4, and sailors row to 2/4 times.

We need a ruler to solve the complicated problems of geometry; still more do we need a piano to elucidate the intricate figures of dances and gymnastics.

Planting a Musical Ga

By Dora T. Nye

A MUSICAL garden should be s September, since there is more flowers then than during the wa mer months. Each pupil has six which to plant the flowers he like

In the first plot he plants Scales second, Arpeggios; in the third, in the fourth, Pieces; in the fifth, Selections; in the sixth, Original

The plots are pages of white paper nine by ten inches. On t page is painted or pasted any flo pupil chooses to represent this sect the top of this page the teacher the number of major and minor sc student has learned. Near the bo the page the staff is made by t and a scale written thereon.

The Arpeggio page is done in a manner. The number of studies and their composer is written on t page. The flowers are placed as t likes best.

The number of pieces studied is the next page. On the Memory written the number of pieces mer The flower used in this plot ma aptly be the Forget-me-not.

On the Original Page a compos the pupil's own invention is set do he cannot compose, preliminary such as Tonic, Sub-dominant and nant are written.

On the cover of each book the drawing teacher draws a harp. Th colors the harp as he likes, with gi or yellow crayons, and the strings a shade. The teacher fastens the pa gether with small, gold-colored cla

No two books need be alike an originality may be shown in the a ments of the colored flowers. Rose turtiums, pansies and asters mak attractive books. At recitals these may be put on exhibition for the and friends to see.

These gardens are really a record progress made during the half Though they mean a little extra for the teacher, this is well repaid incentive they give the pupils to work and the insight they give the into the work already accomplished

Helping the Beginne

By Caroline V. Wood

BY TEACHING the beginner to hel self by reasonable and methodical we give him the greatest and most help we can.

I have found it a good plan, wher pil is starting in on the Mathews *Course*, for example, to have h through the following drill upon tak each new piece of music:

1. How are we going to count this
2. Tell me what kind of notes y in this piece and show some of eac to me.
3. Are there any rests? What ki any)?
4. How many phrases are there piece?
5. Name the notes of the left hand those of the right (even if both hand alike, an octave apart, as this fac reading notes in different stages, a necessary part of the drill).
6. Now play the left hand part right hand part; then both tog *always counting*.
7. If special stress is laid on th hand part from the very beginni always directing particular attention left hand first and working out its culties it will not cause the troul usually does.



Well-Known Transcriptions and Arrangements for Piano

An Authoritative Historical Article by the Well-Known English Music Savant

ORLANDO A. MANSFIELD, Mus. Doc.

NCERNING the value of musical ar- angements in general, there has been o small amount of controversy. To er we have no intention of contribut- now, our object in the present paper o define our terms and distinguish n them, also to support our defini- nd distinctions by typical instances nples. Perhaps the best definition arrangement, pure and simple, is ven in Stainer and Barrett's *Dic- of Musical Terms,* in which the ion is defined as one denoting "a n or adaptation of the parts of a ition to fit them for performance r voices or instruments than those lly designed."

late Sir Hubert Parry declared the ns of a musical arranger and those iterary translator to be more or alogous, requiring in both cases "a correspondence of feeling with ginal author." At any rate, it is ly agreed that any arrangement, to stically successful, must be faith- ts original, setting forth the salient s of the latter without the introduc- foreign material, and reproduc- nearly as possible the composer's although altering his original dis- n of parts and subordinate rhythms. tter course is almost always a ne- in order to translate effectively the of one instrument into the cor- ling peculiarities of another. In is just at this point that the skill arranger comes in; just at this nat the arranger and the transcriber mpany. The latter, as Mr. J. A. Maitland says, "rarely, if ever, add something of his own to the ne selects for treatment." Indeed, Hubert Parry complains, many transcriptions destroy "the bal- f the original works by undue en- nt of particular parts." On the nand much useful work is done by ibers who have, by "compression ondensation," rendered long and te orchestral or choral works avail- or performance upon, let us say, ng of instruments," the organ, or its more intimate and domestic , the modern pianoforte.

Music Made Proper

rious fact in the history of early arrangements is that the process anging was not then described by rm at present so widely used. o the end of the eighteenth century, nanges as were made in the works composer of the Elizabethan or estoration periods, to fit them for nance under a different environ- or for expression upon a different n, were described as "brought to "framed," "fitted," "figured," proper," or "newly set forth." ly the first work to employ the 'arranged" was "The Beauties of ," a series of Handelian numbers th with pianoforte accompaniments, eph Corfe, (1790-1820), sometime t of Salisbury Cathedral. Of gements for the pianoforte" the be so described were those of 's choruses for pianoforte duet, appeared in 1795 as the work of Holder (1764-1832), a London and organist, who claimed descent from al Wolsey. These arrangements a well-deserved popularity and the standard pieces of their kind ny years, being frequently played performers on one organ." Al- it is difficult to say with certainty as the first professional arranger, dit, if so it may be called, probably Giambattista Cimador (1756-1810), etian of noble descent, who ulti- settled in London as a singing He heard that the orchestra of ng's Theatre, in the Haymarket, had refused to play Mozart's "Symphonies" on account of their supposed difficulty. Whereupon, he arranged six of these same symphonies as sextets for strings and flute, the excellence of the work thus voluntarily undertaken not only achieving deserved popularity, but securing for Cimador permanent employment, by London publishers, "on purpose to make arrangements of large works for the pianoforte or small bands." Just about this time Salomon, the German violinist-conductor, who had prevailed upon Haydn to visit London, and produce there his "Twelve London Symphonies," had also decided, as a result of the popularity of these works, to have them arranged for pianoforte solos. This decision was admirably carried out by J. S. C. Possin, (1755-1822), another German musician, "a man of very singular habits," who settled and died in London; whose modesty was so great that he refused to allow his name to appear either on his arrangements of the Viennese master's works, or on any other of his personal compositions or arrangements; and who, at death, left instructions that all his manuscripts be destroyed. Yet, Haydn considered him to have been one of the foremost theoretical musicians of his time.

Hymn Tune Arrangements

The mention of nameless and anonymous arrangements recalls to mind the hymn-tune arrangements, or rather derangements, which were made from classical sources at the beginning of the last century. Whether or not the modesty of the arrangers prevented the appearance of their names in connection with their own handiwork we cannot say, though the reason must have been a distrust of their own powers. At any rate, the workmanship in most cases was so bad, that it is well for the workmen that their names have not been handed to posterity. This would have been to their lasting discredit.

In a paper of the limited dimensions of the present essay it will be impossible to enumerate the many transcriptions and arrangements which the great masters have made of their own and other works. But mention should be made of Bach's transcriptions, for clavier solo, and also for organ solo, and for four claviers and string quartet, and of the violin concertos of the celebrated Italian violinist, Vivaldi, who died at Venice in 1743. Bach also arranged his own *Violin Sonata* in G minor, as an organ fugue in D minor and adapted at least two of his violin concertos for performance upon the clavier. In fact, a pamphlet could easily be written concerning Bach's arrangements from his own works only.

Handel's Arrangements

Handel, as we know, not only freely borrowed from other composers, or is credited with having done so, but also arranged many string concertos as organ concertos, and transcribed some of his Italian chamber duets as material for the Messiah choruses; as *For Unto Us, His Yoke Is Easy,* and *All We Like Sheep.*

Beethoven, in addition to approving of arrangements of his works made by other hands, especially those of the English musician, Mr. John Watts (1780-1854), made numerous arrangements of his own works, for example, the *Trio in C Minor,* Op. 1. No. 3, as a *Quintet for Strings;* the *Pianoforte Sonata in E,* Op. 14, No. 1. being transcribed as a string quartet; the *Septet,* Op. 20, as a *Trio;* the *Second Symphony* as a pianoforte trio, and so on.

Then Schubert arranged many of his instrumental movements, including his *Overtures* in the Italian style, for pianoforte duets; Mendelssohn, his *Overture* to the "Midsummer Night's Dream" for pianoforte solo; the Scherzo from his *Octet for Strings,* Op. 20, for full orchestra, to replace the *Minuet* and *Trio* in his "C minor Symphony;" Schumann some of his *Overtures* for pianoforte duet, Madame Schumann arranging his *Quintet,* Op. 44, for two pianofortes; Brahms his *Hungarian Dances,* originally written for pianoforte duet, for full orchestra, and so on.

On the other hand we have innumerable examples of arrangements and transcriptions made by hands other than those of the composer or those of his personally instructed or supervised contemporaries or friends. Thus, for pianoforte, Liszt has made some wonderful transcriptions of Schubert's songs; Busoni and others have arranged for pianoforte solo some of the principal organ compositions of J. S. Bach; while Liszt again is responsible for a fine pianoforte arrangement of the whole of Beethoven's nine symphonies, and is also the perpetrator of a clever transcription of Mendelssohn's *Wedding March.* These are, however, but a few selected items from amongst the enormous number of arrangements for pianoforte solo with many of which our readers are probably quite familiar, perhaps so familiar as to need no further mention of any of these works.

When we pass on to arrangements for pianoforte solo, for pianoforte duet, or even for two pianos, four or eight hands, of overtures, symphonies, operas (entire, or in selection or fantasia form) the list becomes of such overwhelming length that it would be impossible to enumerate here even a tenth of the works arranged, or of the musicians responsible for the arrangements. But it is only just to the arrangers, many of them musicians of no mean ability, to say that most of them have performed their respective tasks with taste and skill. In this class may be mentioned the arrangements for pianoforte duet of Beethoven's *Pianoforte Sonatas,* and of his *Sonatas for Pianoforte and Violin.*

Arrangements for Orchestra

On the opposite side of the picture, namely, pianoforte music arranged for the orchestra, we find amongst other things such important numbers as the orchestral transcriptions by Berlioz and by Weingartner, of Weber's well-known pianoforte solo, *L'Invitation à la Valse;* also innumerable smaller works, including Gounod's hackneyed transcription (to which a soprano melody is added) of the first *Prelude* from Bach's immortal "Forty-eight." But we must by no means forget to mention the wonderful organ arrangements and transcriptions of the late W. T. Best (1826-1897), the pioneer in this field, first organist of St. George's Hall, Liverpool, and the greatest organ virtuoso of the last century. Best was, practically, the first to arrange effectively and artistically, the great classical instrumental and choral movements for performance upon "the king of instruments," thereby opening up a path in which the best modern organists and organ writers have been only too proud and delighted to tread.

A closing allusion to some transcriptions whose only claim to recognition is their utter inadequacy and impropriety would necessitate the mention of a derangement of the *Hallelujah Chorus* for two German flutes, published by Walker, of London, about 1800; another for two concertinas; and a final distortion for harp and pianoforte with *ad libitum* accom-

paniments for flute and violoncello. But, when all is said, these are in no sense so buffoon, not to say blasphemous, as the operatic melodies torn from their connections and used in many supposedly religious places and connections in the Western hemisphere and formerly, but happily no longer, in the Eastern hemisphere. The names of the perpetrators of these musical outrages, improprieties, impertinences, or irrelevancies, are not generally displayed, and for this we are thankful! For thus we are spared the necessity of advertising any such an individual. We would rather say with Thomas Moore,

"Oh, breathe not his name! let it sleep in the shade,
Where cold and unhonoured his relics are laid."

"Give Me Little Classics"

By Nellie B. Smart

FOR thorough musical teaching the use of little classics is a necessity, though some contend that they do not appeal to the child mind. Without them he has no perception of the simple beauty of good music, and his taste, whether natural or imparted to him, remains untrained.

In teaching it is not right to neglect those musical pictures of pure beauty which have been put into the child's world by Gurlitt, Clementi, Heller, Haydn and many others. They are a guide to the greater works which, in later life, are likely to bring so much pleasure.

Classics, some say, are too heavy for the child mind. There seems no sense in the word heavy, as applied to little classics; and I feel as though I am the child pleading with his teacher to do him justice and to know that he is capable of loving those little beauties which were left to him by the great masters.

With some children it is hard to make them advance in good taste; but sometimes the home is a little to blame. In taste a teacher cannot do much if the home is against him. Praise a child persistently for playing trash and he will like trash; but if he is praised persistently for playing a child's classic, his face will beam with a keener liking. Great care should be taken not to give pieces in the classical style that are too difficult. Nothing turns the pupil so much against a piece as to find parts in it he cannot master.

A pupil at the beginning can form no conception how far he will go before he ends. Suppose he should take counterpoint, harmony, composition and musical form. How gratefully he will remember that teacher who gave him the little classics which he knows so well: where the melody is answered in treble or bass; where the harmonies are so simple; where the sections and sentences are so well defined and the form so easily understood.

It is perfectly clear to all who give thought to the subject that little classics are a positive necessity to good teaching. Do we ever go to the great teachers of the present day, who pride themselves on their thoroughness, and find these classics neglected? Never. They may give those which appeal to the emotions, Chopin, for instance, rather than those which appeal to the mind such as Bach, but they are classics all the same. How great would be the advance if all children were honorably taught to know at least what good music is. We should not have the best thrown on one side, while our ears are worried by the din of sounds that are worse than any of nature's music.

"Give me little classics," pleads the child of mind.

Anything that is tiresome is neither artistic nor theatrical.—GIULIO GATTI-CASAZZA.

Unique Report Cards

By Helen Oliphant Bates

"I CAN hardly wait to get my report card because I expect good grades and I want to read the story on the back.

"How do you know that you will find a story on the back? Miss Grey never sends out two report cards alike. This month, instead of white or colored cards, she may send out pretty folders decorated with musical symbols, pictures of composers or musical instruments, or perhaps verses about music and practicing. We may get biographies or descriptions of the different instruments, and then it is time to be prepared for a speech at the next class meeting.

"One month she put three measures of music on each card and offered a prize to all those who found the name and composer of the piece. This was easy, provided you had no bad grades that made you ashamed to show your card; because, as Miss Grey had taken three measures from one piece of each student, it was simply a matter of finding out the one who knew your three measures. Then she had a class meeting at which each one announced the name and author of the music on her card, and whoever was studying the piece had to play it. Those who had not been practicing faithfully certainly made resolutions not to be caught again with poorly prepared pieces.

"This all sounds very interesting. I am going to work carefully to be ready for anything I may be asked to do."

Daily Technical Practice

By Fred J. Tighe

HERE is a schedule which makes the practicing of scales, chords and arpeggios interesting. The twelve keys are divided among six days. For instance, on Monday practice the major scales of B and E, the minor scales of E and A, the chromatic scale beginning on C, the major chords of A and E-flat, the minor chords of D-sharp and F, and so on through the Monday column.

The work of this chart happens to correspond to the requirements of the examination for fourth year in one of the leading conservatories of music. The chart may be enlarged to include scales in contrary motion, and in thirds, sixths and tenths for more advanced pupils.

The metronome marks are given, the scales are to be played staccato in quarter and eighth notes.

I have found that once the pupil has been through the twelve scales, taking all the movements in the same key, that this schedule can be introduced to great advantage. Not only is the technical work made more interesting, but the pupil also attains an equal facility in all keys.

At first I give them one column to prepare for each lesson; later the pupil is left to practice at home each day what the day's column calls for. The teacher at the lesson just asks for different scales, chords, and various technical exercises at random, to see that no faults are creeping in and due practice maintained.

DAILY PRACTICE, TECHNICAL WORK

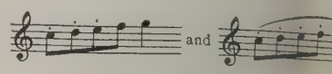
	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
M. M. ♩ = 80						
SCALES, in quarter, eighth and sixteenth notes						
MAJOR	B E	A E♭	F G	D B♭	A♭ D♭	C F♯
MINOR, both modes	E A	D♯ F	G D	B♭ G♯	C♯ C	F♯ B
CHROMATIC	C	C♯	F	F♯	E♭	A♭
M. M. ♩ = 72						
CHORDS, solid and broken, 3-note and 4-note						
MAJOR	A E♭	F G	D B♭	A♭ D♭	C F♯	B E
MINOR	D♯ F	G D	B♭ G♯	C♯ C	F♯ B	E A
DOMINANT and DIMINISHED	F G	D B♭	A♭ D♭	C F♯	B E	A E♭
M. M. ♩ = 126						
ARPEGGIOS, in quarter, eighth and sixteenth notes						
MAJOR and MINOR, with inversions	G D	B♭ A♭	D♭ C	F♯ B	E A	E♭ F
DOMINANT and DIMINISHED, without inversions	D B♭	A♭ D♭	C F♯	B E	A E♭	F G
M. M. ♩ = 120						
OCTAVES, in quarter and eighth notes						
MAJOR	B♭ A♭	D♭ C	F♯ B	E A	E♭ F	G D
MINOR, both modes	G♯ C♯	C F♯	B E	A D♯	F G	D B♭
CHROMATIC	D	F	G	A	B♭	B

The (So-Called) Portam Staccato

By Ben Venuto

THIS term, though in somewhat mon use, is very unfortunately as *portamento* properly means a from one tone to another in such ner as to run through all the intern degrees of pitch—a thing possibl with the human voice, the slide tro and instruments of the violin fa perhaps we ought also to add, the guitar." However it is not our object to discuss musical terms, bu ing them as we find them, to explai how this touch should be perform the piano.

What is the difference between



a pupil asks. And the answer is rally and correctly, that the dots modified by the slur that a lesser of separation is indicated.

In order to judge just how mu little the tones should be separate following method is helpful. Play notes *with one and the same finge* as smoothly as possible, and you will an excellent example of "portamento cato." Now use your regular fin again, and try to imitate the effec produced with one finger alone. D use any special staccato touch, but n play the notes plainly, yet not quite nected.

Incidentally, it will not be out of to mention the fact that in *violin* the slur (in this combination of dot slur) is merely a sign that the note played in one bowing, and the staccat fect remains as decided as ever, exc song-like passages. Each instrumen its own usages and traditions.

Reaching by Rotation

By Ada Pilker

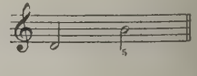
THE inability to reach difficult i vals with ease often proves to be a se inhibition to the fluent production of full tones.

Ease in reaching large intervals be quickly gained by the use of rot during practice periods. By rotation hand approaches the key from above, eliminating the cause of the diffic which is tension in the palm of the h

To insure the regular approach o hand from above, rotate the right arm ward the body in an ascending pas and away from the body in a descen passage. Reverse the process for the hand.

Difficult reaches yield readily to treatment. After a few repetitions rotary motion the interval may easil taken in the normal manner.

Rotation may be practiced both forw and backward, as in the following ample:



Rotate from 3D to 5B and back f 5B to 3D.

Practiced in this manner, rotation duces a marked improvement in the t and will do much toward freeing arm as it automatically produces wei

"I BELIEVE that concerts will become m intimate, smaller affairs; that a re evening of the future will be an ever of music and interpretation, and that men of great talent will survive."—*Leo Godowsky.*

DEPARTMENT OF ORCHESTRAS AND BANDS

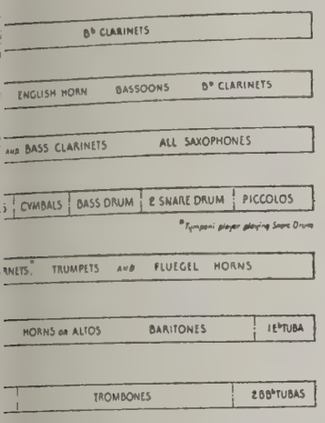
How to Develop a School Band

By J. E. MADDY

Part II.

terally thousands of letters have been received at the office of THE MUSIC MAGAZINE *commenting upon the policy of expansion d by* THE ETUDE. *Our readers who are interested in the orchestra band will be pleased to note the inauguration of a new department will contain articles relating to the band and orchestra instrument.*

The following article is continued from an article in the June issue by Mr. Maddy, a well-known expert on School Bands. It is republished from an address made before the Music Supervisors' National Conference by permission of the National Bureau for the Advancement of Music. This part may be read independently of the first section.



hing Diagrams for Modern Bands

ing diagram shows approximate ment, which varies with instrumen- The plan followed always has the es in front (so they won't bump ides into those in front of them) d by the larger brass, then the The drums are usually placed in ter with brass in front and reeds them, so the drums can be heard ie players. Oboe and bassoon play- uld be taught to play the snare s it is difficult to march and play struments and more snare drums advantage to a marching band.

Where to Have Rehearsals

is often a difficult question. The is, make the best use of what you No other teacher wants to teach where the band can be heard re- g. The acoustics of the rehearsal re often poor. The stage of an um is an ideal place for band re- . The space takes up the echoes kes the music clearer to the players e leader. When the pupils play public they are used to the place, important consideration. Small for band rehearsals are usually or there are usually many distract- oes and when these are present it is impossible to play in tune.

Seating the Band

chairs and music stands should be place before the band convenes. itor or some student appointed for pose, should set them. To facili- s, the floor should be marked per- ly in some way so that there re- out to set a chair on every mark ertain kind and a music stand on ark of another kind. These marks painted on the floor in two colors, ll that they will be inconspicuous. y wear off in time and when the larges or shrinks, they are difficult ge. Tacks of two kinds with con- s heads are better, as they may be as occasion demands.

Sectional Rehearsals

band should be divided into two sec- he reeds in one section and the brass and percussion in another. These should meet from time to time in a sectional rehearsal. The work at these rehearsals should be largely individual.

Tryout Routine

A selection is assigned by the director a week in advance and the players are given an opportunity to take the music home for practice, the players at each desk arranging for the use of the music on alternate days. When the rehearsal starts the conductor selects a phrase or passage of the assigned piece and the players play the passage in unison and then individually, beginning with the best or head player. This is, strictly, a contest and the members present are the judges. As soon as one player plays the passage better than the one preceding all hands go up and the players change seats immediately. In case of doubt the conductor decides. The conductor reserves the right of veto in case of prejudice, which often occurs among students. The same routine is followed throughout the other sections, after which the entire selection is played by the entire group. The rest of the period, if any, is taken up in rehearsing the music as at a regular rehearsal.

The spirit of competition is the strongest incentive to which we can appeal and it will instil more ambition than any other device. The loss of a seat becomes a very serious matter and pupils will do an amazing amount of hard work to regain it.

Officers

Every band should have some organization, with regularly elected officers, and these should be responsible for the functioning of their various departments. Each part should have its leader, to be determined by the "tryouts." In addition, there should be a president or manager, a vice-president, or assistant manager, and most important of all, a librarian and one or two assistants. There should also be an assistant leader or two and a drum major. This plan of organization serves two purposes. First, it relieves the leader or teacher, who has his hands full with the teaching. Secondly, pupils need training in responsibility and here is an excellent chance for it.

Suggested List of Band Rules to be Emphasized

1. Order is Heaven's first law. It applies especially to band practice.

2. (a) Every member must be in his place when the five-minute bell rings. (b) Take places quietly. Warm up in perfect silence.

3. (a) When the bell rings, the concert-master (solo clarinet) rises; takes B flat from the oboe. This is the signal for principals of each reed section to arise, take the B flat and tune their sections. Brass and percussion players arrange their music according to program on blackboard while reeds are tuning. All reeds tune at the same time and stop as soon as they are in tune and give the brasses a chance. (b) When reeds have tuned, concert-master signals, and the brasses tune. Reed players arrange their music while the brasses are being tuned. When concert-master sits, all tuning stops. The conductor rises and the rehearsal begins without a word.

4. (a) Watch position of instruments while playing. (b) Sit with both feet on the floor, poising forward for correct breathing. (c) All players must have uniform resting position for instruments. It is the duty of the efficiency manager to report all cases of poor position and disorderly conduct.

5. (a) Do not notice mistakes of others in rehearsal or concert. (b) No visiting or practicing during rehearsal or concert. Reason: An ear that is not delicate enough to dislike other sounds during music will never make a first-class musician.

6. Anyone wishing to speak during rehearsal must rise and address the presiding officer or conductor.

7. (a) All eyes on the conductor. (b) Stop playing instantly when you hear three taps or when the bâton stops. (c) Instruments in position ready to play when you hear two taps, or when the conductor raises his bâton, or when he speaks.

8. Between pieces: (a) Get next piece ready. (b) Tune quietly if necessary. (c) Be ready to start on signal.

9. Failure to comply with the above rules will be punished by suspension from the band. Re-admission will be granted only by written order from the principal.

10. (a) Auditorium shall be closed to everyone except members of the band during sectional rehearsals. (b) Parents and teachers may visit sectional rehearsals by permission only. Listeners are admitted to all other rehearsals, provided they are perfectly quiet.

11. All members must take at least one lesson a week and practice approximately six hours weekly outside of class.

12. Phrasing must be marked by the third day after the first reading. Members of sections are held responsible for their sections in marking and conduct. (May be omitted.)

13. Tryouts are held every week, at which time promotions are made in accordance with ability shown. Players are admitted by examination only.

14. All smaller instrument cases must be under the chairs of players.

Note. The band is organized with a president, secretary, librarian and assistant librarian, student leader, drum major, and efficiency manager. Assistant librarian places books and music before rehearsals. Efficiency officer is appointed by the conductor. Attendance is taken by Secretary during rehearsal. Secretary collects excuses and grants passes.

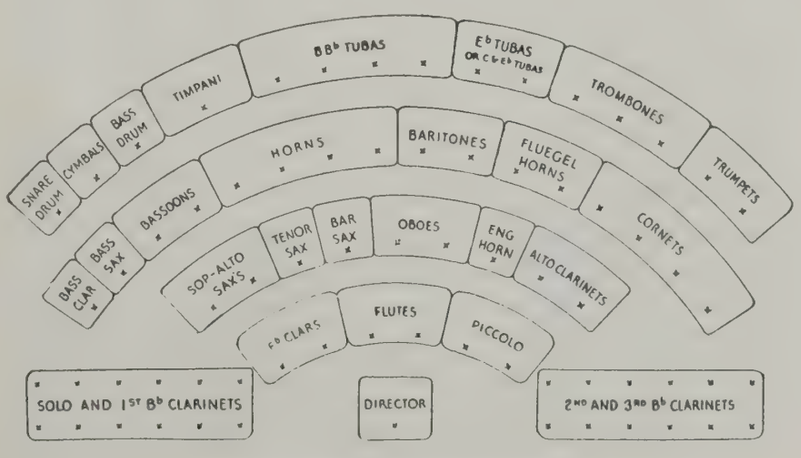
Discipline

The best way to discipline a music ensemble of any sort is to give them so much to do that there is no time to do anything else. The lesson or rehearsal should be so organized, routined and programmed that no time is left for foolishness. The material used should be so profuse and interesting and the ideals of the band so high that no interference of any sort is tolerated. The public opinion of the class on this point should be so strong in the right direction that none dare go against it.

All noises not absolutely necessary should be banished from the rehearsal room.

Leaders are very apt to be careless in selecting what they are to rehearse, and so, by meaningless repetition and aimless practicing, dissipate their energies and discourage their pupils. Of course, pupils like to play over the music they know and like, but there is a limit to their desire for this. They instinctively know whether they are going ahead or are simply marking time. So, even in the playing of an old piece, the leader should be sure to bring out some new perfection in the playing or beauty in the music so plainly that every pupil in the ensemble will see that that particular playing was time well spent.

(*Continued on page 613*)



SEATING PLAN FOR SYMPHONIC BAND

A NEW DEPARTMENT OF PUBLIC SCHOOL MUSIC

To be Conducted Monthly by

GEORGE L. LINDSAY, Superintendent of Music, Philadelphia Public Schools

What the Music Supervisor Can Do During Vacation Ti

IT MUST BE remembered that long vacations are not granted to business men and women. It is only in certain professions that the practice of taking long vacations obtains. The precedent has long been established in the schools by the fact that the labor of the boy and girl was needed during the late spring and summer in helping on the farm. When the big cities sprang up the policy was adopted and while there is a two-hundred-day school year required in most places, the rural communities have been very loath to fall in line in accepting an adequate school year for the boy and girl. There is an exodus of school children of foreign parentage in the cities every spring. Whole families move to the country and work on truck farms and in the fields; naturally the teacher is relieved from duty when the schools close.

Many communities have adopted a three-term school year and others have established summer schools. The three-term school year affords an opportunity for an increased income and the school teacher is honestly glad of the chance to continue at his post. The summer school of six weeks or more has been established for pupils who have failed in certain subjects and who wish to make up the work. The study of music does not function in the summer schools to any extent and the music teacher finds that the summer vacation enforces a period of idleness on him unless he takes advantage of the opportunity to seek employment as a professional musician either by playing or teaching. There are many ways of utilizing one's spare time which will give great satisfaction. I propose to outline some of the opportunities which present themselves to the music supervisors for study and advancement in the vacation time.

Outside Work

THE AVERAGE school music supervisor maintains a class of music pupils throughout the season in voice, piano, violin, or other instruments, and the class can often be carried on throughout the summer, as parents are anxious for their children to be kept busy doing something worth while during the summer. The supervisor who has a high standing can secure work in school music methods' teaching at some summer school. Of course contracts must be made by the supervisors interested by first attending conferences and gaining recognition as prominent leaders in their field.

No one is better equipped than the school music teacher to give normal courses in piano, violin and voice class teaching. This presupposes technical skill on the part of the supervisor and a tie-up with some of the societies or corporations which are developing class instruction in music. Classes of children can be carried on in piano, violin and other instruments during the summer.

Summer Camps and Vacation Schools

THE SERVICES of the school music teacher are eagerly sought by the leaders of summer camps. Summer camp life calls for recreational activities in which music has an established place. Outdoor life and music go hand-in-hand. Small orchestras, consisting of any and every instrument available are in great favor. The community-sing is a part of the daily program. Glee club work is very popular and talks on music appreciation, with the use of the phonograph, are indispensable for education and entertainment on long summer evenings. The kinder symphony offers everyone a chance to play. Harmonica clubs have the call for recreational activity in music. The boy and girl scouts are eager to learn the bugle calls; drum playing is also popular. What would the summer camp be without music? The possibilities of music work in conjunction with the summer camp are many.

The vacation Bible school offers an opportunity for the school music teacher to carry on all kinds of musical activities and the music teacher has a broad field here. Operettas and pageants can be prepared and performed. The vacation Bible school depends very largely on the ethical value of teaching right principles of living through the medium of song. These schools are carried on by school teachers and the services of the school music teacher are welcomed.

Summer Engagements

THERE ARE many young supervisors who furnish groups of advanced public school pupils to play at summer places for entertainment and dancing. Many high school music teachers accept engagements for their orchestras and bands. This enables the supervisor to conduct a company of pupils who have been playing together for several seasons, and the young people are extremely eager to accept opportunities of this kind.

In one of our large cities a high school band furnishes music for the summer at a refined amusement park. The supervisor who takes advantage of opportunities of this kind finds that his orchestra or band class which is carried on during the school year is greatly strengthened and the pupils have an actual demonstration of the possibilities of music work as a vocation.

Other Opportunities

THERE IS an opportunity for the supervisor who plays the piano to accompany vocal and violin teachers and also to carry on ensemble classes. Two-piano work with four or eight hands is always popular. Nothing can take the place of four-hand playing for the development of piano sight-reading. Classes in vocal sight-reading can be organized. If the average choir or concert singer could be shown the value of a working knowledge of the fundamental principles of vocal sight-reading, many persons with fine voices would double their usefulness as choir and concert singers. The average grade teacher needs training in vocal sight-reading, and this group might form a nucleus for a class. The music supervisor has nearly an open field in vocal sight-reading teaching, as teachers of the voice often disregard this important side of vocal technic in favor of tone placement and song interpretation. Many of the churches need deputy organists, pianists and singers for the summer months and an opportunity exists for substitute service of this kind.

How Business Helps

I HAVE dwelt upon the possibilities of securing professional work during the summer months. I have not dwelt upon the fact that many school teachers go into business enterprises in various lines in order to make money and get a change in type of work. Newton said that "a change of work is play."

An amazing number of supervisors go to summer schools of music and take various courses in school music method. One summer school in the East had over seven hundred public school music pupils registered last summer and another had three hundred; and a school in the Middle West had over five hundred enrollments.

Practically every summer school of standing has courses in public school music. Music supervisors have been known to go back to certain summer schools to repeat courses year after year. They enjoy keeping up with the trend of school music education. Acquaintanceships are made and retained, fresh inspiration is found, and enthusiasm is engendered for the coming season's activities. The field of public school music has developed so broadly that an inspection of a summer school catalog of courses offered in school music is a revelation. Courses in sight reading from the elementary to the advanced grades, courses in ear training, courses in earlier and later elementary grade methods, Junior High School and Senior High School methods, Band and Orchestra methods, Choral and Orchestra methods and conducting courses in elementary theory, harmony, counterpoint, fugue and composition, orchestration, courses in history of music, literature of music, general appreciation, courses in folk dancing and others too numerous to mention. One university is offering sixty-nine separate courses in music for the summer session of 1926.

The Teacher's Degree

A DEGREE in public school music is well worth having as the recipient has had a fine training in the many and varied phases of the theory and p
of school music teaching and also h
to fulfill the requirements in acaden
pedagogical subjects.

Every school music teacher who
to advance in his chosen field shou
cure a degree. Many supervisor
pass examinations in certain elem
courses and enter the advanced c
Credit can be obtained for proficie
piano and vocal work. Some insti
offer twenty-five semester hours of
for these two subjects alone.

The large cities insist that all can
for music positions must have high
fications before they can be appoin
teachers and supervisors. A compar
small number of music supervisor
meet these requirements and consec
there are very few candidates for
positions. The ambitious supervis
easily secure a better position by
stock of his professional equipmen
this is found to be inadequate he
make up this deficiency by going to s
school. The scientific budget for
school man contains an item callin
expenditures for higher training.
it is a hardship for the small s
supervisor to spend his time and
for this necessary training, yet it
opens the way to future advancemen
recognition.

School and Summering

MANY summer music schools a
uated in summering places
combination of recreation and pleas
study is thus afforded. The rate
boarding and tuition are not high a
conditions are ideal for enthusiastic
Many persons who may feel that th
son's work has tired them out rea
these surroundings and turn in and
with fresh enthusiasm throughou
summer session. I know of a woma
pervisor who traveled over a hu
miles a day to attend classes at a su
school. She did not need extra c
credit as she was a post-graduate st
She enjoyed the contact with the wor
the school. The illness of her
mother made it necessary for her t
turn home every night.

Another peculiar reaction to su
school life is the desire to practice
study more intensively than the co
demand. Many supervisors who hav
desire to practice piano at home, cl
after the privilege to use the pra
pianos at summer school, and pay fo
privilege. Certain students invar
awaken the slumbers of the rest o
student body by practicing on the s
pipe organ early in the morning. T
same students neglect opportunities to
good pipe organs for practice in
home towns.

New Inspiration

WHAT IS this renewed inspiration
enthusiasm that is engendered
the summer session for school m
teachers? It is not easy to explain

(*Continued on page 607*)

In the summer months the good merchant, while customers are vacationing, uses his opportunity for taking stock and preparing orders for the busy season. The good teacher will be doing the same thing—looking over new studies and pieces for the coming season, thinking out new methods of adding interest to her work and storing up enthusiasm and vitality by country walks in the beauty of the summer mornings.

Making Your Playing Mean Something

By JEAN CORRODI MOOS

A Practical Working Plan by an Experienced Teacher

HAT INTERPRETATION is to music what the soul is to the human body may be accepted as a self-fact. No more is it to be ques-:han that the teaching of interpreta-ould be one of the main concerns of cher who sees in his calling more mere way of gaining a livelihood, ews his work as a means of deep-nd enriching the lives of those that nder his instruction. To what ex-owever, does the average teacher :o act upon this perception? Does lly in any systematic, logical way is pupils in this all-important phase work, as he trains them in the de-technical performance for instance? not true that most of us teach the f interpretation in a scrappy, piece-ray? We direct the pupil, for in-to stress this note, to *crescendo* ssage, to retard that one, and so confining ourselves to just the pas-hand. We rarely, perhaps never, m a reason for the desired modifica-time or force; nor do we acquaint ith those broader principles of etation which he on his own initia-ght employ in future cases. If his instinct is strong enough, of course, ht be able after much chafing and wrestling, to co-ordinate these ed facts of interpretation, and to despite his teacher, a consistent ar-yle of playing. The large majority endowed pupils, however, are con-l to flounder along painfully, con-themselves in the end that the more te aspects of their art are incom-ble, mysterious, wholly inaccessible lligence, thus weaving an extremely ient halo around the teacher's head. e might as well awake to the fact los, in our rationalistic world, are going out of style.

Element of Mystery

W IT is of course true that there an element of incommunciable y in any art, and particularly in the music. No one would be so fatuous end for instance that the finer spirit-alities of the really inspired artist's can be conveyed either by word printer's ink. But that merely em-s the necessity of conveying what conveyed with the utmost effective-

of course we meet with the objec-at the systematized teaching of in-ation is impracticable, that the tal-lo not need it, while the untalented profit by it. But this objection is without force. For through proper tion, the former having already mind the broader aspects of gen-erpretative tendencies, will save him-ich aimless and time-consuming ex-ntation in the laboratory of his ractice; and the latter, having been t within reach of a finished and ent, if not genuinely artistic style ying, will go surprisingly far in of even the more recondite aspects sical interpretation.

as groundless is the fear that the tion of concrete rules of expression encourage mental sloth on the play-rt, might indeed tend to turn an act ntaneous self-expression into a mere istic performance. For with all l the player may derive from such there are still enough of the finer of dynamic and rhythmic shading volved within his own self to keep om mentally idling at his task.

For one thing our system of notation is quite inadequate for recording the finer texture of the composer's thought. Short notes, for instance, are often used in the bass and the accompaniment where sustained effects are evidently intended. Then the tempo indications are often very vague. An *allegro,* for instance, in an early classic composition, is taken far more slowly than the same tempo in our hectic age, and the same with an *adagio.* Bach, moreover, usually gives no tempo prescription at all, and within the body of a composition, too, there prevails the widest latitude as regards time and force variation. The earlier composers again gave no interpretative suggestions at all and the best edited compositions today suggest no more than the broad ground colors of expression.

A player may do all his copy demands and still arrive at no more than a dry, wooden performance. Of course, one might mentally add, he might also follow every rule ever invented and still play in the same fashion. But just as the modern composer or editor aids the student by giving interpretative signs, so rules of interpretation extend this aid to those finer details where signs are inadequate. Best of all, they act as an incentive to self-expression.

No performance can be truly artistic unless the player resolves the composer's musical thought in the crucible of his own mind and then sends it forth colored by the warmth of his own imagination. Where the imaginative fires burn low such rules will compel the student to weigh and analyze his reactions and reclaim his performance from the dreary morass of insipidity.

Rhythm and Dynamics

THE double aspect of musical interpretation involving on the one hand rhythm (modifications of time) and on the other dynamics (modifications of force) is governed by two principles which indicate clearly the close relationship between these phases. The first might be called the principle of the Duality of Variations: *when a change in time is demanded in a composition there is also a tendency towards a change of force.* This is a rule that works both ways. An *accelerando,* for instance, usually invites a *crescendo;* a *crescendo* invites an *accelerando.* It needs must be well understood, however, that this principle covers only such broad, sweeping, well-sustained passages as show a pronounced development of mood. If it were carried into the minute, merely decorative details it might easily lead to caricature instead of sane artistic expression.

Of even greater practical import, because more frequently sinned against, is the principle of the Relativity of Variation: *Every change, both of time and force, is conditioned in amount and duration by the prevailing level of expression.* This is especially true of dynamic changes. If the dynamic level is low, that is, if a composition is prevailingly subdued, all changes are correspondingly attenuated, a *crescendo* calls for only a slight expression of tone, an accent requires but a gentle emphasis, a *forte* indicates merely a moderate tone-volume.

Conversely, in a spirited composition where the tone-level is higher, the dynamic changes are correspondingly more pronounced. This principle holds good, in a slightly different way, in time changes. The more marked the rhythm, especially in a fast tempo, the fewer and the slighter are the permissible time deviations. The less pronounced the rhythm, particularly in slow tempo, the more frequent and ample are the time variations. Co-ordination of the means of expression is perhaps more often disregarded than any other artistic demand, though this disregard is the common cause of so much false sentimentality, distortion and coarseness.

With these two broad principles in mind we may now pass on to some of the more detailed rules of interpretation. First let us address ourselves to the element of time. Considerations of time enter into an interpretation under two aspects, as tempo or permanent rate of speed on one hand and as temporary speed variations on the other. Little need be said regarding the former, since the metronome markings, now in almost universal use, make the composer's intentions evident. Where no tempo indications are given, as in Bach, a warning against the prevailing mania for increasing the tempo to the point where the average hearer is swamped by a welter of sounds may not come amiss. Whether the performer is carried away by his desire to turn a polyphonic work into a mere means of exhibiting his executive prowess, or whether familiarity with its contents has rendered its comprehension easy to him, the result is the same to the average listener whose mind is unable to keep pace with what he hears. Much of Bach's and other classic writers' unpopularity would disappear if performers were to make it a rule to play their works somewhat slower than the tempo which would seem most natural.

Diversity in Tempo

AS TO the ebb and flow of time within a composition, it is well to remember that uniformity of time progression is the fundamental fact in music. Yet in artistic music, when the emotional content is preponderating, where the moods expressed have a wider range and are more finely diversified, uniformity of time is absolutely unbearable. A sensitive, deeply musical player, in fact, scarcely, ever plays even a single measure in mathematically correct time. On the other hand, one can scarcely be too emphatic in denouncing the tempo distortions of, say, a Chopin performance, especially since it is well known that Chopin himself strongly discountenanced such spasmodic playing. Let us bear then in mind that liberty must be within the law, that the time rule, while it may be bent, may never be broken, and that the true artist is known by the refinement of his coloring and not by his emotional outbursts. We may now enumerate some of the more important conditions which demand tempo modification.

Since abstract rules without exemplification bear but little weight, we shall use for the purpose of illustration two compositions, of widely varying styles, so well known as to have become almost hackneyed compositions which combine with the advantage of accessibility the advantage of being only moderately difficult. They are the first movement of the first Beethoven *Sonata,* Op. 2 No. 1, and the Chopin *Nocturne in E flat,* Op. 9, No. 2. The numbers in the following specify the measures in which the illustrations may be found. B stands for Beethoven's *Sonata* and C for Chopin's *Nocturne.* Similar passages, as a rule, are mentioned but once.

The tempo is accelerated:

In ascending passages of melodic import: B 26; C 2, 6, 30-31.

In running passages forming mere connecting links: B 26-41; C 9-12.

Where passage work follows quiet melodic parts: B 26.

At the end of passionate compositions: B 150.



JEAN CORRODI MOOS

The tempo is retarded:

In descending passages of melodic import: B 7-8, 18-20; C 2, 11, 28.

At the close of song-like melodies: B 47-48; C 12, 16, 24.

In connecting links of melodic nature. B 18-19; C 12.

Before repetitions of important divisions: B 41-48, 99-100; C 12.

The Climax

IN A *crescendo* leading to an extremely powerful climax: B 151-152; C 31.

At the end of long ornamentations: C 33.

Before a pause: B 7-8; C 31-32; and before the introduction of a strikingly new key: B 80, 118, 541.

In a contrasting song-like theme: B 41-48.

A specific refinement of these time reflections, employed with special frequency and charm in slow, melodic passages, is known as the *Rubato*. In modern music, especially since Chopin, it is all-pervading, though it is erroneous to attribute this style of playing exclusively to modern times, since C. P. E. Bach already describes it as "one hand appearing to play against time while the other strictly observes the beat." This mode of time shading is usually restricted to the smaller phrase members and is so minute that, as suggested by the above quotations, it often does not involve the accompaniment. Essentially, it consists of a slight lingering on the important note of a phrase, followed, sometimes preceded, by a corresponding hurrying over the notes of less importance. It is a device so subtle that it can scarcely be subjected to rule, though like the just mentioned *ritardando* it also falls usually on the highest or longest note of a phrase, on a melodic turning point, a syncopation, a harmonic cue note, and so forth. Hence only a finely developed rhythmical feeling can be relied upon to tell the player where to employ it effectively. Rightly employed it invests the playing with an elusive charm. Wrongly employed—as, alas, it all too often is—it divests the performance of all claim to beauty.

Dynamic Modifications

JUST as an artistic performance avoids uniformity of time progression so, and in still higher degree, must it avoid a uniform dynamic level. In speaking of dynamic modifications, in fact, we touch upon the very essence of interpretation. For it is precisely the dynamic fluidity of music that makes it so pre-eminently the medium for carrying the constantly rising and falling emotional currents from mind to mind. On the other hand this very potency warns us against exaggeration. For few students, few artists, even, seem to know the secret of the effectiveness of a low tone level, or, knowing it, possess the artistic stamina to withstand the lure of the sensuous fullness of the modern piano tone. There is, of course, room for heroic treatment, but none for heroics; and much of modern playing is little more. Here again we must insist upon moderation, refinement, subtlety in place of the tawdriness and crudeness so often encountered.

Dynamic modifications may be viewed again under two aspects: the gradual change from one dynamic level to another (tone inflection; *crescendo diminuendo,* and so forth) and the abrupt change from one degree of tone force to another (accent). Strictly speaking, there are few really abrupt explosive accents in expressive music. In the vast majority of cases the stress points rather represent the crest of a slight and gradually forming dynamic wave. Yet there is no difficulty in distinguishing between the minute dynamic approach towards and departure from the accent and the much more gradual and considerable increase and decrease of tone strength required in the *crescendo* and *decrescendo.*

Dynamic Inflections

THE rules pertaining to dynamic inflection are few, but all-important:

Ascending passages are played *crescendo;* descending passages diminuendo: B 1-2, 1-7, 26-32, 41-47, 7-8, 33-36. C 2, 6, 30-32, 11, 16, 28. Only a few of innumerable illustrations of this rule can be given, for this perhaps the most comprehensive of all laws of interpretation, applicable alike to the shading of a mere phrase or motive and the building up of a broad climax. So universal is its application, in fact, that exceptions are usually specifically indicated. In like manner accelerated passages are played *crescendo,* retarded passages *decrescendo*: B-26 32; 7-8, 118. C 2, 30-31; 2, 10.

Melodic phrases are given on repetition with varying tone force: if the first be subdued the second is usually intensified; if the first be emphatic, the second is calm: B 15-20, 41-47. C 9-10, 25-26, 29-30.

Repetitions of single tones or short pattern figures must be shaded, usually made *crescendo* near the beginning and *decrescendo* towards the end: C 10, 32. The rule finds especially frequent application in the treatment of the bass: B 2-6, 21-2, 93-4.

Accents naturally divide themselves into two classes, the regularly recurring measure or metric accent and the more or less irregularly appearing rhythmic accent. The former must always be at least felt, if not clearly marked, and is of practically uniform strength throughout a composition, while the latter is not only irregular in recurrence but also variable in strength. Where the metric accent is obscured in the melody, by cross rhythms or by persistent syncopation, it must be at least suggested by the accompaniment: B 16-20, 73-80, C 31, 32.

The rhythmic accent may or may not coincide with the metric accent. In case of coincidence the stress on the initial note of the measure is enhanced B 2, 7, 22, 47. In the Chopin *Nocturne* this coincidence on the third beat of the measure throughout the composition has induced Riemann to propose the shifting of the measure bar to what is now the middle of the measure.

The highest note of a phrase, or of a passage, receives a rhythmic accent: B 2, 7, 33, 41, C 1, 3, 9, 11. An exception to this rule, however, is frequently met with in Beethoven's works, where often, after an ascending passage when a climactic accent is expected, the composer expressly prescribes a sudden *piano,* a refinement employed so frequently, especially in his maturer works, as to become almost a mannerism.

The longest note of a phrase must be accentuated: B 2, 7, 15, 22, 47, C 1, 2, 25. A melodic dissonance, especially if it forms a syncopation, must be stressed: B 20, 22. C 6, 32. Harmonically important notes, especially in the bass, if introducing a modulation, receive more weight: B 15, 27—32, 54, 62, C 12.

The initial note of a descending phrase, even if it falls on a weak beat, is slightly emphasized: B 20, 41, 83. C 6. The first note of a repeated passage figure is slightly accented as exemplified, for instance, throughout the first Cramer *Study.* Often the distinguishing of such pattern notes in the bass as well as in the upper parts, bring into relief an otherwise hidden melodic outline, and raises otherwise meaningless, empty passage-work above the level of mere ornamentation.

To this brief survey of the rules of interpretation much more, of course, might be added. For instance, an expressive rendering often demands not only proper accentuation but the withholding of dynamic force, the case practically always at phrase endings. Also suggestions might be given as to the dynamic relations of the different parts. Enough, however, has been said to point the pupil in the right direction. At any rate no slavish following even of such rules as have here been offered is intended, but rather the free play of the individual imagination. There is no such thing as "the one and only interpretation" of a given composition. It was Wagner who said, "If only one correct rendition were possible the executive artist would be a monkey." No two artists interpret the same work the same way, for an artistic performance is not a mere reproduction; it is a re-creation.

However, although initiative must be fostered in the pupil, so recondite a matter as artistic interpretation should not be left wholly to private devices. Unquestionably the inexperienced player needs to be launched in the right direction. Nor should this be long deferred. No senseless strumming, not even in the beginning, should be tolerated. Intelligent phrasing, accentuation, and some degree of dynamic shading can be taught simply as easily as the second grade. Then in the medium grades, the finer details can be explained. How that is to be done depends upon circumstances. The pupil for instance, may be asked to recite in one lesson the rules of one division, those concerning tempo acceleration, for example. For the next lesson, using the less detailed *Peters* he may write into the Beethoven ment here, employing the expression demanded by the illustrations quoted; Or, using the more fully noted *B Lebert Edition,* he may be required plain the expression marks given basis of these rules. Finally he m edit a piece he has well in hand, again in the light of these rules, thos details which even the best editions contain. The same procedure may lowed with the remaining rules.

The teacher, however, may also o among his pupils a class or a musi ary club, where this and similar like phrasing, ornamentation, histo so forth, may be much more intere pursued than with individual pupi that case Klauwell's remarkably cle concise *On Musical Execution* or tiani's more ambitious *The Princi Expression in Piano Playing* may made the basis of the work.

In some consistent and systemati interpretation must be taught if the aims at genuinely fruitful work. study must not be a mere drill. Of we must perform the task of the m But, let us perform it with a forwar ing mind. Let us aim at a real educ development where one step leads lo to another, where there is no lost where the pupil is directed fro tangible to less tangible aesthetic by sane, clear precepts.

Test Questions on Mr. Moos's Art

1. *What are the advantages gained by learning rules of expr*
2. *What two rules have to d the relation between rhythm and dyn*
3. *Which tendencies are to be ov in time interpretations and which aged?*
4. *How can one distinguish b "heroic treatment" and "heroics." should be avoided?*
5. *In what ways do a thorough edge of the rules of expression increase initiative?*

Substitute "music" for art these words of Elbert Hubbard ring true. "Around every art are found young men in velv who smoke countless cigarettes, off opinions about this great ma that, and prate prosaically in monotone of the Beautiful. Som these young persons give lectur 'Art As I Have Found It,' but be deceived by this—the art tha is probably being produced by shy, redheaded men who work top floor, and whom you can fin with the help of a search-war (Hubbard, himself, preferred to in the spotlight; but—he worke

---

Watching the Left Hand

By Amos Wright

AFTER a great many misgivings as to the reason why my playing never seemed to be reliable when I attempted to play in public, I found, as though by inspiration, one of the reasons.

The trouble was very largely in my left hand.

When the blunder came, it was usually a left-hand blunder. My left hand simply did not play with the same confidence and assurance as my right hand. I sought to remedy this by practicing a great deal with my left hand. I took the following studies and devoted considerable time to them.

School of Mechanism for the Left Hand, by J. B. Duvernoy.

Fifteen Studies for Left Hand, by E. R. Kroeger.

Ten Melodious Study Pieces, by A. Sartorio.

Studies for Left Hand Alone, by A. Sartorio.

Left Hand Technic (Gradus ad Parnassum), by I. Philipp.

Left Hand Alone, by Berkedal-Barford.

This did a great deal of good, I must confess, but yet my left hand still erred. Possibly this was due to some fault in my early training. Possibly it was due to the fact I was very strong right-handed. Some people are that way, you know.

However, the thing that actually cured me is so simple that I am almost ashamed to incorporate it in an article. When I was playing a composition, I formed the habit of always watching my left hand and no attention to my right hand. I then saw that left hand played the notes correctly, the right would follow automatically.

It was a great surprise to find how much th really helped me in correcting the mistakes in th hand part. Take any composition you know by ory and play it through two or three times, wit eyes fixed on the left hand and not on the right and see how much your left hand gains in confi After you have played it a number of times this try playing the same composition with your eyes

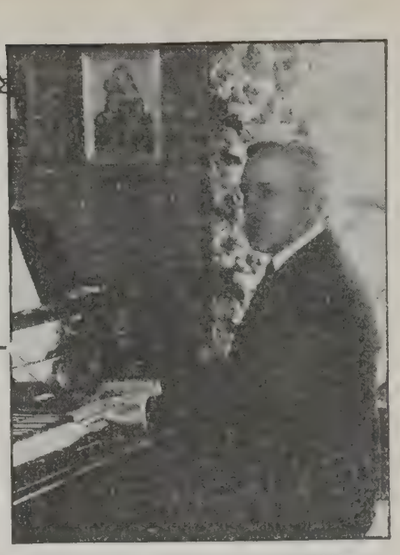
I told this to my teacher, who tried it with a n of pupils; and he reports that results were excelle

The Teachers' Round Table

Conducted by PROF. CLARENCE G. HAMILTON, M.A.

Professor of Pianoforte Playing at Wellesley College

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered Department. Full name and address must accompany all inquiries



PROF. CLARENCE G. HAMILTON

Whole-Tone Scale Cross Rhythms

. Please give the notation for the ole-tone scale, also brief informa- concerning its origin and use. t used in all keys, as our diatonic e is used?

. How should the measures in Dowell's *Scotch Poem* be taught, which six notes are played against r? H. K. F.

t would be difficult to discover who ed the whole-tone scale, although it y first appeared in Russia. Exten- e has been made of it by Debussy other French impressionists. Like omatic scale, it is indeterminate in , belonging to no particular dia- ale, and therefore employed in con- with all of them.

notation depends upon the key in t is used. With C major, it would ted thus:



r scales, sharps and flats in the sig- will provide for their respective

Practice these measures with the separately, as though they were in 4/4 time, and giving a strong to each beat. If this rhythm be mly in mind, there will be no diffi- n putting the hands together, at first e accent of each beat still strongly !, as follows:



Technical Points

t. Should the second and fifth fin- s keep in a quiet position while third and fourth fingers are ex- ting a trill?

2. What technical studies should ive after a pupil is through with non and both Pishnas?

3. I have been drilling on the omatic scale with some pupils for ir years, and their speed does not rease. They are practicing enough. at is the reason? W. H.

The second and third fingers should pt relaxed, but may follow the s of the hand as it rotates from side with the trill.

he way, it is better to trill, when- ssible, with alternate fingers, rather nsecutive ones: 1 and 3, 2 and 4, 5; since this method secures more n in the finger motions.

I advise you to select exercises that the pupil's need from *Mastering les and Arpeggios* by James Francis and at the same time to apply these es by giving advanced studies, such se of Cramer and Clementi.

I see no reason why the chromatic should lag behind other scales in unless your pupils are practicing it tiffness in the wrist. Have them e slowly, with constant attention to ion of the wrist muscles, and speed follow naturally in due course of

Various Problems

1. What shall I do with a pupil who has been studying about a half year, and who has been getting along well until recently? Though she knows the notes in the book and on the piano, she always strikes the wrong keys. Can this be attributed to carelessness? Slow practice doesn't seem to remedy the fault at all.

2. What should I give a pupil who has just completed Beyer's book and finds Burgmüller, Op. 100, too difficult?

3. What would you advise me to do with an adult pupil who, though playing the piano for three years, and practicing much, has fingers that are stiff? MISS J.

(1) Insist upon the pupil's playing everything with the hands separately for at least a week before the hands are put together. When the latter is done, teach her to criticise her own work. Have her watch for her own mistakes, and when she detects one, let her mark a circle around it with a blue pencil that is always kept handy for the purpose. Perhaps the most valuable thing which we can give our pupils is this very habit of self-criticism!

(2) You might try Engelmann's *Selected Primary Studies,* Books 1 and 2, or Bilbro's *Short Melody Etudes.*

(3) The difficulty probably lies more in her wrists than in her fingers; I should emphasize exercises for loosening the wrist muscles. Also, have her practice scales and arpeggios with the metronome, gradually increasing the speed as she gains in facility. If she does not respond to such treatment, you will do well to restrict her to pieces which do not require much rapidity of execution.

Player Pianos

I notice in The Teachers' Round Table of November, 1925, that a teacher has referred to a player piano as a curse to one of her pupils, because of its hard action. I use a player piano a great deal, and prefer it because of its unusually easy action, also because, in this case, it happens to have an unusually good tone. It seems to me that the player action is more apt to "limber up the keys," than to make the action hard. When I am occasionally "musically hungry," and crave music beyond my ability, I find great satisfaction in using the rolls. It is surprising what expression you can get with the rolls when you really try to listen for the parts that you wish to bring out. Musical skill may also be applied to the pedals and levers of the player part, as well as to the keys when playing by hand. There is of course danger that some less enthusiastic pupils may become lazy, and use the rolls too much; but an occasional performance of some difficult classic may be very helpful as well as enjoyable.

I am sure that *all* player pianos need not necessarily be a curse to a pupil R. S. V.

Since there are many different makes of player pianos, there are all varieties of action, from easy to hard, from good to bad, according to maker and price. I heartily agree with the correspondent that the piano player may be an inestimable boon to music students, or, for that matter, to music lovers in general, by bringing them into close touch with music that would otherwise be inaccessible: symphonies, overtures, concertos, and the like. In my college classes I make constant use of player pianos for the reasons just stated. It would be an ideal condition, indeed, if every piano teacher had in his studio a player of the higher type to employ with the pupils for illustrations and examples.

A Mature Student

I started piano when thirteen years old, and studied, under a poor teacher, until I reached the fifth book of Mathews' course. When I was twenty-five, I started again—teaching myself with the assistance of the ETUDE. I have not been able to continue steadily until now, when I can give three or four hours a day to practice. Last January I started vocal lessons.

This is the question which is consuming much of my energy; all of my friends tell me that I am insane to attempt to make a pianist of myself at my age, which is twenty-nine. Please, *please* tell me if this is so? I want to become proficient because I love it and cannot tolerate poorly played music.

I am teaching my boy, nine years old, and of course must keep ahead of him. My ultimate aim is to become a piano teacher. MRS. A. L. L.

It is quite impossible for me to judge, without meeting a piano student and hearing her play, just what her capabilities are and how far she may progress, since such results depend on so many different factors—limberness of the playing muscles, size and condition of the fingers, facility in reading music, interpretative ability, amount of practice, and so forth. But from your description, I can see no earthly reason why you should not become a proficient player and general musician, provided you stick to the job, and keep up your enthusiasm. There are but two reasons why a mature pupil may not succeed: first, because her fingers may have lost some of their suppleness, and second, because she is apt to chafe at the necessary burden of practice. Of these the latter reason is by far the most potent.

But with your background of early study, and with your ardent desire to learn, both of these objections should vanish; and if you really work hard, I prophesy for you a successful musical career. You may not become a virtuoso, but you ought to become an excellent player and teacher. Also, do not confine yourself to piano or vocal practice. Study musical history, form, theory; and hear all the good music that comes your way.

The Hand Touch

Please tell me what to do for a pupil whose fingers, hands, wrists and arms are stiff? She is twelve years old, and has been studying music for about five years.

Another pupil, about the same age, insists that she cannot play without holding her wrists high; and the first joints of her fingers "break in."

Is wrist staccato played by lifting the hand quickly from the keys and throwing it back in the old-fashioned way, as though the wrist were a hinge? M. L. M.

The answer to all your questions is *relaxation.* Begin by having the pupil hang her arm down by her side, with the shoulder low, and all the arm muscles relaxed. Now, grasp the pupil's wrist and raise it slowly up to playing position, meanwhile sustaining the dead weight of the arm, with her hand hanging limply downward.

Next, the pupil should practice the hand touch. Starting with fingers on the keys, let her throw her hand loosely from the wrist so that each finger in turn sounds a key, while the wrist *jumps up* an inch or two. At the beginning of each stroke the wrist should be about level with the hand and forearm.

Such exercises ought to cure the first pupil of stiffness, and the second of holding her wrists too high. If, in the hand touch, the key is released at the exact instant that the tone is heard, the result is the *hand staccato* about which you ask. Pulling the hand back from the wrist is seldom employed by modern pianists, since it is an unnecessary motion, involving a stiffness of the wrist.

Mozart's Sonatas

1. Please give the correct metronome markings for the different movements of Mozart's *Sonata in A-major.*

2. Is the pedal supposed to be used in all the sonatas? S. M.

(1) First movement:

Theme and first four variations, ♩. = 60.

Fifth variation, ♪ = 88.

Sixth variation, ♩ = 138.

Second movement: ♩ = 120.

Third movement: ♩ = 132.

(2) In Mozart's works the pedal should be sparingly used, and never when the blurring of a melody or of harmonies that do not sound well together results. It may well be employed to help the rhythmic accentuation, or to increase the richness of the chords, as in this passage from the last movement of the *Sonata in A-major:*



"Beneath these flowers I dream a silent chord. I cannot wake my own strings to music; but under the hands of those who comprehend me, I become an eloquent friend. Wanderer, ere thou goest, try me. The more trouble thou takest with me, the more lovely will be the tones with which I shall reward thee."

—ROBERT SCHUMANN.

"Tempo should be in the blood. If it is not you may be sure that the other intentions of the composer will be bungled."—GRIEG.

The Musical Scrap Book

Anything and Everything, as Long as it is Instructive and Interesting

Conducted by A. S. GARBETT

BUT HE HAD EATEN THE CHOCOLATE

MASSENET begins the foreword to his "Recollections" with this charming anecdote—here somewhat abbreviated:

"I have been often asked whether I put together the recollections of my life from notes jotted down from day to day. To tell the truth I did, and this is how I began the habit of doing so regularly.

"My mother—a model wife and mother, who taught me the difference between right and wrong—said to me on my tenth birthday:

"'Here is a diary. And every night before you go to bed, you must write down what you have seen, said or done during the day. If you have said or done anything wrong, you must confess it in writing in these pages. Perhaps it will make you hesitate to do wrong during the day.'

"Once when I was alone, in search of some distraction I amused myself by foraging in the cupboards where I found some squares of chocolate. I broke off a square and munched it. I have said somewhere that I am greedy. I don't deny it. Here's another proof.

"When evening came and I had to write the account of the day, I admit that I hesitated a moment about mentioning the delicious square of chocolate. But my conscience, put to the test in this way, conquered, and I bravely recorded my dereliction in the diary.

The thought that my mother would read about my misdeed made me rather shamefaced. She came in at that very moment and saw my confusion; but directly she knew the cause she clasped me in her arms and said:

"'You have acted like an honest man, and I forgive you. All the same, that is no reason why you should ever again eat chocolate on the sly!'

"Later on, when I munched other and better chocolate, I always obtained permission."

There is no public for serious music performed indifferently or badly; and yet it is precisely for this non-existent section of the public that nine concerts out of ten are designed.—APPLEBY MATTHEWS.

FAINT, LADY, FAINT!

"OSCAR COMETTANT in *Le Piano et les Pianistes,* tells a story which seems improbable but which he declares to be absolutely authentic," says Mme. Landowska in a chapter on "Virtuosi" in her "Music of the Past."

"A certain great pianist, as admirable a performer as he was a skilful self-advertiser, conceived the idea of paying women twenty francs a concert to pretend to faint from pleasure in the midst of a *fantaisie* played so fast that it would have been humanly impossible to bring it to a conclusion. Once, at Paris, one of the women paid to faint, missed her cue and fell into a deep sleep while the pianist played Weber's *Concerto.* Counting upon this woman's fainting-spell to interrupt the finale of that composition, he had taken it at an impossible tempo. What to do in this interesting case? Muddle it, like a vulgar pianist, or pretend to forget? No, he simply played the rôle which should have been filled by the fainter and fainted himself.

"The crowd pressed about the pianist, doubly phenomenal because of his lightning execution and of his sensitive organization. He was carried into the foyer, the men applauding madly, the women waving their handkerchiefs; and the 'fainter' waking up fainted—perhaps really this time—in despair at not having pretended to faint."

THE GENEROSITY OF THEODORE THOMAS

GEORGE P. UPTON, who knew Theodore Thomas very well, speaks highly of the great conductor's character, in his *Musical Memories.* Thomas was conspicuously loyal to his friends.

"An instance of loyalty to an old friend was shown in the last days of Carl Bergmann," says Upton. "He and Bergmann had been intimately associated in the Mason-Thomas chamber concerts. Each recognized the musical ability of the other. They were, in fact, the pioneers who prepared the way for others. They did the hard unprofitable work of breaking the ground from which others have reaped rich harvests. In time, however, Bergmann grew jealous of Thomas. He was a splendid musician, but personally a weak man. He put many obstacles in Thomas's way and greatly annoyed him; but when Thomas had an orchestra of his own their roads diverged.

"Bergmann, meanwhile, was the victim of his own weaknesses. He alienated his friends and sank lower and lower. One evening Thomas went to a restaurant much frequented by musicians, and, upon entering, found Bergmann in a wretched plight, with the crowd making sport of him. His temper blazed up at once as he thought of what Bergmann had been in his better days. He advanced and rebuked the crowd in an outburst of wrath, of which he was capable at times, and threatened to thrash the lot of them if they did not let their victim alone. 'Respect the Bergmann that was, if you have have no respect for the Bergmann that is,' he thundered. The crowd slunk away, and Thomas then took Bergmann home, though he had long before forfeited all claim upon his friendship. The incident shows the man."

CHOPIN'S BREAK WITH GEORGE SAND

CHOPIN'S romantic relationship with George Sand came to an end in 1844, when the composer's weak health had been further enfeebled by the death of his father. Alice M. Diehl in her *Musical Memories,* quoting Karasowski and Count Tarnowski, gives the following reason for the break:

"George Sand wrote a novel, 'Lucrezia Floriani,' in which she was supposed to depict herself as the heroine, and Chopin as the selfish, sickly, and jealous Prince Karol, who repays the devotion and self-sacrifice of the artist 'la Floriana' by so tormenting her that she dies.

"Whether Chopin suspected the truth of the portraiture is not known. But it was stated by several of those who were likely to know and be truthful, that he was asked to assist in the correction of the proofs; and that the young Dudevants, her children, said on one occasion: 'Surely you know, Monsieur Chopin, that Prince Karol is *you?*'

"Madame Sand and her friends denied that this was true, and cited traits in the Prince which no one could have attributed to Chopin.

"'So little is Karol the portrait of a great artist,' she said, 'that Chopin, reading the manuscript day by day on my desk, never for one moment dreamt of such a thing—he, the most suspicious of beings.'"

MUSIC FOR THE MOVIES

MOST first-class moving-picture theatres nowadays employ first-class musical directors who, in addition to conducting the orchestra, frequently arrange and adapt the orchestral music incidental to the feature picture.

It calls for intensive work, especially when the screen drama happens to be based on an opera, such as "La Bohème." Recently the writer sat beside Andrea Setaro, a fine musician formerly of Philadelphia and now musical director of the St. Francis Theatre in San Francisco, and watched him at work over Puccini's masterpiece.

It was only a few days before the performance. We sat in a small projection room under the stage while the preview before us enrolled a "Bohéme" that had little or nothing to do with either Murger's novel or Puccini's opera. Setaro was in despair. "No Cafe Momus," he groaned. "No chance to play *Musetta's Waltz!* The public will be furious if we leave it out!" Nevertheless, he went on plugging at his curious task.

With a stop-watch beside him, he was timing each bit of the action, second by second, scribbling notes on each episode as it came.

These notes he took to his *sanctum sanctorum* and set to work on his score. A few days later it was finished. Out of fourteen separate editions of *Bohème* selections, he had pieced together a *pasticcio* to fit the picture, working all day and all night long and conducting performances in the meanwhile. When he failed to find what music he needed in the printed selections, he took bits from the original opera score and re-orchestrated them in manuscript. With amazing adroitness he had adopted Puccini's music to screen needs that Puccini never anticipated. Even *Musetta's Waltz* found a place!

Not since the days of Handel have musicians been called upon to do work of this kind at such lightning speed.

Criticism wears itself out to discover somcthing always new in the classics (luckily the dead cannot speak) and some indispensable defects in the moderns (unfortunately, the living talk too much).—MUSICAL NEWS AND HERALD.

THE FASCINATING DICTIO

HALÉVY is remembered as the c of "La Juive" and as the teache Paris Conservatoire of Bizet, Gou Saint-Saëns, among others. Also father-in-law of Bizet. He mig shone as a writer but for his music. The French critic, Saint has written of him:

"Halèvy had a natural talent for which he cultivated and perfec study, by a taste for reading wh always gratified in the intervals o in his study, in public places—ever in fine, when he had a minute t He could isolate himself completely midst of the various noises of his or the conversation of the drawir if he had no part in it. He wrote poetry and prose, and he read with turbable attention while people arou talked.

"He possessed the instinct of lan was familiar with German, Italian lish and Latin, knew something of H and Greek. He was conversant wi mology, and had a perfect passi dictionaries. It was often difficult t to find a word; for on opening the d ary somewhere near the word for w was looking, if his eye chanced to some other, no matter what, he sto read that, then another and anothe he sometimes forgot the word he altogether."

"The most important thing in l your self-possession is to forget yo dience and play for yourself. Wh walk out on the stage, look at the and walk straight over to it. Don't find your friends in the hall. It is —*Mischa Lev*

RUBINSTEIN, THE MASTE

IN A book of "Musical Mem crowded with good things, George P. tells us that, of the great pianist came to Chicago during his expe "Rubinstein was master of them al comes back to me most vividly in h certs at Aiken's Theatre in 1872 Wieniawsky, and with Louise Orme Louise Liebhart, two mediocre vo He was the Jupiter Tonans of th board.

"His personal appearance was i sive. He was athletic in mould; hi was large, and his hair luxuriously dant and carelessly worn. His fe were rugged, reminding one of so the portraits of Beethoven whom h resembled in some of his traits of acter. He was outwardly a cold, man, with a face as rigid as stone almost utterly ignored audiences, a more frantic the applause the less was he to recognize it. It was only he was disturbed by the idle chat people that he recognized anyone those recognized under such con were not likely to forget the manner

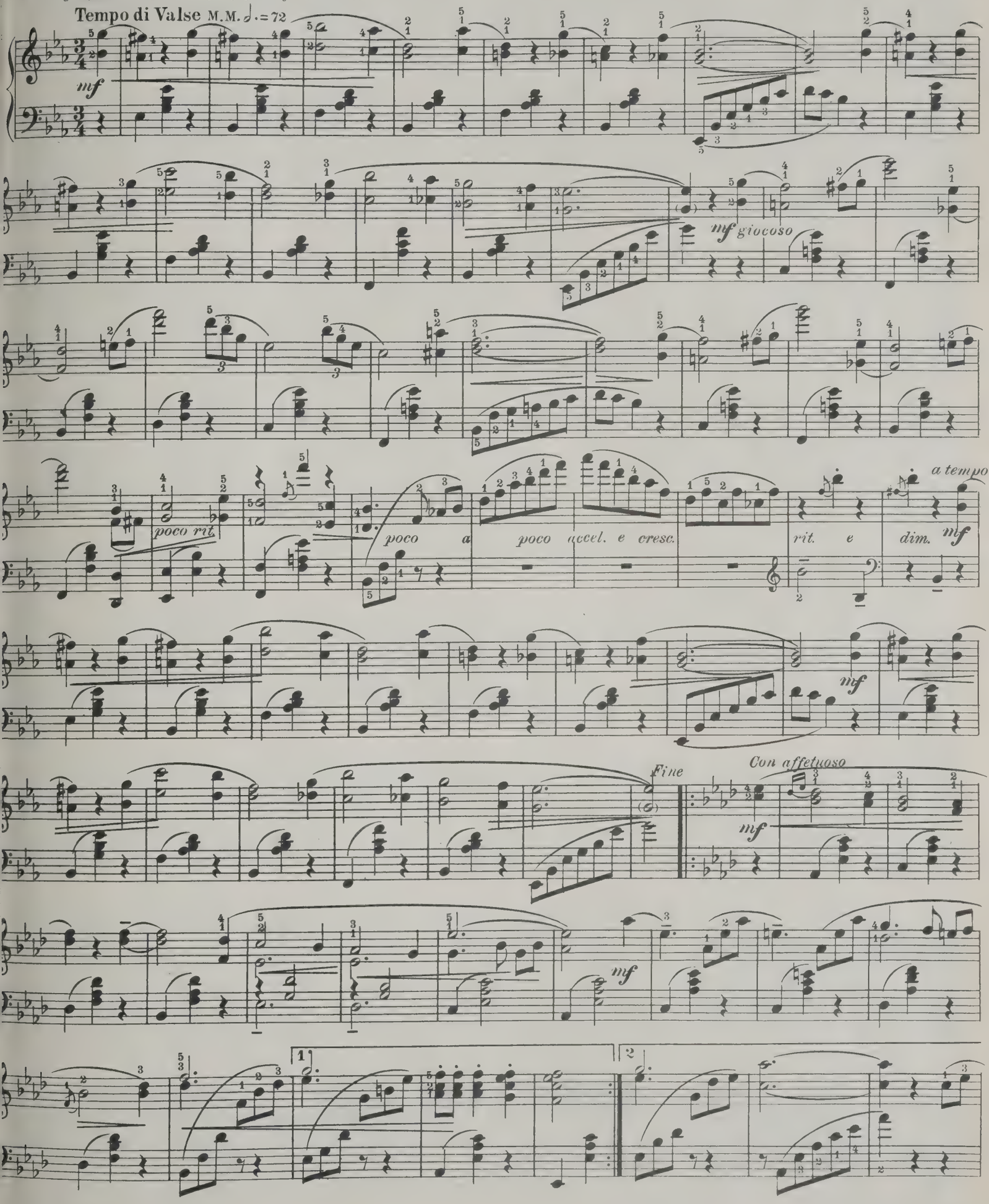
"He was a man of strong passion in performance they were tempered dominant artistic nature. He could with tremendous power, sometimes such vehemence as threatened disas the wires; and, on the other hand melody-playing was characterized delightful singing quality. For, wi his energy, which sometimes app ferocious, he still had great beauty of When it is considered that he played thing from memory, and that his rep embraced hundreds of compositions piano alone, as well as concertos, and he never practiced, only now and the ing to the piano to run over a few ures of a piece he had not played long time, his great talent will be appreciated."

MIRTHFUL MOMENTS

VIENNESE VALSE

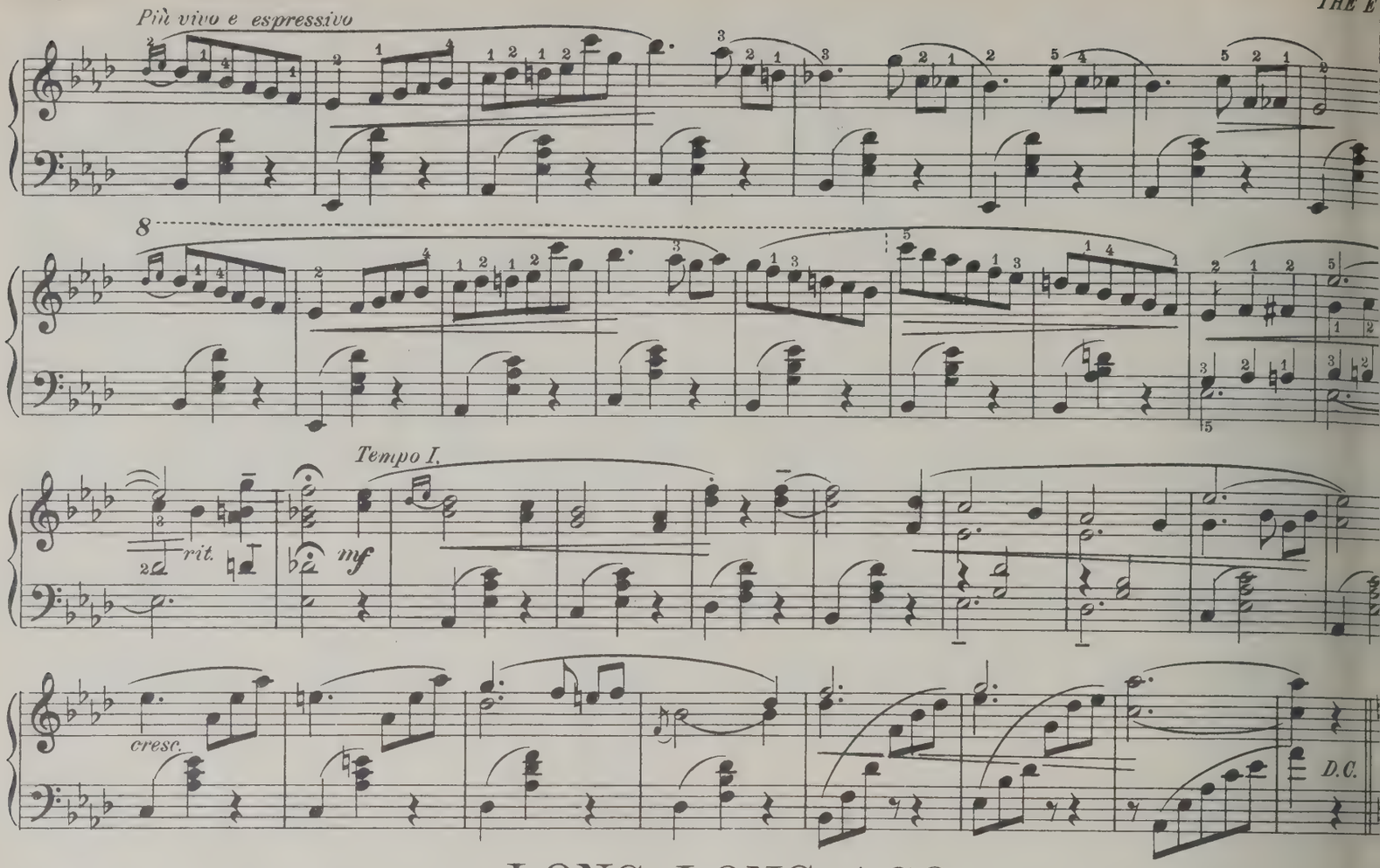
WILLIAM M. FELTON

In flowing style, with good singing quality. Grade 4.



pyright 1926 by Theo. Presser Co.

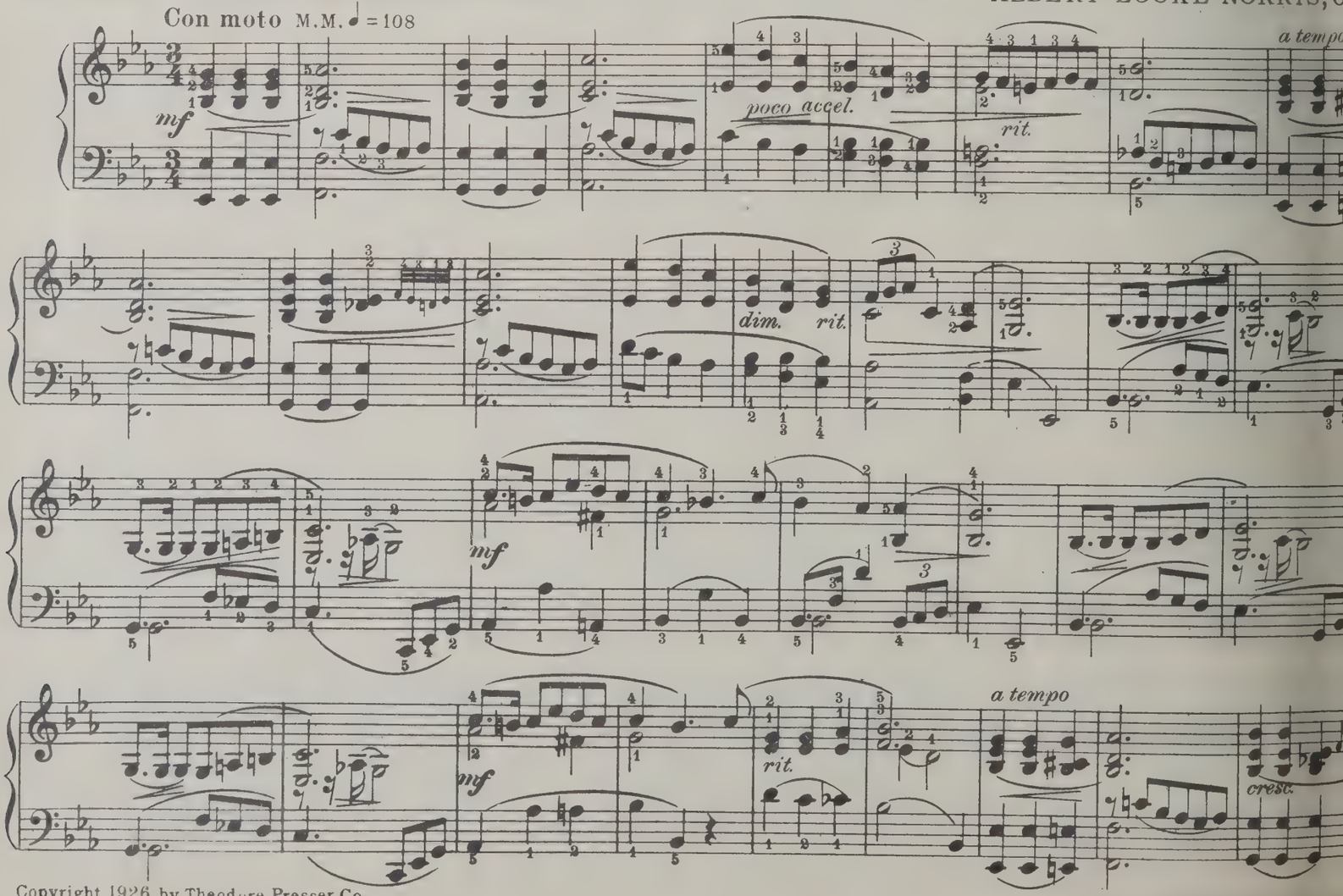
British Copyright secured



LONG LONG AGO

In the style of a dainty old-fashioned *minuet*. Grade 3.

ALBERT LOCKE NORRIS, C



Copyright 1926 by Theodore Presser Co.

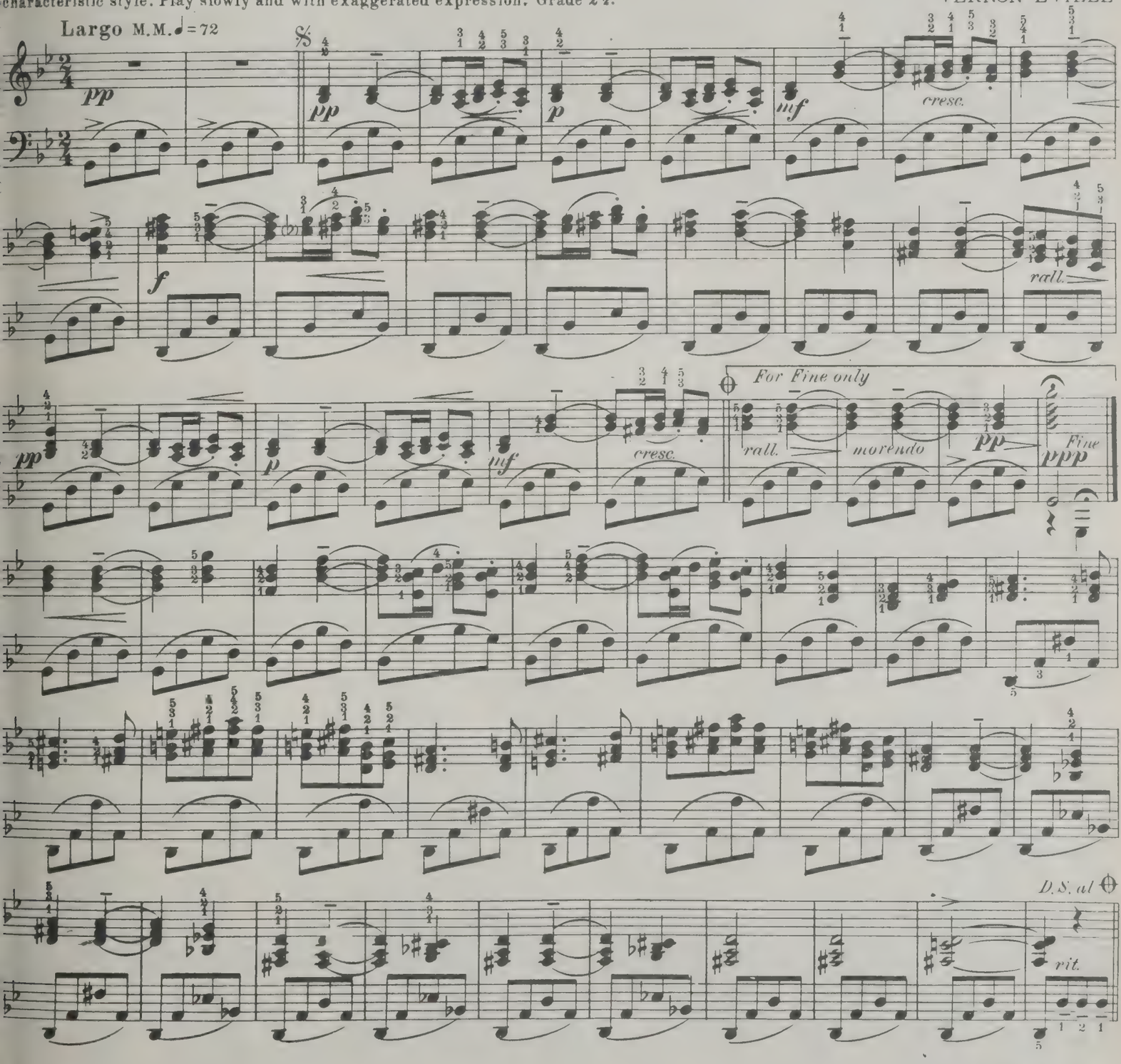
British Copyright secu



FUNERAL MARCH OF THE DWARF KING

characteristic style. Play slowly and with exaggerated expression. Grade 2½.

VERNON EVILLE



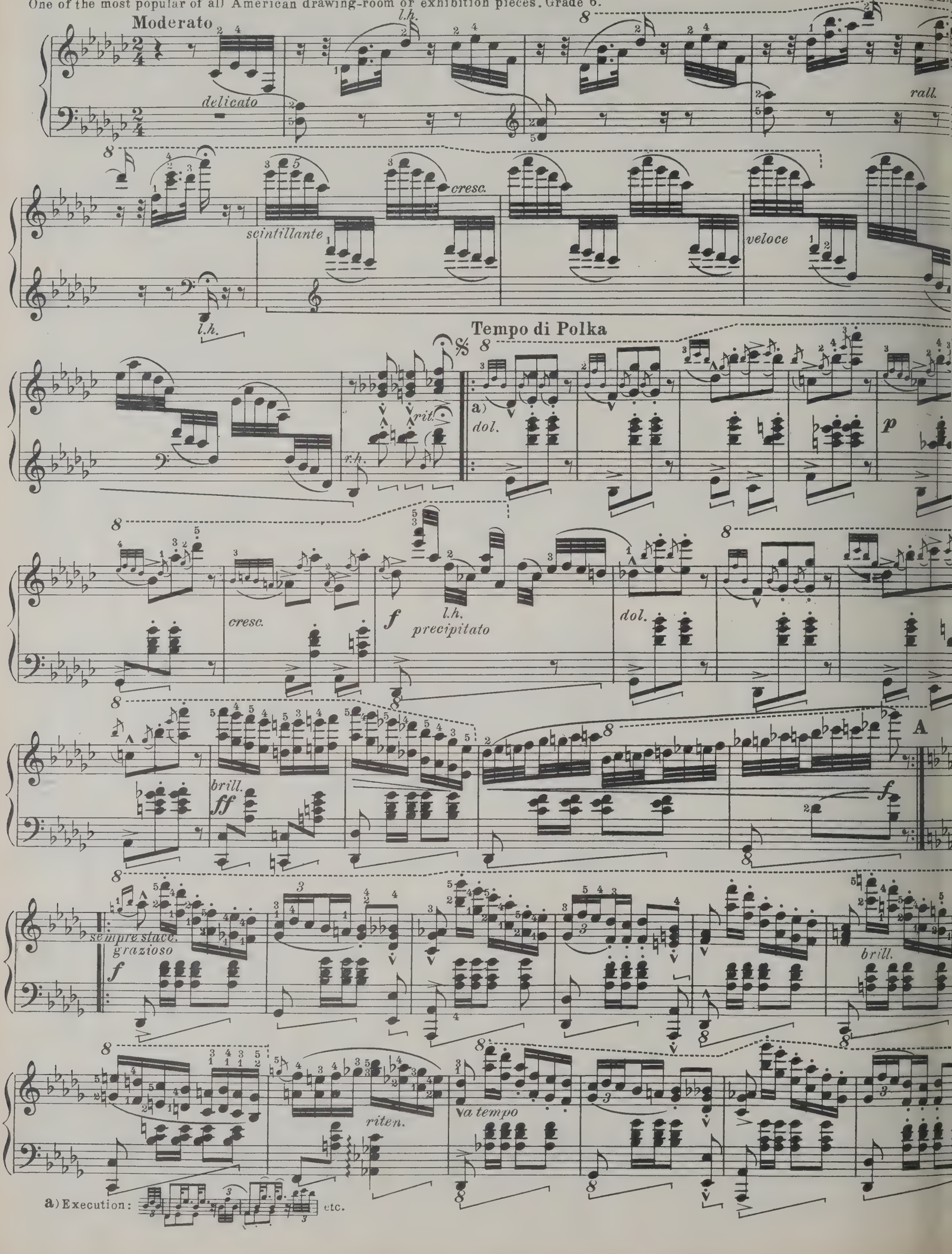
Copyright 1926 by Theodore Presser Co.

British Copyright secured

GRANDE POLKA DE CONCERT

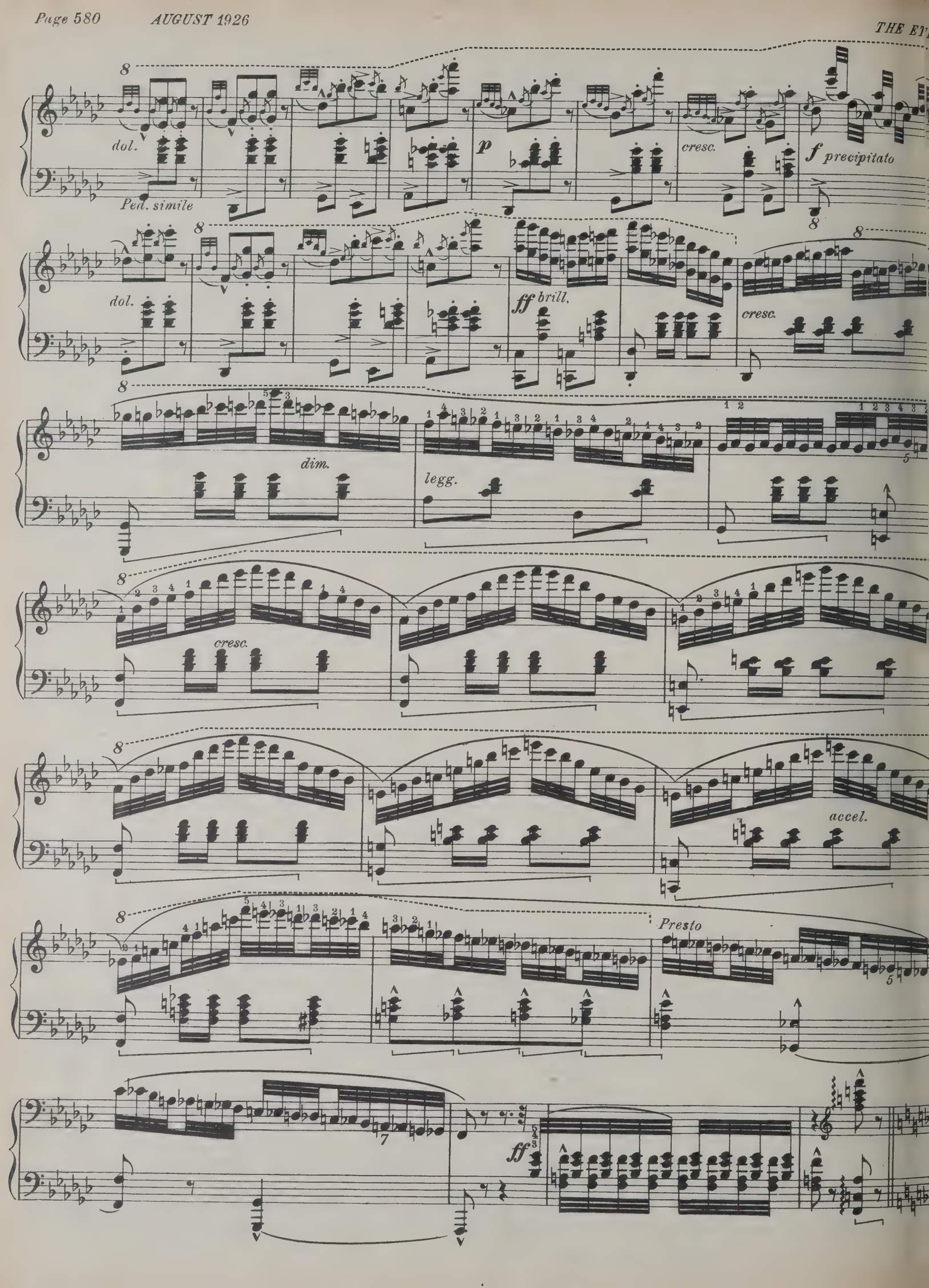
One of the most popular of all American drawing-room or exhibition pieces. Grade 6.

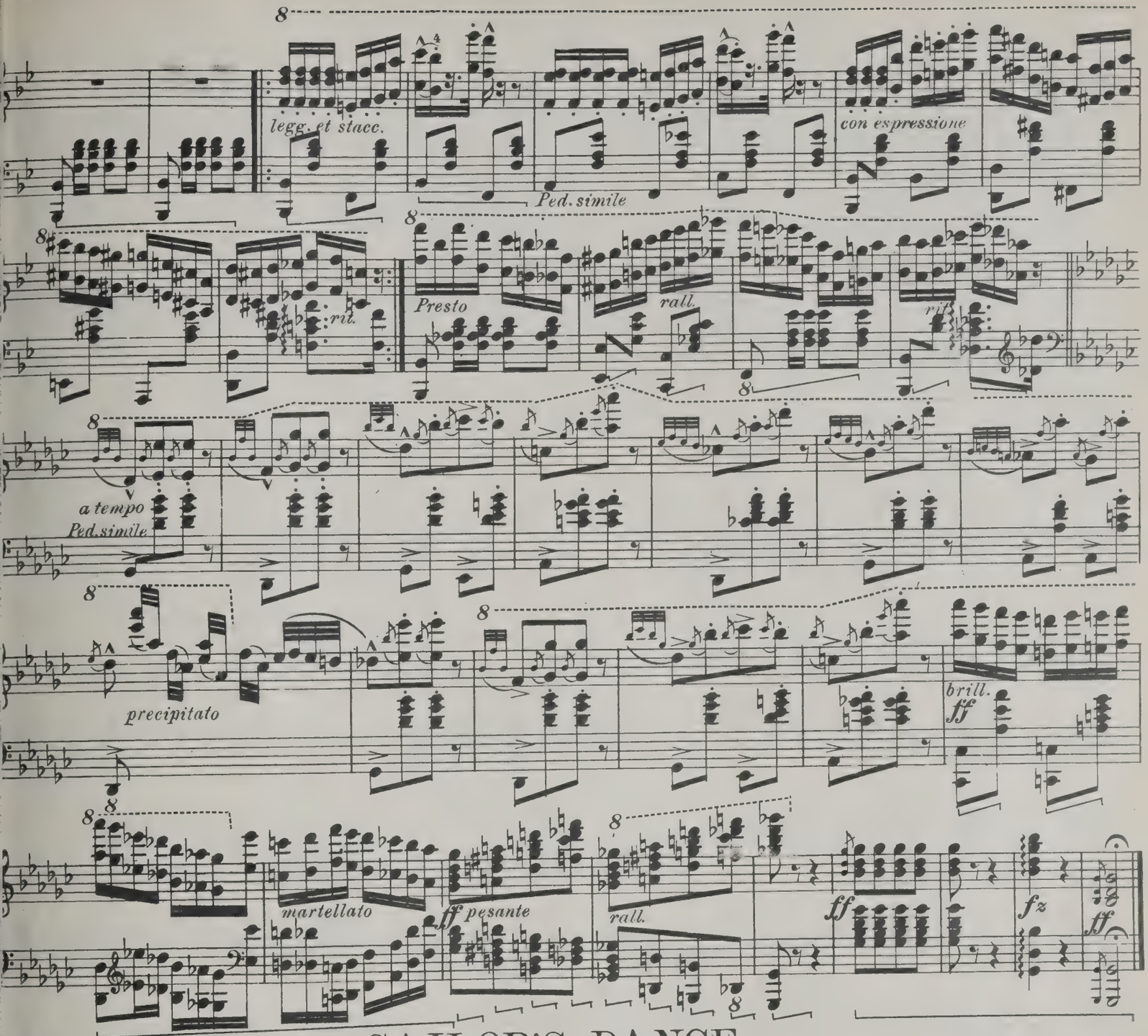
HOMER N. BARTLE





* From here go back to 𝄋, and play to A; then play *Trio.*


dol.
Ped. simile
p
cresc.
f precipitato
dol.
ff brill.
cresc.
dim.
legg.
cresc.
accel.
Presto
ff

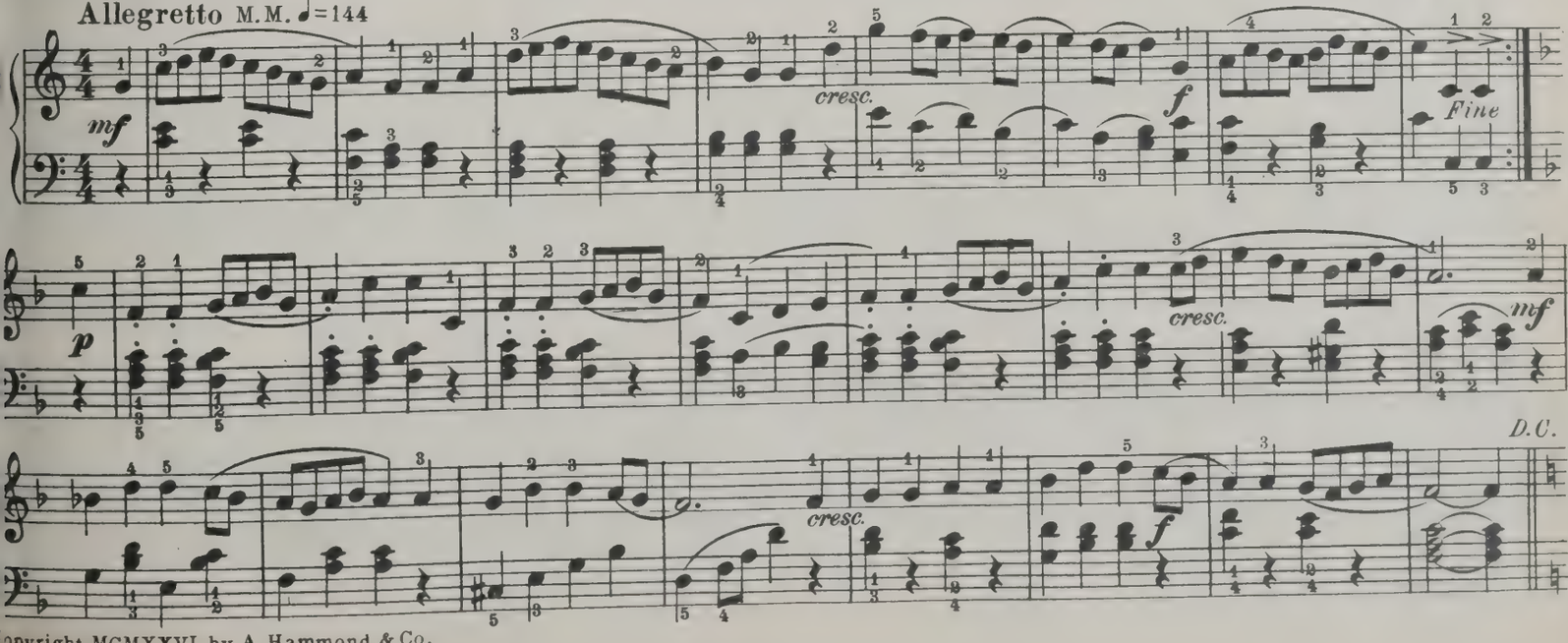


SAILOR'S DANCE

genuine *hornpipe* style. Grade 2½.

ERNEST NEWTON

Allegretto M.M. ♩=144

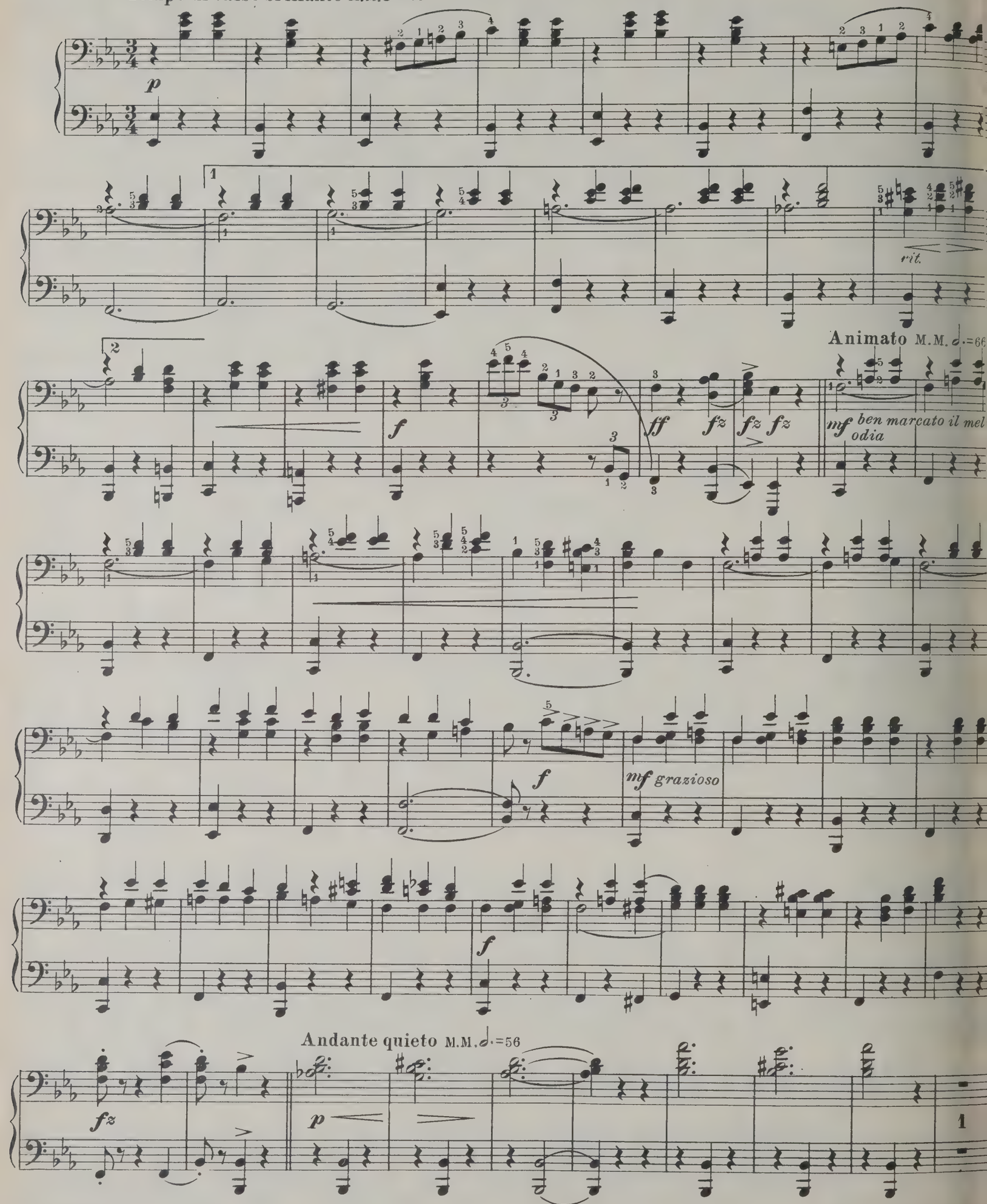


opyright MCMXXVI by A. Hammond & Co.

GRANDE VALSE CAPRICE

A successful drawing-room number, arranged for four hands in response to numerous demands.

Tempo di Valse brillante M.M. ♩.=60 SECONDO H. ENGELMAN



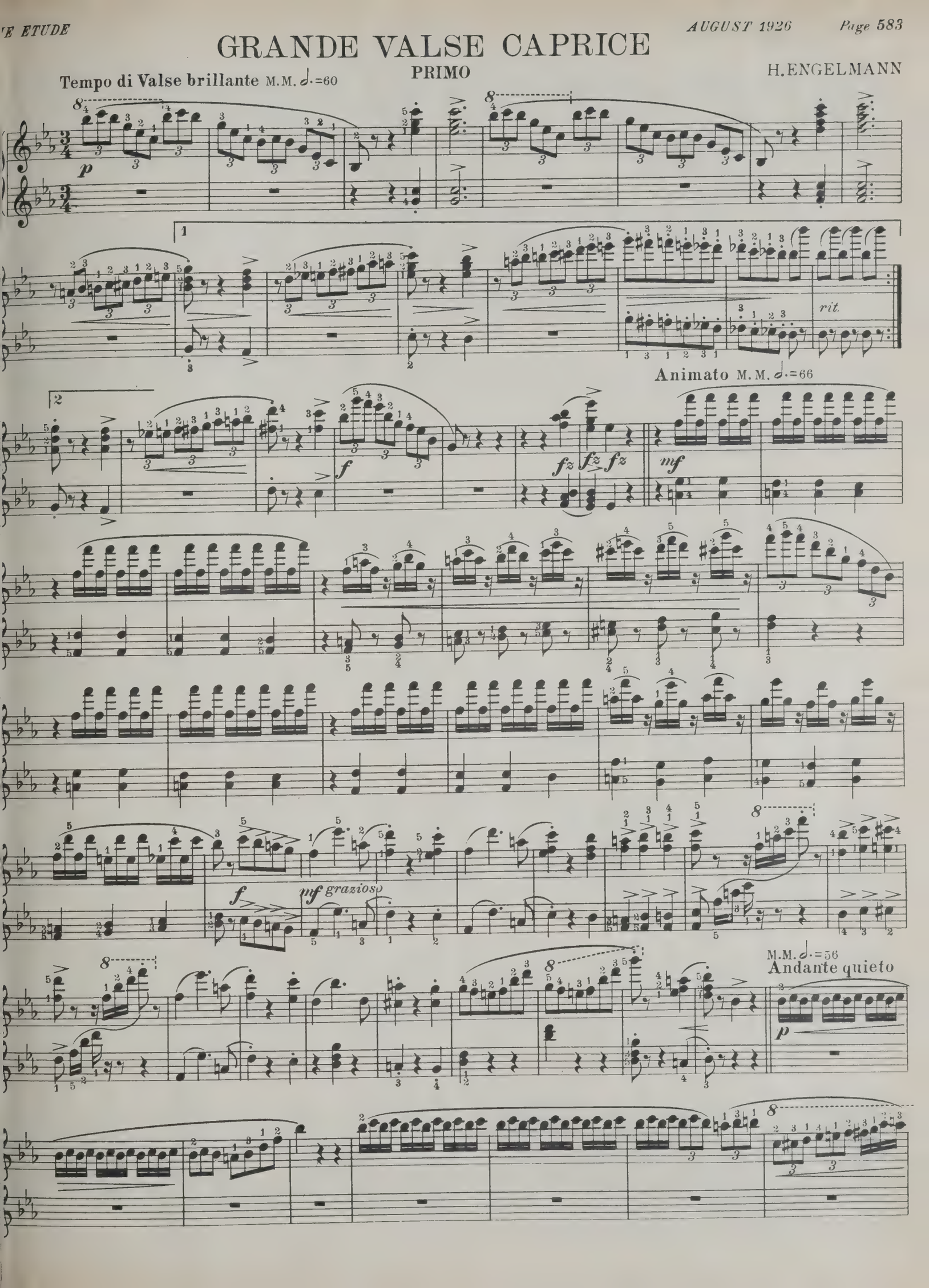
Copyright 1926 by Theo. Presser Co.

British Copyright secure

GRANDE VALSE CAPRICE

PRIMO

H. ENGELMANN



Tempo I.

p grazioso

p

f

Tempo di Valse lente M.M. 𝅗𝅥.=50

TRIO

p dolce cantabile

mf

p

mf

sostenuto

p

Fine of Trio

Allegro M.M. 𝅗𝅥.=66

f brillante

f brillante

D.C. Trio

fz *fz* *fz*

* From here go back to *Trio* and play to *Fine* of *Trio*; then go to the beginning and play to *Fine*.

PRIMO

Tempo I.

p grazioso

rit.

p

f

grazioso

TRIO-Tempo di Valse lente M.M. ♩.=50

Fine

p

simile

p

Fine of Trio (D.C.)

mf

sostenuto

p

Allegro M.M. ♩.=66

f brillante

scherz.

D.C. Trio 𝄋

f

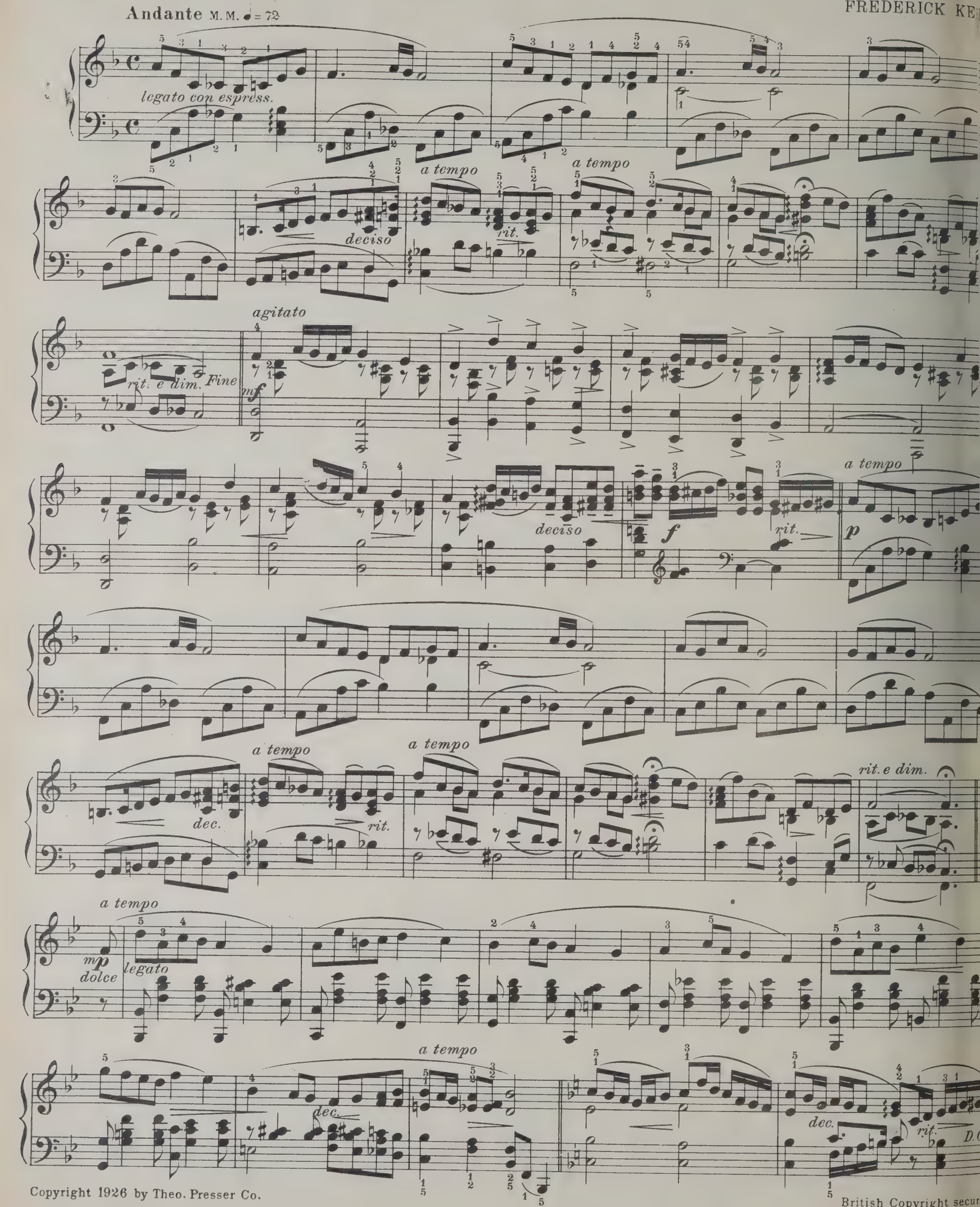
fz

From here go back to *Trio* and play to *Fine* of *Trio*; then go to the beginning and play to *Fine*.

THE FADING ROSE

A "song without words," in sentimental style. Grade 3.

FREDERICK KE



Copyright 1926 by Theo. Presser Co.

British Copyright secur

WURLITZER
REG. U.S. PAT. OFF.

Studio Grand



$625 *Payments extended over a period of 2½ years.*

This exquisite little studio grand is only four feet nine inches long, and fits in almost anywhere. Yet it possesses the striking beauty and unexcelled tone that for more than 200 years have made Wurlitzer the outstanding name in the musical field.

WURLITZER GRAND PIANO CO. • *DeKalb, Ill.*
Wurlitzer Dealers Everywhere

SEND FOR FREE PORTFOLIO

It contains 10 beautiful photos of Wurlitzer Studio Grands showing how wonderfully these instruments fit into small rooms. You should have it.

Studio Uprights $295 and up. With player action $445 and up. Wurlitzer Grands up to $5000.
All prices f. o. b. factory



Sweet Breath and a Clean Mouth

are immediate results of the regular use of WRIGLEY'S chewing sweets.

And further results, that show later, are: cleaner, sounder teeth, better digestion, a general improvement in health!

Particles of food that remain in the teeth are loosened and carried away. Then the mouth is cleansed delightfully by the antiseptic action of the flavoring extract.

When you use Wrigley's, the flavor lasts and the benefit lasts.

And best of all, the cost is small!

Wrigley's is wrapped in wax paper and sealed



This sanitary package brings Wrigley's to you fresh, clean and full flavored



G56

Prize Contest

Twenty-Five Prizes Open to All Etude Readers

"WHY EVERY CHILD SHOULD HAVE A MUSICAL TRAINING"

What Can You Say on This Subject?

FOR years THE ETUDE MUSIC MAGAZINE has devoted a great amount of space to indicating how a musical training is of great value to the child in developing rapid thinking, accuracy, self-discipline, memory, good taste, muscular, mental and nerve co-ordination.

We have brought to our readers' attention the opinions of many of the greatest thinkers of the time, pointing to the fact that the training received in the study of the art, particularly in the study of an instrument (including the voice), has a very great significance in the fields of Religion, Education, Sociology, preparation of the mind for higher accomplishments in Art, Science and Business, in Musical Therapeutics, and other inspirational themes. Now we should like to have an opportunity to print the boiled-down opinions of some of our readers upon the subject at the head of this column.

CONDITIONS

The contest closes December 31st, 1926. All manuscripts must be in our office at 5 P. M. on that date.

Anyone may contribute. It is not limited to subscribers to THE ETUDE.

The Essays must be between three and four hundred words in length.

The Essays must be written on one side of the sheets of paper. Kindly write as legibly as possible. When feasible have the Essay typewritten.

Address "THE ETUDE Prize Essay Contest," THE ETUDE MUSIC MAGAZINE, Philadelphia, Pennsylvania.

Be sure to put your name and address at the top of each page of manuscript.

Essays accompanied by return postage will be returned. All others will be destroyed within one month after the closing of the contest.

When the opinion of the Judges is divided between the merits of two approximately excellent manuscripts, neatness of appearance, clearness of expression, and punctuation will be taken into consideration.

PRIZES

FIRST PRIZE—A MUSICAL LIBRARY. Valued at One Hundred Dollars ($100.00)

Just think what a boon this wonderful library would be in any School or Home!

The following works selected from the publications of the Theodore Presser Company, at the regular retail prices, constitute this prize.

PIANO

Descriptive Analyses of Piano Works, *Edward B. Perry*.$2.00
Stories of Standard Teaching Pieces, *Edward B. Perry*.. 2.00
Great Pianists on Piano Playing, *Jas. F. Cooke*..... 2.25
Basic Principles in Pianoforte Playing, *Josef Lhevinne*.. .60
Principles of Expression in Pianoforte Playing, *A. F. Christiani* 2.50
Piano Playing and Piano Questions Answered, *Josef Hofmann* 2.00
Well Known Piano Solos and How to Play them, *Chas. W. Wilkinson* 2.00
Science in Modern Pianoforte Playing, *Mrs. Noah Brandt*. 1.00
Master Lessons in Pianoforte Playing, *E. M. Bowman*... 1.50
The Embellishments of Music, *L. A. Russell*..... 1.25
The Pedals of the Pianoforte, *Hans Schmitt*..... 1.25
Pianoforte Study, *Alex. McArthur*..... 1.50
How to Play the Piano, *Mark Hambourg*..... 1.50

GENERAL

Grove's Dictionary of Music and Musicians.....$20.00
Old Fogy, His Musical Opinions and Grotesques, *Jas. Huneker* 1.50
Reminiscences of a Musician's Vacation Abroad, *Louis C. Elson* 1.00
The First Violin, *J. Fothergill*..... 1.50
Music and Morals, *H. R. Haweis*..... 2.25
Music Study in Germany, *Amy Fay*..... 2.00
Mistakes and Disputed Points in Music and Music Teaching, *Louis C. Elson*..... 1.50
Music and Culture, *Carl Merz*..... 2.25
Choir and Chorus Conducting, *F. W. Wodell*..... 2.00
Piano Tuning, Regulating and Repairing, *J. Cree Fisher*. 2.00
The Education of the Music Teacher, *Thos. Tapper*..... 1.75
What to Play—What to Teach, *Harriette Brower*..... 2.00
Business Manual for Music Teachers, *Geo. C. Bender*.... 1.25
How to Understand Music, in 2 volumes, *W. S. B. Mathews* 4.00
Musical Progress, *Henry T. Finck*..... 2.00
Musical Mosaics, *W. Francis Gates*..... 2.00
Indian Music Lecture, *Carlos Troyer*..... .50

HISTORICAL

Standard History of Music, *Jas. F. Cooke*.....$1.50
Complete History of Music, *W. J. Baltzell*..... 2.25

BIOGRAPHICAL

Secrets of the Success of Great Musicians, E. Pirani.....$2.00
Anecdotes of Great Musicians, *W. Francis Gates*..... 2.00
Music Masters, Old and New, *Jas. F. Cooke*..... 1.25
Life Stories of Great Composers, *R. A. Streatfield*..... 2.25
Celebrated Pianists of the Past and Present, *A. Ehrlich*. 2.50
Portrait Biographies:
Gallery of Distinguished Musicians, *A. S. Garbett*.... .75
Gallery of Eminent Musicians, *A. S. Garbett*..... .75
Gallery of Musical Celebrities, *A. S. Garbett*..... .75
Great Men and Famous Musicians on the Art of Music, *Jas. F. Cooke*..... 2.25

THEORY

Harmony Book for Beginners, *Preston W. Orem*.....$1.25
Theory and Composition of Music, *Preston W. Orem*.... 1.25
A Treatise on Instrumentation, *E. Prout*..... 1.00
Musical Forms, *Ernest Pauer*..... 1.00
Ear Training, *Arthur E. Heacox*..... 1.00
Primer of Facts About Music, *M. G. Evans*..... .60

VOICE

Great Singers on the Art of Singing, *Jas. F. Cooper*.....$2.25
What the Vocal Student Should Know, *Nicholas Douty*.. 1.00
How to Sing, *Luisa Tetrazzini*..... 2.00

SECOND PRIZE

A Musical Library valued at Fifty Dollars ($50.00)

This library may be selected from the foregoing list to the total of Fifty Dollars.

THIRD PRIZE

Twenty-five Dollars Cash.

FOURTH PRIZE

Fifteen Dollars Cash.

FIFTH PRIZE

Ten Dollars Cash.

ADDITIONAL PRIZES

For the next ten Essays which, in the opinion of the Judges deserve recognition, a Cash Prize of Five Dollars each will be awarded.

Following this in order will be ten more prizes, each consisting of a subscription to THE ETUDE, for one year.

The Etude Music Magazine

Theodore Presser Co.
Publishers

1712-1714 CHESTNUT ST.
Philadelphia, Pa.

Practical Education Notes Upon The Etude Music in This Issue

Prepared by EDGAR ALDEN BARRELL

For many years "THE ETUDE" presented monthly valuable educational notes on the music contained in each issue. These notes, which were appreciated, were prepared in person by Mr. Preston Ware Orem, Music Critic of "THE ETUDE." With the expansion of Mr. Orem's work directions it was found impossible for him to continue these notes. They will be prepared in the future by Mr. Barrell, who has recently joined rial staff of our publication. Mr. Barrell is an experienced teacher of piano and voice, and an organist as well as a composer. He is a graduate ard University; a pupil of Dr. Arthur de Guichard and John Hermann Loud. Our readers may look forward to profitable study suggestions rmative biographical and musical comments in this department.]

è Amore, by A. Buzzi-Peccia.



PECCIA

This song is a very felicitous adaptation of Bach's Fifteenth Prelude from the *Well-Tempered Clavichord*. The melody is elevated in character, distinctly vocal, and entirely suited to Bach's composition. Incidentally, it is not reminiscent of Gounod's adaptation of the two Bach preludes.

The singer will find its comfortable intervals very pleasant to sing. Nationally a song of this type calls for extreme legato singing, a department of vocalism in which present-day singers are woefully de- you have difficulty in this direction, ider *Tornato è Amore* as primarily a xercise in *legato*, and strive to make curve as smooth-going and graceful ogress of the lovely swan which in- nille Saint-Saëns to compose his fa- ncello piece of that name.

Italian text is used, special care will ry in sounding the consonants. For o not sing "Ah no, non più Martir;" ad. "Ah No, NoN Più MaRTiR," n "aMoR" and "SouRiDe" and the rtant words, expend the greatest care tter of consonantism.

asing a d fingering of the piano edi- s prelud are included, so that the ac- nt may be used separately if desired. notice how carefully the phrasing is

a expressed by the words of this song at a joyful and even more or less eling be evinced by the singer; which course, *be apparent upon the singer's e*. Do not, therefore, sing this song sombre glance and facial play which fitting for Chausson's *Les Morts* or *od-bye, Forever*.

in the Rain, by H. S. Stewart.

t of *Singing in the Rain* is by Corey is a frequent contributer to many of g periodicals. In a truly poetic way escribed the rapture of the flooding, nshine of happiness sequent to storm w. Unhappiness has fled, he says; the e parted, and now in their place come nd azure skies. So be glad.

ewart has set these words admirably. ime is swinging and pleasant. As in us song, assume (if you haven't one an expression of happiness and con-

Were What the Rose Is, by P. Day.

a splendid musical adaptation of Swin- ell-known poem. Of easy *tessitura*, ly is ingratiating and reposeful and sung very smoothly and evenly.

experience as a teacher, we learned verage student—whether from a Puri- hyness or from pure carelessness we decide—nearly always neglected to give "love" its full measure of expression. ake this mistake. "Love" is a highly word; according to some, the most im- rd in any language next to "Divinity." that may be, you surely must not treat avalier or heedless manner. Also be remember the *r* in the word "rose." of the most interesting, and slighted,

n Charles Swinburne's poetry is, per- most musical in our language. Any r music-lover who is unacquainted with gs would rejoice in the melody of rden of Proserpine," "Hertha," and his poems.

Scottish Blues, by R. S. Morrison.

We are not just certain in what sense Mr. Morrison intended the word "blues." His piece is a jolly affair, of moderate difficulty, and should readily recommend itself to teacher and student.

In the second section (in B-flat), there is some splendid work for the right hand. Practice this separately.

Love Song, by Franz Drdla.

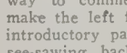
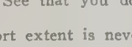
Franz Drdla, himself a violin virtuoso of the greatest renown, has long been known as one of the foremost writers for the violin. Kubelik, Elman, Zimbalist, and nearly every famous violinist, has used his pieces; and they are so melodious and so musicianly in workmanship that their success is thoroughly deserved. Few composers who write for this instrument write so understandingly and effectively for their medium.

The "Love Song" is graceful and interesting. Make the second theme (in G Minor) differ in interpretation and tone quality from the first, and build up carefully to the climax. This latter caution we mentioned last month, but students are so regardless in this matter that we shall take the liberty of repeating the same caution "not seldom," as they say in the Greek language.

This number will scarcely show off to its best advantage if the performer is ignorant of the primary significance of a slur. In the first motif, where you find a half-note slurred to a quarter-note, be careful, therefore, to accent *the half-note* and not the quarter.

Prayer and Cradle-Song, by Frederick Lacey.

This composition, by the talented English composer, Frederick Lacey, is excellent material for recital or church purposes. Play the prayer slowly, reverently, and *molto legato*. A fine way to commence this number wrongly is to make the left foot do all the pedal work of this introductory passage, the while the right is kept see-sawing back and forth on the poor overworked Swell pedal. See that you do not fall guilty of this error!

A prayer of this short extent is never uttered  ; on the contrary, it is nearly all of the same volume, or at most only  . Hence the Swell pedal is to be used sparingly.

Mr. Lacey has registrated his *Prayer and Cradle-Song* effectively.

Minuet, from String Trio in E-Flat, by L. van Beethoven.

Beethoven's writing for strings approaches the very limits of perfection; and since those same limits as well are scarcely fallen short of in the Beethovenian symphonies and piano sonatas, the world with one accord acclaims this composer next to the greatest, if not the greatest, that ever lived.

On the desk before us as we write is a copy of the six Quartettes, Op. 18. How much we paid for this copy we have forgotten—probably a rather trifling sum; certainly trifling when the joy and fascination and instruction we have derived therefrom is considered. For each Quartette is a thrilling experience, a wondrous journey into a wondrous region reverberant with floods of pure melody and marvelously decked with harmonic web and contrapuntal tracery. The *String Trio in E-Flat*, of which we publish the *Minuet*, evinces these same qualities. Mr. Burmeister is to be congratulated upon such a happy arrangement of this *Minuet*.

The themes of the *Minuet* are as lovely and as peaceful as the meadows near Baden where the master would sometimes roam of a summer's day. Try to play them with a "singing tone;" and be watchful, almost meticulous, about your pedalling.

Among the Flowers, by G. N. Benson.

A study in triplet-groups and in flowing melody. Where the first note of the group is a quarter-note, do not accent the second and third notes equally with the first. The first note is melody, the other two, accompaniment. To say this may seem like "harping" on an old idea; but the offense is such a common one! One colonel at the head of a regiment looks nicely, but he becomes very, very insignificant if you dress all his men up in garb identical to his. Think of the quarter-note, then, as the colonel. Or if you are old enough to remember that stirring picturization of Alexander Dumas's "Three Musketeers," you can think of the first note as the immortal Fairbanks and the other notes as his less important and less striking compeers. (We hope this is not free advertising for this little-known cinema actor!)

Sailor's Dance, by Ernest Newton.

This is a typical dance of a happy "tar." One can almost visualize the scene. The theme is vigorous, and must not be played limply or with weak finger-action. Where, in the right-hand, the phrase markings run over the bar line, phrase very exactly.

The Bazaar, by Helen Dallam.

Speaking of *The Bazaar*, Miss Dallam is a resident of Chicago, not a very *bizarre* place but at least a very *fine* place.

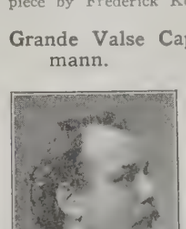
This composition is decidedly colorful, rhythmic, Eastern. Strange music, bannerets of flaming colors, the sound of gongs, and—finally—all the ferial jostling and joviality which we associate with an Oriental bazaar are brought to mind. To the perfect fourths of the introductory measures, picture to yourself a geisha girl (beautiful, of course!) dancing strange steps in a manner highly pleasing to a group of onlookers.

This number demands a strong and even accent.

The Fading Rose, by Frederick Keats.

As Omar Khayyam, the Persian poet, well knew, the loveliest rose is only born to fade and die. And yet there is great beauty in even a fading rose for one who truly loves roses. This piece by Frederick Keats is delicate and lovely.

Grande Valse Caprice, by H. Engelmann.



HANS ENGELMANN

As everyone knows, Mr. Engelmann was one of our most prominent and prolific pianoforte composers. Born in Berlin, Germany, in 1872, he came to America at the age of nineteen; and here, after hardship and struggles to become known, he gradually built his great reputation as composer and teacher.

The *Grande Valse Caprice* is an excellent four-hand piece. Make the various sections well-contrasted as regards both rhythm and tone-color. The tempi are clearly indicated.

Funeral March of the Dwarf King, by Vernon Eville.

This is a gnomic dead-march, characteristic in its mock solemnity and resembling not at all the celebrated Funeral March of Chopin! The interchange of major and minor tonalities is well accomplished. Accent the right-hand part as marked; and for the last four measures, diminish the ton in nice gradations so that the last chord is *really* pianissimo.

G-Minor is not the most effective of the minor keys—it has something a trifle banale and common-place about it—but is very acceptable in this instance.

Grande Polka de Concert, by Homer N. Bartlett.



HOMER N. BARTLETT

Homer N. Bartlett is one of the composers who, though having consistently written excellent and pleasing and musicianly music, yet owe much of their reputation to the success of a single composition. Eduard Poldini, for instance, conceived the *"Poupée valsante,"* and this immediately brought him universal fame. The *Grande Polka*, from its natal day, almost, has been the drawing-room piece *par excellence* of America, and it has given an "imperishable lustre" to Mr. Bartlett's name.

Such success is not obtained without reason; and when we examine this composition closely, the fine, contrasting, very rhythmic themes make it at once apparent why the *Grande Polka* has met with such wide-spread and undissenting approval. It is a "corking" good piano-piece, and every serious student of the instrument should have it in his repertoire. It will tax your technical and interpretative powers, perhaps, but it is so worth-while and so pleasing that you will enjoy the process.

Mirthful Moments, by W. M. Felton.

Mr. Felton is one of the most gifted of Philadelphia's young composers. He has a good understanding of the peculiar idiom of the piano, and he also has great melodic fertility. This number, in waltz tempo, is one of his most attractive pianoforte compositions.

Long, Long Ago, by Albert Locke Norris.

Last month, if you remember, we spoke of the great versatility of Francis Hopkinson; of the many lines of activity in which he was interested and capable. This month we could make remarks of much the same tenor about Mr. Norris. Everyone has read his fascinating stories, but not everyone has had the pleasure of becoming acquainted with his other capabilities, especially his musical talent. *Long, Long Ago*, his Opus 49, No. 2. is a stately little selection, recalling to the mind "other times, other ways." There is an odor of sweet lavender faintly but surely pervading it.

To do this composition justice, practice some very staccato number (like the "touch-piece" by Galuppi in last month's ETUDE), and then play *Long, Long Ago* in a manner diametrically opposed to this, *viz.*, employing a legato that is as smooth as possible.

In the middle section, which is in the subdominant key (A-flat Major) of the main tonality (E-flat Major), be careful not to bring the left hand part out so strongly that the right hand melody fails to "get across."

Danse Rococo, by Mari Paldi.

This is, necessarily, an age of intense specialization—and the vast increase of knowledge in all subjects forces one to narrow one's field down, frequently, to one aspect of the whole. Miss Paldi has limited herself, in her composition, to writing piano pieces for children; and in these she has achieved notable success.

Miss Paldi was born in Michigan, and has received her musical training mainly from Julia Lois Caruthers and Adolf Weidig. Her father was musical, and a pupil of the famous pedagogue, Stephen Heller.

Danse Rococo is a fine teaching piece. If you will look up the word "rococo" in the dictionary, you will see that the strict meaning is "florid" or "feebly pretentious." That was the original meaning; but in present-day usage "rococo" is often taken to mean simply "old." This composition must be played with great relaxation of arm and wrist. The left-hand eighth-note passages of the second section should be practiced separately, until the pupil can execute them evenly and smoothly. This, of course, is the melody, the right-hand part being only an accompaniment and commentary.

Thousands have written expressing their delight with the improvement and expansion of THE ETUDE during the last two years. We appreciate this more than our friends realize. It has inspired us to project a larger, finer, and more entertaining and more instructive ETUDE for the coming season. We know that every ETUDE reader will be immensely pleased with "THE GREATER ETUDE."

THE PRESSER COLLECTION

A RENAISSANCE

THE Presser Collection of Musical Classics in many instances has been preferred in the past because of certain strong individual characteristics and original educational ideas incorporated in the Collection.

IT is the ambition of the Theodore Presser Company to make this Collection in all respects one of the highest possible standard. For this purpose, editors of wide practical experience and musicians of international standing have been engaged to revise and re-edit where necessary.

THE Theodore Presser Company has the honor to announce that the services of Mr. Walter Dorwin Teague, considered by many as the greatest of American designers, also have been engaged to provide covers for special editions. On this page in advance of its use is presented the new cover design for the Presser Collection, a real masterpiece of the designer's art.



Mr. Walter Dorwin Teague

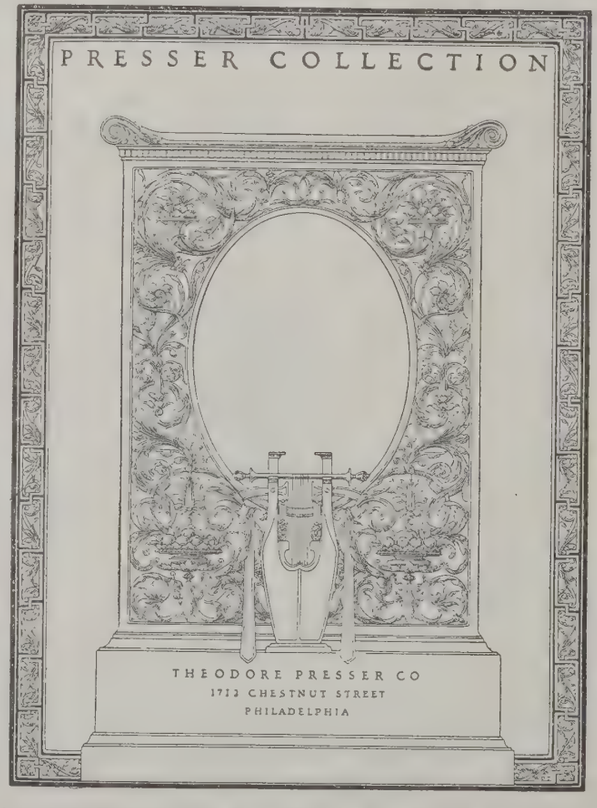
MR. WALTER DORWIN TEAGUE was born at Decatur, Indiana, December the 18th, 1883. He was the son of a clergyman. He studied art at the Art Students' League of New York, under Mr. George Bridgeman and soon attained great distinction for his work.

HE has been President of the Artists' Guild of New York; Vice-President of the Drama League; Honorary Vice-President of the Authors' League, and received the much coveted medal for Decorative Design two years. His work has an exquisite finish, proportion, grace and force that gives it a classical permanency. The title design he has prepared for the Presser Collection, because of its distinctive artistic character, will be welcomed as a mark of the best taste and beauty in the finest homes and educational institutions of the world.

HE has ranked in his field as such artists as Sargent, Abbey, Whistler and Pennell are ranked in their respective fields.

IN securing the services of Mr. Teague, the Theodore Presser Company has followed the policy that "nothing is better than the best," and the new and exquisitely beautiful cover of the Presser Collection establishes the standard for the manner in which every detail of this great edition of the musical classics will be maintained in the future. The cover stamps the standard. Naturally, the work is one of very great dimensions and many years will be required to complete various details. Music buyers, however, will welcome the rich appearance of the new and revised volumes, as they appear.

MR. PRESTON WARE OREM, manager of the Publishing Department of the Theodore Presser Company, is surrounding himself with an increasing circle of experts in connection with this great work. As rapidly as the high artistic and educational character of the work permits, the revised volumes and new editions will appear.



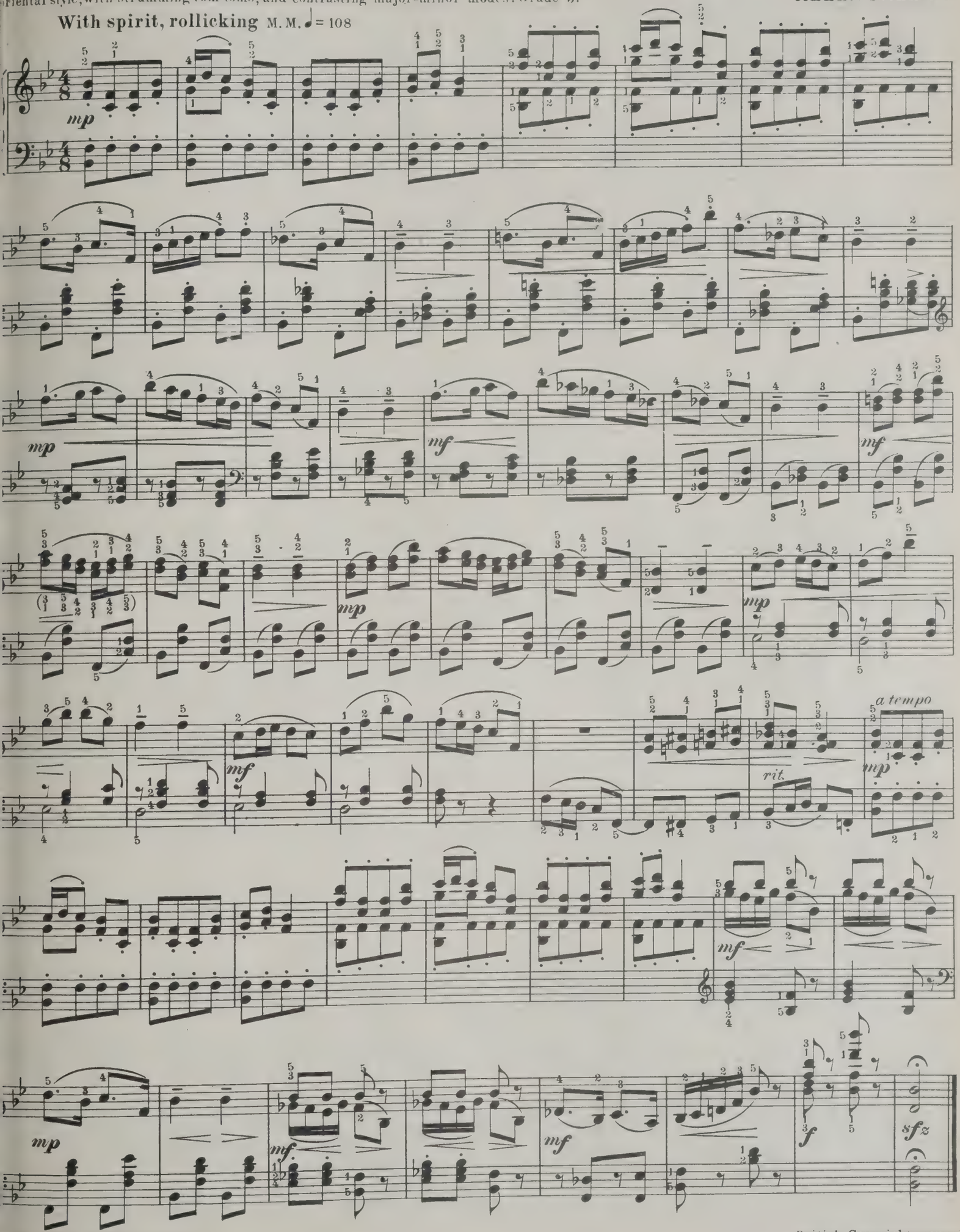
Always ask for Presser Collection for the Standard Volumes of Bach, Beethoven, Burgmuller, Chopin, Clementi, Czerny, Duvernoy, Grieg, Gurlitt, Hanon, Heller, Koehler, Koelling, Kuhner, Kullak, Lemoine, Loeschhorn, Low, Mendelssohn, Moscheles, Schumann, Streabbog, Etc., Etc.

THE BAZAAR

Oriental style, with strumming tom-toms, and contrasting major-minor modes. Grade 3.

HELEN DALLAM

With spirit, rollicking M.M. ♩ = 108



Copyright 1926 by Theo. Presser Co.

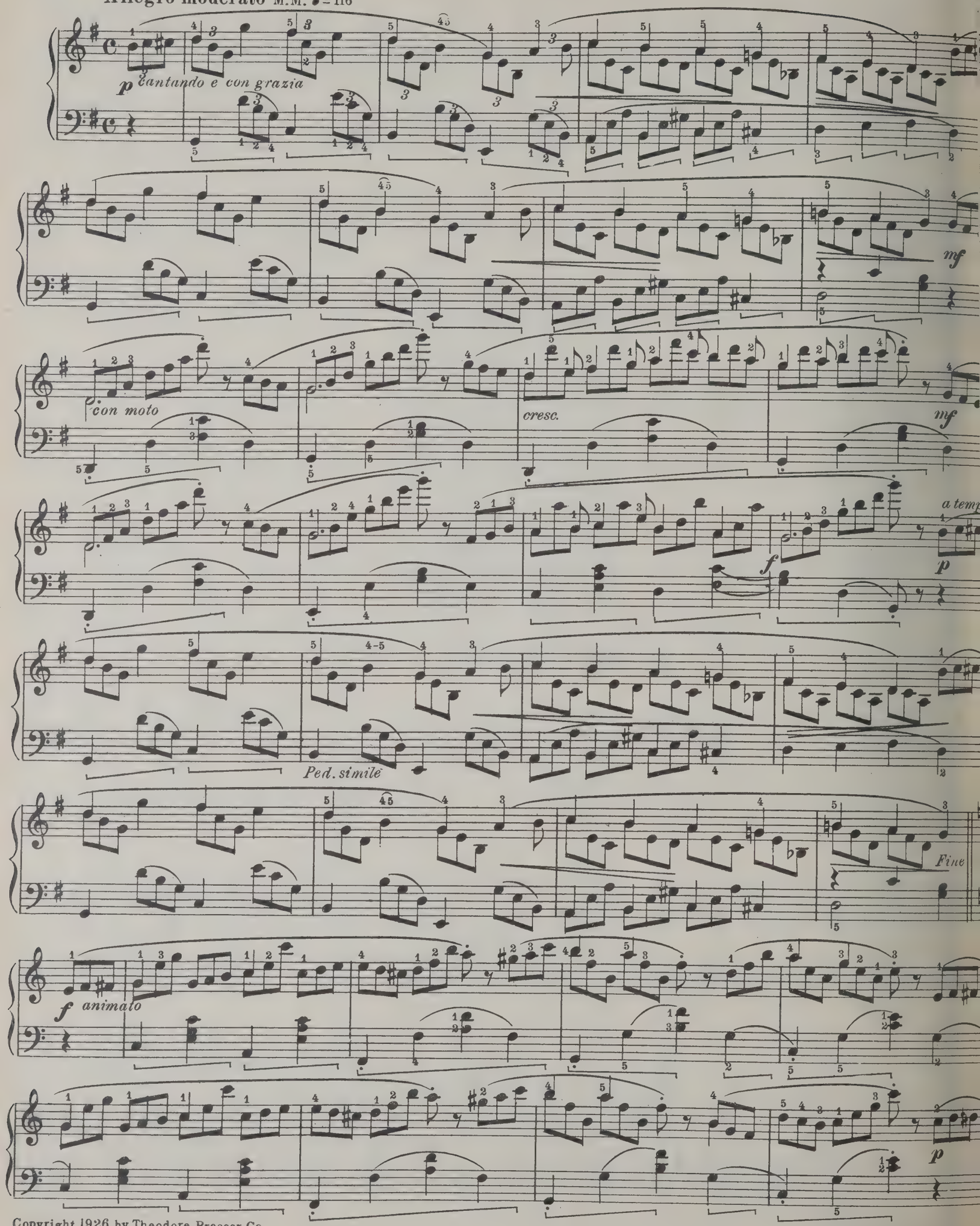
British Copyright secured

AMONG THE FLOWERS

Exemplifying steadiness and evenness in light finger work. Grade 3 ½.

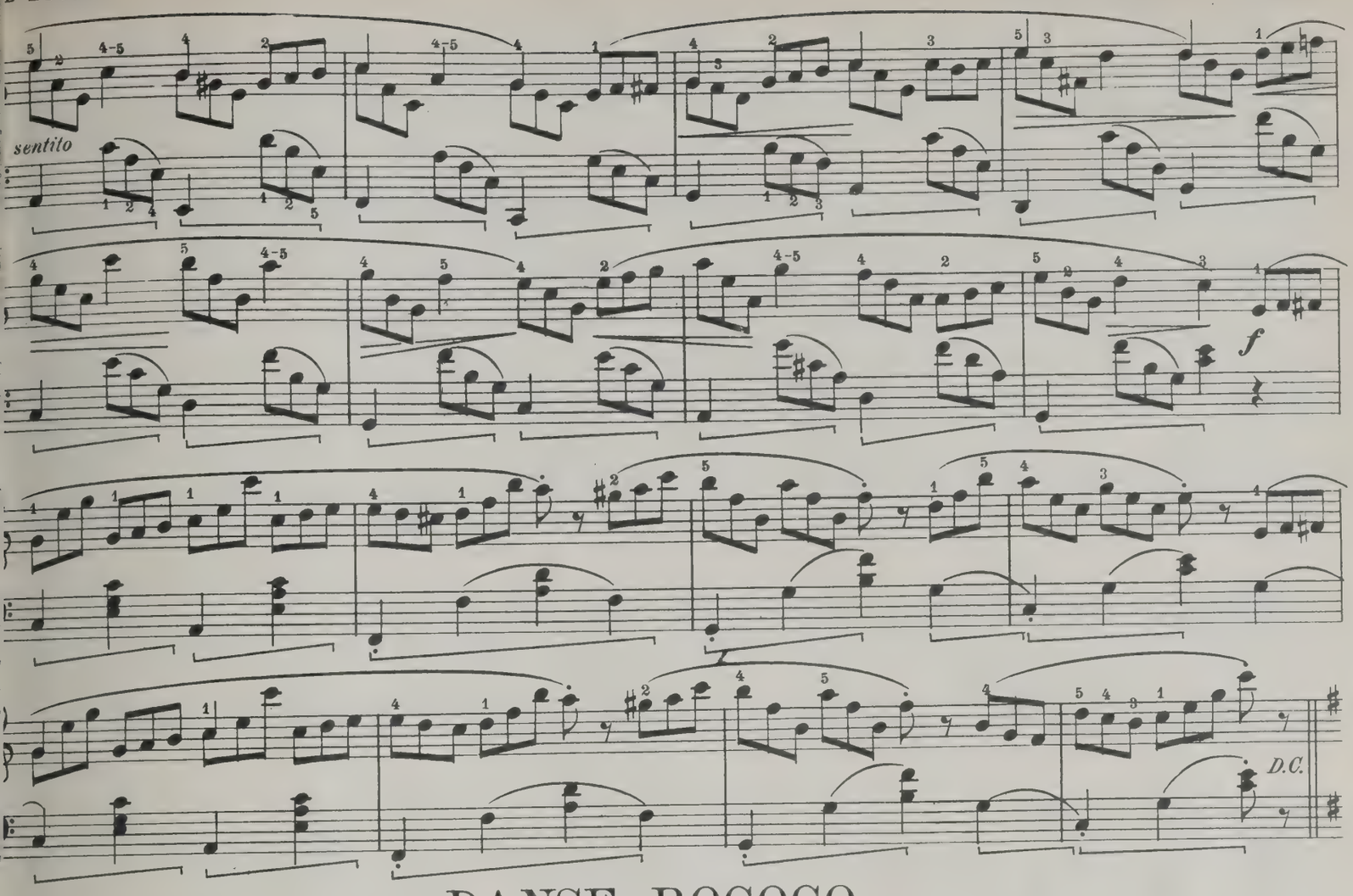
G. N. BENSO

Allegro moderato M.M. ♩ = 116



Copyright 1926 by Theodore Presser Co.

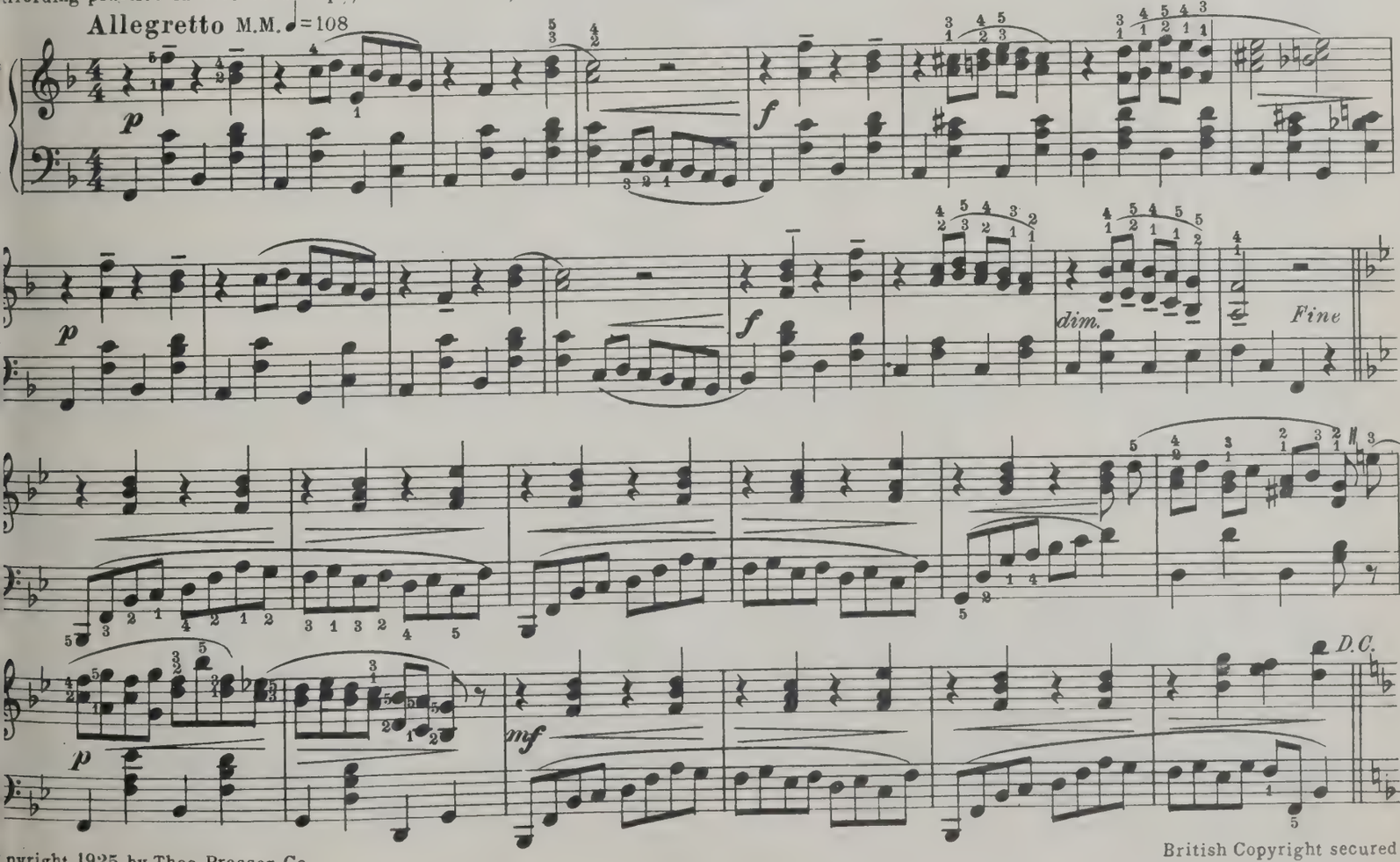
British Copyright secured



DANSE ROCOCO

MARI PALDI

affording practice in left-hand leaps, in double-notes, and in left hand finger-work. Grade 3.



pyright 1925 by Theo. Presser Co.

British Copyright secured

MENUET

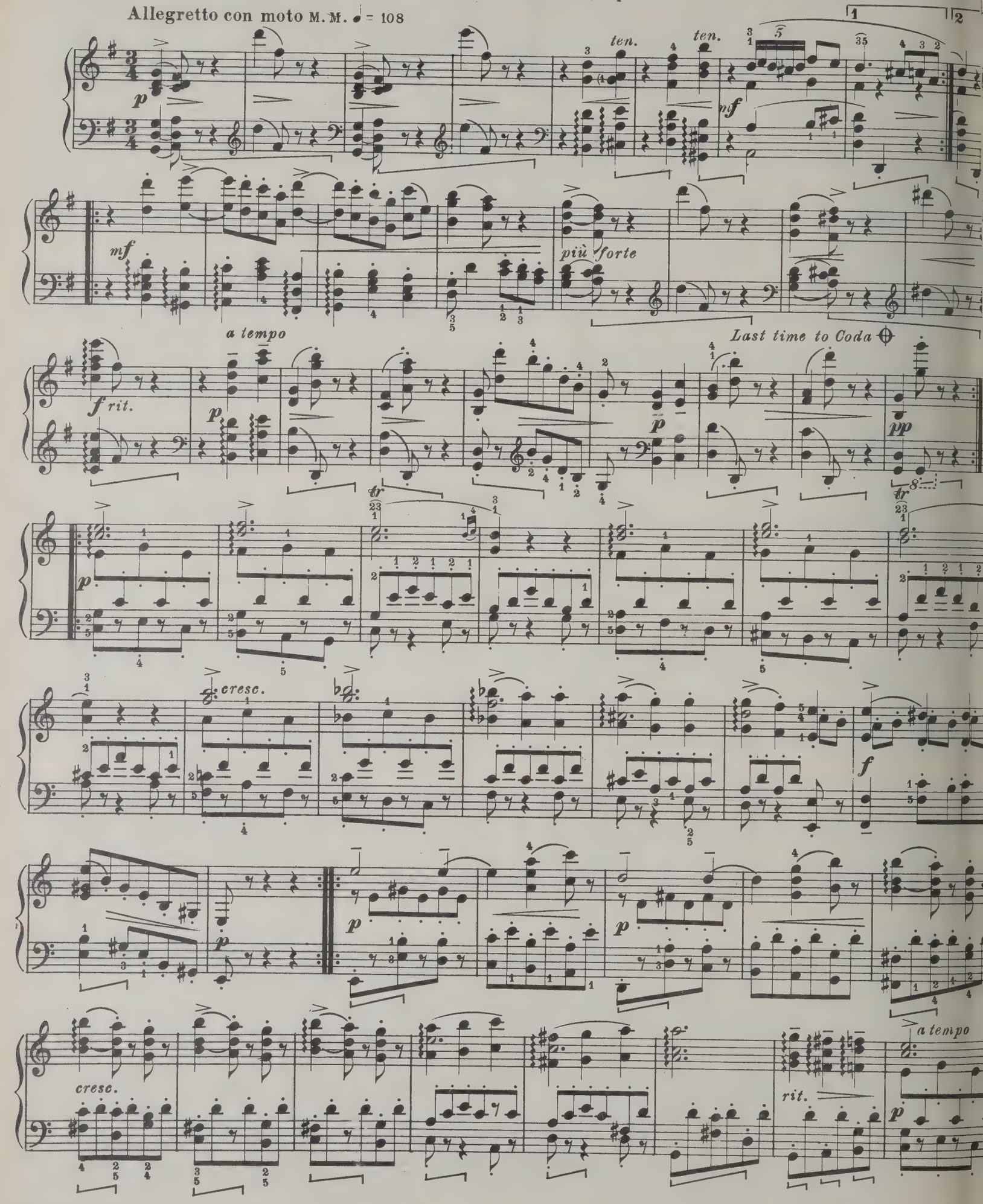
from "STRING TRIO IN E♭"

L. van BEETHOVEN, Op. 3

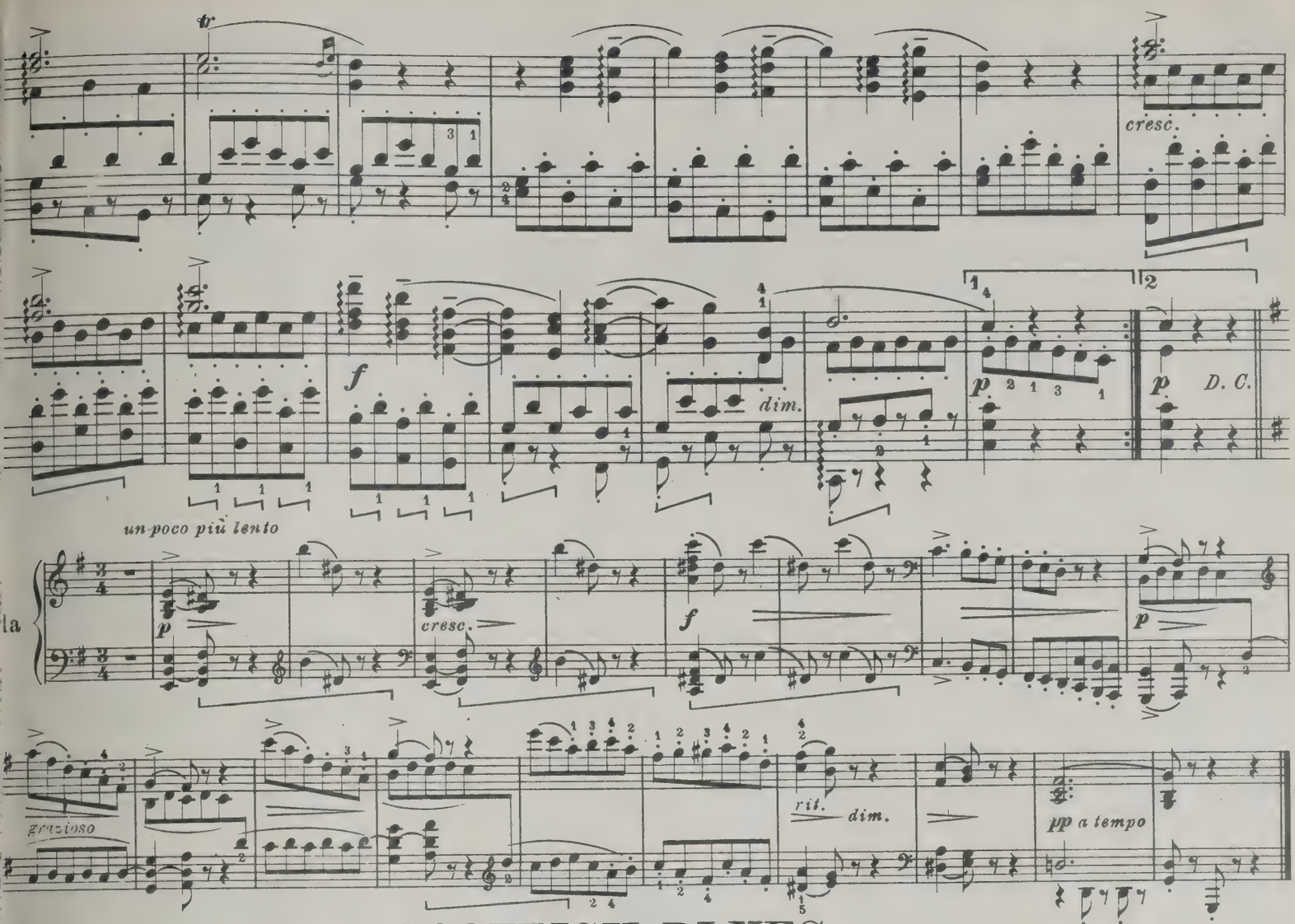
A beautiful transcription of one of the lesser known classics. Grade 5.

Concert Arr. by RICHARD BURMEIS

Allegretto con moto M.M. ♩ = 108



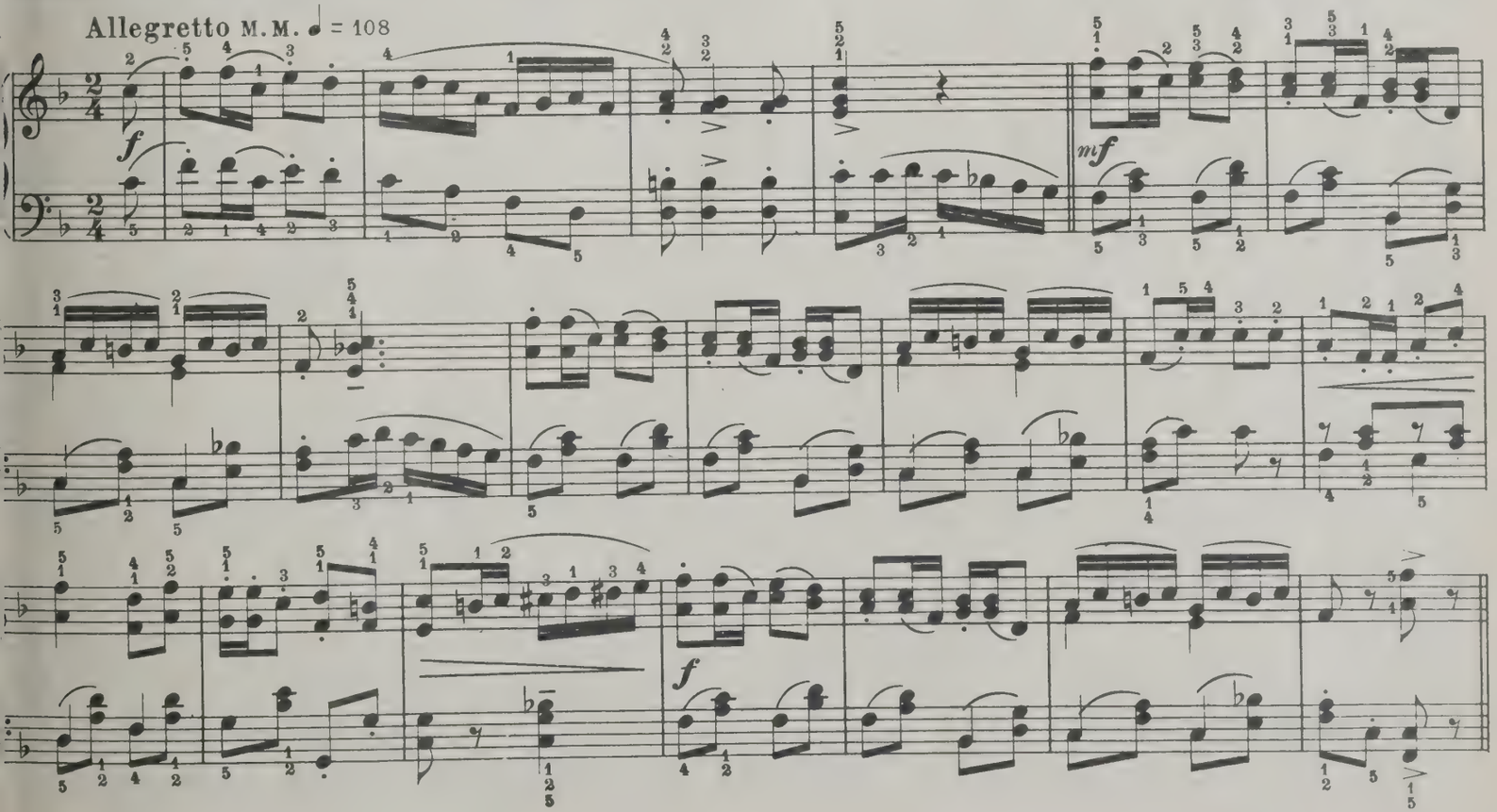
Copyright 1926 by Theodore Presser Co.



SCOTTISH BLUES

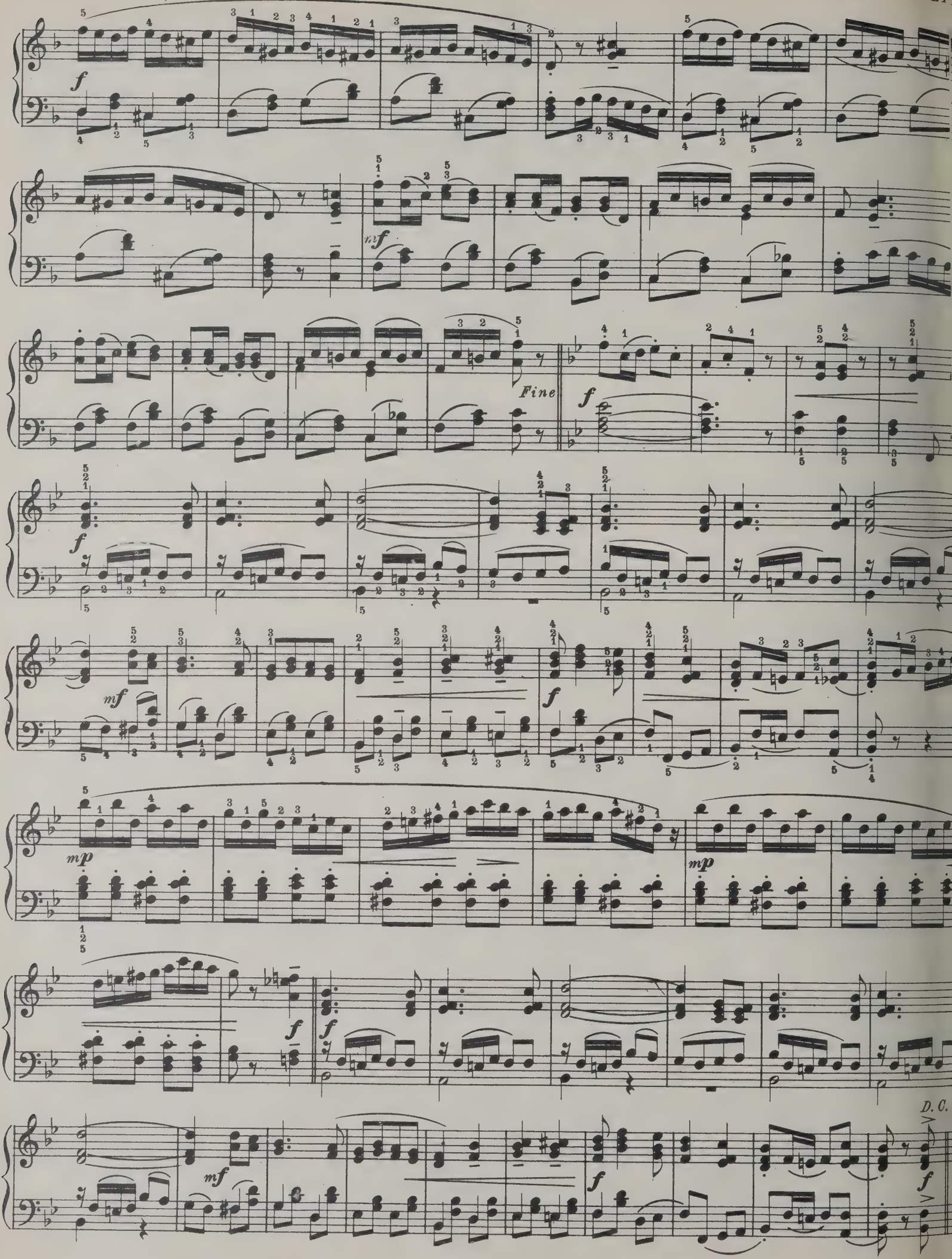
oducing snatches of well-known Scotch folk melodies. Grade 3

R. S. MORRISON



yright 1925 by Theodore Presser Co.

British Copyright secured


f
mf
Fine
f
mf
f
mp
mp
f
f
mf
f
f
D.C.

PRAYER AND CRADLE SONG

FREDERIC LACEY

gistration:
ll. Voix Celestes with 8ve coupler
at. (or Choir) Vox Angelica.
al. Soft 16ft. to Swell

charming voluntary
the soft stops.

Lento M.M. ♩ = 72
Swell
(Box closed)

NUALS
DALS

pp

Swell Oboe
Choir

M M ♩. = 66
Swell

p dolce

Choir

add soft 4ft. Flute

Fine

mp

Choir Clarinet

Swell soft 8ft.

D.S. 𝄋

yright 1924 by Theo. Presser Co.

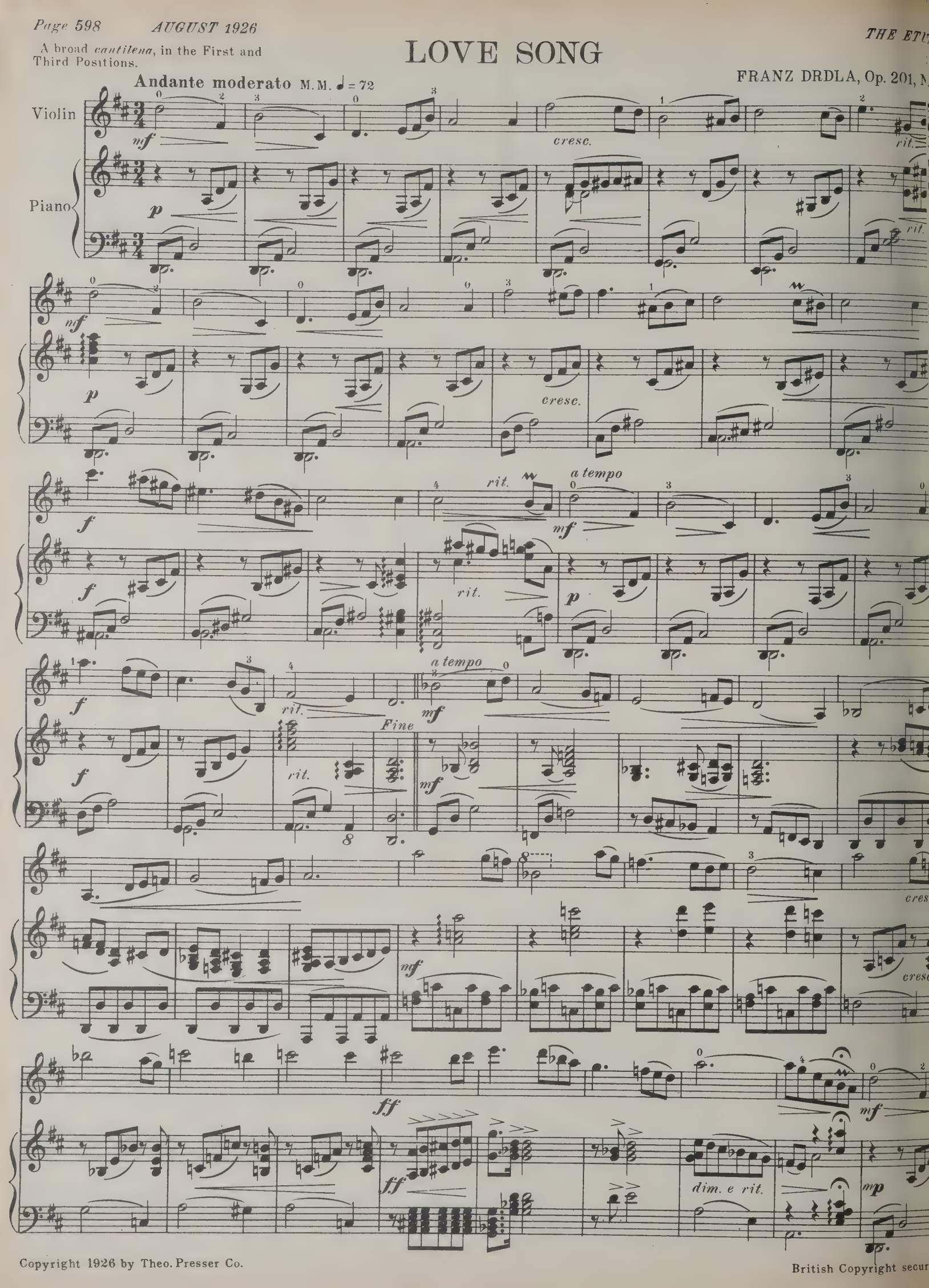
International Copyright secured

A broad *cantilena*, in the First and Third Positions.

LOVE SONG

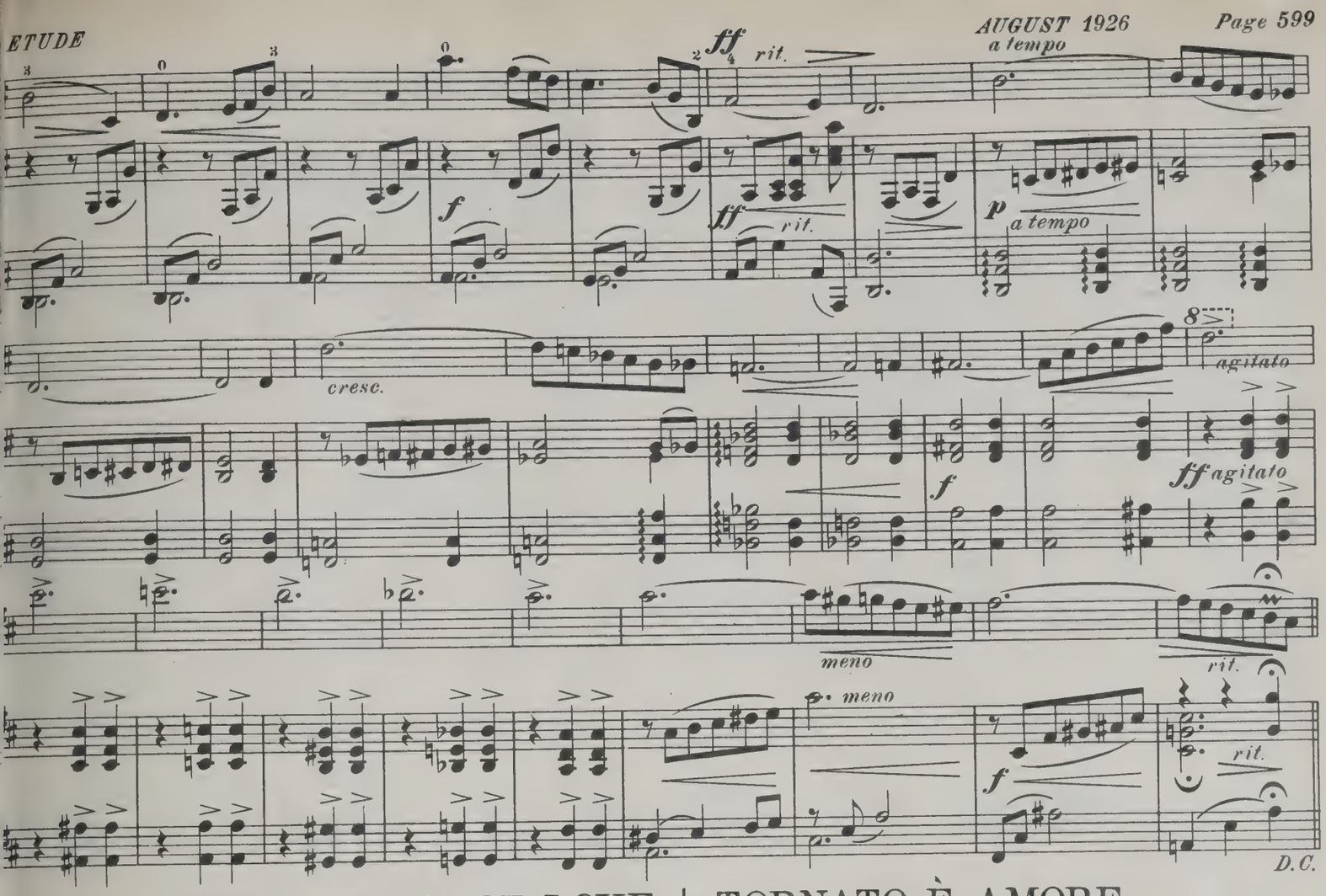
FRANZ DRDLA, Op. 201, N

Andante moderato M.M. ♩ = 72



Copyright 1926 by Theo. Presser Co.

British Copyright secur



THE RETURN OF LOVE | TORNATO È AMORE

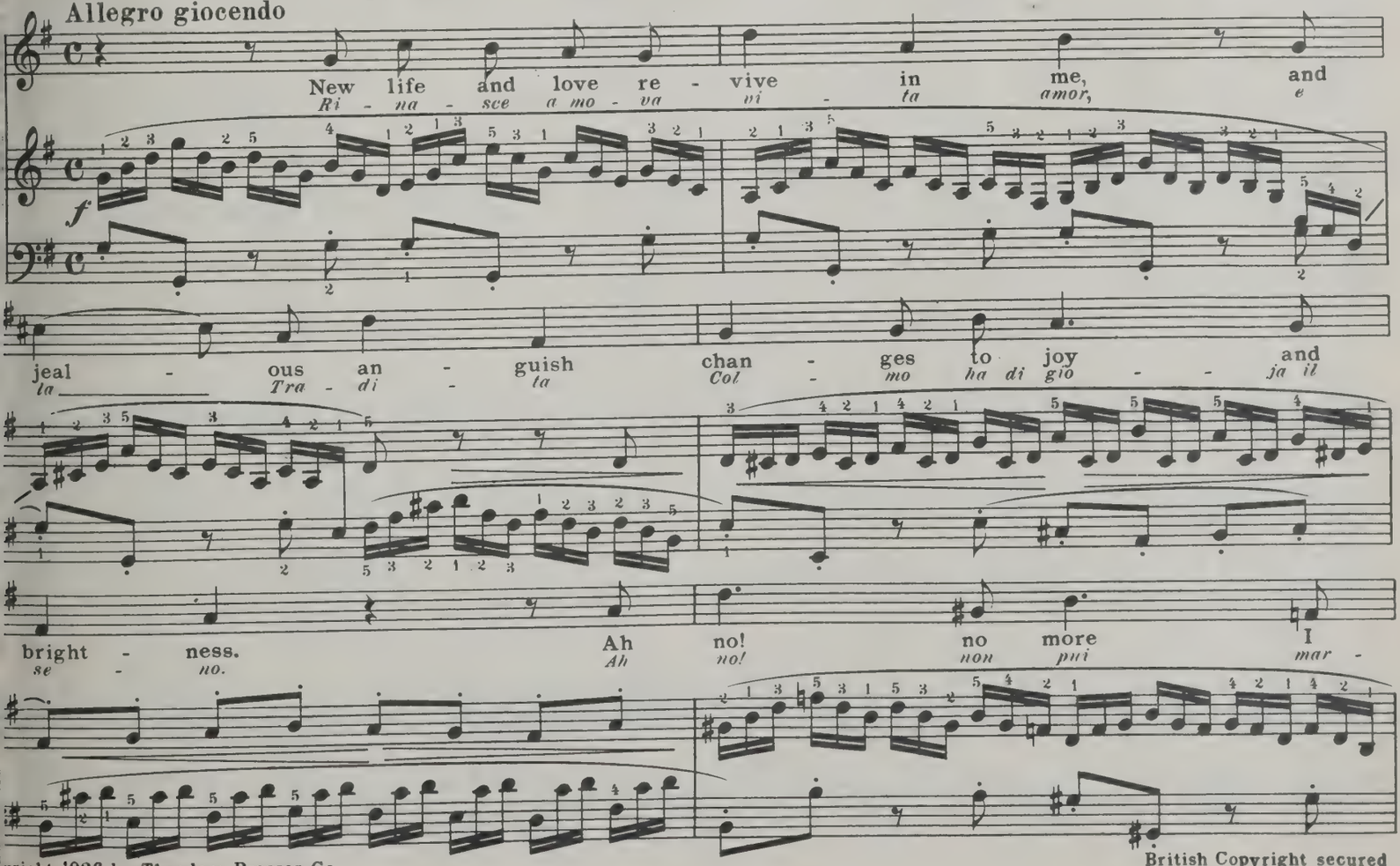
A SONG OF JOY | CANTO DELLA GIOIA

ON THE "PRELUDE IN G"
FROM BACH'S "WELL-TEMPERED CLAVICHORD"

A. BUZZI-PECCIA

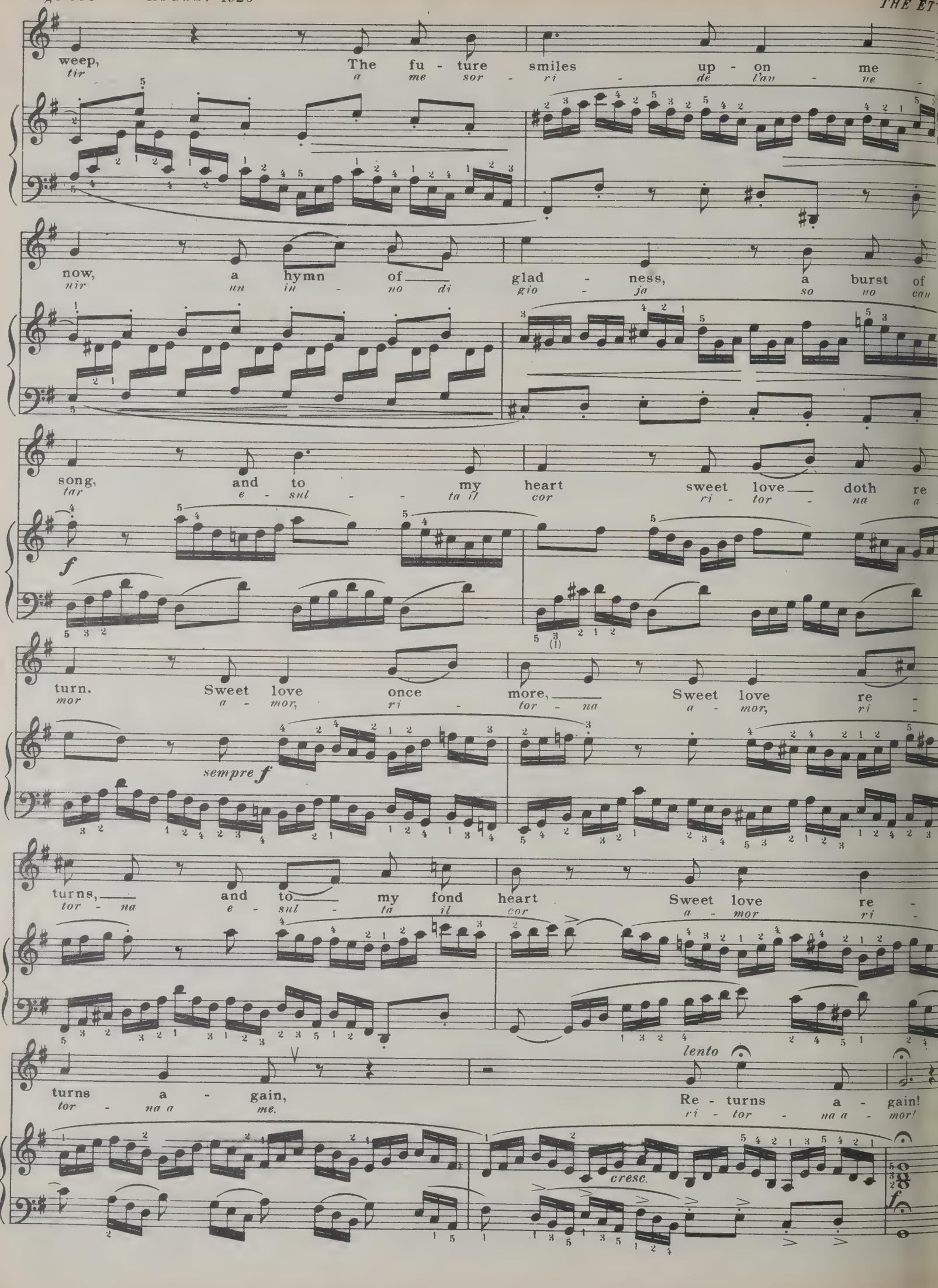
m *Two Songs* (of *Joy*, and of *ow*) based upon *Preludes* by . A delightful novelty.

Allegro giocendo



yright 1926 by Theodore Presser Co.

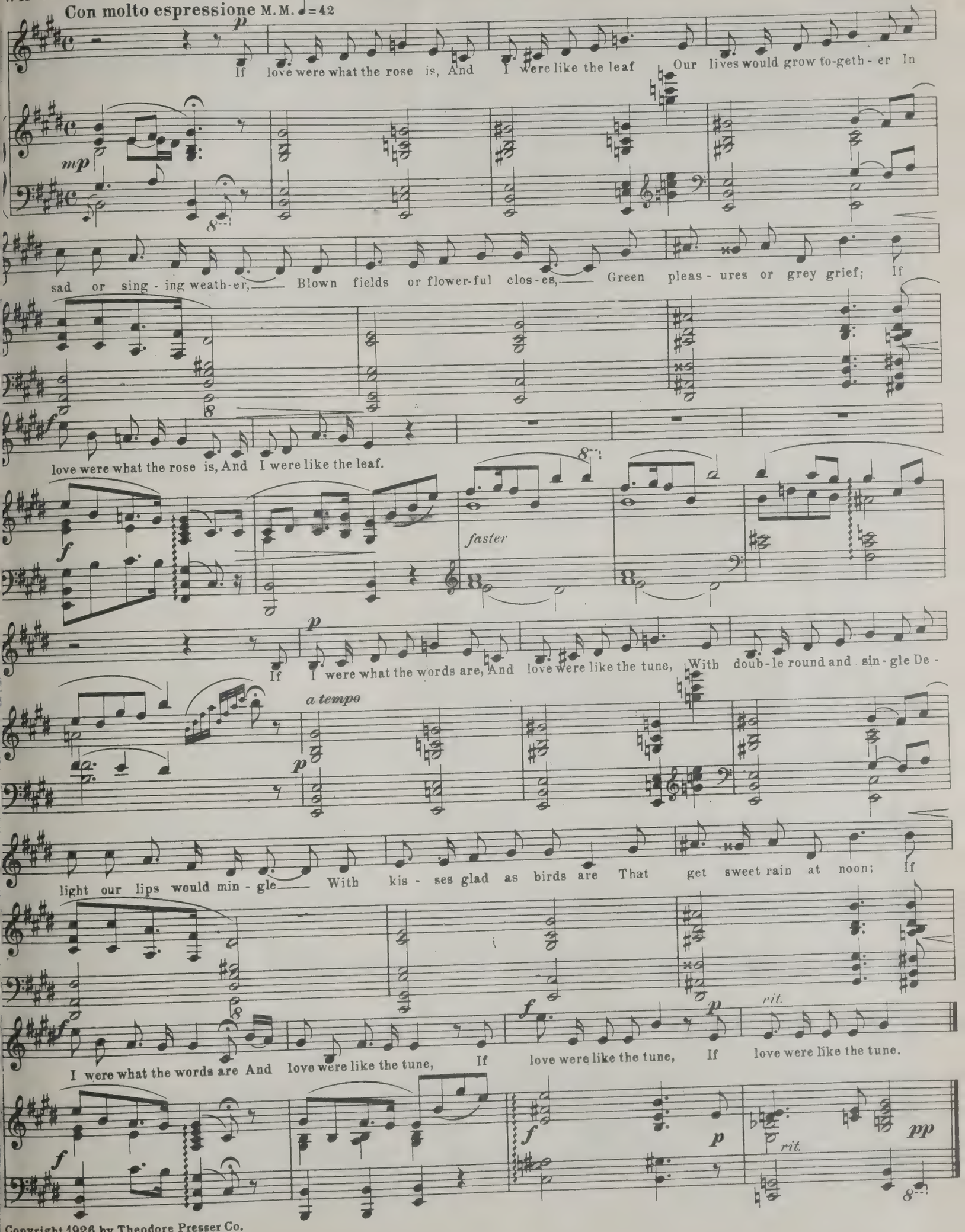
British Copyright secured


weep, The fu - ture smiles up - on me
tir a me sor - ri - de l'av - ve
now, a hymn of glad - ness, a burst of
nir un in - no di gio - ja so no can
song, and to my heart sweet love doth re
tar e - sul - ta il cor ri - tor - na a
f
turn. Sweet love once more, Sweet love re -
mor a - mor, ri - tor - na a - mor, ri -
sempre f
turns, and to my fond heart Sweet love re -
tor - na e - sul - ta il cor a - mor ri -
lento
turns a - gain, Re - turns a - gain!
tor - na a me. ri - tor - na a - mor!
cresc.
f

IF LOVE WERE WHAT THE ROSE IS

WINBURNE HARRY DAY

Con molto espressione M.M. ♩=42



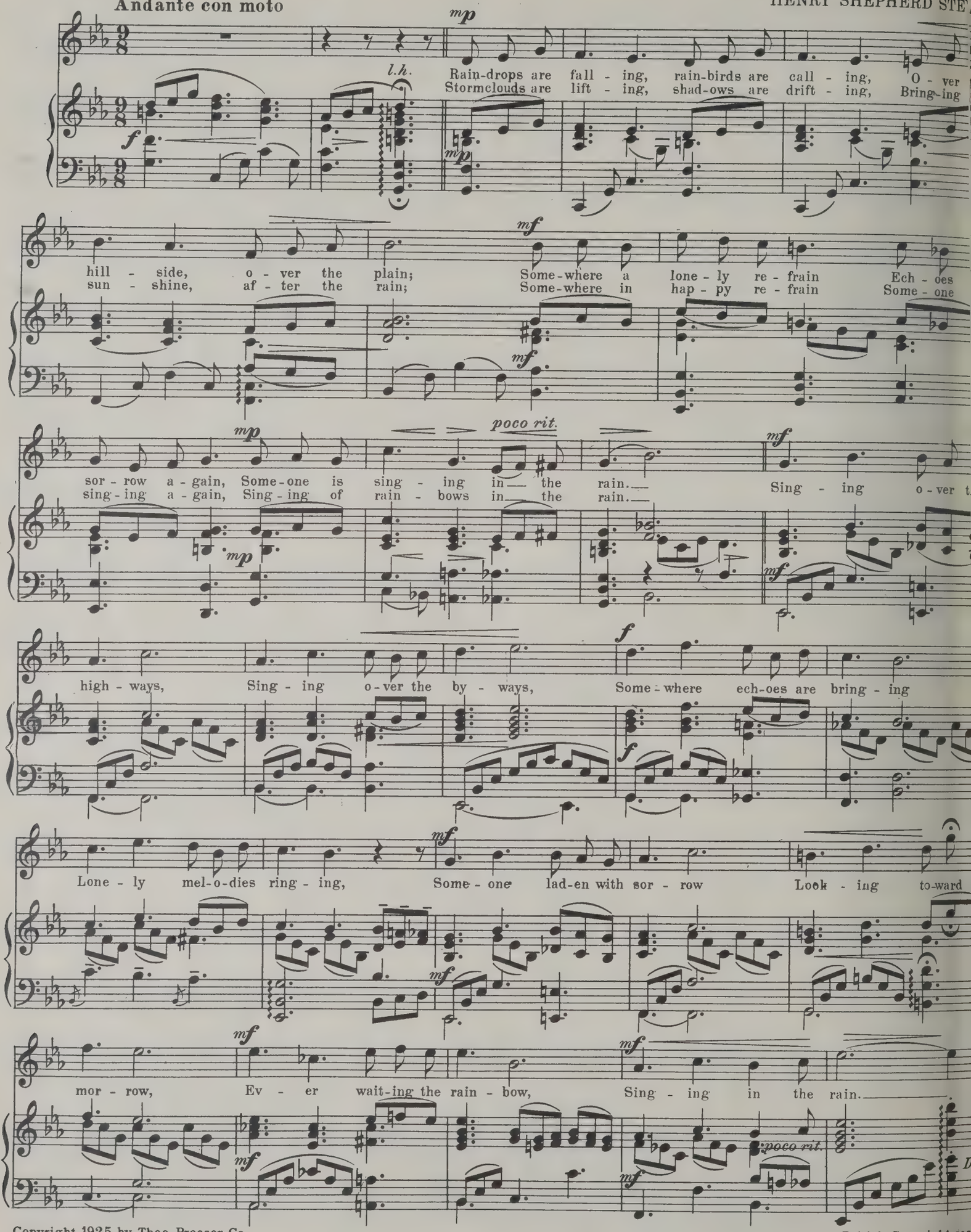
Copyright 1926 by Theodore Presser Co.

SINGING IN THE RAIN

COREY FORD

HENRY SHEPHERD STE

Andante con moto



Copyright 1925 by Theo. Presser Co.

British Copyright sec

A Music Students' Loan Fund of $12,500

To assist students lacking sufficient means for their study, the Alumni Association of the Sherwood Music School is providing a Music Students' Loan Fund of $12,500; to be distributed in amounts averaging $500, and used to defray the 1926-27 tuition expenses of new students entering the Sherwood Music School, beginning with the 1926 Fall Term.

These Loans are repayable over a period of six years, with very small payments during the first two years.

No competition is involved in securing the benefit of a loan from this Fund. The loans will be placed at the discretion of the officials of the Association, with students who can provide good character recommendations and who need financial assistance.

Requests for particulars and application blanks are invited; address—

Alumni Association

of the

SHERWOOD MUSIC SCHOOL

300 FINE ARTS BUILDING · 410 SO. MICHIGAN AVE.

CHICAGO, ILLINOIS

CHICAGO MUSICAL COLLEGE

61st Year

HERBERT WITHERSPOON, President

FALL TERM OPENS SEPTEMBER 13

More than 125 teachers of world-wide reputation. Private lessons only or courses leading to Teachers' Certificates, Graduation and Degrees in Piano, Voice, Violin, Cello, Church Organ, Movie Organ, Theory, Public School Music, Dramatic Art and Expression, Toe, Ballet, Interpretative and Classical Dancing, School of Opera, all Orchestral Instruments, Chautauqua, Lyceum, Concert and Languages.

85 FREE FELLOWSHIPS

(Two Private Lessons Weekly) to be awarded to the students who after an open competitive examination, are found to possess the greatest gift for playing or singing.

PROFESSIONAL DEBUTS, ENGAGEMENTS *and* SITUATIONS

Public debuts will be given artist students in Central Theatre, Chicago, when they are ready to commence their public careers. A special bureau established in the College will assist artist students in obtaining professional engagements. Graduates who have qualified as teachers will be assisted in securing situations without charge to teacher or employer.

STUDENT DORMITORIES

Artistic and sumptuous dormitory accommodations for men and women in college building. Piano furnished with each room. Prices reasonable. Make reservations now.

COMPLETE WINTER CATALOG ON REQUEST

CARL D. KINSEY, Manager

60 E. Van Buren St. Chicago

A Conservatory Pledged to the Highest Artistic Standards

Please mention THE ETUDE when addressing our advertisers.

The Singer's Etude

Edited for August by Well-Known Specialists

It is the Ambition of THE ETUDE to Make This Voice Department "A Vocalist's Magazine Complete in Itself"

The Voice as Related to Health Culture

By Stanley F. Widener

A SEARCH for the secret of beauty of tonal quality in the correct singing as well as the correct speaking voice, leads one to discover how easily and spontaneously the great singers give the most difficult operatic arias. The conclusion is that after the preparatory work is finished, it is only a question of proper relaxation of the throat.

However, proper relaxation of the throat depends entirely upon a re-building of the human body. Ignorance of this fact accounts for the unpleasant quality of tone which seems to be inherent in the voices of many singers, students for years under celebrated vocal instructors (in reality, nothing more than vocal coaches) with little or no knowledge of the means of voice production.

Beautiful tones are produced by great singers by a perfectly natural pressure, otherwise known as the "coup de glotte" (stroke of the glottis). The effectiveness of this vocal attack depends upon the air-column, and the manner in which it strikes the vocal cords. Beautiful tones are sometimes made by inferior singers, who are referred to as musically talented, but mentally lazy. They seem to be endowed with perfectly controlled throat and tongue muscles, governed by only the slightest breath pressure; but their voices are not usually of proper strength and durability, for the reason that they lack not only the proper musical knowledge, but also the body-vitality which is the chief requisite of all great singers.

Any strong, healthy student can develop the voice of a real artist in two years' time by training the abdominal muscles to sustain an unlimited breath pressure, but for a weak or sickly student to aspire to become a great singer is like reaching for the moon. No royal road to the heights of vocal efficiency will ever be discovered, and the training is now and ever shall be as rigid as that of the prize fighter. There is absolutely no question concerning the effectiveness of proper breathing in the elimination of all diseases of the respiratory organs.

The most important factor in health culture is how much oxygen you breath, and the next important factor is how much reserve breath you keep while exhaling. The immense chest expansion boasted of by the noted athletes is not to be emulated. Such unnatural expansion causes the lungs and heart to suffer from the unequal strain always present when there is very little reserve breath. If, however, the chest is developed to remain permanently expanded, and the diaphragm permitted to work to full capacity, the singer is proceeding upon the right principle.

As a matter of fact, one who is able to stand and sit perfectly erect usually breaths correctly, but unfortunately for posterity, a large percentage of civilized humans are sadly in need of shoulder braces, and are being slowly starved to death for want of oxygen.

The following exercises are for the acquirement of breath control and the development of diaphragm muscular relaxation:

Excercise No. 1. Stand with feet close together, arms hanging loosely at the sides. Empty the lungs as completely as possible. Inhale full breath through the nose, while lifting the arms above the head. Clasp the hands and stretch upwards, as though trying to touch the ceiling. Remain in this position while mentally counting five at a slow tempo. Release the hands and bring them back to the sides slowly, while exhaling the breath as through an imaginary pipe stem.

Exercise No. 2. Place right foot slightly in advance of the left. Exhale all the breath possible. Bend upper part of body forward until you touch the finger tips. Straighten slowly to an erect position, while taking a full breath through the nose, the arms being raised above the head at the same time. Clasp the hands, turn to the left as far as possible, without moving the feet; then to the right, holding the breath all the while. Turn to the front, release the hands, and bring them down to the sides; exhale slowly during this last movement of the hands.

Exercise No. 3. Feet close together, knees pressed firmly back, hands gently gripping the sides. Inhale deeply. Bend forward toward the floor, keeping the knees rigid. Rise to erect position, turn to the left, then to the right, then backward as far as possible without moving the feet. Resume erect position, and exhale slowly through the closed lips.

Proper breathing is a thorough cleansing process for the interior of the body. It cleanses the air that remains in the lungs after each respiration; it dispatches the blood through the whole body, which collects all poisonous gases and carries them back to the lungs to be emitted with expiration. By holding the breath, as directed in these exercises, we prolong this process, and free the body of more impurities, while at the same time developing the muscles of the diaphragm.

This article has no purpose in advocating chest labor in singing. No one can control breath and turn it all into tone if the lungs are inflated to capacity. The diaphragm and the muscles of the lower ribs are the chief agents in breathing quietly and deeply, and under no circumstances should there be any heaving of the upper chest or shoulders.

Relaxation expresses a condition of absence of tightness, and must not be confused with looseness. The body should remain passive to the natural acts of inhaling and exhaling, in the act of singing, to obtain a perfect freedom of vocal expression. The student should also remember that retention of breath is not accomplished properly, at least for the vocalist, by closing the vent in the larynx, but simply by the action of the diaphragm and rib muscles. The throat must be kept lax and open.

In conclusion, there is no objection to any plan for the development of a beautiful voice. If there had been only one way, it would have been discovered long ago, but the knowledge of vocal science seems to be ever broadening. Certainly, however, too little attention is given to body-building. Careful dieting is essential, but sufficient oxygen developed through diaphragmatic breathing, exercises the stomach muscles, keeps the internal organs in place and gives virile tone to the entire system.

The Vowel's the Thing

By Charles Tamme

ALL SINGING is based on the word; and the singer's notes are sustained on the vowels of the word sung.

With this at the center of thought, assuredly singers cannot give too much attention to their vowels. Indeed, vowels should be cultivated with greater energy and persistence than any other phase in the mechanics of singing. The singer who knows his vowels has gone a long way on the road to success.

The study of vowels is by no means without complications, for there are various points of view from which they must be understood.

The vowel sounds are fifteen. A singer should train himself to recognize each of these, no matter how it may appear from a graphic standpoint. The "o" in "hot," for example, is really the vowel sound "ah" and never should be sung otherwise.

The table of vowels would read:

a as in grape
a as in fat
a as in father
e as in sleet
e as in fresh
oo as in fool
u as in fuss
aw as in law
o as in old
ü as in für (German)
ö as in schön (German)
an as in wander (anticipated n)
on as in don't (anticipated n)
un as in bunch (anticipated n)
an as in thanks (anticipated n)

When the vocalist has mastered these sounds, that is, when he has learned to sing each purely, with clarity and resonance, and with the maximum freedom, he should apply this knowledge in all his singing. To this end, the old *maestri* of Italy composed a form of music known in the profession as the *vocalise,* which is a composition to be sung on the vowel sounds. The *maestri* would propound various technical phases in the art of singing, which were then carried into execution by the singer in the various *vocalises.* In this way, unlimited attention was centered upon the vowel sound, the basis of all song.

Every vowel in every syllable of every word, long or short, should be clear in the mind of the singer, with regard to its exact pronunciation, as well as to the correct method for obtaining this pronunciation. For the vowel cannot possibly ring clear and true to the hearer if the conception of it is not clear and true in the mind of the singer.

When a note is sounded, the singer's whole attention should be focused on the vowel. Is the vowel sound true, is it free, is it resonant? If not, the inter which prevents these conditions sh studied and eliminated.

There should be no vague grop tone quality; tone quality will take itself if the vowel is right. As a m fact, it is the vowel which is colo the tone, as is sometimes erroneous posed.

When more than one note is su singer should be sure that there is vowel for each note, pronounced fectly as he knows how.

In scale work, arpeggios and ru great secret of clean cut work lies simple formula of bestowing a vowel sound on each note. No how quick the scale, how eph the run, the art of singing requir detail of attention with regard to th sound. Without it, uneven, blurre work is the result.

Again, in the matter of pitch—o notes, especially—the vowel's the For the pitch mechanism is entirel side the singer's direct control, and tion to it too often produces unfo results. But intelligent attention vowel on high notes is a valuable for singers to learn. Any note in th range is easy to produce, once a learns to pronounce the vowel on whi sung with care and precision, and t that knowledge.

If the singer will but learn th vowel is the answer to many mechanical as well as technical diff in his art, he will have made a gre forward.

Some Fundamental Pri ples of Voice Productio

By Dr. Floyd S. Muckey
The American Society of Singing Tea

From the Standpoint of the Listener

I. SOUND is a sensation pr through the organ of hearing by of air waves.

II. Pitch is that characteristic sensation of sound which depends the rate at which the air-waves stri ear drum.

III. Volume is that characteris the sensation of sound which depen on the extent of motion of the ear

IV. Quality is that characteristic sensation of sound which depends the manner of motion of the ear dr

From the Standpoint of the Produc

V. The voice is sound or air-w Vocal Tone is always complex, composed of several simple tones (F mental and over-tones), varying in and intensity.

VI. Sound, air-wave, or voice p tion necessitates the use of a mech which has three essential elements:

1. A vibrator, which is set in m by impact of breath again vocal cords and establishe air-waves.
2. A pitch mechanism to dete the rate at which the air- are originated.
3. A resonance mechanism to force the air-waves establish the vibrator.

VII. In the voice mechanism the cords serve as vibrator; the cart and muscles of the larynx form the mechanism; and the cavities of pharynx, mouth and nose, the reso mechanism.

VIII. Pitch of the voice is deter by the length, weight and tension o vibrating portion of the vocal cords

IX. Volume of voice depends upo extent of vibration of the vocal which is caused by breath pressure upon resonance.

uality of voice depends upon the
n of the vocal cords as a whole
segments, and upon resonance.
Vocal resonance, which is an im-
factor in voice production, is due
ympathetic vibration of the air in
nance cavities.
Correct voice production, or that
f the mechanism which produces
vocal tone, includes the free vibra-
the vocal cords, the free motion
cartilages and muscles of the
and the full use of the resonance
This action, under the influence
roperly controlled breath, produces
e for which Nature intended this
ar mechanism.
Any muscular contraction which
the free vibration of the vocal
he free motion of the cartilages
scles of the larynx, and the full
the resonance space, is termed an
ence.

XIV. Every form of interference leaves its impress on the quality of the tone.

XV. The vocal muscles are involuntary in their true action for voice production. The interfering muscles are subject to voluntary control. Correct action of the voice mechanism must be induced and not forced. Interference, being under control of the will, can be eliminated. Every form of interference by undue tension of the false vocal cords, or soft palate, or muscles of chin and tongue, and so forth, leaves its impress on the quality of tone.

XVI. The art of voice production is based upon the facts of anatomy, physiology and physics. The facts apply to every voice mechanism with equal force and in precisely the same way, and are therefore impersonal.

XVII. The art of singing is composed of four elements: Breathing, Tone Production, Diction and Interpretation.

Singing Out of One's Compass

of the greatest dangers of the
tudent is trying to sing out of his
compass. A contralto tries to be-
mezzo-soprano, a mezzo wants to
a dramatic soprano, a baritone is
itisfied with tenor rôles. As a
he larynx is strained, and the blood
in the vocal cords become dis-
and congested.
ourse, we all know that high tones
ny times electrifying, that the
rise to the "big top note," and
y we want them to rise; but, if
obtained at the expense of singing
one's register, the life of the voice
to be of short duration.
teacher and student, therefore,
pay strict attention to the middle
for the importance of these funda-
tones cannot be overestimated.
re the foundation upon which the
vocal structure is built, and the
of their proper use can be traced to the extreme registers. Trust to the true basic principles of voice production, that is, to automatic breath control and a passive throat, and allow your voice to grow naturally. If nature intended you for a soprano you will sing soprano, and never mind what you do, you will never be anything else. Santley, the most distinguished English baritone of his day, tried to make himself a tenor, but was never given a consideration by the public. Finally, some teacher told him that he was a baritone, taught him in that *tessitura*, and he became a world-renowned artist.

I used to consider that all arias and songs should be sung in their original keys; and it took me some years to get that thought out of my mind, to realize that if one desired to deliver a message it must be sung within the compass of the singer, otherwise the message was never more than half delivered.—*Music.*

American Traditions

ARED with the Old World our
toward culture are so young that
nation have fallen into something
bit of thinking of ourselves with
ng of inferiority in this particular
Nevertheless, the following from a
porary has a bit of the heartening
t:

"Massachusetts boasted an amateur Singing Society for years before the first choir of the kind came into existence in Europe (the Sing Akademie of Berlin) founded in 1791, and there were about six Societies in Germany when the Handel and Haydn Society of Boston was organized in 1815."

"Faust History"

OD, at the outset, received $2,000
publishing rights of his "Faust"
and he stipulated for a fee of
or every performance in Paris, a
ich continues to be paid to his de-
ts. Reckoning the number of
nances already given in France,
ey run to thousands, and consider-
e amounts demanded in Great
America, Italy, Germany and
re, it is estimated that about $300,000 had been paid to the composer and his family, which may be regarded as quite a satisfactory return for what was hardly three years' labor. Gounod visited London in 1863 for the production of "Faust," which was first heard at Her Majesty's Theater. Colonel Mapleson, the manager, thought so little of its possibilities that he insisted on a substantial contribution toward the stage expenses.—*London Daily Mail.*

inger whose general education has eglected is in a most unfortunate And by general education is not nly those academic studies that pcurn in schools. The imagination must be stimulated, the heartfelt love for the poetical must be cultivated, and, above all things, the love for nature and mankind must be developed."—MME. MARCELLA SEMBRICH.



The Far-Reaching Influence of the

KIMBALL

DURING the many years since the Kimball piano was first manufactured, this instrument has steadily filled a larger and higher place in the estimation of discriminating people. The influence has spread from small beginnings, until to-day probably more than 400,000 Kimball pianos, as well as other Kimball instruments, are in daily use. In homes, schools and churches, a steadily increasing number of Kimballs stand as witnesses to abiding merit.

There is a Kimball exactly suited to your home—a Grand, an Upright, a Reproducing Piano, a Player Piano, or a Phonograph.

Catalogs and nearest dealer's address sent on request

W. W. KIMBALL CO.

(Established 1857)

Department KE, 306 S. Wabash Avenue, CHICAGO, U. S. A.

Is Your Music MIXED UP?



MUSIFILE IS THE ANSWER!

The Musifile is the SECTIONAL, Low-Priced Cabinet that will "unscramble" your music.

Send for free catalog and treatise

"HOW TO FILE MUSIC"

Walter B. Simon

Manufacturer

113 North 9th Street

St. Louis, U. S. A.

FRECKLES

Don't Try to Hide These Ugly Spots; Othine Will Remove Them Quickly and Safely

This preparation is so successful in removing freckles and giving a clear, beautiful complexion that it is sold by all drug and department stores with a guarantee to refund the money if it fails.

Don't try to hide your freckles or waste time on lemon juice or cucumbers; get an ounce of Othine and remove them. Even the first few applications should show a wonderful improvement, some of the lighter freckles vanishing entirely.

Be sure to ask for Othine—double strength; it is this that is sold on money-back guarantee.

MUSIC PRINTERS

ENGRAVERS AND LITHOGRAPHERS

PRINT ANYTHING IN MUSIC—BY ANY PROCESS

WE PRINT FOR INDIVIDUALS

ESTABLISHED 1876 REFERENCE ANY PUBLISHER

THE OTTO ZIMMERMAN & SON CO. INC.

CINCINNATI OHIO

WANT WORK AT HOME?

Earn $18 to $60 a week RETOUCHING photos. Men or women. No selling or canvassing. We teach you, guarantee employment and furnish WORKING OUTFIT FREE. Limited offer. Write-to-day. ARTCRAFT STUDIOS, Dept. D-2, 3900 Sheridan Road, CHICAGO

PIANO JAZZ

By Note or Ear. With or without music. Short Course. Adult beginners taught by Mail. No teacher required. Self-instruction Course for Advanced Pianists. Learn 259 styles of Bass, 884 Syncopated Effects, Blue Harmony, Oriental, Chime, Movie and Cafe Jazz, Trick Endings, Clever Breaks, Space Fillers, Sax Slurs, Triple Bass, Wicked Harmony, Blue Obligato and 247 other subjects, including Ear Playing. 133 pages of REAL Jazz, 25,000 words. A postal brings our FREE special offer.

Waterman Piano School, 1836 W. Adams St., Los Angeles, Cal.

E ETUDE conducts a "Special Notice" ment to aid its friends and readers to he ETUDE audience of 215,000 when they o secure a musical position, offer a musical n, or when they seek to sell or secure ing musical. *Nothing in the nature of a business is entitled to the very low word rate charged on Notices,*

See Page 554 this issue.

AMERICAN CONSERVATORY
CHICAGO'S FOREMOST SCHOOL OF MUSIC

41st Session Commences September 9, 1926

Offers superior courses in all branches of music and dramatic art, including Master School. Diplomas, Degrees and Teachers' Certificates granted by authority State of Illinois. Thorough preparation for concert, opera and teaching positions. Many special features, recitals, concerts with full orchestra, lectures, etc.

Excellent Dormitories Offer Accommodations at Moderate Rates

UNSURPASSED FACULTY OF ONE HUNDRED ARTIST-INSTRUCTORS

Among these might be mentioned

PIANO — Heniot Levy, Allen Spencer, Silvio Scionti, Henry Purmort Eames, Louise Robyn, Kurt Wanieck, Earl Blair, May Doelling.

VOICE—Karleton Hackett, E. Warren, K. Howe, Charles La Berge, Elaine De Sellem, John T. Read, Carl Songer.

VIOLIN—Jacques Gordon, Herbert Butler, Adolf Weidig, Scott A. Willits.

ORGAN—Wilhelm Middelschulte, Frank Van Dusen.

MUSICAL THEORY, COMPOSITION—Adolf Weidig, Arthur O. Andersen, John Palmer, Leo Sowerby.

VIOLONCELLO—Hans Hess.

ORCHESTRAL INSTRUMENTS—Members Chicago Symphony Orchestra.

and others of equal importance

PUBLIC SCHOOL MUSIC—O. E. Robinson.

HARP—Enrico Tramonti, Clara L. Thurston.

DRAMATIC ART, PUBLIC READING—Walton Pyre, Louise K. Willhour.

DANCING—Louise Willhour.

THEATRE ORGAN SCHOOL — Frank Van Dusen.

GUEST INSTRUCTORS, 1926—Delia Valeri, John C. Kendel

Free Advantages: Admission to Teachers' Normal Training School; Students' Orchestra; Vocal Sight Reading. Admission to all Conservatory Recitals; Lectures; Musical Bureau for securing positions.

THIRTY FREE SCHOLARSHIPS AWARDED
EXAMINATIONS FROM SEPT. 3 TO SEPT. 7. (APPLY FOR EXAMINATION BLANK)

Lyceum and Chautauqua engagements secured

Examinations Free - *Catalog mailed free on application* - Moderate Tuition Rates

AMERICAN CONSERVATORY, 571 KIMBALL HALL, CHICAGO

JOHN J. HATTSTAEDT, President. Karleton Hackett, Adolf Weidig, Heniot Levy, Associate Directors

COLUMBIA SCHOOL OF MUSIC

Clare Osborne Reed
Director

TWENTY-SIXTH YEAR OPENS
SEPTEMBER 13th

One of America's Finest Institutions Devoted to Education in Music

FULLY ACCREDITED COURSES LEADING TO CERTIFICATES, DIPLOMAS AND DEGREES

by authority of the State of Illinois

A School for

The Mature Musician — **The Public School Teacher**
The Young Artist — **The Ambitious Amateur**
The Teacher of Music — **The Talented Child**

Training in the following departments:

Piano, Voice, Violin, Theory, Violoncello, Normal Training, Public School Music, Chorus Singing, Correlated Arts, History of Music, Ensemble, Orchestral, Professional Accompanying, Conducting, Harp, Brass and Wood Wind Instruments, Dramatic Expression, English and Psychology.

Send for complete catalog

Columbia School of Music

Box E, 509 South Wabash Avenue, Chicago
Telephone Harrison 5930

COMBS CONSERVATORY

PHILADELPHIA

FORTY-SECOND YEAR

Instruction throughout Entire Year

A School of Individual Instruction — **A School of Public Performa**

Four Pupils' Recitals a week give you opportunity for Public Performance

All branches taught from elementary to the highest artistic standard. Training Courses for Teachers. Degrees conferred. Daily reports keep the Director personally informed of your progress—

Daily Supervision shows you how to work. complete Pupils' Symphony Orchestras offer e tional privilege of orchestra routine and acco niment.

Courses for Public School Music Supervisors

Approved and Accredited Three-Year Courses in Public School Music Supervision. Pennsylvania Stan State Certificates issued upon completion of Course, without further examination.

Located within a few blocks of the Sesqui-Centennial Buildings, the Combs Conservatory, with its fa Faculty and its unexcelled equipment, offers unequaled opportunities and advantages to combine co of instruction with the great musical events and festivals of the Sesqui-Centennial.

Six Spacious Buildings — ***Dormitories for Wo***

A School of Inspiration, Enthusiasm, Loyalty and Success

Illustrated Year Book Free

GILBERT RAYNOLDS COMBS, Director — **Offices, Dormitories and Stu Broad and Reed Streets**

ZECKWER-HAHN
Philadelphia Musical Academy
and Branches

Highest standards of musical instruction. Faculty includes **Professor Leopold Auer, Guest Teacher; Leo Ornstein, Composer Pianist,** and other distinguished musicians. 56th season. Registration Sept. 2nd-4th. Classes begin Sept. 8th. Catalog. **Charlton Lewis Murphy, Managing Director,** 1617 Spruce Street, Philadelphia.

P.M.I.

Summer Term
Six weeks from June 21
Daily theory and normal classes for music teachers.

Pittsburgh Musical Institute, Inc.
131-133 Bellefield Avenue Pittsburgh, Pa.

MILLIKIN CONSERVATORY OF MUSIC
DECATUR, ILLINOIS

Offers thoro training in music. Courses leading to Bachelor of Music Degree, Diploma, and Certificate in Piano, Voice, Violin, Organ, Public School Music Methods and Music Kindergarten Methods.

Bulletin sent free upon request

W. ST. CLARE MINTURN, Director.

St. Louis College of Music

Modern Methods—Moderate Tuition

Courses in all Branches of Music.
Distinguished Faculty of 40 Artist Teachers.
Certificates and Diplomas conferred.

Catalog free upon request

5225 CABANNE AVENUE ST. LOUIS, MO.

SAINT LOUIS, MO.

KROEGER SCHOOL of MUSI

(E. R. KROEGER, Director)

All Branches of Music Taught

Send for Catalog

MUSICAL ART BUILDING
Olive and Boyle Avenues

BEETHOVEN CONSERVATORY

Special Low Rates for Beginners
Send for handsome Catalog to the **BROS. EPSTE**
Odeon Building, Grand and Finney, **St. Louis, M**
One of the oldest and best Music Schools in the United State

: School Music Department

(Continued from page 570)

ties of human nature but the ıains that the life at the summer reates an urge to study intensively. ; analyze a possible day at a sum- ;ic school. After breakfast, and a riod of recreation, a short chapel s held in which the whole student rticipates in singing devotional and ;ongs. The first period may be to theory and harmony classes, or in choral conducting. The next ıay be taken up with school music classes of all kinds.

this intensive work a period may wherein the whole school comes for lectures in music appreciaoted music educators may appear ;ent their favorite topics. This followed by various classes where teaching with the use of small of children is carried on. The session may close with the school period, when the entire student ;ets some noted conductor for an onal study of the choral works nasters. During the time that all nethods classes have been carried ain students have been studying d instrumental playing individually lasses with special teachers. These may be post-graduates or those irly interested in obtaining a techowledge of the instruments of the a. These are the so-called spedents.

The Afternoon

ER LUNCHEON and a period of reation, a period of general methresented to the entire student body. music educators may discuss imdevelopments in school music; and nbers of the faculty may present of their subjects. In this way all students get an insight or a crossof the work carried on in all of the ; classes. The next period may be to sight singing in graded classes. rd afternoon period may be given educational psychology and special ;. Then comes a period for or- ;ion, orchestra methods and class s in presenting violin and piano .The day's work may end with the orchestra rehearsal.

makes a full day, but we must re- : that no student takes all of these . Many students find time to rest ers enjoy the outdoor life afforded. social life of the session is empha- y the fact that the entire student eets often during the day. As the .re served in large community din- ls there is an opportunity for in- "stunt" and community singing. enings are given over to study, so- ersion and concerts. It is inter- to observe the reaction of certain souls who "find themselves" in surroundings. Experienced super- ınd young students meet on a com- ocial level and much good comes he discussions which arise and the onal contacts which are made.

r school superintendents visit these : schools in order to secure s to fill vacancies which have oc- in their teaching forces. The student willing and capable receives ready tion, and the teachers and officers school have many inquiries for the s of the outstanding pupils in their School boards recognize the pe- value of attendance at these summer and often defray the entire expenses r teachers who elect to go to sumhool. Further, certain communities he salaries of teachers who attend the summer schools. There are many incentives beside these to attend.

Beside the possibility of attending summer school regularly, there is the need of considering the advancement of the avocational interests of the supervisor. Every one should have a "hobby." For the music supervisor it should be some outdoor pursuit. Getting back to nature is getting close to the source of inspiration in art. I know of a number of music supervisors who are successful gardeners. Many are fond of "hikes" and camp life. The great out-of-doors should have a call for all of us.

Travel enriches our background, and it is possible so to arrange an itinerary of summer travel as to cover the visiting of musical points of interest. The summer music schools and music centers may be visited. By traveling in the summer, an opportunity is afforded to hear opera and symphony orchestra concerts. Some of the large cities carry on a full summer season of out-door opera. Practically all of the larger cities have symphony orchestras which present fine programs daily.

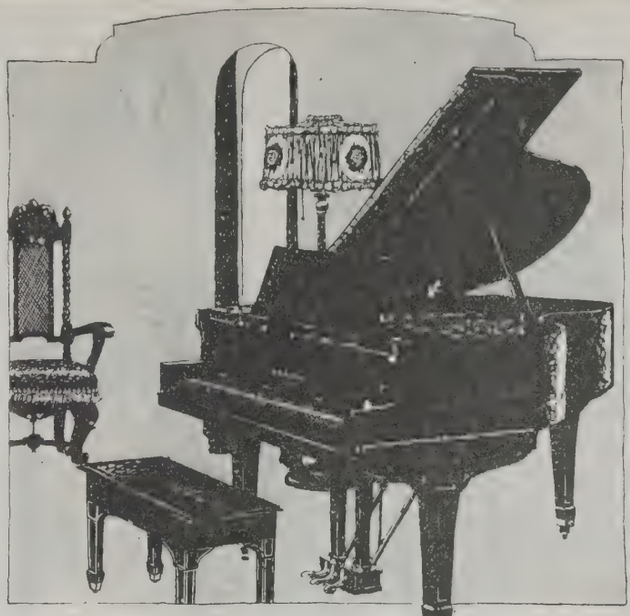
The supervisor naturally counts on the summer time as the time in which he can read articles on school music. A liberal education can be obtained by this method of self-help. Many issues of music magazines have accumulated during the regular school year, and it is imperative that these valuable contributions be read and analyzed for future stock-in-trade. The educational magazines should not be overlooked if one is to maintain contact with the place of school music in the trend of modern education. And then there are many works on music and general education which cannot be overlooked. To offset this (heavier reading) the supervisor should endeavor to keep pace with the best of fiction.

Keep up Technic

BESIDES THE reading of literature concerning his field, the supervisor turns with enthusiasm to technical practice of his chosen instrument. This often proves to be a real diversion. The busy teacher does not have time to practice during the regular season, the sum total of actual playing is often small, and so there is real recreation in piano, organ, violin and vocal practice. Much material should be examined and read in order to make a suitable selection of music programs for the coming season. Orchestra music should be selected and studied. Certain instrumental parts may need revision or rearrangement. Operettas should be read and selected. Time should be given to the examination of chorus and glee club material.

The local phonograph shop will gladly turn over a library of records for the supervisor's inspection. The piano store will welcome an inspection and hearing of the educational piano recordings. The need for a detailed planning of the courses in music appreciation is obvious; and this preparation should fill many enjoyable hours of the enthusiastic supervisor's time.

I do not want to give the impression that the supervisor's summer should be filled up with hack-work of various kinds. Much of the reading and planning can be done while one is away on a vacation. One of the greatest problems that faces the educational and social world today is the question of the proper use of leisure. A contented mind is a busy mind; and the satisfaction of looking back on a summer filled with quiet study, travel and recreation is well worth the time spent in its planning.



WEAVER
GRAND PIANOS

BECAUSE of its beautiful and enduring tonal qualities, a host of cultured people—gifted musicians, talented singers, skilled teachers, earnest students, and discriminating music lovers—acclaim the Weaver Grand Piano as one of the really artistic instruments of America.

WEAVER PIANO CO.
York, Pa.

Frantz Proschowsky
SEVENTY-FOUR RIVERSIDE DRIVE
NEW YORK
Author of
The Way to Sing
(C. C. BIRCHARD & CO., BOSTON, PUBLISHERS)

DEAR MR. PROSCHOWSKY—
Let me express my appreciation of your thorough understanding of the *True Art* of singing and the intelligent simplicity of your elucidations, through which I have been able to discover and use new beauties in my own voice. I commend to you those artists and students who seek the truth in singing—the beautiful and lasting art of *"Bel Canto."*
Gratefully yours,
AMELITA GALLI-CURCI.

MY DEAR PROSCHOWSKY—
I am happy in expressing my admiration of your method of instruction. Having heard your pupils, I frankly state that besides the perfect placing of the voice their diction was clear. This secret is a sure success.
TITO SCHIPA.

OPENING OF
NEW YORK STUDIO
September 1st
Gunn School of Music and Dramatic Art
The Fine Arts Building, Chicago, Ill.
August 2nd to 29th

Look Inside the Piano for this Trade-Mark — WESSELL, NICKEL & GROSS NEW YORK TRADE MARK — *The Sign of the World's Standard Piano Action*

Quality Pianos Have This Famous Action!

IN seeking quality in a piano, you first consider *tone, touch* and *durability.* You should know that these three *vital* elements are largely controlled by the *piano action.* Insure your piano purchase, therefore, by insisting upon the Wessell, Nickel & Gross action—used by leading American piano makers for more than 50 years.

Furthermore, the Wessell, Nickel & Gross action is *the world's highest-priced piano action.* Its higher price is just another indication of its supreme quality. This famous product is built by the oldest, largest and leading makers of high-grade piano actions.

WESSELL, NICKEL & GROSS
Established 1874 New York City

When you Buy an Upright, Grand, Player or Reproducing Piano—Insist on the Wessell, Nickel & Gross Piano Action.

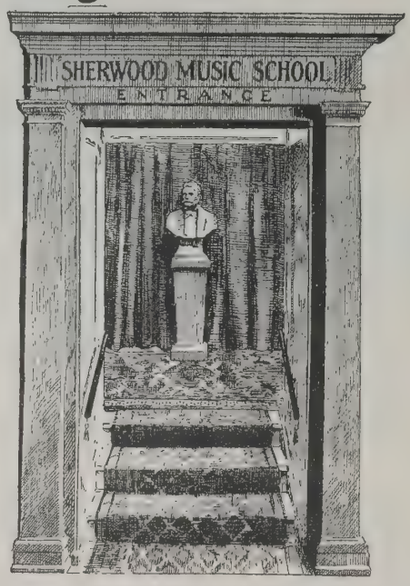
NEW COURSE of SINGING by CORRESPONDENCE
Including Voice Culture, Sight Singing and Musical Knowledge. A thorough, practical course.
Also **Harmony Correspondence Course**
Small monthly payments. Send for Prospectus. State distinctly which course you desire.
ALFRED WOOLER, MUS. DOC.
SUITE A. 171 CLEVELAND AVENUE, BUFFALO, N. Y.

Start Piano Tuning Business Yourself
Build a permanent, clean, independent business anywhere, with regular customers and steady income from $150 to $400 monthly. Or make your spare time earn $2 to $4 an hour. No capital needed. Demand for good tuners and player men exceeds supply. We fit you for both, thoroughly and rapidly at home, at small cost. Send for particulars.
MACK INSTITUTE
Wabash Sta., EM-1 Pittsburgh, Pa.

IF IT IS AN OBTAINABLE PUBLICATION YOU CAN GET IT PROMPTLY FROM THEODORE PRESSER CO., 1712-1714 Chestnut St., Phila., Pa.
An unequalled stock of music publications and a large corps of experienced clerks make possible the rendering of prompt, accurate service. Prices on any publication quoted cheerfully. Special service features of interest to teachers. *Ask about them.*

Please mention THE ETUDE when addressing our advertisers.

The Gateway to a successful future



ARE you interested in teaching music? In the concert field? In theatre organ playing? In Public School Music? These are a few of the professional fields for which we can prepare you. We assure you an opening in your chosen line as soon as qualified.

Teaching

Students preparing with us for teaching may take positions in our Extension Branches, of which there are more than one thousand located all over the country, or in our Chicago Neighborhood Branches, of which there are more than thirty, with others in process of establishment.

Those who come to us with previous training and experience can very quickly qualify to take positions in our Chicago Neighborhood Branches, thus gaining further experience and earning money for their own study.

Theatre Organ

Since the establishment of our Theatre Organ Department, we have trained and placed organists in positions with salaries starting from $85 to $100 a week.

Students of piano and organ, who have developed instrumental technic and musicianship, can prepare to meet the requirements of theatre playing in a very short time. Good openings are assured.

Concertizing

Chautauqua and Lyceum tours offer salaries of $40 to $100 weekly. Concert engagements are usually paid for by the single appearance, the fee being $25 to $50 and upward.

Our extensive system of Branches enables us to provide ample openings for those we train for the concert field.

Public School Music

Our two-year course leads to a Teacher's Certificate, entitling the possessor to the Illinois State Teacher's Certificate and permission to teach, without examination.

Annual salaries of $1,500 to $2,500 are available, with large outside earnings through private teaching, choral directing, etc.

More openings than we can supply applicants for are referred to us every year from school authorities throughout the country.

Our Fall Term begins in September.
Write for Catalog mentioning **The Etude,** ***and telling us which phase of our service most interests you.***

Sherwood Music School

Founded 1895 by WM. H. SHERWOOD
Fine Arts Building . 410 So. Michigan Avenue
CHICAGO, ILLINOIS

Teaching Positions

TEACHING positions are available in our Thirty-two Chicago Neighborhood Branches for young teachers of piano and violin who wish to teach, and, at the same time advance themselves by study with our artist teachers; also for advanced students as soon as they are qualified to teach.

See Fall Announcement elsewhere in this issue. Write for Catalog and Teaching Position Application Blank, mentioning The Etude *and giving an account of your training and experience.*

Sherwood Music School

Founded 1895 by WM. H. SHERWOOD
Fine Arts Building .. 410 S. Michigan Avenue
CHICAGO, ILLINOIS

DUNNING SYSTEM of Improved Music St for Beginners

The Demand for Dunning Teachers Cannot be Supplied—Why?

NORMAL CLASSES AS FOLLOWS:

MRS. CARRE LOUISE DUNNING, *Originator,* **8 West 40th St., New York City; Normal Class, July 15, 1926.**
Mrs. Zella E. Andrews, Leonard Bldg., Spokane, Wash.
Katharine M. Arnold, 93 Madison St., Tiffin, Ohio, Arnold School of Music.
Allie Edward Barcus, 1006 College Ave., Ft. Worth, Texas.
Elizette Reed Barlow, 817 Central Ave., Winter Haven, Florida.
Catherine Gertrude Bird, 658 Collingwood Avenue, Detroit, Mich.
Mrs. Jean Warren Carrick, 169 East 68th St., Portland, Oregon—Normal Classes.
Dora A. Chase, Carnegie Hall, New York City; Pouch Gallery, 345 Clinton Ave., Brooklyn, N. Y.
Beulah Crowell, 201 Wellston Bldg., 1506 Hodamont Ave., St. Louis, Mo. Normal Classes, June, July and Au For further information write.
Adda C. Eddy, 136 W. Sandusky Ave., Bellefontaine, Ohio. Summer Normals, Bellefontaine, Ohio, and Cinci Conservatory of Music. September—Wichita, Kansas.
Beatrice S. Eikel, Kidd-Key College, Sherman, Texas.
LaVerne C. Fleetwood, 1344 N. Spaulding Ave., Hollywood Studio: Hollywood Woman's Club, 7078 Holly Blvd., Hollywood, Calif.
Ida Gardner, 17 East 6th Street, Tulsa, Okla.
Gladys Marsalis Glenn, 1605 Tyler St., Amarillo, Tex.
Florence Elizabeth Grasle, Lansing Conservatory of Music, Lansing, Mich. Dates for Normal Classes, June 28, January 15, 1927.
Carrie Munger Long, 608 Fine Arts Bldg., Chicago, Ill. Normal Classes, Chicago, July Twenty First.
Harriet Bacon MacDonald—13434 Detroit Avenue, Cleveland, Ohio. Sept., Little Rock, Ark.
Mrs. Kate Dell Marden, 61 N. 16th St., Portland, Oregon.
Mrs. Wesley Porter Mason, 6262 Oram Ave., Dallas, Texas.
Robin Ogden, Box 544, Waterbury, Conn. Normal Classes held April and June.
Mrs. Laud German Phippen, 1536 Holly St., Dallas, Texas. Classes held Dallas, Texas, and Ada, Okla.
Ellie Irving Prince, 4106 Forest Hill Ave., Richmond, Va.
Virginia Ryan, 940 Park Ave., New York City.
Isabel M. Tone, 626 S. Catalina St., Los Angeles, Calif.
Mrs. H. R. Watkins, 124 East 11th St., Oklahoma City, Okla.

INFORMATION AND BOOKLET UPON REQUEST

ARE YOU SAVING FOR FUTURE STUDY AT SOME LEADING SCHOO OR COLLEGE OF MUSIC? You can hasten the goal of your ambitions by seeki out all nearby homes where there are music lovers and interest them in a subscription THE ETUDE. Write Circulation Department as to how you can become an authorize ETUDE agent and earn money securing subscriptions in your spare time.

Public School Music

COURSES which meet State requirements and lead to highly remunerative positions. Openings assured as soon as qualified.

See Fall Announcement elsewhere in this issue and write for Catalog, mentioning The Etude.

Sherwood Music School
Founded 1895 by WM. H. SHERWOOD
Fine Arts Building
410 South Michigan Avenue
CHICAGO, ILLINOIS

Theatre Organ

PREPARATION for the best positions in a minimum of time, under Mildred Fitzpatrick, widely known theatre organist. Openings assured as soon as qualified.

See Fall Announcement elsewhere in this issue and write for Catalog, mentioning The Etude.

Sherwood Music Schoo
Founded 1895 by WM. H. SHERWOOD
Fine Arts Building
410 South Michigan Avenue
CHICAGO, ILLINOIS

Letters from Etude Friends

uld I Take Up Music Again?

ETUDE:
ing THE ETUDE Symposium on this
I find that most of the prominent
are of the opinion that they would
would they wish their children to
nusic, unless they had such marked
at they could rise far above the

sure I humbly represent a great
unknown worshippers at the shrine
When I began teaching I had ambi-
pected to make my mark; I expected
wonderful players. I now smile
past struggles in trying to bring
the desired goal. Some have suc-
ry well; some have even become
teachers; and yet have I achieved

I different from the school teacher?
f her pupils become presidents or
ice in the Hall of Fame? And yet
s not the world owe to the obscure
ful teacher in the daily schools?
rica is to become a land of music,
must become as common as that of
r subject. Every child must have
of training. The great artist-
cannot reach all of these. The
usic teacher has a niche, and a most
one, to fill.
f us would like to have been great.
s may pass unheralded and unsung.
ire a part of a great and glorious
. We obscure musicians, if we be
ful, in the end shall have played a
ole in the great Drama of "Making
d Musical." F. J. M.
Iowa.

arning about the Composer

ETUDE:
many pupils can tell you anything
composers of the music they play;
many teachers take the trouble to
s information?
a young girl play beautifully Grieg's
r Piano, but after talking with her
rised to learn that she had abso-
idea who Grieg was. I am quite
had she known a little about his
would have played his piano sonata
ttle better. Studying the lives of
is enjoyable to the student and
stimulate interest in music.
PAUL C. DEGAVRE.

Chopin at Nohant?

ETUDE:
call your attention to a mistake in
thal's delightful sketch "The Genius
n," in February number of THE

e 105, "Chopin's Sacrifice," he states
however, he was located at Castle
in Majorca——."
is not in Majorca but in France,
Châtre, in Berri. Nohant was the
country home of George Sand's grandmother, Mme. Dupin de Francueil, a fine example or representative of the *ancien regime*.

Berri or Barry was the *civitas or pagno Bituri censis* of Gregory of Tours. Berri suffered during the hundred years war, and during the wars of religion in the sixteenth century.

As early as 1360 it was made a duchy. The last to bear the title of "Duke of Berri" was the ill-fated Charles Ferdinand, grandson and heir of Charles X., from whom George Sand claimed to have descended.

George Sand describes Berri as the unknown *Vallee Noire*. She loved the wild rustic life at Nohant, and in turning from her novels of revolt, she chose simple stories of rustic life, pastorals of great beauty. It is here that she shows her true originality and genius, although we think of her sarcastic pen, her brilliant characterizations. It was at Nohant that she spent her girlhood, and later on held her court, as it were, visited by Liszt, Chopin and others.

JULIA E. SCHELLING.

Finding the Right Music

TO THE ETUDE:

If you have ever been puzzled, when buying music, in judging what is most suitable, desirable, necessary or popular, you may find help in the following suggestion. Have on hand a large loose-leaf notebook, such as is used in school laboratories, and paste in it all clippings of musical programs or newspaper announcements of recitals, concerts and festivals, in alphabetical order, according to name of teacher, artist, school or radio station. Always leave a space above each clipping for writing in the data when published.

It would be well to reserve a whole page for each teacher, school or radio station, as many of them give several programs in a month or even in a week. G. H.

Counting Out Loud

TO THE ETUDE:

I am a music teacher of about fifteen years' experience and also a theatre pianist and organist of ten years' experience. I am sorry that many of my pupils, subscribers to THE ETUDE, may read the article in your November number by J. G. Hinderer. His plan may be fine for a finished musician, but, for the first three years' study, children and grown-ups need to count, and count out loud much of the time. It helps them to concentrate on their work.

Please excuse this explosion, but I would love to see Mr. Hinderer undertake to be a drum major for a high school band! He would find young people do not think or feel very much. When they are older it is different. A teacher who has lived with students many hours every day knows as only a teacher can know. I will not teach a person who refuses or pretends he is unable to count out loud. MRS. PEARL STALKER-STUMP.

New Books on Music—Reviewed

in Modern Music, Second Series. By H. Hadow. Cloth Bound; three and twelve pages; illustrated. Pub- The Macmillan Company. Price,

k that describes actual people, we ifully; one that tells us what they ie, we follow eagerly; but one that the motives for their actions, we ungrily. This volume does not leave an unspoken "Why?" Besides pre- well authenticated and sympathetic ies of Chopin, Dvořák and Brahms, es on the history of musical composi- f—ancient, modern and ultra-modern ves clear explanations of fugue and tructure.
g been told of musical forms them- e do not think of these composers ided seekers after will-o-the-wisps of learning, but as honest searchers honest thing—searchers whose lan- inspiration were bright enough to eir rays down to the present day.

The Passions. By Charles Sanford (From the Series, *The Musical Pil-* ted by Dr. Arthur Somerfell.) Books ; St. John and St. Matthew Passions; ely 56 and 80 pages. Paper bound. d by Oxford University Press. Price, each.
earnest purpose and spiritual in- ke it possible reverently to call these klets the Prayer-books of all Bach

prefatory notes, wherein an intimate is caught of the young organist en- on what was to prove his lifework as f St. Thomas Church, we reach the tion of each book, describing the and interpolations made in its e work. We realize before we have that even Bach did not give his s" to the world at one stroke of the patiently recast them time and time

hird portion of each book is made up pts of the libretti and musical text. hor seeks through every example to me the fact that the melody is not osed on the text like a capital on a marble column, but that it is made to fit the libretto as a brook's course is shaped by its bed. The excitement of the mob, the anguish of torture, the sight of death; all are given through union of word and tone.

Beethoven. By Paul Bekker. Translated and adapted from the German by M. M. Bozman. Three hundred and ninety-one pages; bound in cloth. Published by E. P. Dutton & Co., and J. M. Dent & Sons, Ltd. Price, $4.00.

A work on Beethoven, like one on Alexander the Great, inevitably stamps itself with the personality of the man himself, for, as the latter conquered the world of men, so the former conquered the world of tones.

The book relates one long and bitter struggle. First, biographical; Beethoven overcoming adverse conditions in the shape of his parents, his brothers, his adopted son, his deafness: second, psychological; Beethoven combating his personality, his stubborness, his eccentricity, his egotism, his loneliness: third, scientific; Beethoven subduing rhythmical and tonal possibilities to his will in Pianoforte Works, Symphonies, Dramatic Works, Vocal Works and Chamber Music.

As age increased and sounds became more closely locked in his thoughts, he required stronger and more complicated mediums of expression. Once (we are told), when brought to task on the difficulty of his compositions for the violin, he exclaimed, "Do you for a moment believe that I think of a wretched fiddle when I am composing!"

This book renews for us the tread of that mighty spirit resounding through the realms of tonality, becoming at last a triumphal march down the ages.

The Pianist's Thumb. By Howard Wells. Seventy-three pages. Cloth bound; illustrated. Publishers: Oliver Ditson Company. Price, $1.25.

As a topic of general interest to pianists the thumb and its dexterity excels the weather or the next war. Here, then, are examples, taken from the greatest composers, of thumb passages in scales, arpeggios, chords and trills, with accompanying directions for gaining velocity, delicacy, smoothness, emphasis and strength.



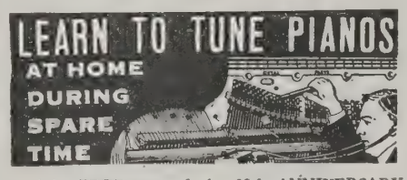
MUSIC MAKES THE HOME HAPPY!

And a good piano is the most generally known and widely used musical instrument you can buy to bring music into **your** own home.

Jesse French & Sons' Pianos are recognized as being instruments based on "Quality First and First Quality;" yet large production permits of reasonable prices and terms.

Write today and learn what we can do for you

JESSE FRENCH & SONS PIANO CO.
J and 20th Streets New Castle, Indiana



Send for FREE copy of the 28th ANNIVERSARY EDITION of our book, "Winning Independence." Read how students master TUNING with our Tune-A-Phones and WHY our graduates head the profession in all part, of the world. With Bryant's patented devices, tools, charts, and lessons, one learns quickly and easily. Low tuition, easy terms. Diploma granted. MONEY-BACK GUARANTY. $10 to $25 a day, exceptional opportunities, and an ideal profession await you.

BRYANT SCHOOL OF TUNING
72 Bryant Building Augusta, Michigan



"I'd have started ten years sooner on a literary career"
Katharine Newlin Burt

"THERE was no Palmer Institute then," says Katharine Newlin Burt, author of "The Red Lady," "Q," and a number of other best sellers. "Given a natural ability, some perseverance and the necessary power to understand instructions—any writer—would-be or even experienced—would certainly find help in your course. . . . The instruction ought to prevent a hundred false starts—which mean a delay of years, discouragement and failure."

In the Palmer Courses, the so-called "professional touch," that elusive something that makes the difference between rejection slips and checks—is *actually taught*. If you have imagination and want to write, *you* can learn it. Clip the coupon. *No salesman will call upon you.*

PALMER INSTITUTE OF AUTHORSHIP
Palmer Building, Hollywood, Cal. 389-H
CLAYTON HAMILTON - - - *President*
FREDERICK PALMER - - - *Vice-President*
Please send me, without any obligation, details about the course I have checked.
☐ Short Story Writing ☐ English and Self-Expression ☐ Photoplay Writing
Name .....
Address .....
All correspondence strictly confidential

ZABEL BROTHERS CO. INC.
MUSIC PRINTERS, ENGRAVERS AND LITHOGRAPHERS
Send for
ITEMIZED PRICE LIST
Write to us about anything in this Line
The Music Supplement of this Magazine is Printed by Us
Fifth St. and Columbia Ave., PHILADELPHA, PA.

Half-Stopped Organ Pipes

By Helen Oliphant Bates

HALF-STOPPED pipes are a hybrid between open and stopped pipes. They may be divided into two kinds:

(1) Those in which a small hole is burned down through the stopper.

(2) Those in which the pipe tapers to the top until the opening is only one-third or one-fourth the size of the mouth.

In the first class, which bears closest relation to the stopped pipes, the hole through the stopper makes the pipe partake of some of the brightness of open pipes. The tone, which is not as thick as that produced by pipes entirely stopped, has a peculiar color, due to the presence of overtones not found in the natural harmonic series. Stops belonging to this class are the treble portion of the Lieblich Gedeckt, the Clarinet Flute, the Rohrflote and the Flute à Cheminée. The Flutes à Cheminée, as the name implies, are built with a chimney which partially opens the pipe. The wider this chimney, the more like an open pipe the sound becomes.

The second class, or half-stopped pipes, represented chiefly by the Gemshorn family, is most closely related to the open pipes, but the smallness of the opening at the top makes the tone assume some of the characteristics of stopped pipes. Stops of this family produce a clear, incisive tone which combines softness with assertiveness, and brightness with a minimum of power.

The intelligent and effective use of half-stopped pipes will follow as a logical result of the knowledge of their structure and quality. Inasmuch as they stand between open and stopped pipes, they will be used:

(1) Alone, when a brilliance midway between open and stopped pipes is desired.

(2) To add to stopped pipes some of the quality of open pipes, and to open pipes, some of the quality of stopped pipes.

(3) In Combination with both open and stopped pipes, as a means of bringing the two together and unifying the tone.

Our Salaries

By R. Dunham

NONE of us would object to an increase. Few of us are likely to get it. Before we say too much about it however, would it not be well to pause and consider the situation? Are we worth even what we get? Many of us feel the present propaganda for "better salaries to the organist" to be ill-considered. It would be vastly more valuable and, incidentally, more profitable to make our slogan "better music to the churches."

Every organist knows whether he is trying to give the very best that he can produce, or whether he is more concerned about his salary. Churches may sometimes be unfair to their organists. Is it not true that just as frequently organists are unfair to their churches? It behooves us therefore to examine ourselves before we complain too loudly about what we are being paid. We must make our church music so much better that every service will be a revelation of the very finest that sacred music has to offer. Then and not sooner, shall we have any moral right to force our churches to raise more money for our monthly checks.—*American Organist.*

"I am in favor of establishing a definite and permanent place for music in our national activities."—PRESIDENT HARDING.

The Organist's Etude

Edited by Well-Known Specialists

It is the Aim of THE ETUDE to make this Organ Department "An Organist's Etude Complete in Itself"

Hymns and Chorals

By Charles Knetzger

A HYMN is a religious song belonging to the choral form. It is usually written for four voices which, when played or sung together, form chords which give the composition a dignified character and make it well adapted for divine service as an expression of prayerful adoration.

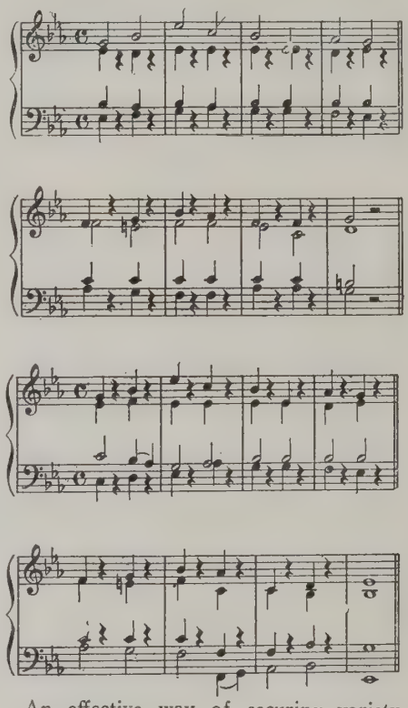
Hymn and choral playing is of great importance to the student of music, for it develops his musical intelligence and sensibility in a remarkable manner.

A good way to master hymn playing is to take each voice separately, beginning with the highest, practicing it until it can be played correctly and fluently. Then the parts may be played together, while the pupil endeavors to follow each voice in turn, either mentally or vocally, if possible. Parts which are too high or too low for the voice may be sung an octave higher or lower, as the case may be.

Hymn and choral playing is well adapted to secure an agreeable, smooth singing tone; for the keys must be gently depressed and held their full value with a firm clinging touch, instead of striking them and releasing them instantly. For this reason it is necessary to make frequent changes of fingers upon the keys to insure a smooth legato effect. Thus, we often find two figures written over a note, as for example $\overset{4}{\frown}5$. This means that the note is to be played with the fourth finger, which holds the keys down until the fifth finger is substituted in its place. This is usually done almost instantaneously. The fourth finger is then free to play the next note without breaking the legato.

Choral playing also affords excellent opportunity for pedal practice; for the frequent changes of chords necessitates many changes of pedal, while the simplicity of structure enables the student to follow the modulations with ease. To keep the tones of one chord from mixing with those of another requires no little skill. The pedal should never be pressed down simultaneously with the chord, but immediately after; and it should be released before the next chord is struck.

Mason's *Touch and Technic, Book IV,* has excellent exercises for the production of fine discrimination of tonal effects in chord playing. He advises directing the force of the touch to a particular voice of the chord by employing the legato touch, playing the other voices with a finger staccato. The following examples will make the meaning clear:



An effective way of securing variety when playing hymns on the piano is to emphasize each voice in turn, first the soprano, then the alto, tenor and bass. As the force of a stroke depends largely upon the speed with which it is struck the fingers which play the predominating voice should strike the keys with a speed somewhat greater than that of the other fingers. Beautiful effects can be obtained in this way.

A Famous Hymn Composer

By E. A. Tranah

THE Rev. John Bacchus Dykes, Doctor of Music, London, England, born in 1823 and died in 1876, is to-day the favorite composer in the Christian world; and yet comparatively few people (even musicians) know his name. This fact has been tested several times in social and church gatherings of many denominations (and it will stand the same test to-day), by first taking a vote as to whether sacred or secular music is the more popular. Sacred music invariably gained the vote, with hymns as the preference in this class. Then by asking those present to name their favorite tunes, an average of four out of ten were for Dr. Dykes' music; which easily places him in the foremost rank of all composers who ever lived.

On looking over the Sunday papers it is a rare thing to find a church program, of any denomination, without at least one of his hymns on it. To mention a few of his writings will convince our readers that the foremost position was earned by this great, good man. He was beloved by everybody; and his funeral service at Durham Cathedral was one of the largest and most solemn ever held there.

"Lead Kindly Light," "Holy, Holy, Holy," "Jesus, Lover of My Soul," "O Jesus, Thou Art Standing," "Our Bl deemer," "Hark! Hark! My Sou Paradise," "Art Thou Weary," "I the Voice of Jesus Say," "Near God, to Thee," "Days and M Quickly Flying," "Eternal Father to Save," "Day of Wrath, O I Mourning," "Hark the Sound of Voices," and over one hundred ot every Episcopal, Methodist and I terian Hymnal published in the l language, flowed from his consecrat

Dr. Dykes was, for many years, of St. Oswald's Church, Durham land, a small chapel under Durham dral which was only used on we by the divinity students of the U sity; so Dr. Dykes spent most of hi days at St. Peter's Church, Newcas Tyne, fourteen miles away, where be easily understood, under his gu we had the reputation of having the boy choir in England, for hymn s His power of intensifying the l solemnity and grandeur of the word wonderful. His instructions were, your whole thought and sincerity i *words,* and the music will take care self;" and this will be found to be th foundation and true key-note for ing our grand hymns appeal d to the minds and hearts of all listeners as well as singers; sendi congregations home with the feelin as Bishop McClaren of Chicago ren to me, with his hands on my sho that he "felt better after the service the intense sincerity affected him, s he could preach better;" whereas, ca thoughtless, frivolous singing so dep him that he could not collect his th sufficiently to bring them out as fo and distinctly as he would wish.

Music to Illustrate Words

I have heard Dr. Dykes say to hi choir that, if they could not impro the beautiful words with music, it be better to cut out the music. phrase was carefully studied, and the derful work achieved by him was t sult of his sincerity with which h spired those under his guidance, and writing music exactly fitting and a priate to the words. A good soulful o ist can almost tell what his music n without any words.

I was fortunate enough, as boy and to be under this great master's tra for twelve years; and in my church as soloist and choir master in Amer have greatly benefited by following i footsteps and striving to have those a me to use their best endeavors to every word they utter. More perfec inspiring music can thus be produced in any other way; of course, not negle the correctness of the music—and comes naturally when the heart and are in the words.

There have been reasons for w this article. First, that the name of a who stands so preëminently in the rank should be remembered; and se that a study of his works and met may add to the piety, sincerity, beauty grandeur of our church services.

All the hymns enumerated in this a I sang in on their first production as as of most of his others, of many of w I have his original manuscript. They at once received as gems and inspira of the highest order.

"Music is preëminently the Christian Music is the fundamental that touche men in their common human feel Great music brings us very close toge soul to soul, without regard to accide birth, station or other dividing factors—HORACE WHITEHOUSE.

The One-Legged Organist: A Word on His Behalf

By Edward Benedict

quintessence of opprobrium, the ul-ncentrate of scorn, the superlative ive hurled forth by the legitimate upon the head of his theatrical is "one-legged organist." It tersely the feelings of one who ped Parnassus via Bach, Guilmant or toward a parvenu lately gradu-m the submerged ranks of mere layers."

d with the scorn is a touch of o, for who will deny that the has many times gained fame and r reward far in excess of that ac-d by his more conservative

hrase "one-legged organist" was ied especially for the theatrical For years teachers have been ac-l to apply the epithet to pupils too lazy to disengage the right m its comfortable place on the ial when duty called. The theatri-er, however, brazenly flaunted his edness in the face of a hostile id even gloried in his shame.

did he get that way? It certainly asier to let one foot do the work There must be some other rea-the upper half of a theater organ's retains its virgin varnish year in out while the lower octave wears the contacts.

y mind it is the radical change construction which is responsible one-legged style of playing. First, ric swell action enabled the player ice accents, thus giving a welcome to what had hitherto been a some-mbre art. This new way of using lls, plus a constant use of the s, seemed to please theater audi-nd so the organist's right foot and l pedals became inseparable pals. dvent of high wind pressures ena-voicers to produce stops of marked ality, in distinct contrast to the in-flutes, reeds and strings of yester-he theater organist soon found that kest way to invoke the managerial was to play with his swells open. complained that the music was ud" and that it "hurt their ears." words, keen strings, kinuras, tubas and tibias could not be served undiluted to the cash customers without incurring their vehement displeasure. This state of affairs made it necessary to close the swells tight when two-foot pedal passages were played, a very unsatisfactory procedure.

The fact that the "movie" organist played almost entirely from piano or orchestral music was another factor influencing him toward one-footism. The tendency was to let the pedals play the simple bass notes, all bass passages being taken care of on the manuals. With the sixteen-foot reeds on second touch any bass melody could be brought out quite satisfactorily with the left hand.

It seems to me that the only logical way to play modern keen-voiced, high-pressure organs is with the one-foot pedal system. I have heard two of America's foremost theater organists attempt "two-foot" passages on mighty-voiced units and the result, while spectacular on account of the elevated consoles, could hardly be classed as musical.

Mind you, I hold no brief for the one-legged system. Accuracy is not always humanly possible and solo passages can be rendered only in a jerky and disjointed manner. A friend of mine who was pianist in a New York vaudeville theater persuaded the management to install an organ. A few weeks' practice at a convenient church and he was ready for his debut as a "movie" organist. The ambiguity of his foot work prompted me to inquire as to just what system of pedal technic he employed. His reply was illuminating. "It's very simple, Benedict. Any note I happen to hit is the right one."

The one-legged theater organist is here to stay until the organ builders devise new means of operating the swells. Just what form this invention will take the future alone will tell. I favor a tilting back-rest to operate the swells while both feet are busy on the pedals. A double touch to work the shutters has also been suggested.

Jumping to the coda, I would request you legitimates to temper your scorn with pity. Perhaps the one-legged organist is such through circumstances and not entirely through inclination—*From the Diapason.*

The Choir Attendance Contest

ENDANCE at the rehearsals of a vol-choir is such a live question that ution of it is always a source of to such workers. A contest held choir of St. Luke's Episcopal of Long Beach, California, met wonderful results.

quote the following account from *g Beach Telegram:*

contest was exceedingly close, with ming team showing an average at-e record for the three months of itest of 84 per cent. and the losers per cent. At the checkup it was red that the losing team had earned ints out of a possible 598, and the g team 512 points out of a possible four members on each side scored cent. attendance, during the entire of the contest, while there were thers who entered after the contest whose attendance was 100 per cent. the period of their membership.

ng into consideration the fact that ganization is a volunteer choir of mbers, it is remarkable that the at-ce at rehearsals was almost perfect. following are the rules which were d for the contest:

"Each attendance at each service Sundays scores one.

"Rehearsals not scored unless for tardiness deduction.

"Tardiness at rehearsals or services deducts one-half point from total score of each member.

"Absence from rehearsals bars member from services the following Sunday.

"Absences for two complete Sundays without meritorious excuses, will be considered as resignation.

"Resignations will be accepted as of date tendered.

"Rehearsals to begin promptly at 7:45 and continue till 9:15.

"Judges of the contest shall be the choirmaster, the organist and rector and the two team captains.

"The contest terminates Easter Sunday night, April 20, and officially begins Sunday morning, January 20.

"The services to be held Good Friday evening score one just as a Sunday service.

"The team scoring the most points shall be declared the winner. The other team will be required to present the winning team with an evening of entertainment."

Homework on a HOHNER Is Fun!



Music plays an important part in the education of the boy and girl; and to-day the harmonica is playing an important part in musical education.

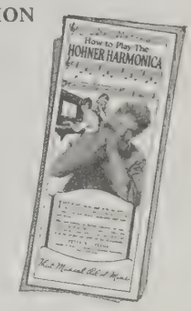
Any child can quickly learn to play a Hohner Harmonica with the aid of the Free Instruction Book available to music teachers and others through dealers or direct.

There are no long hours of study and practice—just a few minutes a day, at home or in the school—and very soon the pupil will be playing popular, classical and operatic selections.

Homework on a Hohner is *fun!* It teaches accuracy, rhythm and expression—the basis of a musical education. If you are interested in knowing the possibilities of the harmonica as "a stepping-stone to serious musicianship," write M. Hohner, Inc., Dept. 204, 114 East 16th Street, New York.

FREE BOOK OF INSTRUCTION

This interesting and helpful booklet comprises 16 pages of simple instruction illustrated with charts and pictures, and includes six popular musical selections arranged for harmonica and piano. Copies in any quantity will be supplied upon request.



Hohner Harmonicas are endorsed by such prominent group educators as—

Peter W. Dykema, Prof. School Music, Columbia University, New York.
Dorothy Enderis, Ass't Supt., Milwaukee Schools.
W. A. Gore, Supt. Schools, Webster Grove, Mo.
Nellie C. Hudd, Principal Mozart School, Chicago.
Harry Keeler, Principal, Lindblom High School, Chicago, Illinois.
Edward Randall Maguire, Principal Junior High School 61, N. Y. C.
W. H. Wheeler, Principal, Alton Community High School, Alton, Illinois.

—AND MANY OTHERS—

HOHNER Harmonicas

AUSTIN ORGANS

THE standing of Austin in the one great city of Philadelphia, is indicated by Austin organs in St. Mark's, St. Luke and Epiphany, St. Clement's, Church of the Saviour, Arch Street Presbyterian, Cathedral SS. Peter and Paul, Girard College, First New Jerusalem Church. All are very large, comprehensive instruments; models of modern construction and beautiful churchly tone.

AUSTIN ORGAN CO.
165 Woodland St. Hartford, Conn.

Guilmant Organ School

Dr. William C. Carl
Director

A Distinctive School for Serious Students

FREE SCHOLARSHIPS

Write for Catalog

17 East Eleventh St., N. Y.

INSTRUCTION IN
THEATRE ORGAN PLAYING

Practice Facilities. Special course for pianists changing to organ.

Advanced pupils have the advantage of lessons before the screen under the same conditions as prevail in any large theatre.

OUR PUPILS SUCCEED WHERE OTHER ORGANISTS FAIL

VERMOND KNAUSS SCHOOL OF THEATRE ORGAN PLAYING
210 North 7th St., Allentown, Pa.



TINDALE
Music Filing Cabinet

Needed by every Musician, Music Student, Library, School and Convent.

Will keep your music orderly, protected from damage, and where you can instantly find it.

Send for list of most popular styles

TINDALE CABINET CO
Flushing, New York City, N. Y.

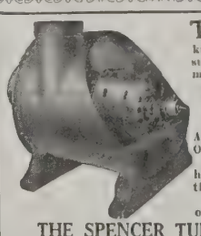


Faust School of Tuning

STANDARD OF AMERICA
ALUMNI OF 2000

Piano Tuning, Pipe and Reed Organ and Player Piano. Year Book Free

27-29 Gainsboro Street
BOSTON, MASS.



TWENTY YEARS of development has won universal acknowledgment of "ORGOBLO" superiority. Recent improvements have made the

SUPER "ORGOBLO"
Sturdy—Efficient—Quiet

Most of the largest and finest American Organs are blown by ORGOBLOS.

The ORGOBLO has won the highest award in every exposition entered.

Special "ORGOBLO JUNIOR" for Reed and Student Organs.

THE SPENCER TURBINE COMPANY
Organ Power Department
HARTFORD CONNECTICUT

JAZZ Axel Christensen's Instruction Books for Piano, Book 1—How to "Jazz-Up" Any Tune, Chord Work, etc. Book 2—Arpeggio-Rag, with Bass Melody, New Breaks, Fills, etc. Either book sent for $2, or both for $3. Five new "Syncophonies for advanced pianists," $1. Also new Jazz Instructors for Saxophone or Banjo at $1 each, postpaid. TEACHERS WANTED to open schools in cities where we are not already represented.

CHRISTENSEN SCHOOL OF POPULAR MUSIC
Suite 44, 20 E. Jackson Blvd. Chicago, Illinois

Please mention THE ETUDE when addressing our advertisers.

Organ and Choir Questions Answered

By Henry S. Fry

President of the National Association of Organists, Dean of the Pennsylvania Chapter of the A. G. O.

Q. For the past several years I have been a student of the piano and am now playing fifth grade music. How long should one study the piano before taking up the pipe organ? Could you advise me as to what studies to take up in preparation for the pipe organ? Is typing harmful to one studying the piano?

A. In addition to your piano studies, we would suggest that you take up the studies of harmony, counterpoint and fugue, theory, orchestration, organ construction, specifications and so forth.

Continue your piano studies until you have acquired a brilliant facile technic, which will be of great value in your organ work.

The Editor is not prepared to say whether or not typing is always harmful to piano technic. It might depend on how much typing is done and the kind of touch used on the typewriter. If a stiff finger touch is used it might induce "pounding" on the piano.

Q. Being a reader of THE ETUDE *and an organist in a local church I read your answers with great interest and benefit. I have a volunteer choir of twenty voices, eight sopranos, six altos, four tenors, and two basses, all with rather strong voices. Having no choir leader, I must do the directing myself. My question is, "What fundamental stops should I use when accompanying the full chorus, also when accompanying solo voices?" I realize there is no fixed rule, and one must use one's own judgment, but I would like to know what principal stops to use when accompanying. The following is the specification of our organ:*

GREAT ORGAN, 8 ft., Open Diapason; 8 ft., Gross Floete; 8 ft., Dulciana; 4 ft., Gemshorn; Harp.

SWELL ORGAN, 16 ft., Bourdon; 8 ft., Violin Diapason; 8 ft., Gamba; 8 ft., Salicional; 8 ft., Aeoline; 8 ft., Stopped Diapason; 4 ft., Flute Harmonique; 2 ft., Flautino; 8 ft., Vox-Humana; Tremolo.

PEDAL ORGAN, 16 ft., Bourdon; 16 ft., Lieblich Gedeckt.

COUPLERS, Swell to Great Unison; Swell to Great 4 ft.; Swell to Great 16 ft.; Swell to Swell 4 ft.; Swell to Swell 16 ft.; Swell to Pedal; Great to Pedal.

A. As you say there can be no fixed rule as to stops to be used, much depending on the amount of tone being produced by the singers, either as individuals or as a chorus, and the character of the accompaniment. For fortissimo passages with your full choir, full Great, Swell and Pedal, with Swell to Great, Swell to Pedal and Great to Pedal couplers might not be too much organ to use, though, if your Gross Floete is unenclosed and very loud toned, it might be best to omit it, as it has a tendency to destroy the effectiveness of the metal Diapason quality.

When the choir is singing with less tone than fortissimo reduce your registration accordingly to obtain proper balance. For foundation stops in accompanying soloists we would suggest the Swell organ eight and four feet stops (omitting Vox-Humana, as a rule, though it is sometimes effective in coloring the tones of the other stops). If this combination proves to be too much you might omit Violin Diapason or Gamba, or both. Care should always be taken not to allow the organ to overpower the singers.

Q. If the contents of this letter would help out the "Organ Question and Answer" department of THE ETUDE *music magazine, I would be only too glad to have you use it, as it might help someone else. I wanted to attend the Guilmant Organ School, but it was impossible for me to do so as it was so far away. I am enclosing one of their programs with the subjects marked in which I would like to become proficient. I desire to become proficient in all the subjects under the three headings.*

1. Church Service Playing.
2. Recital Playing.
3. Subjects under "Lectures."

Since I am unable to attend the school, what would you advise me to do that I may become expert in these subjects and be the best kind of an organist it is possible for me to become? I am starting a "Music Library" and wish to include in it all the best organ music from the forerunners of J. S. Bach up to the most modern organ composers. I would like to include also the best books on Musical Literature and works pertaining to the pipe organ. Can you give me a list of the best and leading publishers of organ music, from whom I may purchase the best editions for this organ library, also any Organ or Music Journals or Magazines which would keep me posted on new publications worthy of being included in the library?

A. You have set for yourself a difficult (perhaps not impossible) task in endeavoring to attain the proficiency you desire without a teacher. We would suggest the following works as a beginning for your studies and for the library, assuming of course that you have already acquired some organ technic, manual and pedal:

FOR PRESENT STUDY: Master Studies for the Organ, Carl; Pedal Studies, Nilson; Trios, Albrechtsberger.

FOR ORGAN LIBRARY: Forerunners of Bach, Bonnet; Organ Works, complete, Bach; Organ Concertos, Handel; Organ Sonatas, Rheinberger; Organ Sonatas and Preludes and Fugues, Mendelssohn; Organ Sonatas Original Edition, Guilmant; Organ Symphonies, Widor; Organ Symphonies, Vierné; Organ Works, complete, César Franck; Organ Sonatas, Borowski; Organ Sonatas, Mark Andrews; Organ Suites, Rogers; Organ Symphonies, Barnes; Organ Symphony, Dickinson; Organ Works, Karg-Elert; Organ Works, Max Reger; Arrangements for Organ, Best; and many miscellaneous pieces by Bonnet, Dupre, Gigout, DuBois, Faulkes, Wolstenholme, Hollins, Yon, Bossi, and many additional works by American composers of which the leading publishers will gladly furnish you list.

WORKS ON CHOIR TRAINING: Choir and Chorus Conducting, Wodell; Choral Technique and Interpretation, Coward; Choir Training, Richardson; Practical Hints on the Training of Choir Boys, Stubbs; The Essentials of Choir Boy Training, Hall; The Choir Trainer's Art, Richardson.

LITERARY WORKS PERTAINING TO ORGAN: The Organ and Its Masters, Lehee; The Organ in France, Goodrich; The Organ and Its Position in Musical Art, Statham; Organ Playing, Its Technique and Expression, Hull; The Organ of the Twentieth Century, Audsley; Organ Stops and Their Artistic Registration, Audsley; The Art of Organ Building, Audsley; The Temple of Tone, Audsley; The Art of Transcribing for the Organ, Ellingford; French Organ Music, Past and Present, Grace; Organ Works of Bach, Grace; A Primer of Registration, Nevin; Organ Accompaniment, Richards; Johann Sebastian Mach the Organist and His Works for the Organ, Pirro.

GENERAL MUSICAL LITERATURE: Dictionary of Music and Musicians, Grove; History of Music, Stanford-Forsythe; Music and Musicians, Lavignac; Musical Ministries in the Church, Pratt; Music in the History of the Western Church, Dickinson; English Hymns, Duffield; The Story of the Hymns and Tunes, Butterworth; Standard History of Music, Cooke; Great Men and Famous Musicians, Cooke; Music Masters Old and New, Cooke.

MAGAZINES: The American Organist; The Diapason; THE ETUDE; The New Music Review.

A. G. O. EXAMINATIONS: Associate and Fellowship Examination Papers (Bound).

PROGRAM MAKING: Bound copies of programs by Samuel A. Baldwin and Charles Heinroth.

Large list of programs published in magazines named. Of course there are many other works, both literary and musical, which might be named, but the ones suggested are among those well-known. The publishers of THE ETUDE can secure for you any or all of the works named.

Q. Where is the largest organ in the world? Who built it? What is its total number of stops? Where may I obtain its specifications?

A. The largest organ in the world is in the Wanamaker Store, Philadelphia. The original instrument was designed and built by the Los Angeles Art Company and was intended for the Convention Hall in Kansas City. Previous to the time of its proposed installation it was exhibited in Festival Hall at the St. Louis Exposition in 1905. After the close of the Exposition, the contract with the Kansas City authorities was found to be null and void, and for several years the instrument lay unused in a storage house in St. Louis. The late John Wanamaker sent for the organ, and thirteen freight cars were required for its transportation to Philadelphia. The original organ was designed to contain 140 speaking stops, but its present owners have enlarged it and are continually improving it (having their own organ shop) until now it contains 247 speaking stops. It is played daily by Miss Mary Vogt and Miss Harriet Ridley. Charles H. Courboin and other noted players have appeared as guest organists. The specifications are not available, but some facts in reference to the instrument may be of interest. These facts are based on the time when the organ contained 232 stops, fifteen having been added since their compilation.

Weight of organ, over 375,000 pounds.

More than 120,000 feet of lumber used in its construction.

Twenty-five freight cars would be required to carry it.

Total space occupied by organ and blowers, 118,602 cubic feet.

The incandescent lights strung along the organ chamber would light the streets of a small town.

Pipes	17,954
Percussion tones	192
Total	18,146

The harp in this organ is a new invention, being a plucked string instead of a percussion tone.

There are eight swell boxes.

Lengths of pipes range from three-fourths of an inch to 37 feet, 9 inches.

A booklet containing information in reference to the organ may be had by addressing the present owners of the instrument.

LAWRENCE
CONSERVATORY OF MUSIC
(A Department of Lawrence College)
APPLETON, WISCONSIN

FOUR-YEAR COURSES LEADING TO DEGREE OF BACHELOR OF MUSIC
Three-Year Courses Leading to Certificate and Diploma

Departments:
PIANO, VOICE, VIOLIN, CELLO, ORGAN, PUBLIC SCHOOL MUSI
BAND INSTRUMENTS, THEORY, COMPOSITION, MUSIC HISTORY, APPRECIATION AND ART. SUPERIOR NORMAL TRAINING COURSES

22 Instructors, 500 Students, Excellent Equipment, Dormitori
Orchestral and Choral Training, Recitals, Music Festival

FALL TERM OPENS SEPTEMBER 21, 192

Send for Free Catalog. Address:
CARL J. WATERMAN, Dean, Appleton, Wisconsin

Detroit Conservatory of Music

Finest Conservatory in the West 53rd Yea

Francis L. York, M.A., President; Elizabeth Johnson, Vice-President. Offers to earnest students courses of study based upon the most modern educational principles. Renowned faculty of 80. Students' orchestra, concerts and recitals. Diplomas and Degrees conferred.
Teachers' certificates. Desirable boarding accommodations

Fall Term Opens September 13, 1926

Unrivaled Free Advantages

Piano—Francis L. York, M. A.; Elizabeth Johnson, Georgia Richardson Baskerville, Alle D. Zuidema, Mus. Doc.; Helen Andrus Merrill, Minor E. White, Henry Lichtwardt, Oleane Doty, Wilhelmina Sutz, Laverne Brown, Mus. Bac.; Ethel Littell, and 40 additional instructors.

Organ—Francis L. York, M. A.; Alle D. Zuidema, Mus. Doc.; Wm. Schenk.

Cello—Jules L. Klein.

Harp—Winifred Carter.

Theory, Harmony, Composition—Alle D. Zuidema—Post Graduate work in this department. Francis L. York, M. A.

Normal Training for Piano Teachers—Francis L. York, M. A.

Band Instruments—Mrs. B. Weaver.

School of Expression—Mrs. Ethlyn Briggs Mann.

Dancing—Mrs. Ethlyn Briggs Mann.

Singing—Archibald C. Jackson, Marshall Pease, Mrs. Chas. H. Clements, Miss Elizabeth H. Bennett, Fred H. Protheroe, Carl Mann, Mrs. Leslie G. Lamborn, Mrs. A. W. Davis, Mrs. Jessie Collins.

Violin—Earl W. Morse, E. N. Bilbie, Walter Braun, Paul Bukantis, Max Rogucki, Chas. Clever, Mrs. Raymond Brown, Raymond Dulitz.

Examinations Free. For Catalog and Other Information, Address
JAMES H. BELL, *Secretary*
5035 Woodward Ave., Box 7, Detroit, Mich.

Michigan State Normal College Conservatory of Musi

Courses in singing, piano, organ, violin and theory.
Courses for training supervisors and teachers of public school music.
Graduation leads to a life certificate valid in most states of the union.
Total living expenses need not exceed twelve dollars per week. Tuition and fees exceptionally low.
Write for Catalog
Michigan State Normal College Conservatory of Music, Dept. 9, Ypsilanti, Mic

AMERICA'S MUSIC STUDY OPPORTUNITIES ARE UNSURPASSED!
Announcements of the Leading Schools and Colleges are always in THE ETUDE.
See Pages 603, 606, 608, 612, 613, 614, 615, 617, 618 and 622 of this issue.

Department of Orchestras and Bands

(Continued from page 569)

ers who have a number of bands often forget just what pieces to st what they have been playing, n, and how many times, and what ave been perfected at each play- very leader should keep a book s him at a glance just when, how y every piece has been played. that the teacher can do will so ay the time put into it as this sort eeping. With its help lessons may ied so that every second of the re- may be used to advantage. The ill soon respond to this and their will increase tremendously as they l the joy of progressive accom- it. Nothing kills a pupil's interest uickly than vague and pointless ls. Nothing increases his inter- than the increasing perfection of emble in a definite, recognizable sfying way.

Temperament

f the things that the leader has to with is the good player who thinks little too good to play for that par- ader or with that particular bunch. l require tact. The first thing that der must do is to be sure that ers will never get the idea that he want them, (they must be made elcome to this class than to any but on the other hand, for their es as well as that of the leader, st never get the idea that they are sable. This is fatal to good dis- n any band. Many leaders put up kinds of trouble from some par- player because he plays well and er needs him.

attitude is likely to crop up at any any ensemble and if after a heart talk between the leader and the pupil, the pupil still thinks he can descend to play, he should be sum- lismissed no matter how much of a e leaves behind. There are always oming on, and they will come on the band is rid of trouble makers. brings to mind a leader who was ring to organize a chorus in a sub- own which had many fine soloists who were willing to sing in a He said to the members at the a rather slenderly attended re- "Now, if you know of any fine who will come and sing in this to help us out, just tell them that ot want them." This is the atti- e band leader must take toward ists he will invariably find in his who will just condescend to help. ould be there to play as well as n and to be a part of the perma- rsonnel of the band. Any leader es them in on any other basis is laying up trouble for himself. The ay not be as good for a while, but pay in the end to be very firm on nt.

r's Attitude Toward Good Players

again, the leader may not be so e and it may happen that some of t players merely tolerate his play- little tact on the part of the leader ooth this over, but if it does not it be summarily dealt with. Of in a case of this kind, the leader better do a little studying himself, win the respect of the players. uation, however, is not entirely con- o the school band. Professional re very prone to the same trouble. ell for the leader to instil a keen f fair play into his players before e up professional playing.

leader continually has to face the good players by graduation, leav- ool and other reasons. This should t all discouraging. On the contrary, der should openly rejoice that he has been able to send fine players out into the world. He should look upon his or- chestra or band as a training school to help as many players as much as possible. Every ensemble has its ups and downs, but the wise leader has as many players as possible in training to keep the organi- zation full and up to standard. The more pressure from the bottom, the higher the band will go. The more competition to enter, the harder all will work.

The leader should plan to have pupils like this play whenever possible, but with the good-natured understanding that pro- fessional playing comes first. The leader will gladly use what time the student has, and spend his energies on those who are coming on and need developing. The leader may often use these professional players to fine advantage by asking them to sit in their respective sections and help the poorer players in various ways.

There are often good players who will not condescend to enter the band. They are either training for soloists, or their teachers do not want them to do ensemble work, or for various reasons they think that band playing is beneath them. The leader should interview the player, his parents and teacher, and frequently this false attitude on the part of the student can be changed. However, nothing suc- ceeds like success, and the leader should never spend his time or energy teasing these into his band. Let him spend it in raising the standard of the ensemble, and when this has arisen to where it should be there will be no trouble in attracting and keeping these fine players.

But these students should not be allowed to appear on the school programs, nor should they be given band credit unless they play in the school ensemble.

Contests

Band contests are most interesting and are of much value to the participants if properly conducted.

Many such contests have been held in the past, both for school bands and for amateur community organizations, and an even greater development is expected in the future. They are becoming a particu- larly popular feature at county and other fairs.

With the idea of bringing more uniform- ity into the school band events and mak- ing them more effective in raising the standard of school music and in securing better recognition for the importance of school music, the Committee on Instru- mental Affairs of the Music Supervisors' National Conference has been organizing high school and grammar school band con- tests on a State basis annually since 1924. In some cases the Committee has held the contests directly under its own auspices but in most cases it has co-operated with local agencies, usually state colleges or universities, the Committee assisting with prizes. The first national contest will be held by the Committee in the spring of 1926.

For further information concerning school band contests write to C. M. Tre- maine, Director, National Bureau for the Advancement of Music, 45 West 45th Street, New York, who is Secretary of the Committee.

Bibliography

For those who wish further information on the subject of teaching bands and of band instruments the following material is suggested:

"Instrumental Technique," for Orches- tras and Bands, by J. E. Maddy and T. P. Giddings; "School Orchestras and Bands," Glenn Woods; "Building the School Or- chestra," R. N. Carr; "Universal Teacher" for Orchestra and Band Instruments, J. E. Maddy and T. P. Giddings.

School for the Training of

THEATRE ORGANISTS

Direction: CHARLES H. DEMOREST and HENRY FRANCIS PARKS
Famous Theatre Organists and Teachers

FALL TERM OPENS SEPTEMBER 13th

Students have lessons and practice before the Screen provided by the College in its studios. New two and three manual Wurlitzer theatre organs for lessons and practice, owned and operated by the College.

COURSE OF STUDY

A two-year course. Varied to suit the individual student.

FIRST YEAR

First Term: First working registration, arranging of popular ballads, semi-classic ballads. Themes for feature films.

Second Term: Preparation for news reel playing, arrangement of piano numbers for the organ, waltzes and marches. Characteristic numbers arranged.

Third Term: First studies in adapting orchestrations to the organ, first studies in jazz playing, second or double-touch, playing of song-slides. Comedy film.

Fourth Term: First actual screen work, the news reel, comedy film, classification and construction for feature films, cuing short and long feature film, thorough preparation in adapting music.

SECOND YEAR

First Term: Repertoire, transcriptions of violin and orchestral music, orchestral overtures adapted, first actual screen work in playing the feature film, scenics, cartoons, travelogues, etc.

Second Term: Modulation and improvisation for all types of films, memorizing for important situations, dramatic music such as misteriosos, furiosos, etc. Actual dramatization of all kinds of films, meeting actual conditions of the theatre, improvisation including waltzes, marches, intermezzos, jazz, melody work.

Third Term: All scenic effects such as storms, falls, thunder, trains, etc. Constant practice before screen.

Fourth Term: Devoted entirely to screen work by those who have followed the complete course, and opportunity will be given to play before invited audience, so that practical experience may be gained fitting the organist for public work.

LENGTH OF COURSE

The time which will be consumed in covering the course will be determined to a large extent upon the ability as organists of those who take it. Students who never have studied organ previously will require two full years to finish the course. Experienced organists may cover it in one year.

NOTE—*Church and concert organists of experience are eligible to enter the Advanced Course.*

FREE FELLOWSHIP

Mr. Demorest and Mr. Parks have each consented to award Free Fellowships of two lessons weekly, each of thirty minutes, to the students who, after an open competitive examination, are found to possess the greatest gift for playing theatre organ. Free Fellowship application blanks on request.

COMPLETE WINTER CATALOG ON REQUEST

CHICAGO MUSICAL COLLEGE

60 East Van Buren Street (Chicago Musical College Building) **Chicago, Ill.**

A Conservatory Pledged to the Highest Artistic Standards. Established 1867

HERBERT WITHERSPOON, President
CARL D. KINSEY, Manager

THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Third Year Begins Friday, October 1, 1926

*HEADS OF DEPARTMENTS

MARCELLA SEMBRICH, *Voice*
LOUIS BAILLY, *Viola*
LEOPOLD STOKOWSKI, *Orchestra*
JOSEF HOFMANN, *Piano*
FELIX SALMOND, *Violoncello*
REGINALD O. MORRIS, *Theoretical*
CARL FLESCH, *Violin*
CARLOS SALZEDO, *Harp*
PLACIDE DE MONTOLIU, *Eurythmics*

*These Heads of Departments are also Teachers in the Institute

THE FACULTY

Voice
MARCELLA SEMBRICH
MADAME CHARLES CAHIER
HORATIO CONNELL
EMILIO DE GOGORZA
HARRIET VAN EMDEN
MADELEINE WALTHER

Piano
JOSEF HOFMANN
BENNO MOISEÏVITSCH
MORIZ ROSENTHAL
DAVID SAPERTON
ISABELLE VENGEROVA

Violin
CARL FLESCH
FRANK GITTELSON
RICHARD HARTZER
SASCHA JACOBINOFF
EMANUEL ZETLIN

Viola
LOUIS BAILLY

Violoncello
FELIX SALMOND

Harp
CARLOS SALZEDO

The teachers of other instruments—Double Bass, Wood-wind, Brass, Percussion, etc.—are solo players of these various instruments in the Philadelphia Orchestra

Orchestra
LEOPOLD STOKOWSKI, *Conductor*
(His associate to be announced)

Ensemble
LOUIS BAILLY
FELIX SALMOND

Special Vocal Coaching
RICHARD HAGEMAN

Lecturer on Ancient Music
WANDA LANDOWSKA

Accompanist
HARRY KAUFMAN

THEORETICAL DEPARTMENT

Composition and Orchestration
REGINALD O. MORRIS

Counterpoint and Composition
ROSARIO SCALERO

Harmony
HERBERT W. SUMSION
ETHEL S. DRUMMOND

Solfège
RENÉE LONGY-MIQUELLE

THE FACULTY of the ACADEMIC DEPARTMENT is drawn chiefly from the FACULTIES of the UNIVERSITY OF PENNSYLVANIA, PRINCETON UNIVERSITY and BRYN MAWR COLLEGE

Entrance Examinations Begin Thursday, September 23rd

For Catalogue and other information address WILLIAM E. WALTER, *Executive Director*

THE CURTIS INSTITUTE of MUSIC

Rittenhouse Square Philadelphia Pennsylvania

uestion and Answer Department

Conducted by

RTHUR DE GUICHARD



send your full name and address. No questions will be answered when this has lected.

our initials or a chosen nom de plume will be printed.

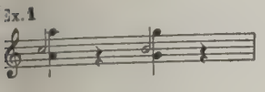
our question short and to the point.

ns regarding particular pieces, mentronomic markings, etc., not likely to be of interest eater number of ETUDE readers will not be considered.

ed Notes: Phrasing: Grace s.

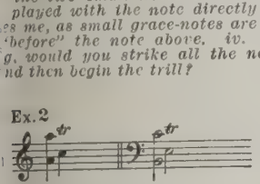
When notes occur like this:

Ex.1



all played together, are they not? they written so—placing the notes ide? ii. Is the hand lifted at the end phrase? Do the slurs over the notes the phrasing? Can one "always" on the slurs for correct phrasing? Chaminade's "The Flatterer," near the the two small notes at the close of played with the note directly above? s me, as small grace-notes are always before" the note above. iv. In the g, would you strike all the notes to- nd then begin the trill?

Ex.2



They are played together, the quar- octaves are given one beat each, with rest following; the two half-notes ed *legato* and sustained for two beats hey are so written for legible reading l the running together of notes. ii. id (or the fingers) is raised at the ach phrase. Phrases are usually in- by slurs; but printers will make mis- even as you and I," therefore, analyze struction of the piece and reason out al phrasing for yourself: it is a most ning and instructive occupation. iii. sures seven and six from the end of e, the initial notes of the trill are simultaneously with the treble, and cluding notes of the trill are played ie last eighth-note. Grace-notes are ways" played before the beat—*some*- n some modern music they are so but in nearly all classical composi- ey are played *with* the accompanying ord and beat. iv. Strike all the notes and begin the trill at the instant of

o Study a Song.

What is the best way for me to study so that I may avoid that tiredness of that always supervenes when I study ngs?—Tenor, Broad St., Phila., Pa.

Pre-occupation and anxiety to sing cor- oth words and music (perhaps also to e accompaniment) cause you to attack otes incorrectly. There is only one afe way to study new songs: Learn rds alone by heart, so that you may them without music, giving to each s proper value, and breathing at all rks of punctuation. Then sit at the ind play the melody of each phrase ind again until the air is perfectly zed. You may then—but not before he words to the air, *without any at- at self-accompaniment.* In this man- eeper insight will be gained as to the g and meaning of the composition and, onder, you will develop no symptoms of congestion, provided always that your be flawless.

r-Tips or Finger-Nails?

The teacher whom I have had for over ars has taught me to touch the keys y finger-nails, by which my fingers have ped or turned-in appearance of hooks. now gone to a more advanced teacher ls me that this is all wrong, that the position of my fingers should be curved, I strike the notes with the fleshy tips fingers and without touching the keys e nails. Which is correct?—A. C. D., nce, R. I.

The first method is altogether wrong; esent instruction is correct. The cush- one of the tips of the fingers should the keys, not the slightest finger-nail touch; from which you will gather that you would do well to keep your nails relatively short.

Changing the Key of a Song.

Q. Does it do any harm to the interpretation of a song, as originally intended by the composer, to transpose it to another key? I have read somewhere that each key has its own special characteristic. If this be so, surely to change a song from the key of E natural to that of E flat, for example, must alter the whole character of the song. What truth is there in this?—Teddy G., Boston.

A. This is a question about which much might be said, both for and against, but more the latter than the former. *Imprimis*, the composer, when he wrote the song, had in mind the particular tessitura of the special voice for which he wrote, a soprano, for example. No other voice could impart to the music and words the quality required; the interpretation would suffer. Let a soprano sing *The Lost Chord* in A flat or A, and the result would be lamentable, wanting in dignity and religious sentiment. Let a bass sing the *Ave Maria* (Bach-Gounod) and the effect is both chaotic and comical, a growl for the voice and, in many places, a heavy rumble for the accompaniment. Undoubtedly, there are songs, chiefly for the medium voice, which are intended by the composer to be sung in any key adapted to any voice. In this case the idea of a special key being necessary to impart a special mood or character is completely nullified. In the case cited, the key of E is said to be the "most brilliant key, expressive of joy." By changing it to E flat, all gives way to "soft, serious solemnity," according to the qualities attributed to those keys. Finally there is the difference of pitch of pianos and orchestras, which also destroys the imaginary qualities of the keys. Of making of songs there is no end. There are so many thousands to choose from that there is no occasion to do violence to a composer and his composition by singing transposed versions. There are, however, exceptions to this as to every rule.

Base or Bass.

Q. In some of my reading, I have come across the word "base," seemingly referring to music. As I am not sure of its meaning and application, will you please explain?—J. F. H., Camden, N. J.

A. "Base" is the old English spelling for the word "bass," or foundation upon which the harmony is constructed. The word "base" was also frequently used to designate the Bass-Viol (Double Bass) or Viol da Gamba. It is so mentioned in the English government expense accounts of the year 1629, when Charles I was king.

Modulation and Transposition.

Q. i. Are not modulation and transposition the same thing, or nearly so? ii. How should I proceed to transpose a piece in the major key to its minor key?—B. B. G., Flint, Mich.

A. They are not the same, by any means. Modulation is the passing from one key to another, without any violent shock to the ear, but by regular and very gradual steps, such as: from the key of C to G, or F, or A minor or E minor. Transposition is the putting the entire piece into another key, in which every step and interval and chord is the same, relatively, as the original key. Another form of transposition consists of changing a piece from the major to its tonic minor, or to its relative minor (or, contrarily of minor to major), keeping the melodic and harmonic structure absolutely the same, but constructed on the minor scale instead of on the major. A very good example of transposition from the major to its tonic minor may be found in Chopin's *Valse brillante*, Op. 34, No. 2. Measures fifty-three to sixty-nine in A major are followed by sixteen measures in the tonic minor, an absolute counterpart, note for note. It may be observed that all that is necessary to transpose from a major mode to its tonic minor is to make the third and the sixth of the key respectively a minor third and minor sixth by flatting these intervals. To transpose to the *relative* minor is somewhat more difficult, since it necessitates putting the whole piece down a minor third (*do to la*) and making the seventh degree (*sol* of the major) sharp (that is si).

Louisville CONSERVATORY OF MUSIC
INCORPORATED
Frederic A. Cowles, Director — Music Center of the South
Accredited School conferring Degrees. Instruction in the study of Pianoforte, Organ, Harp, Voice, Violin, Dramatic Art, Orchestral Instruments, and all Theoretical Subjects. Private and Class lessons. Student and Faculty recitals. Cultural Subjects accredited by Universities. Two and three year Public School Music Courses leading to Supervisors Certificate and Diploma. Practice Teaching in Public Schools. Graduates accepted by State Boards of Education. Teachers Training Course. Enrollment over 1800. All Departments open year round. Special Summer Courses start in June. Fall terms September 7. Each pupil receives individual attention to musical needs. Information and catalog from
John L. Gruber, Manager, 218 West Broadway, Louisville, Ky.
L. C. M.

Manch COLLEGE OF MUSIC
In the Beautiful Shenandoah Valley. Full Courses in all branches of the musical art. Classical dancing, physical training, expression, languages, art and
SPECIAL COURSES OFFERED IN ACADEMICS
New $150,000 buildings and dormitories, extensive campus. Swimming pool, gymnasium, golf and horseback riding.
Catalogue on request. We offer special courses in academics and music to girls under 14. Write for special form.
14th Session Opens Sept. 9th
Address: Manch College of Music, College Park, Box E, Staunton, Va.

VALPARAISO UNIVERSITY
Founded 1873
VALPARAISO, INDIANA
SCHOOL OF MUSIC
"Better Than Ever"
Offers courses in Piano, Voice, Violin, Theory, and Public School Music. Students may attend the Music School and also take the regular work at the University.
FALL TERM STARTS OCTOBER 5TH
Controlled by Lutheran University Association since Sept., 1925. Open to all. For special Bulletin address office of the President, Dept. K.
VALPARAISO UNIVERSITY Valparaiso, Indiana

GABRIEL ZSIGMONDY
"Greatest pianist born in Hungary since Dohnanyi" resigning his position as head of piano classes in the National Conservatory, Budapest, Hungary, to head department of Music in Catawba College. Other great teachers. All academic teachers, Ph. D. qualifications. New and complete buildings and equipment. New gym. Rates very low. Send for catalog and view book.
Catawba College, Salisbury, N. C.

Mr. and Mrs. Crosby Adams
TWENTY-THIRD
ANNUAL SUMMER CLASS FOR TEACHERS OF PIANO
July 22nd to August 6th, 1926
MONTREAT, NORTH CAROLINA

WILLIS J. CUNNINGHAM
Piano
JOSEPH D. DeNARDO
Harmony, Composition
ASHEVILLE, NORTH CAROLINA

ESTABLISHED 1857
PEABODY CONSERVATORY
BALTIMORE, MD.
HAROLD RANDOLPH, Director
One of the oldest and most noted Music Schools in America.

Atlanta Conservatory of Music
An Institution Pledged to High Artistic Ideals
GEORG LINDNER, DIRECTOR
LIONEL LEVINSON-SINCLAIR, Assoc. Director
Staff Includes Artists of International Reputation
Complete and Accredited Courses in all Musical Subjects and Dramatic Art
FALL TERM BEGINS SEPTEMBER SIXTH
For Illustrated Year Book
Address the Secretary, 84 North Broad Street, Atlanta, Georgia

Please mention THE ETUDE when addressing our advertisers.

The Violinist's Etude

Edited by ROBERT BRAINE

It is the Ambition of THE ETUDE to make this Department "A Violinist's Magazine Complete in Itself"

Up or Down

NO MISTAKE is more frequently made by the violin pupil during the first few years than commencing a passage with the down-bow when it should be begun with the up-bow, and vice versa. The average pupil, when he plays the first phrase of a composition, or resumes playing after having stopped at some point in the piece, slaps his bow on the string without giving a thought to whether it should be a down- or up-bow. As a matter of fact the beginner usually commences everything with a down-bow, although a pupil is found occasionally with the up-bow habit.

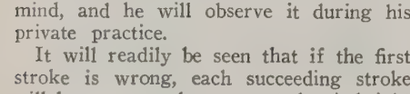
This seems a very simple matter, but in the early stages of violin playing it is of the utmost importance. The teacher should always ask the pupil whether the beginning stroke of a phrase is up or down and also ask the reason. If the pupil does not know he should be told. It is a good plan at first to have the pupil say "Up" or "Down," as the case may be, before he starts a phrase at the beginning or at any point through a composition. If he is compelled to do this during the lesson, the habit of determining the direction of the first stroke will be firmly fixed in his mind, and he will observe it during his private practice.

It will readily be seen that if the first stroke is wrong, each succeeding stroke will be wrong unless corrected. A bright pupil will often correct the bowing after having started it wrong, but too many will keep on to the bitter end; down-up, down-up, where it should be up-down, up-down, and vice versa.

Commencing wrong and continuing wrong is like the trick we used to play with dominoes when we were children. We placed a row of dominoes on end, half an inch apart. When the domino at the end was knocked over, it would fall against the next, and so on down the line, until all were knocked over. In the same manner, if the first bow stroke is wrong, every stroke will be wrong to the end of the composition unless corrected.

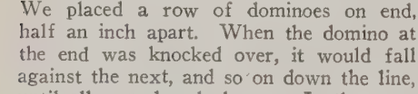
The following bars of a march by Meyerbeer illustrate what happens when the wrong bow is used at the start. In the first example the up-bow is used, as it should be:

Ex.1 Correct



In the second example the down-bow is incorrectly used thus making each succeeding bow stroke wrong and spoiling the rhythm and swing of this stirring march:

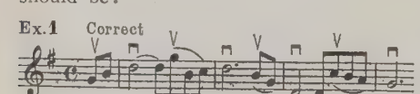
Ex.2 Incorrect



The student should try both ways and see how much better the first and correct method of bowing makes the composition sound.

The third example is from a study by Mazas. This must be begun with the down-bow in order to bring all the down-bows on the naturally accented parts of the measure:

Ex.3



Let the student try the passage both ways, first commencing on the down-bow, and then on the up-bow. He will soon see how difficult it is to get the proper rhythm and accentuation when he commences on the up-bow.

Nothing is more important in violin study than to get the up and down bows in the right places. The down-bow, as every violin student soon learns, is naturally heavier, and gives a more vigorous sound than the up-bow. Consequently the down-bow should be applied wherever possible to the notes which are placed on the naturally accented parts of a measure, or on notes to be specially accented as in the case of *SFZ, FP* effects. Of course there are innumerable instances of accented notes being taken with the up-bow, and many bowing exercises for teaching accents on the up-bow. But I am speaking of the fundamental rule in violin playing that wherever possible, the down-bow should come where the accents lie.

In very rapid passages of sixteenths and thirty-seconds, when the first of each group is taken with the down-bow, the natural heaviness of the down-bow stroke is of great assistance in giving the passage its proper rhythm and effect.

Using Unmarked Music

IT IS A very good plan for the teacher to obtain some solo or orchestra first violin parts in which the down- and up-bows are not marked, the notes are incorrectly slurred, and indications of length and kind of bowing are omitted. Some publishers can furnish books containing first violin parts and solo violin music, which are admirably adapted to the purpose.

These parts should be given to the pupil to mark correctly, one or two each week. When they are brought to each lesson, the teacher should look them over and call the pupil's attention to anything he has marked wrong. The up and down bows, the correct number of notes to be played under each slur, the length of bow required, and the kind of bowing to be used, should all be designated.

The constant corrections of the teacher and the careful thought the pupil is obliged to bring to bear on the various parts he is obliged to mark will in time give him an insight into the principles of violin bowing, which will be of the greatest possible value in getting a correct idea of good violin playing. It is also valuable to him in that he will not be obliged to depend on the teacher for every little thing, once he has learned the correct principles of the art of bowing and phrasing.

Correct Bowing Develops Rhythm

PROPER bowing is the life and soul of violin playing; and for this reason the location of the up and down bows is of enormous importance in giving the pupil the true ideas of rhythm. Only good editions which are marked by good violinists should be used by the student. Most editions of standard studies, such as those by Mazas, Kayser, Kreutzer, Fiorillo, and Rode, are well edited and properly marked; but there is a vast amount of orchestra and solo violin music which is hardly marked at all. Much of it is even marked wrong, as regards up and down bows, fingering, where certain kinds of bowing should be used, the proper number of notes in a slur, and so forth. A great deal of violin music is marked by composers, arrangers, piano and wind instrument players, and other musicians who have little practical knowledge of the violin. The violin student naturally supposes that such music is marked correctly, and tries to play it as it is marked, which results disastrously in many cases.

The violin student who, during the years of his violin study, plays from nothing but good editions, correctly marked, and has a good teacher who understands perfectly the correct principles of violin bowing, learns instinctively to apply the proper bowing, phrasing and fingering to any given passage. His playing will be effective, because it is based on correct principles calculated to give the best effects in playing the composition.

On the other hand, the student who plays from wrongly marked editions or those merely phrased and not marked in a characteristic manner for the violin, or who has an ignorant teacher, will never succeed in playing otherwise than in a weak and ineffective manner.

A Consideration of the Spiccato, Détaché, Martele and Staccato

By William Kupper

IN THE technic of the right arm there are four divisions which belong together in any discussion because each has some relation to the others. Each represents an obstacle whose surmounting means one long, and effective step to a fine technic, and its subsequent membership in the artist class. Nearly every great work has passages employing one of these four bowings, so it is obvious that the violinist should study their aspects.

The spiccato's peculiar lightness, different from the more stolid, heavier bowings of the others, makes it stand apart. The drizzling rain of an autumn shower, a string of naive, almost pellucid pearls, always suggest the perfect spiccato. The true virtuoso, rambling through the tricky, delicate lines of a spiccato-laden composition like Gossec's "Gavotte," can fill an audience with a sense of lightness and grace, particularly charming to women. Just as in all things, its accomplishment is a difficult affair, given either to the born genius or the hard worker.

Rapid Spiccato

Spiccato is necessarily used when the tempo is fast. Accordingly, the fingers of the left hand must intone with precision and celerity. When a small section of the middle of the bow is used, a light up and down stroke, gradually increasing in speed will make the stick bounce. A perfect check over the caroming is the hardest task, but continual practice will give the desired control. Finally, effortless lightness must be achieved. Again, practice and some artistic sense will bring the gift. Slurred spiccato can be practiced to advantage by means of scales played with down-bow notes bowed, and a similar number of up-bow notes bounced. A factor of some importance is the balance of the stick, but it is safe to say that a p can play a "Perpetuo Moto" almost a with a mediocre bow.

The détaché, next in lightness, re a sure bow arm and simultaneous placing. It is never very loud, becau the method of accomplishment. A beginner will find out, tone alway creases nearest the fingerboard. D is played almost directly over the part of the fingerboard, with long, st strokes. It is necessary to watc course of the bow, to correct any a tions. As the name suggests, the not *detached.*

The Martele

Since the martele, or "hammer-st requires the *forte,* it is played neare bridge. It is an intermediate varie type of bowing between the détach the staccato. The martele is usually on a quarter note followed by two notes, at a juncture where an accent to fall naturally. Like the détaché played with the most bow possible.

The staccato is a cardinal asset of a great violinist. A certain "drive fire, found so often in a born player pre-requisite. It can be divided into gle note, diverse string changing, sta and slurred staccato.

At the start of the staccato, the hair should be pressed to touch the and released gradually in a draw note. When this is done rapidly, the is a sententious or brisk note. It i particularly difficult when notes ar the same string; but it takes on th pect of an obstacle when a series of must be played alternately on diff strings. Here the "trick" is to ma change using the termination of the already played as the fulcrum of an i nary lever. In the transition no s should be heard.

Slurred Staccato

Slurred staccato is played contrar the "use-the-wrist" precept of violin ing, with a stiff, motionless wrist, pelled in short jerks by the whole arm will be found, however, that up-bow red staccato is more difficult than d bow staccato of the same variety. tyro need not worry about this, bec most compositions either are arranged up-bow staccato, or can readily be cha A scratching, weak staccato is barre interest; a fiery, clean staccato proc confidence in the player's ability and livens a passage. The Bach double certo is a noteworthy example of a position in which staccato with a "nerv vibration will produce an effect equ lent to that produced by composition more romantic nature.

An Instrument of Express

By Hope Stoddard

THE violin, while being played, sh be as intimate a part of the player as the vocal cords of the singer. To a this end the instrument should be held rectly in front of the player, with fingers of the left hand in readines drop on the strings.

There should be no strained attitud shoulder or head. Clamping the violin tween shoulder bone and jaw bone dea the sound, as does also padding under violin. In short, no unnecessary inter ence whatever should exist in the di communication of sound from the m of the player, through his fingers, and the violin.

"It is unnecessary to make a legend a the violin; that is, to overdo the effor make its history poetical, when the ins ment just as it stands is perfect poet —*Eduard Remenyi.*

GUNN SCHOOL
OF MUSIC
DRAMATIC ART
CHICAGO
NN DILLARD GUNN
President
DIRECTORS
Piano
Lee Pattison
Glenn Dillard Gunn
Arthur Granquist
Theodore Militzer
Voice
Albert Borroff
Dr. Daniel Protheroe
Burton Thatcher
Stuart Barker
Violin
Amy Neill
ay Herbert Woodard
Theory
Dr. Felix Borowski
Leo Sowerby
UGUST MASTER
CLASSES
Frantz Proschowsky
Glenn Dillard Gunn
rts Building CHICAGO
VRITE FOR CATALOGUE

VIOLIN SCHOOL
AMON B. GIRVIN, Director
ECIALIZING SCHOOL
for
lo Double Bass Harmony Counterpoint Composition
of the School: Lectures, Concerts, Recimphony Club Orchestra, The Intermediate Junior Orchestra, String Quartettes and idents may enter at any time.
mber of free scholarships awarded. Free n upon application.
Kimball Hall—Dept. E.
abash Ave. and Jackson Boulevard
CHICAGO

SMOPOLITAN
MUSIC & DRAMATIC ART
CARVER WILLIAMS—President
in Kimball Hall—Chicago's Music Center
culty of 60 Artists. Normal training for Students' Orchestra, Concerts, Lectures, Degrees and Teachers' Certificates.
ents—Piano, Voice, Violin, Musical Composition, Violoncello, Orchestruments, Public School Music, Art, etc.
ty Free Advantages and Scholarships Piano and Violin Prizes
lars address — Edwin L. Stephen, Mgr.
OPOLITAN SCHOOL OF MUSIC
16th Floor Kimball Hall Bldg., Chicago

he Starrett School
NSERVATORY of
MUSIC
OWNED FACULTY OF 20—CONCERTS
TALS. DIPLOMAS AND DEGREES
ERRED—TEACHERS' CERTIFICATES
s in Piano, Voice, Violin, Organ, Harmony, Composition, Cello, Study—Dept. of Speech and Dratic Art and Public School Music.
tics. Horseback riding. Fireproof buildample grounds. 43rd year. Fall term ptember 22. For catalogue address the
rrettSchool Conservatory of Music
E, 4515 Drexel Blvd., CHICAGO.

The Violinist as a "Coach" in Ensemble Playing for Pianists

By Ben Venuto

MANY violin teachers not only conduct classes in ensemble playing for their violin pupils, but also are in occasional request to teach pianists the art of accompaniment and ensemble-playing. These two things, by the way, though not synonymous, have much in common, as one can scarcely hope to be a good ensemble player unless first of all a good accompanist.

We will assume that pupils of this sort are always reasonably well advanced in the art of piano playing, and if their piano teacher has given them frequent practice in duet "for four hands," it will be all to the good; also, it is desirable that they should be reasonably rapid readers.

Beginning with material which does not offer any special technical difficulty, the first thing to be taught is to take the correct *tempo* at the start and stick to it (except where otherwise indicated by the composer) not slowing up in rapid passages nor hurrying over long notes.

The next thing is to observe the *nuances*, such as *rit., accel.*, the *fermatas*, and so on. While, of course, it is possible to exaggerate these unduly, it is almost universally the case that amateurs take too little account of them, and either do not observe them at all or do so in a timid and trifling manner.

Following on this, the pupil should be led to distinguish between those passages in which the violin appears as solo instrument with piano accompaniment and those in which the relative importance of the instruments is reversed. In the former case, the piano tone must be kept somewhat subdued; in the latter it must sound out (at least in its principal melody) above the violin. In Mozart's sonatas there is a continual interchange. Passages also occur, though not so frequently, in which the instruments should both be equally loud or soft. The power to discern from the musical content of a piece which of these three conditions exists at any given spot is one of the highest tests of musicianship. Where two themes of apparently equal importance are combined together, generally the one having the *slower* notes should be given slightly more prominence.

All dynamic signs, such as *f, ff, p, pp, sfz.*, the pupil must be taught to observe not only strictly but *sufficiently;* but it should be well explained that all these are relative in their meaning, and a *f* in an accompaniment passage may often be properly no louder than an *mf* would be in the principal melody.

The best material for this sort of study is found in classical sonatas. Schubert's three Sonatinas are the least difficult, though the second is more so than the first or third. They may be had in one volume, at a modest price. After these, use Mozart's. His eighteen violin sonatas are published by two or three different American firms in a somewhat bulky and expensive volume, which it will pay the teacher to own, but if it is desired to get them singly for the pupil, they may be had separately and quite economically. These are among the most beneficial works possible for acquiring the art of ensemble. Coming to more modern times, Dvorak's *Sonatina for Violin and Piano, Op. 100,* is an interesting and melodious work, and not too difficult.

The next grade may be represented by Beethoven. All of his ten violin sonatas are good, but the one in F (No. 5) is the greatest favorite, and may be had singly. (The great *Kreutzer Sonata* may also be had singly, but this is a work for only the most mature artists.) After these, we recommend Grieg's violin sonatas in F, G and C minor.

Hints on Re-Hairing the Bow

A GREAT deal of misinformation is about in regard to re-hairing violin bows. Some people even believe that when the hair gets dirty and worn out and begins to be thinned out on account of broken hairs, it is the best policy to throw the bow away and get a new one. An ETUDE reader writes to inquire, "Is it best to have a violin bow re-haired or to buy a new one? Some say they are not good after being re-haired."

Here are the facts in the case. If the bow is one of good quality and the stick is not warped or has not lost its inward curve, it is always well worth re-hairing, always providing a competent repairer can be found to do the work. If the hair is not put in properly, with the hairs in straight lines (not crossed) and of even tension, the bow will not play properly although the stick is good.

Perfect re-hairing is quite a difficult art, and, as a rule, we rarely find a workman competent to do it, except in one of the larger cities, although we occasionally find a good man in a small town. Many violin students try to re-hair their own bows, but they make a mistake in so doing, as it is a tedious job at the best, and takes a large experience.

One of the most difficult things in re-hairing is to fix the hair at exactly the right length. If too long, the hair cannot be screwed up to the proper tension for playing, and, if too short, the hair cannot be loosened after playing.

The present cost of re-hairing runs from $1.00 to $2.00, according to the quality of the hair, the skill and reputation of the workman, and the size of the city where the work is done. In the smaller towns where there is no one competent to re-hair bows, the violinist had best send them to a good workman in the nearest large city.

Where a bow is of very poor quality, with the stick warped and without its original curve, and the frog and fittings in bad condition, it is often the best plan to get a new bow, as the old one would not be worth re-hairing. At present prices the minimum amount at which a bow can be bought, which will do even passably good service, is $5.00. The advanced student should have a bow costing from $20.00 to $30.00 at least.


Mothers can teach their children to play Saxophone
Wanted
Saxophonists
Mothers, who can play "Home, Sweet Home" on piano or organ can easily, with the aid of 3 free lessons, teach their children to play the easy fingering, easy blowing Buescher Saxophone. These 3 free lessons given on request with each new Buescher explain everything. Send for complete details of 6 days' trial, easy terms. Leading musicians play the—
BUESCHER
True Tone Saxophone
BUESCHER BAND INSTRUMENT CO.
Everything in Band and Orchestra Instruments
1795 Buescher Block Elkhart, Indiana
Clip the Coupon NOW!
BUESCHER BAND INSTRUMENT CO. 336
1795 Buescher Block, Elkhart, Indiana.
Gentlemen: I am interested in instrument checked below:
Saxophone ☐ Cornet ☐ Trombone ☐ Trumpet ☐
Mention any other.....
Name.....
Street Address.....
Town.....State.....

Vega Violins
THE VEGA CO.
159-80 Columbus Ave., Boston, Mass.

PIANISTS!
3 Self Instructive Books on
THE ART OF MODERN
JAZZ PIANO PLAYING
By ART SHEFTE
THE GREATEST REVELATION ON THIS SUBJECT
Now you can learn to play Popular Music, with all the Fill-In Tricks, Breaks, Blues, etc., as used by leading
RADIO ARTISTS
JAZZ BREAKS—Teaches 150 Jazz Breaks, 50 snappy Novelty Endings, Blues, Fill-In Embellishments, etc. Is worth hundreds of dollars to any pianist, amateur or professional..... Price, $1.00
JAZZ BASS—The backbone of Jazz Piano Playing. This book teaches you the various styles of Jazz Bass necessary in professional work in all keys and chords..... Price, $1.00
KEYBOARD HARMONY—The simplest and most condensed method ever published on the subject of Keybroad Harmony. So simple a child can understand it..... Price, $1.00
COMPLETE COURSE, $3.00
From your dealer or delivered C. O. D. by mail, if desired. Don't delay. Send for these books today.
SHEFTE PUBLISHING CO. (Not Inc.)
825 Lyon & Healy Bldg., Dept. G,
64 East Jackson Boulevard, Chicago, Ill.


VIOLINS?
OLD VIOLINS ~ NEW VIOLINS
CELLOS ~ BOWS ~ CASES
FINEST ITALIAN STRINGS
GITTELSON & HOWARD
33 W. 8TH ST. NEW YORK
WRITE FOR CATALOG
VIOLIN ACCESSORIES EXPERT REPAIRING

NEW YORK SCHOOL of MUSIC and ARTS

824 West End Avenue Cor. 100th Street — Ralfe Leech Sterner, Director

New York's Oldest Music School

Many new and wonderful features planned for the coming season by this institution
Same celebrated faculty headed by Ralfe Leech Sterner, Arthur Friedheim, Paul Stoeving, Frederick Riesberg and other celebrated masters.

Individual Instruction. Entrance at any time.

SEVERAL FREE AND PARTIAL FREE SCHOLARSHIPS OPEN FOR COMPETITION

Dormitories in School Building. A real home for music students.

Many Free Classes and Lectures. Diplomas and Teacher's Certificates. Public Concert every Thursday night. Vocal, Piano, Violin and all Instruments. Public School Music Dept. Dramatic Art, Drawing and Painting, Interior Decoration, Dancing and Languages.

ILLUSTRATED CATALOGUE ON REQUEST

TWO NEW COURSES

INSTITUTE OF MUSICAL ART

FRANK DAMROSCH, Director
120 Claremont Avenue New York, N. Y.

CRITICAL AND PEDAGOGIC COURSE
for Teachers and Advanced Pianists under CARL FRIEDBERG

NORMAL COURSE FOR TEACHERS
Methods of interrelating all theoretic subjects and correlating them with the study of piano, violin, voice, etc.

TUITION FEES VERY MODERATE. CATALOGUE UPON REQUEST, ADDRESS DEPT. U

VIRGIL PORTABLE KEYBOARD

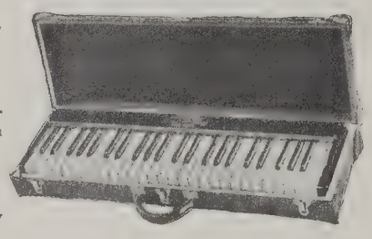
For Pianists and Piano Students

Invaluable when travelling, or living in small rooms.

Excellent for perfecting the fingers. Weight of touch variable, from 2 to 12 ounces.

Catalog on request

VIRGIL PIANO SCHOOL CO.
120 West 72nd Street New York City



AMERICAN INSTITUTE OF APPLIED MUSIC

Metropolitan College of Music

KATE S. CHITTENDEN
Dean of the Faculty

Forty-first Session, October 4, 1926

Pianoforte Department
Normal Training Course for Teachers
Junior Department in Piano, Violin and 'Cello

SEND FOR CIRCULAR

ADDRESS:
ETHEL McINTOSH, *Managing Director*
212 W. 59th St., New York City

GRANBERRY PIANO SCHOOL

149 East 61st St., New York, N. Y.

For PIANISTS, ACCOMPANISTS and

TEACHERS

MUSICAL DEVELOPMENT THROUGH SIGHT-TOUCH and HEARING. *Booklet*

Alviene School of the Theatre

30th YEAR — UNIVERSITY

Summer and Fall
Courses for Acting, Teaching, Directing
DRAMA, OPERA, MUSIC
STAGE DANCING

DIRECTORS
Alan Dale
Wm. A. Brady
Sir John Martin-Harvey
J. J. Shubert
Marguerite Clark

Singing, Fine Arts and Photoplay. Developing personality and poise essential for any vocation in life. Alviene Art Theatre and Student Stock Co. afford appearances while learning. N. Y. debuts and careers stressed. Pupils — Laurette Taylor, Mary Pickford, Eleanor Painter, Annette Kellermann, J. Arnold Daly, Fred and Adele Astaire, Dolly Sisters, Evelyn Law, Mary Nash, Nora Bayes, Taylor Holmes, Lady Ribblesdale, Vivian M. Astor, Gloria Gould-Bishop, and others. Write Study wanted to Secretary, 66 West 85th St. N. Y., ask for catalog 3M

INTERNATIONAL MUSICAL AND EDUCATIONAL AGENCY

MRS. BABCOCK

OFFERS Teaching Positions, Colleges, Conservatories, Schools. Also Church and Concert Engagements

CARNEGIE HALL, NEW YORK

THE NATIONAL CONSERVATORY OF MUSIC OF AMERICA

Founded 1885 by Jeannette M. Thurber
Only Conservatory chartered by Congress
42nd Season opens Oct. 4. Enroll Oct. 1, 2.
ALL BRANCHES TAUGHT
Ad. Sec'y, 53 West 74th St., N. Y. City.

VIRGIL SCHOOL OF MUSIC

Founded by the late A. K. VIRGIL
(Originator of the Virgil Method, Inventor of the Virgil Practice Clavier)

Special Courses For Teachers, Players and Earnest Students of All Grades

For all particulars address: THE A. K. VIRGIL CLAVIER CO., or
MRS. A. K. VIRGIL, Director
Phone Susquehanna 10485. 510 WEST END AVENUE
NO OTHER ADDRESS

Ithaca Conservatory of Music

W. GRANT EGBERT, *Musical Director*

THIS OLD ESTABLISHED SCHOOL, surrounded with the culture of a university and located in one of the most picturesque regions of the East, offers private and class instruction leading to **CERTIFICATES, DIPLOMAS and DEGREES.** Its carefully planned courses resultant from thirty-five years of educational experience, offer not only instruction from the **GREATEST MASTERS,** but include cultural subjects intended to develop the student into successfully meet **MODERN CONDITIONS. SPLENDED DORMITORY SYSTEMS** equipped to meet every need.

OTT PERSONALITY SYSTEM in use.

DR. WALLINGFORD RIEGGER, eminent theorist, composer, and historian recently added to faculty.

PRACTICAL NORMAL CLASSES with actual supervised teaching in all departments by specialists.

ORCHESTRAL AND OPERATIC training under experts.

VALUABLE CONCERT EXPERIENCE available with and without orchestral accompaniment.

SPECIAL CHARTER from New York State Board of Regents, by whom courses are approved.

EQUIPMENT: Twelve buildings, including dormitories, auditorium, gymnasium, sorority and fraternity buildings.

FACULTY includes world-famed artists of proven pedagogical ability and experience.

FULL DETAILS, literature, and so forth, sent on request.

FALL TERM OPENS September 23rd.

REGISTRATION should be made NOW. Address:

THE REGISTRAR, 1 DeWitt Park, Ithaca, New York.

THE WONDERFUL SALE OF

Virgil Piano Pieces and Studies

PROVES THEIR

Adaptability, Reliability and Attractiveness

Music on Selection to Responsible Teachers
THEMATIC CATALOG ON REQUEST
VIRGIL PIANO SCHOOL CO. 120 West 72nd St., New

Music Supervisors

A happy, profitable combination. A course of study at outstanding School for Music Supervisors plus attractive recreational activities, social affairs, etc.

Dormitories, Gym, Theatre, Chorus, Orchestra. In heart of famous Finger Lakes Region. Write for new NEA Booklet.

Fall Term Begins Sept. 23

ITHACA INSTITUTION OF PUBLIC SCHOOL MUSIC
301 DeWITT PARK

ALBERT EDMUND BROWN, Dean

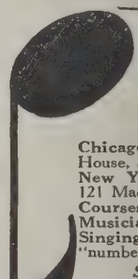
College of Fine Arts

Syracuse University
Harold L. Butler, Dean
Syracuse, N. Y.

MUSIC, ART, ARCHITECTURE
900 STUDENTS 42 INSTRUCTORS

Four-year Courses in
Piano, Voice, Organ, Violin, Composition, Public School Music
leading to the Bachelor's degree

Unexcelled advantages for the study of music. Special students may enter at any time. Dormitory with 42 practice pianos reserved for women music students. Five pipe organs.



SUMMER MUSIC SCHO

Chicago, Ill., July 12th to 24th, House, State and Monroe Sts.
New York City, August 2nd 121 Madison Avenue.
Courses for Teachers, in Pe
Musicianship, Piano Playing Singing without "do-re-me" "int "numbers." Visitors Welcome.
Special Student Classes
Address
EFFA ELLIS PERFIE
121 Madison Avenue (30th St New York City Phone - Ashla

CONWAY MILIT BAND S

Prepares for Leadership in Community, Sc Professional Bands. Private and Class Ins Teachers of national renown; Conducting a Arrangements; **Daily Band Rehearsals** un Conway; Large Symphony Orchestra. Lar Library. Degrees. Dormitories. Gym **Under personal direction** of the famo leader, **Patrick Conway.** Catalog.
601 De Witt Park, Ithaca, New Yo

The Courtright System of Musical Kindergarten — Oldest and most pra A great opportunity to specialize in thi field. Write for pa correspondence cou
Mrs. Lillian Courtright Card, 116 Edna Ave., Bridg

MUSIC STUDY SUPPLI

Text Books, Writing Books, Manuscript Pa Music Writing Pens and Other Requisit

Ask for Catalogue on Anything Desired

THEO. PRESSER CO
1710-1712-1714 CHESTNUT STRE
Philadelphia, Pa.

Violin Questions Answered
By MR. BRAINE

abel.
possible to give you any informa- your violin without seeing it. millions of violins, with labels tly like the one in your violin. nothing in a violin, since any- k any kind of a label in any kind

ıction.
your financial circumstances will best plan would be to take les- first class violin teacher. Noth- scouraging as trying to learn by t is a great waste of time, also, g which a teacher could show you utes would take you weeks try- y yourself, and you might end by rong. 2—Get the little book *Vio- and Study*, by Gruenberg. This rize you with the problems to be n playing, and show you the cor- ns.

iolin.
Antonio Morona was an Italian r who made violins in Isola, an n, in 1731. As he is not classed famous makers, details of his life He made some fair instruments, rarely met with in the United possible to value without seeing

lar Instrument.
is astonishing that your friend, rofessional musician should make nt that the violin is "losing its As a matter of fact, the violin been as popular as it is to-day. dealer will tell you that he sells times as many violins now as he years ago. In some small dance and in jazz orchestras the sax- taken the place of the violin to as a melody instrument, but this ten times over by the introduction nstruction in the public schools. ery school in America has an consisting principally of violins. in violin playing in America dur- st few years has been almost un-

lele.
—The ETUDE of March 1925 con- extended interview with Leopold great violin teacher, together with n of his method of teaching. This t what your letter has reference twenty-five cents to the publisher According to your letter you have a busy career, and are to be con- on your success.

cription.
a the inscription inlaid in the top of the wood of which the violin is pposed to speak, saying, "While I f the living tree, I was silent; but am dead, I can sing." The inscrip- Latin. This inscription has been by various violin makers in the in Germany, in Italy and in other so it would be difficult to say just the violin unless it is trade-marked

lin.
—Johann Gottlieb Glier, 1732-1799, in maker of Markneukirchen, and ty his violins belong to the Ger- While he cannot, of course, be h famous makers, he made violins able merit.
ins would be dated somewhere be- dates given above. Your label would read, "Johann Gottlieb Glier violin) in Neukirchen, near Adorf and."

trad" Labels
M. R.; J. S. B.; J. E. S.; C. J. F.; —It is impossible to tell you any- it your violin without seeing it. millions of violins in existence tradivarius, just like yours. Of the smallest possible fraction are t takes the opinion of an expert to matter. However, good imitation as violins are often valuable if made olin makers who follow closely in l the work of the mighty Antonio.

Chin Rest.
The pain you complain of when violin might easily come from the ou have in holding it, as you be- a higher chin rest, and also use your shoulder which you can make nd attach to the violin by ribbons tie passed around under the chin

Age No Criterion.
V. C.—Send twenty-five cents for back number of THE ETUDE for August, 1922, in which you will find an extended article on Hopf (note spelling) violins. Just how good your violin is I could not tell without seeing it. 2—Mere age in violins is of small importance, for age will not help a violin unless it is a good instrument in the beginning. 3.—The two letters marked inside the violin are probably the initials of the maker's or repairer's name.

Genuine Guarnerius.
E. H. N.—The matter hinges entirely on whether your violin is a genuine Guarnerius. Write to some of the violin dealers whose address you will find in the advertising columns of the ETUDE. If genuine they could no doubt find a purchaser for you.

L. Schwaicher Violin.
A. A. D.—Extended details of the life of Leopold Schwaicher, violin maker, Florisdorf (near Vienna) 1768-1813, are lacking. They might possibly be found in some European work on violin makers. These violins bear a good reputation among dealers in old violins.

Imitation Strad.
C. T.—From your description, I am quite sure that your violin is an imitation Strad, and not an original. The marks you speak of are put there to imitate the signs of age. I cannot estimate its value without seeing it.

Music and High School Work.
J. F. H.—While I cannnot say definitely how great your talent is without hearing you play, I consider your progress very good if you play the compositions you name really well. I am afraid you cannot reach the virtuoso stage, living in such a small town. Your best course would be to go to Chicago (which is near your home) and study in some college or conservatory of music. Your teachers there, even after a ten weeks' term, could tell you whether you have sufficient talent to become a virtuoso. I always advise violin students studying for the profession, to go to the large cities because there they can get excellent instruction, and also have opportunities of hearing symphony orchestras, grand opera, and famous violinists. As you are only fourteen you ought to keep up your school studies at least until you graduate from High School.
2.—I do not see how you can practice eight hours a day and get your school lessons too. If you do three hours a day, it will be as much as you can do, and go to school too. If you can afford it you would save time, by having a private tutor for your general education.

Genuine Gagliano?
C. D.—It is impossible to say from a written description, and a copy of label, whether a violin is genuine or not. The expert must have the instrument in his hands to decide. Send your Gagliano to one of the firms dealing in old violins who advertise in THE ETUDE and they can tell you.

Valuable Imitation.
P. M. C.—As the label in your violin contains the words, "Made in France," it is quite certain that the violin is not a genuine Strad, as these violins were made in Cremona, Italy. The violin may be a good one, however, as some of the imitations made by good violin makers are valuable. It is no doubt worth repairing.

Life of a String.
M. E.—The word *paysage* in French means landscape. 2.—Your second question is not clear. Please re-state question. 3.—A finger mark above a cipher means that the note is to be played as a harmonic. Possibly the finger mark and cipher you speak of are written over a chord of two notes, indicating that one of the notes of the chord is to be fingered and the other to be played on an open string. 4.—All notes indicated to be played as harmonics should be played in that manner unless the player decides that it would be more effective to play the notes with firm fingering. 5.—Constant use of the fingers in pizzicato will harden the tips. There is no ointment or other preparation which will help. 6.—In justice to its advertisers THE ETUDE cannot undertake to recommend any special makes of comparatively modern violins. 7—No definite length of life for violin strings in use, can be set, since so much depends on the player. A strong player uses up strings faster, also a player whose hands perspire a great deal. You should remove strings when the bow hair has worn them flat, when they grow false, and when they become dirty, lifeless and ragged from use. Most people keep their strings on too long. 8.—Rosin your bow when it needs it, just as the barber strops his razor when it becomes dull. No exact rule can be laid down as to how much or how often you should rosin your bow.

Edition Wood

SHORT and EASY CLASSICS

FOR PIANO

Compiled by JULES DEVAUX

Preliminary and Elementary Grades
Higher Elementary and Lower Intermediate Grades
Intermediate Grades

The Works of

SCHUMANN	CLEMENTI	HAYDN
DIABELLI	BACH	DUSSEK
BEETHOVEN	HUNTEN	MENDELSSOHN
MOZART	KUHLAU	HANDEL
SCHUBERT	SCARLATTI	CHOPIN

As LONG as music is taught, the finest of the easier classics will be strongly demanded. For these lighter works of the old masters are as immortal in their way as the grandest symphonies. This idea was in our mind when we began the compilation of this series. The result is that we are offering to American educators the most beautiful and authoritatively correct edition procurable anywhere. In the summer time it is wise to choose early the material for the next season.

May we not send you an "On Sale" assortment by arrangement with your regular dealer. Write to us

THE B. F. WOOD MUSIC CO.
88 St. Stephen St. Boston 17, Massachusetts
Sole distributors for Boston Violin Case Co.
"THE CASE OF QUALITY"
Details and Prices on request

AUGUST GEMÜNDER & SONS
Makers of the World Famous
"GEMÜNDER ART" VIOLINS
The sympathetic tone Violins. Prices range from $200.00 upwards
Descriptive List on Request
Also our Catalogue of Genuine Old Violins
We specialize in fitting Violins to each individual Violinist
No trouble to answer questions
125-127 West 42d Street, New York City
Read The Violin World, $1.75, with 45 Solos

A Free Trial *will prove* You Can Play A Conn



EXCLUSIVE, easy-playing features enable you to master a Conn Saxophone quickly; play popular tunes in a few weeks; entertain yourself and your friends. Get the details of our FREE TRIAL; Easy Payment plan on any Conn instrument—choice of the world's great artists. Catalogs free; no obligation.

Write today!
C. G. CONN, Ltd.
813 Conn Bldg.
Elkhart, Ind.
CONN BAND INSTRUMENTS

SUMMY'S CORNER

MUSIC for educational purposes is constantly growing in vision and proportions. The contributions made to this field, by teachers who write from actual teaching experience, are inspiring as well as practical and productive No one has written more successfully for vitalized teaching than has MRS. CROSBY ADAMS. Because of their practicality and high educational purpose, MRS. ADAMS' writings have earned for themselves universal recognition and the demand for them remains constant.

The following are among her most successful publications:

PRELIMINARY STUDIES FOR THE PIANO	$ .30
THE VERY FIRST LESSONS AT THE PIANO (Nearing its hundredth thousand)	.90
HOME STUDY BOOKS FOR BEGINNERS—Parts 1 and 2, each	.40
MUSIC READING BOOK FOR PIANO BEGINNERS	1.00
THE MUSIC STUDENT'S SPELLING BOOK	.60
PRIMARY TONE PICTURES FOR BEGINNERS (S. E. No. 3)	.60
WORK AND PLAY BOOK—A Help to Musicianship	.75
PEDAL STUDIES—(S. E. No. 79)	1.00
FOUR LITTLE WRIST STUDIES—(S. E. No. 1)	.40
FIVE TONE SKETCHES—(S. E. No. 2)	.50
THIRTY IMPROVISATIONS IN ALL THE MAJOR AND MINOR KEYS—(S. E. No. 67)	1.00

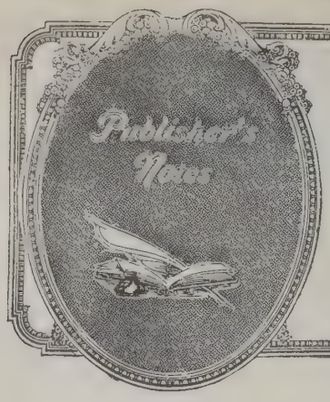
(A Discount to Teachers)

No Teacher's Library is complete without HARMONIC MATERIAL AND ITS USES by Adolf Weidig..... Price, $3.00 plus postage

CLAYTON F. SUMMY CO., Publishers
429 South Wabash Avenue Chicago, Ill.
The TEACHER'S LOOSE-LEAF JOURNAL-LEDGER; the MUSIC STUDENT'S LESSON RECORD by Leola Arnold are indispensable utilities for the music teacher.

VIOLINS
Deep, Mellow, Soulful
We are makers of high-grade violins, instruments of the finest tonal quality, appreciated by the greatest artists Easy terms, if desired. Get details today.
GUSTAV V. HENNING
2424 Gaylord St., Denver, Colo.

Violins Sent on Approval
Write for Catalog and Details
MUSICIANS' SUPPLY CO.
83 Newbury Street, Boston, Mass.



A DEPARTMENT OF INFORMATION REGARDING

New Music Works

AND OTHER MATTERS OF INTEREST TO MUSIC BUYERS

NEW WORKS
Advance of Publication Offers

August, 1926

Album of French Composers—Piano	.35
Album of Study Pieces in Thirds and Sixths	.30
Beginning With the Pedals of the Piano —Cramm	.30
Brehm's First Steps for Young Piano Beginners	.25
Dozen Melodies for Saxophones—Clay Smith—Saxophone Parts	.30
The Same. Piano Accompaniment	.45
Fifty Easy Melodious Studies for the Pianoforte—Op. 7—Biehl	.30
First Garland of Flowers—Violin and Piano—Weiss	.35
Five Little Tunes for Five Little Fingers —Left Hand Pieces—Adair	.25
Folderol—Operetta—Stults	.40
New Collection of Favorite Songs and Choruses for All Occasions	.10
New Easy Four Hand Album	.35
New First and Third Position Album—Violin and Piano	.50
Penitent Pirates, The—Operetta—Bliss	.40
Pianist's Daily Dozen, The—Macklin	.30
Romeo and Juliet—Operetta for Men—John W. Brigham	.40
Seven Last Words of Christ—Cantata—Dubois	.50
Standard Second Grade Recreations	.35
Storm, The—Piano Solo—Kohlmann	.25
The Same—Pipe Organ	.25
Three Dances for Piano—Four Hands—Scott	.35
Twelve Melodious Studies in Scale and Chord Passages—Piano—Kern	.30
Twenty-four Caprices—Violin—Rode	.45

The Service That Has Made Thousands of Friends

The growth of any merchandising business enterprise depends primarily upon service, either as expressed in material products or in the manner in which these are made available to the public. Just so far as such an undertaking anticipates or responds to a definite need, so will it grow. Success and an established place in the business world may safely be taken, not merely as evidence, but as actual proof that a dependable service has been consistently performed. Such service has not only made the Theodore Presser Company an outstanding institution in the world of music, but what is even more gratifying, it has created an endless chain of staunch and faithful friends whose number is beyond specific counting. These friends of the Company, valued as they are for that, still occupy a more significant place in their friendship for and their unflagging interest in the art of music, itself. Mere business support is of less moment than the ever-deepening and widening musical activities of these friends of ours and it is a great satisfaction to us to feel that in serving our patrons well, we are also serving the cause of music.

Beginning With the Pedals Of the Piano By Helen L. Cramm

This is a genuine beginner's book for the study of the pedals. It will compare more than favorably with any similar book as yet published. We expect to have this work out in time for the fall season. The name of Helen L. Cramm is so well-known that its appearance upon the title page of any educational work is a guarantee of the excellence of such work. This volume may be taken up to good advantage in the early second grade.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

Sesqui-Centennial Visitors Cordially Invited To Call Upon Us

The Sesqui-Centennial may have been slow in getting under way, but when one considers the remarkable exhibit that may be viewed at this time, he will marvel at what was accomplished in preparing so creditable a celebration of the 150 years of American Independence.

Every day finds the number of visitors to the Sesqui-Centennial growing greater and greater, and we are most happy in the fact that so many music lovers from all parts of the country are registering at our exhibit in the Liberal Arts Building of the Sesqui-Centennial Exposition.

We have a valuable souvenir that is sent to each registrant and we also will send it to any of our friends who cannot come to Philadelphia to register in person, but who care to send a postal request for this valuable musical souvenir.

Our establishment at 1712 Chestnut Street is open to those who want to see the great stock of music publications with which we conduct our business. We are conveniently located near the center of the city and in one of our Chestnut Street buildings is the local office of the American Express Co. which can be of great service to those having travel problems or who utilize the American Express Company's Travellers' Checks.

The Seven Last Words of Christ A Sacred Cantata By Th. Dubois

Dubois' *Seven Last Words* has been forging rapidly to the fore as one of the finest and most effective Lenten or Penitential choral works. It is one of the finest settings of the "Seven Last Words." It contains beautiful solos, a number of which are used separately, and splendidly dramatic chorus writing. It is not too difficult for performance by the average good mixed choir. We have in preparation a new edition of this work, edited and revised by Nicholas Douty, who also has supplied the English adaptation of the text. Mr. Douty is a successful singer and musical educator who is perhaps best known by his artistic work year after year in connection with the Bach festivals at Bethlehem.

The special introductory price in advance of publication is 50 cents per copy, postpaid.

A Dozen Melodies for Saxophones By Clay Smith

Mr. Clay Smith, the well-known lyceum entertainer, has certain attainments which serve to fit him admirably for the makings of such a book as mentioned above. He is a most accomplished player of the saxophone, for one thing, and for another, he is a successful song-writer with a vein of appealing melody. This book contains twelve of his best songs arranged as solos or duets for saxophones and piano. The volume of piano accompaniment will do for all but there are separate parts in solo or duet form for the C-melody saxophone, the E-flat alto saxophone and the B-flat tenor saxophone, respectively.

Either of the saxophone volumes may be ordered at the advance of publication price of 30 cents each, postpaid. The piano accompaniment may be ordered at the special low price of 45 cents, postpaid.

What Are You Doing To Insure Your Success In The New Teaching Season?

A query like the above is not amiss with either the individual who has been in the teaching field for some years or the one who is entering the teaching profession for the first time this coming fall. Anyone can sit back and wait for things to come to him. To succeed one must not only take steps to bring about the desired things, but must also be prepared to handle the situation after he has made his achievement. At this season of the year the music teacher should be planning ways and means for securing the patronage of those in his community who desire or who can be induced to study music.

A study of local conditions will disclose opportunities for posting and distributing announcements of the teaching advantages one has to offer and a little initiative of this character is a good investment. It is true that this need not be done until the early days of September, but now is the time to prepare.

Those who feel the need of suggestions should secure the *Business Manual for Music Teachers* by Bender, which sells for $1.25, or there is a little booklet, *Progressive Ways of Securing New Pupils* by Eastmann, which bears the nominal price of 10 cents.

In addition to taking steps to insure a clientele, the individual who desires to achieve real success as a teacher plans well ahead on the teaching material to be used. The Theodore Presser Co. will gladly make suggestions for pupils of all grades and will cheerfully send material for examination. Helpful booklets, catalogs or folders covering various classes of music publications may be had for the asking. In these the teacher will find new things brought to attention, any of which may be had for examination, according to our "On Sale" plan. A booklet that is in demand is the *Guide to New Teachers on Teaching the Pianoforte.* This booklet is free and in addition to various advice and suggestions, lists dependable material in pieces, collections and studies in all grades.

Romeo and Juliet Operetta for Men By John W. Brigham

Nothing is dearer to the heart of the college boy in his hours of recreation than the indulgence in musical and dramatic production. For such purposes works must be prepared specially. Mr. John W. Brigham, the author of *Romeo and Juliet,* has already to his credit a similar and highly successful work entitled *Cleopatra.* In *Romeo and Juliet,* as in *Cleopatra,* the classic plays are burlesqued broadly and brought up to date. The fun making is so wholesome and spontaneous, however, that no lover of Shakespeare's works will be offended by these presentations. For any organization of high school or college students or men's glee clubs, *Romeo and Juliet* will prove just right. Mr. Brigham's operettas are so easy of production that they may be done right on the campus in an almost impromptu manner, or upon the stage with the usual accessories.

The special introductory price in advance of publication is 40 cents per copy, postpaid.

The Pianist's Daily Dozen By Charles B. Macklin

We hear much nowadays about the "daily dozen." This term is usually applied to various forms of physical exercises which are intended to be taken systematically for the improvement of the health and strength of the individual. There is no reason why the idea should not be applied specifically to the improvement and development of the hands as used in piano playing. This is just what Mr. Macklin has done in his *Pianist's Daily Dozen.* We feel sure that all who try these exercises will be pleased with the results. Anything which will tend to shorten and to lighten the daily drudgery of the pianist should prove most welcome.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

Folderol— A Musical Farce Comed By R. M. Stults

This is another new operett are now announcing for the It may seem odd that we are three different operettas at time, but each of these has it tinctive place, and all arc *Folderol* is for production by intended to be used by mus dramatic organizations and the entire work, words and music, duction of Mr. Robert M. Stu well-known to the public thro successful works. There are le for soprano, alto, tenors and there are choruses for men' and mixed voices. One of th tractive features is an entir first part, at the beginning of act.

The special introductory pr vance of publication is 40 cents postpaid.

Three Dances For Piano Four-Hands By Cyril Scott

Mr. Cyril Scott is one of the contemporary composers. Whil towards the modern atmosphe his work is nevertheless sound out extravagance. He has the sa of melody. His most recent O original four-hand group, *Thre* These are well worth playing, will be welcomed by lovers of music who are in search of They are not beyond the fourth point of difficulty, but they wi careful interpretation and a fini of performance. The three piec published together in one volu

The special introductory pri vance of publication is 35 cents postpaid.

The Storm For Piano Solo or Pipe Organ Solo By Clarence Kohlmann

Thousands have been thrille spectacular as well as artistic p presentation of *The Storm* by ented organist of the Ocean Gr torium, Mr. Clarence Kohlma number, as rendered by Mr. Koh feel should be available to the as well as pianists who desire number for recital programs. I up to the fury of *The Storm* a picting conditions after *The S* abated, Mr. Kohlmann utilizes from other composers; also seve known hymns are to be heard in t tion, some presented in chime e

There are portions of good and anthems from such comp Grieg, Haydn, Tschaikowsky an Every performer on the piano of any ability will have great fu number, whether they plan to p publicly or not.

It is now in preparation for ance in published form and the of publication orders for copies cepted at 25 cents for the piano 25 cents for the pipe organ solo the number is printed and placed those who did not order it in ad publication will have to pay th fair market price that will be pla each copy.

Twelve Melodious Studies In Scale and Chord Passag For the Pianoforte By C. W. Kern, Op. 560

The many admirers of Mr. numerous and successful piano pie welcome this most useful and a set of intermediate grade studies. prove to be one of the best book to start third grade work, or to l the third grade after second gra has been completed. The studies most like little pieces, each ha own title, but each one has real t and musical value.

The special introductory price vance of publication is 30 cents p postpaid.

RESSER PERSONNEL



Introducing our patrons to the highly trained and experienced Members of our Staff who serve them daily.

obert Smith

not only an important mat- the Theodore Presser Co. to in a large organization of nced music clerks to fill the nds of orders received from teachers and music dealers, ere also must be a well clerical force to attend to ling and charging of the sent out on these orders. Department, that cares for important details and pre- the proper shipping direc- or the Shipping and Mail- partment, we refer to as the ig Department. Mr. Robert is one of the senior members department—not in age, but rs of service,—and many een the younger members Charging Department in the years he has been with us, ave been thankful for his rity with prices and proper its to teachers and dealers great variety of publications ne can not become familiar n a short time. Our huge embraces all American and Publishers' Catalogs, and considerable information for arging Department force to in billing our professional aler patronage for the music ed of us.

Smith by his service since as aided in serving a great f music buyers everywhere articularly the important s in the educational field dic. Certainly such faithful icient service has been valu- us as well as our patrons, e take pleasure in making ublic commendation of Mr. s loyal co-operation.

Pirates—Operetta Bliss

l Bliss has the knack of writ- al and successful operettas for ple. Added to a freshness of vention, he has a mastery of ry stagecraft. All of his oper- have found much favor. The *Penitent Pirates,* is a two-act for young men and young lot, libretto and music are all The work is not at all diffi- hearsal or production, and it e an excellent impression upon ice.

cial introductory price in ad- ublication is 40 cents per copy,

st and Third Position for Violin and Piano

e not offered any violin and pilations for quite some time, who were among the many to dvance of publication order for *n of Favorite First Position Violin and Piano* will recall pleasure the excellent album red for the very low advance ion price; in fact, so well were publication subscribers pleased else was necessary to insure s of this album when it ap- the market. It is now one of elling violin collections and in the *New Album of First and ition Pieces* we plan to make r album that will be a "top- hen it appears on the market. ill find this an excellent album d most certainly they should cquaintance. The best way to to place an order now, at the e of publication price in order red of a copy when it appears. e will be 50 cents a copy, post-

Album of French Composers For the Pianoforte

Since our first announcement that we intended publishing this volume we have been more than gratified by the response of our patrons in sending advance orders. It proves that there is a general demand for compilations of this kind and presages the success of this particular volume. Pianists of taste and discrimination always enjoy playing the compositions of the French writers as their works are characterized by a delicacy and refinement that appeal not only to the talented performer but to the average audience as well. This volume will contain the choicest writings of the best French composers and will be restricted to works of a grade of difficulty in keeping with the ability of the average piano player.

The advance of publication cash price is 35 cents, postpaid.

Five Little Tunes For Five Little Fingers Left Hand Pieces By Mildred Adair

These five little tunes are charming little piano pieces of about Grade 1½ for the left hand alone. Professional pianists frequently display their technical equipment in the left hand alone exhibition, and the emulation of such performances makes these little numbers extremely attractive to young students. In gratifying their personal pleasure in the matter they are gaining in their left hand technical proficiency. We do not know of any teaching system that would not permit the introduction of these numbers for a few lessons, and most certainly the pupil would be benefited in making these numbers effective; also in their performance the student gains an elementary knowledge of the use of the pedal. Prior to this work appearing from the press we will be glad to register advance of publication orders at the price of 25 cents a copy, postpaid.

Standard Second Grade Recreations for the Pianoforte

It has been several years since we have published a book of easy pieces made up from the special large plates. *Standard Second Grade Recreations* is one of the best that we have ever compiled. It contains many pieces and they are all good, including many of our most successful issues. The book begins almost in grade one and then proceeds progressively through grades two and two and one-half. Among the composers represented are: Walter Rolfe, H. D. Hewitt, Rob Roy Peery, Wallace Johnson, Mildred Adair, Adam Geibel, N. Louise Wright, William Baines, George L. Spaulding, Frederick A. Williams, C. C. Crammond, Mari Paldi, and many others. The book is now on the press, to be ready shortly.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

New Easy Four-Hand Album

Practical musicians are all very much alive to the necessity of cultivating *ensemble* playing as nearly as possible from the very beginning. For piano students, four-hand playing is the best medium. We have published a number of books for this purpose in the past and all have been very successful. We have now in preparation a new one made up of first and second grade four-hand pieces which have not appeared in any other compilation. Some of the most popular writers are represented by their very best pieces; in addition to the original duets that we have used, there are a number of effective arrangements of some of our most popular solo pieces. The pieces are all very carefully graded from the beginning up to the early third grade. They are not teacher and pupil duets, but they are adapted for two students of nearly equal attainments.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

Brehm's First Steps for Young Piano Students

This is a very good little instruction book used by many teachers with success which may serve as an introduction to the *Standard Graded Course,* or any similar work. It is essentially adapted for teachers who prefer to begin with both hands in the Treble Clef. Our new edition of this book will be considerably augmented, all of the original material being retained however. The studies are short and practical, well graded and interesting to play.

The special introductory price in advance of publication is 25 cents per copy, postpaid.

Twenty-Four Caprices in The Form of Etudes For Violin Solo By P. Rode

Another evidence of our determination to make our violin catalog a real source of the best that can be obtained is found in the announcement of our intended publication of this indispensable work. *The Twenty-four Caprices in the Form of Studies for Violin Solo in all the twenty-four keys* by P. Rode is one of the bulwarks of violin technic, without which no violinist can hope to "get by." They are absolutely indispensable to a complete violin technic, being one of that famous trio—Kreutzer, Rode and Fiorillo. This new edition will be edited by Mr. Otto Meyer, the personal representative of Sevcik in this country. Mr. Meyer has done the editing of a number of other recent works in the *Presser Collection* and we are sure that this new edition will meet with the approval of all teachers who desire the best only in educational publications.

The special introductory price in advance of publication is 45 cents per copy, postpaid.

Fifty Easy Melodious Studies For the Pianoforte By A. Biehl, Op. 7

In keeping with our policy of adding, from time to time, to the *Presser Collection* the very best educational material, we will soon publish in this edition the well-known studies by A. Biehl, Opus 7. To those of our readers who may not be familiar with this work, we wish to state that it consists of elementary exercises in mechanism that may be taken up in connection with early second grade study and their use may be continued up to the beginning of third grade work. To these and to the many teachers who are familiar with these studies we suggest the placing of orders while copies may be obtained at the special advance of publication price, 30 cents a copy, postpaid.

First Garland of Flowers For Violin and Piano By Julius Weiss, Op. 38

These are little violin pieces with piano accompaniment written in such a way that they are attractive to the young beginner and at the same time are really excellent material for teaching purposes. They are all in first position and can be used very early in the pupil's training, thus giving him almost at the beginning of his course, that pleasure which comes from playing a "solo"—as well as real practice in ensemble work. Our edition of this work will show the same care that has been evidenced in our other works in the well-known *Presser Collection.*

The special introductory price in advance of publication is 35 cents per copy, postpaid.

Every Teacher Should Send a Postal for a Copy of Our

"GRADED THEMATIC CATALOG OF PIANOFORTE COMPOSITIONS"

Shows Portions of 225 Piano Compositions

There is no charge for it

THEO. PRESSER CO., 1712 Chestnut St., Phila., Pa.

THE PRESSER PERSONNEL



Introducing our patrons to the highly trained and experienced Members of our Staff who serve them daily.

Mrs. Fannie B. Hunter

Little does the average individual realize how enormous is the scope of the mail order business which carries Theodore Presser Company publications almost to the four corners of the earth. To maintain the service demanded by such a business, it is necessary to utilize thousands of descriptive circulars and announcements in advising our many mail order patrons of new publications, or of those established ones which have some special appeal. Considerable mailing is also necessary for THE ETUDE Subscription Department's notices and circularizing.

The department which cares for the folding and mailing of the vast amount of publicity material, sent out by the Theodore Presser Company, is under the supervision of Mrs. Fannie B. Hunter, who came with the company in the Fall of 1914. Fortified by her first two years of experience in the ranks of this department, in addition to her previous experience with a well-known local binding and mailing concern, Mrs. Hunter soon gained sufficient recognition of her services to warrant her being placed in entire charge of this department.

No small importance can be attached to this responsible position, for upon the efficient functioning of the circular mailing department depends the proper delivery at just the right time of suggestions to meet the needs of the moment or the near future.

Mrs. Hunter's success in her work can be attributed directly to her industry, to her capable supervision over the members of her department and to her adherence to the high Presser standards and ideals.

Album of Study Pieces in Thirds and Sixths

The ability to play double notes (thirds and sixths) accurately and smoothly is one of the distinguishing marks of the good pianist. The presentation by teachers of this phase of technic sometimes is delayed until the student is pretty far advanced, although there is no real reason for this if the student can be inducted into this study by such an easy method as the giving of these attractive study pieces. Modern teachers find that by giving melodious, musically interesting study material they can obtain just as satisfactory results, and obtain them more quickly. This is one of the prime reasons for the success of the series *Albums of Study Pieces for Special Purposes* of which this is the latest volume to be announced. The other volumes in the series are devoted respectively, to *Trills, Arpeggios, Scales* and *Octaves.* The retail price of each is 75 cents. The special introductory price of *Album of Study Pieces in Thirds and Sixths* is 30 cents a copy, postpaid.

A New Collection of Favorite Songs and Choruses for all Occasions

This is a most desirable collection of just the songs that are in demand for informal gatherings of a general nature. There are familiar melodies both old and new that everyone likes to sing. We have tried to gather together all of the favorites in this book. Many of them are so arranged as to be sung by mixed voices in four-part harmony, or, of course, in unison. Others are intended to be sung in unison only. There is the usual piano accompaniment for all. This is a real community book, suitable alike for homes schools, lodge and all public meetings.

The special introductory price in advance of publication is 10 cents per copy, postpaid.

(*Continued on page 622*)

Advance of Publication Offers Withdrawn

The advance of publication offers are withdrawn on the following works:

How to Play the Piano—Hambourg.

How to Sing—Tetrazzini.

Technic for Beginners—Risher.

Two and Twenty Little Studies for the Pianoforte—Cramm.

This withdrawal notice cancels the old advance of publication prices at which these works have been offered, and after August 1st, they are offered at prices that are reasonable to the buyer and fairly profitable to the publishers.

The advance of publication prices are made low for the advertising value in introducing works in this manner and as thousands of our patrons know, all advance of publication subscribers receive excellent value for their money.

Technic for Beginners, by Anna Priscilla Risher, which is being withdrawn this month is now priced at 75 cents a copy.

This is the first book of regular daily finger exercises and is a preparatory work to *Hanon* or *Pischna.*

Two and Twenty Little Studies for the Pianoforte, by Helen L. Cramm is published at 75 cents a copy.

This new work embraces quite a few essential points in the development of the playing ability of young pianists. Teachers will find this a most helpful work in elementary instruction.

How to Play the Piano, by Mark Hambourg is a volume well worth possessing if at all interested in being an accomplished performer on the pianoforte. It would take many lessons to gain all of the advice given by this eminent pianist in this book which sells for $1.50 a copy.

How to Sing, by Luisa Tetrazzini. Madam Tetrazzini gives in this book much of value to the teacher and student of singing. It not only makes interesting and instructive reading, but it is valuable to have at hand for frequent reference. The price of this book is $2.00 a copy.

Etude Premiums Given for New Etude Music Magazine Subscriptions

See advertisement on the inside back cover of this issue. The rewards offered represent merchandise manufactured by high class business houses and are well worth the small effort it takes to secure them. We pay all charges so that the only expenditure is asking you to obtain ETUDE subscriptions from music lovers and remitting for the subscription price as collected. Make your selection of the gift you desire and we will see that it is promptly sent.

Warning

Swindlers are still active. Daily receipt of complaints from music lovers throughout the country show that many people are still paying cash to strangers. We do not employ travelling agents. Our direct representatives are located in the towns in which they take orders for ETUDE. Unless you are convinced of the responsibility of the subscription agent, you pay money at your risk. We cannot be responsible for the work of so-called *college students* gathering votes for a tuition, *ex-service men* who were never near the front, nor impostors using other and apparently plausible stories.

Three Splendid Etudes For Only 35c

There is still time to give your friends a musical treat by subscribing for three splendid summer issues of THE ETUDE MUSIC MAGAZINE at only 35 cents. Currency or stamps acceptable. This will give any music lover a splendid introduction to THE ETUDE MUSIC MAGAZINE and the small amount paid will be credited on a regular subscription of $2.00 provided the order is received promptly after the last introductory copy has been mailed.

Change of Address

If you have had your ETUDES follow you to your summer home, be sure to advise us promptly when you return to the city in the fall. It is necessary for us to have both addresses to insure accurate attention.

Advertisement

YOUR LIBRARY

Does it hold a group of musical literature books that you have benefited by reading?
A good musical library is a valuable asset and always convenient for ready reference.
Let us send you our "Descriptive Catalog of Musical Literature and Theoretical Works."

THEO. PRESSER CO.
1712-1714 Chestnut St. Philadelphia, Pa.

Cincinnati Conservatory of Music
INCORPORATED
A COMPLETE SCHOOL OF MUSIC
Affiliated with the University of Cincinnati
Pianoforte—Voice Culture—Violin—Organ—All Orchestral Instruments
Public School Music (accredited)—Opera—Drama—Languages—Dancing
Catalogue will be sent on application
IDEAL DORMITORIES ON THE CAMPUS FOR STUDENTS FROM A DISTANCE
BERTHA BAUR, President and Director
Burnet C. Tuthill, General Manager
Highland and Burnet Aves., and Oak St., Cincinnati, Ohio

The Cleveland Institute of Music
FALL TERM, SEPTEMBER 20th
Four year course in voice, instrument or theory leads to teacher's certificate or diploma.
Orchestra course prepares for symphony positions.
New Student Residence for out of town students.
Send for catalogue outlining courses and fees
Mrs. Franklyn B. Sanders, Director
2827 Euclid Avenue, Cleveland, Ohio



All branches, advanced study. 35 specialist teachers. Courses lead to Mus.B. degree. Cultural and social life of Oberlin College. High School course or equivalent required. Opens Sept. 21st.
Oberlin Conservatory of Music, Oberlin, Ohio

Do You Encourage Your Pupils to Add to Their Musicial Knowledge? Regular Reading of the Etude is a Great Help.

DANA'S MUSICAL INSTITUTE
WARREN, OHIO
The Only University of Music in the World
All branches taught on the daily lesson plan : : Special Music Supervisors Course
Fall term opens Monday, September 6th, 1926. Summer School opens Monday, June 22nd, 1926
Catalogue on application to LYNN B. DANA, Pres. Desk E.

Master Teachers of Fall-Win
PIANO FACULTY
Fall Session Opens Sept. 13
ALEXANDER RAAB
EDWARD COLLINS
MOISSAYE BOGUSLAWSKI
MAURICE ARONSON
DAVID GUION
GUSTAV DUNKELBERGER
HARRY DETWEILER
MAX KRAMM
C. GORDON WEDERTZ

FREE FELLOWSHIP
The above named Master Teachers have each consented to award Free F ships to the students who, after an open competitive examination, are fou possess the greatest gift for singing or playing. Application blanks on reque

STUDENT DORMITORIES
Artistic and sumptuous dormitory accommodations for men and women in c building. Piano furnished with each room. Prices reasonable. Make vations now.

CHICAGO MUSICAL COLLEG
60 East Van Buren St. (Chicago Musical College Building) Chicago,
The Leading and Largest College of Music and Dramatic Art in America.
Established 1867
HERBERT WITHERSPOON, Pr
CARL D. KINSEY, M



JUNIOR ETUDE



CONDUCTED BY ELIZABETH A. GEST

Club Corner

OR ETUDE:
of my friends have formed a club
we have organized a "Toy Sym-
chestra." We have arranged sev-
out of THE ETUDE for it. I take
om a very fine teacher and intend
a musician.
rom your friend,
DOLORES ARNADE.
New Jersey.

OR ETUDE:
in the JUNIOR ETUDE about some
had a music club, so I thought I
you about ours. We meet every
d have dues of five cents. We
hort program of piano solos and
fter the program we have refresh-

rom your friend,
VIVIAN ANDEESON (Age 11),
Michigan.

OR ETUDE:
e a little music club which meets
day afternoon. We have some
ic primers and from these we learn
scial terms. Sometimes we have
writing notes and we are awarded
ing a picture of some composer and
lace.
rom your friend,
BILLY HEGNER (Age 11).

How I Shall Play"

By Rena Idella Carver

L play my chords so big,
China 'most can hear.
and deep like chestnut trees;
relaxation, dear.

play arpeggios, too,
furiously along,
ce crimson flying leaves,
with the wind's wild song.

play my scales so swift,
l neat with no mistake;
ie squirrels with envy turn,
flying trips they make.

play my finger work—
e round and full and free—
se and trill shall be,
apples from the tree.

play some octaves rare,
surely, clean and true,
ng branches, leaves,
when the wind blows through.

play all studies, too,
h speed and cleverness,
ndurance; rival be
irds in gracefulness.

play my pieces new,
like the swaying grain,
spirit all may catch,
joy cannot restrain.

play all my review,
as Autumn haze;
v, luscious, ripe and rich:
as the Autumn days.

s how I'll surely play,
lly do good work,
s teacher tells me to,
er a day my practice shirk.

A Trip Through Musicland

By Constance McGlinchee

AUTO trips are, of course, enjoyed most in the summer time. Even then they mean real pleasure only if the car is in perfect condition, the roads good, and the weather fine.

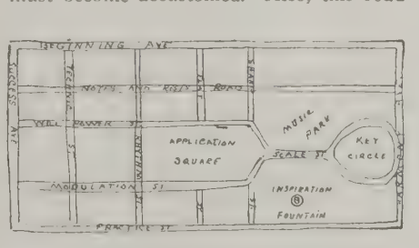
But there is one trip that can be enjoyed at any season of the year and in any kind of weather. Everybody does not know about it, but it is very popular with those who do!

There is one thing necessary before starting, and that is that anybody who wants to come with us must love music with his whole heart, and soul and mind—more than anything else in the whole wide world!

The necessary equipment for the trip is: ten good, strong, healthy fingers; two good feet—obedient to the ears (right foot not too heavy); one quick, intelligent mind; two keen, critical, and very discriminating ears; a good sense of color; a fine sense of proportion; not forgetting a lot of the sense known as "common"—which is, in reality, anything else!—and oh! we must be sure we have plenty of Ambition Gas.

Now let's start! We go first to Application Square. It is quite famous, so that if we should get lost, any policeman (and there are extra ones on this street) will gladly direct us. There is no danger, though, if we just follow Will Power Street straight. It is in the center of the City of Talent, and very easily reached from any of the nearby suburbs—Much, Very Much, Quite-a-lot, Unusual, Little Talent, and Great Talent.

From Application Square we take Staff Road, a very popular thoroughfare. It has a new kind of roadbed, to which we must become accustomed. Also, this road is marked differently from some; that is, by lines and spaces. This is confusing at first, but very easy, once mastered. If, in addition, we notice the clef guide-posts all along, and always make sure just where we are, we cannot get lost.



Map of Talent City.

What is that street on the left? Oh, "Notes and Rests Road." We'll go in there! What a beautiful road! And what lovely sounds are those that come to our ears? They must be the tone-birds up in the staff-trees! We shall see lots of them on our journey.

Suddenly, as we drive along, we see a small parking space off to the side, and a big white sign over it reads—"Rest." There is an officer here who makes us stop, with some other cars. While we stop, cars coming from the other direction pass. Of course they have to "rest" sometimes, too. There is a beautiful view from here, and how still everything is! It IS "*rest*"-ful, isn't it? The officer is motioning us to go on, now; you see, we cannot stop too long, or we should not be "in time." As we continue, we discover that there are a number of these "rest" places on this road.

The speed laws must be very carefully watched in this section. All through "The Waltzes," it is 3/4; in Marchville, 4/4; some towns allow 6/8, others only 2/4. We must pay very strict attention to these, or we shall get a summons from the patrolling officer, Mr. Time.

All this country that we have just been through, was the Beginning Hill Section. Now we must drive up the hill itself, which is very steep and quite rough. But we can make it all right if we just have on plenty of power. There have been serious accidents here—many caused by carelessness. We cannot go too carefully up this hill. If we take the necessary precautions here, all the rest of the trip will be easier.

So far, we have been going through Natural country; but presently, we shall be in the section known as "The Keys"—famous for its beauty the year round; rich in color, with infinite variety in the shades of its shrubbery and flowers. We must stop here for some more Ambition, too.

(To be Concluded Next Month)

Finishing Touches

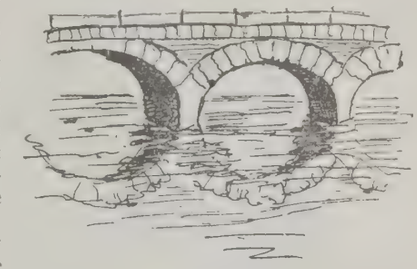
By Marion Benson Matthews

Lou finished with a magnificent flourish, the piece she had been playing for the family's enjoyment, and hopped up from the piano bench.

Mother glanced at her keenly. "I used to play that piece, years ago," she remarked, "and it seems to me you have left out a good many bass notes."

"Oh, I may have left out a few, but it really doesn't make much difference," said Lou, with a little pout. "It sounds just as pretty, and most people wouldn't know anything had been left out at all."

"Ho, ho!" laughed Harry. "That's like a civil engineer saying, 'Never mind if I *don't* make my calculations quite exact; the bridge will look just as pretty, and



most people won't know it hasn't a firm foundation.' And perhaps some of them wouldn't—only those poor souls who went down with it when it finally collapsed."

"It's not the same thing," declared Lou. "Making a bridge sound and safe is much more important. It's a matter of life and death. Leaving out a few notes isn't going to endanger anyone's life!"

"Let's use this comparison, then," suggested Ruth. "Suppose Mother made you a dress and, instead of finishing it off carefully, said, 'I can't be bothered with the finishing touches. I will use pins instead of buttons, and pin up the hem instead of stitching it.' When you wore the dress on the street, wouldn't you look ridiculous? Especially if all the pins dropped out!"

Mother and Harry laughed, and even Lou was forced to smile at this picture of herself. Then Mother said, soberly, "Perhaps it isn't a matter of life and death, as you put it. But it is more serious than you think, for this reason: If you allow yourself to become careless and slipshod in your playing, you certainly will become so in *everything else* you undertake. If you get into the habit of doing little tasks well, you will just as surely do the important ones well. Don't you see?"

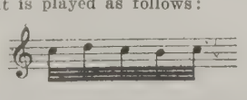
"I see, Mother," said Lou, thoughtfully.

SHARP ON F
AND SHARP ON C;
THUMB GOES UNDER—
SCALE OF D.

Question Box

DEAR JUNIOR ETUDE:
Will you please tell me the meaning of this sign ∾ ?
R. V.,
New Jersey.

Ans. The sign ∾ is called a "turn" in music. It is played as follows:



Some editions of Paderewski's *Minuet à L'antique* make frequent use of this sign, while others write out the notes in detail.

DEAR JUNIOR ETUDE:
Will you please tell me the meaning of the following sign:



F. I.,
Colorado.

Ans. The sign is an abbreviation, meaning to divide the time alloted to the quarter note stem, into three notes, indicated by the three dots. It would be played as a triplet.

MASTER TEACHERS OF FALL-WINTER

VOCAL FACULTY

Fall Session Opens Sept. 13th

HERBERT WITHERSPOON
FAMOUS SINGER, MASTER VOCAL INSTRUCTOR, COACH, WRITER AND LECTURER

FLORENCE HINKLE
MME. AURELIA ARIMONDI
ISAAC VAN GROVE
VITTORIO ARIMONDI
GRAHAM REED
BELLE FORBES CUTTER
ROSE LUTIGER GANNON
MABEL SHARP HERDIEN
LUCILLE STEVENSON
GORDON CAMPBELL
DAVID W. GUION
HELEN WOLVERTON

FREE FELLOWSHIPS

The above named Master Teachers have each consented to award Free Fellowships to the students who, after an open Competitive examination, are found to possess the greatest gift for singing or playing. Application blanks on request.

STUDENT DORMITORIES

Artistic and sumptuous dormitory accommodations for men and women in college building. Piano furnished with each room Prices reasonable. Make reservations now.

CHICAGO MUSICAL COLLEGE

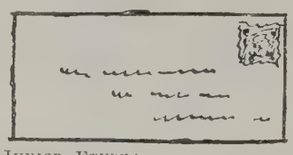
60 EAST VAN BUREN ST. (Chicago Musical College Building) Chicago, Ill.

The Leading and Largest College of Music and Dramatic Art in America. Established 1867

HERBERT WITHERSPOON, President
CARL D. KINSEY, Manager

JUNIOR ETUDE—Continued

The Junior Etude contests will be discontinued during August and September. This month's answers will appear in October.



DEAR JUNIOR ETUDE:

I have been one of your faithful readers for several years and have derived much enjoyment and help from your columns.

My sister and I go to Minneapolis every summer to study music. I take violin and dramatic art and my sister takes piano and voice.

During the winter my sister teaches music in our home town and I go to high school and take piano lessons from her.

I also give piano lessons to several small boys and girls.

From your friend,
IDA THOLLEBANG (Age 16),
Wisconson.

DEAR JUNIOR ETUDE:

I like to read the letters from boys and girls on THE JUNIOR ETUDE page, so I am writing, too.

I am very much interested in music. My father is director of a boys' band, and teaches orchestra and band instruments. My mother is a piano teacher and gives about forty lessons a week at our home; so I do not get much chance to practice, but am getting along fine. My mother organized a club and we named it the "B Natural Club." I think it is a cute name.

From your friend,
ANNETTE BASTIEN (Age 13),
Minnesota.

DEAR JUNIOR ETUDE:

I am one of the many music students that delight in reading your splendid department. This year I am staying at home and practicing for a vacation! I like to practice very much in the early morning, when everything is cool and bright. I am studying the Liszt etude, "Eroica," and a song by Chopin-Liszt. A few weeks ago a man from New York came to the conservatory where I take my lessons and heard a few of us play, as he wanted to give the one who played the best a prize. I played Beethoven's "Moonlight Sonata," and a Liszt concerto with my teacher. I wasn't old enough to receive the prize, but three of our students won. I surely was glad. I have studied piano three years, and I hope some day to be on the concert stage. I have wonderful opportunities, as my music teacher is one of the best pedagogues in the world. My letter is very long, but I thought perhaps you would like to see what young students are doing with music. I have gotten several of my friends to subscribe to your splendid magazine.

With best wishes,
From your friend,
EVELYN R. TEANDER (Age 13),
Iowa.

DEAR JUNIOR ETUDE:

I never knew of you until five days ago. Our Librarian, Mrs. Kimble, was kind enough to hunt up some back numbers for me. I take a great deal of interest in music, for I intend to teach music when I am older. I am thirteen years of age and am in the eighth grade.

There have been three music memory contests in my school. Miss Hunt picked out three from our school to send to the district contest.

When I was in the fifth grade I went to Rushville, Indiana, with Kathryn Bishop and Percy Peters. We had one "sub," Josephine Brown.

Then in the seventh grade I, my sister, Kathleen, and Percy Peters, went to Rushville with Miss Popper, fifth grade teacher and Miss Hunt. In 1924, Brookville came in second while Glenwood won. We three represented Franklin County.

We have no piano now, but will have soon. I play mostly without music. Since I have been going to school I never have received anything except "A" on my report.

I have started a music scrapbook and it is very interesting and hope some readers will try it.

From your friend,
MARGARET MARY CORNELIUS,
Indiana.

Evolution of a Prima Donna

MatzeNauer
POnselle
JeRitza
GarDen
GalII-Curci
SembriCh
PAtti

DEAR JUNIOR ETUDE:

My February issue of THE ETUD this week and I cannot tell you h I have enjoyed this number. Th on Chopin were very interesting was studying that master my father some of the pieces I was pract gramophone records, which helped a lot.

I wrote to you, perhaps you r about 3 years ago, when I was a I have been learning piano about and have always loved it.

I have been entering for exa lately. The one for which I am now is Higher Local Grade, Trinity London.

Lately I have been practicing s thoven Sonatas and Schubert's Im and *Moments Musicaux*.

When I am older and have pass of my exams., I wish to be a piano t

From your friend,
DORIS BIGELOW (1
Dunedin St., Ponso
Auckland, New

DEAR JUNIOR ETUDE:

I am writing to THE ETUDE for time.

I have taken music lessons for fi and am trying for the Intermediate the conservatory this year.

I have to go to North Bay, a ci thirty miles from here, for my less have to stay there the whole day ev urday; but I love music so much would do anything to have good le live in Northern Ontario and would to tell some of the JUNIOR reade Canada some time.

From your friend,
MARGARET MAURICE (Age 15
Sturgeon Falls, Box
Ontario, C

N. B. THE JUNIOR ETUDE is alw to hear about students who really go trouble and expense in order to tak lessons. How many other JUNIOR would be willing to give up their en urday every week on music lesson yourself this question, and see if answer yes.

DEAR JUNIOR ETUDE:

I was very much encouraged to name in the honorable mention list essays. I shall keep on trying unt my essay published among the winne

I don't know what I would ever out music. My ambition is to go to conservatory some time. I love m hope some day to be a great player. pose there are a great many girls a with the same ambition, but "where a will, there's a way." I truly be that.

My mother plays the piano and we try your duets. We have played many of them before an audience. ways get clapped back.

If everybody loved music as much I think it would be a very merry ol

From your friend,
GENEVIEVE REIS

Mary had a little lamb
It's fleece was white as snow.
And everywhere that Mary wen
The lamb was sure to go.

She took it to her lesson once,
And taught it how to sing.
And now, instead of bleating, "B
Well—you should hear the thin



Thurlow Lieurance

Thurlow Lieurance is well known for his arra ments of Indian melodies, of which "The W of Minnetonka" is best known. He spent n months among the Indians for the purpose o lecting these melodies.

Property of

Etude Portrait S

ttention! Music Lovers—Students—Teachers!

SECURE NEW SUBSCRIPTIONS FOR

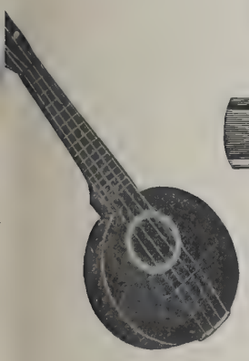
ETUDE MUSIC MAGAZINE

AND QUALIFY FOR MEMBERSHIP IN

The Happy Club

YOU CAN THEN OBTAIN ANY ONE OF THESE SPLENDID REWARDS

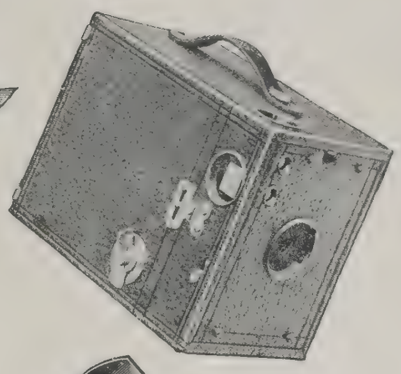
WITHOUT ONE PENNY CASH OUTLAY



BURNS BREAD KNIFE



Of fine steel, carefully tempered, ground and polished. Only one new subscription.



UKULELES

BANJO UKE
All wood, stained mahogany, three new subscriptions.

BANJO UKE
Bird's-eye maple, four subscriptions.

BANJO UKE
Spruce and bird's-eye maple, 7″ calfskin head, only five new subscriptions.



SCISSORS SET
Self-sharpening shears, buttonhole and embroidery scissors, only three new subscriptions.



ADJUST-O-LITE
Brass finish, substantially made, fits anywhere, six subscriptions.

GARMENT HANGER
Splendid to slip in the traveling bag, see illustration, only two subscriptions.



PRO-PHY-LAC-TIC HAND BRUSH
Something everyone needs, one new subscription.

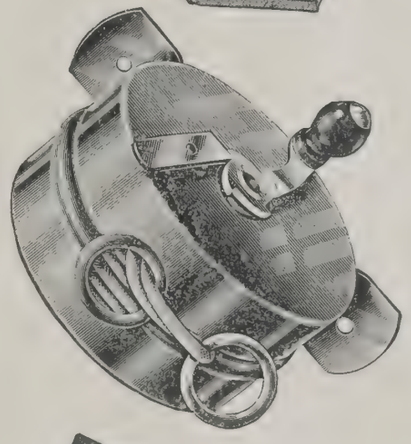
SHOE HORN AND BUTTONHOOK
Folds in neat leather case, one new subscription.

KEY PURSE
Six hooks bound in solid cowhide, protects the pocket, only one new subscription.



CAMERAS

No. 2 CARTRIDGE HAWK-EYE
Size of picture 2¼ x 3¼″, roll film, only four new subscriptions.



No. 2A CARTRIDGE HAWK-EYE
Size of picture 2½ x 4½″, roll film, Eastman shutter, only five new subscriptions.

BLUEBIRD REEL
A real necessity in the kitchen, laundry, back porch or garage, substantial and practicable, only one new subscription.

PLAYING CARDS
In beautiful black leaf case, only two new subscriptions.

POWDER BOX AND COMPACT
Only one new subscription.

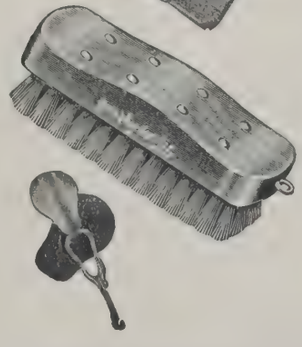
WAHL FOUNTAIN PEN
Only three new subscriptions.

EVERSHARP PENCIL
Heavily silver plated, two new subscriptions.



NEEDLEBOOK
Contains everything anyone might need for any kind of needlework, packed in neat leatherette case, only one new subscription.

RUBBER APRON
A dainty, durable, practical rubber apron, can be supplied in two shades, old rose or blue; something to slip on just before the afternoon tea, or serviceable enough for regular dish washing. Everyone of the fair sex would be delighted with this useful article; one new subscription.



The above rewards are offered to members of the *Happy Club* with the understanding that the subscription sent is not their own but must be intended for a new subscriber.

PRICE $2.00 A YEAR
Counts One Point Toward Premium

ETUDE MUSIC MAGAZINE

THEODORE PRESSER CO., Publishers
1710-12-14 CHESTNUT STREET, PHILADELPHIA

Postage, 72c. Foreign and 25c. Canadian

TWO YEARS $3.50
Counts Two Points Toward Premium

"Samples" for Music Buyers

SURELY the most satisfactory buying is when one enjoys the opportunity of testing "samples." This page is devoted to the offering of valuable booklets that contain generous portions of some of the best songs and piano compositions, without charge, to any interested in such music publications. Read the description of each of the six booklets illustrated on this page and send a postal for the ones that you believe will be helpful to you.

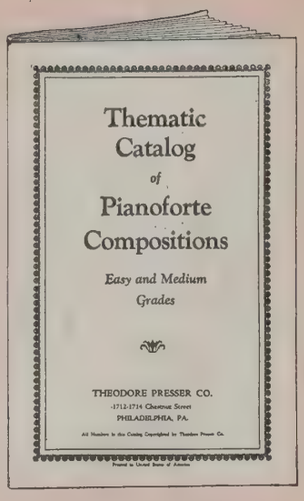
Teachers, particularly, should secure some of these helpful booklets for the help they would be in selecting numbers for teaching purposes.

Local music dealers will supply these musical catalogs gratis, or write direct to

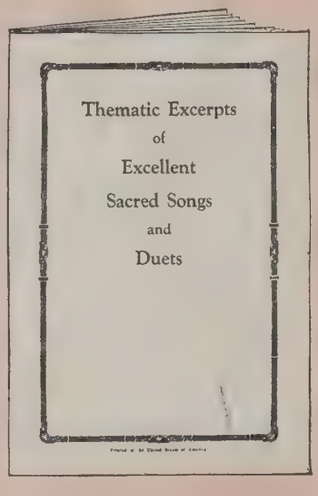
THEODORE PRESSER CO.

Everything in Music Publications

1712-1714 Chestnut St. Philadelphia, Pa.



THERE are thematic cuts of well over 200 piano compositions in this catalog and every teacher should have it at hand for convenience in securing suitable teaching pieces. 60 or more of these compositions are in grades 1 and 1½—over 70 in grade 2—50 are grade 3—nearly 30 are grade 4, and the balance are grades 5 to 7.

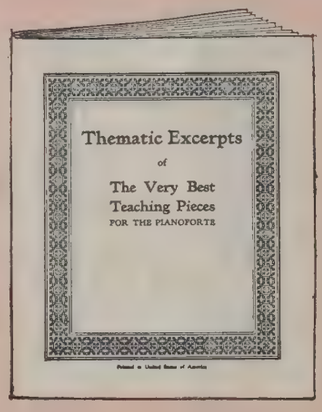


THE church and home singer will delight in going over the dozen sacred songs and three sacred duets of which pages are given in this booklet of "Thematic Excerpts of Excellent Sacred Songs and Duets." The complete text of each song is given, as well as the range of each key in which the songs are published.

Theodore Presser Co. catalogs cover choir music, chorus music, organ music, violin music, methods, studies, musical literature works, musical plays—in fact, any class of music publications. Ask for those that interest you.

Contains Full-page Reproductions of 48 Piano Compositions that are in Great Favor With Piano Teachers and Pupils Everywhere.

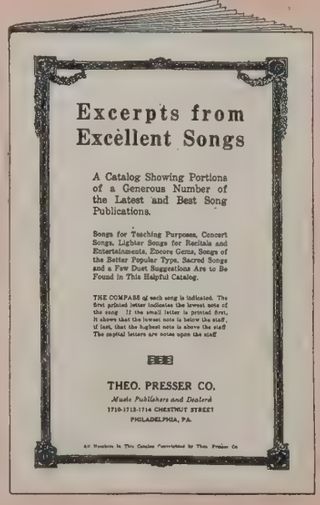
**Krogmann
Spaulding
Bugbee
Risher
Rolfe
Lawson
Rowe
McDowall
Kern
Bechter
Gilbert
Blake
Strickland
Hartmann
Wright
Anthony**



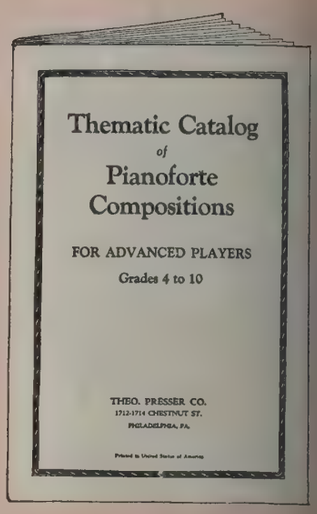
**Crosby
Morrison
Pendleton
Hamer
Engelmann
André
Rogers
Loeb-Evans
Williams
Koelling
Cooke
Burleigh
Friml
Steinheimer
Forman**

Above are named some of the outstanding composers whose compositions are brought to attention in this booklet. These melodious numbers are chiefly in grades 1, 2 and 3, only a few going beyond these grades.

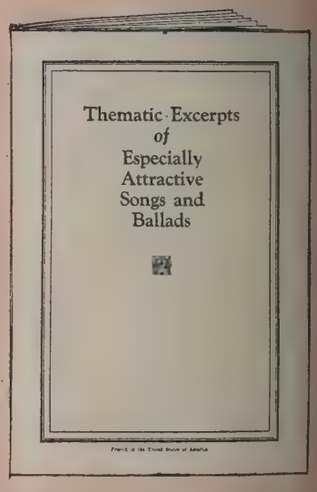
"Excerpts from Excellent Songs" is one of the most popular catalogs ever issued. It contains portions of around 100 songs that are sufficient to supply songs for teaching purposes, concert songs, lighter songs for recitals and entertainments, encore songs, as well as giving a few suggestions in duets and sacred songs. There are few of the better known song



writers missing from this catalog, since one finds in it some of the best and most recent offerings of such writers as Ambrose, Baines, Mrs. Beach, Barrell, Brown, Buzzi-Peccia, Cadman, Candlyn, Cooke, Dett, Ellis, Foster, Galloway, Hadley, Hageman, Hammond, Kountz, Lieurance, Manna-Zucca, Marzo, Newton, O'Hara, Scott, Smith, Tate, Stults and others.



JUST to get acquainted with nearly 100 piano compositions through the portions of them shown in this catalog will give the proficient player or the teacher of the pianoforte many moments of pleasure at the keyboard. A promise of the worth of its contents is in seeing such composers as Friml, Guion, Hofmann, Huerter, Lemont, Schuett, and others represented.



FULL-PAGE reproductions of fifteen successful songs as well as the complete text of each are given in this booklet. Vocalists may have it for the asking, and theirs will be the opportunity to judge in the best manner the desirability of possessing the song in complete form.

Never hesitate to ask the Theodore Presser Co. for musical information. Giving helpful service to those in the music world is our greatest pleasure.

MUSIC STUDY EXALTS LIFE

ETUDE MUSIC MAGAZINE

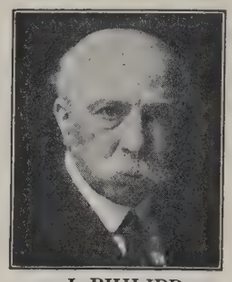
e 25 Cents SEPTEMBER 1926 $2.00 a Year



ic on the Other Side of the World, by Mischa Levitski ✐ How to Play Beethoven's Sonatas, by Frederick Corder ✐ The Remarkable Art of Bizet, by Heinrich Kralik
Interpreting Beethoven's "Fifth Symphony," by Victor Biart

Outstanding Contributions to Piano Literatur

Piano Technical Works by I. Philipp, which have been used extensively by leading teachers everywhere. No special or proprietary course is required to adapt them to daily teaching.



I. PHILIPP

M. Philipp is ranked as the foremost writer of Technical Works since Czerny and Tausig. He is Professor of Pianoforte Playing at the Paris Conservatoire.

Preparatory School of Technic

BY I. PHILIPP

The Beginner's Book of Practical Exercises

AN excellent work that may be taken up in early grades of study and continued in whole or in part over several years as daily practice material. It contains all technical essentials, including splendid preparatory scale and arpeggio work that will give the student a substantial foundation for this important phase of Piano Study. It may be used to precede the author's *Complete School of Technic* or in conjunction with any system or method of teaching.

Price, $1.25

Finger Gymnastics

By I. PHILIPP **Opus 60**

SUPERB material for the completion of fingering work in extension—one of the most original works on technic to be found in the whole literature of piano materials. The contents are so arranged that they can be apportioned judiciously in daily practice, according to the weaknesses and particular needs in the student's technic.

Price, $1.50

Exercises in Extension For the Fingers

By I. PHILIPP **Catalog No. 5649**

THE studies in this volume serve as an introduction to finger gymnastics for the earnest student, being designed to give the greatest flexibility to the fingers and to strengthen the hand and wrist.

Price, 75c.

Complete School of Technic

BY I. PHILIPP

A Compendium of Modern Teaching

MANY piano teachers consider this ou standing course of studies as an indi pensable adjunct to the student's routine d daily practice. It is an extraordinary an valuable technical work for students of mo erate attainments, and is exhaustive in all d tails, including fingering exercises, scale chords and arpeggios, octaves, double note trills, tremolo, etc. The regular use of thes exercises will develop flexibility and ind pendence of the fingers and will give the st dent a good mechanism. Such a work as th furnishes ideal daily practice material f use throughout one's entire career.

Price, $1.25

The New Gradus ad Parnassum

Academic Edition of Selected Studies for the Pianoforte

Revised and Compiled by I. PHILIPP—*In Eight Books*

The "New Gradus" volumes comprise an exhaustive treatment of the various departments of technic in separate books, and below is given a brief outline of each book. The major portion of the studies used in these volumes fall in grades 5 to 7. This is the same material used by M. Philipp in his master classes at the Paris Conservatoire.

Book 1 Catalog No. 8690

Left-Hand Technic

A remarkable grouping of study material for bringing the left hand keyboard work up to a satisfying quality. M. Philipp has utilized compositions from the world's greatest piano technicians in presenting advanced study material for this department of technic.

Price, $1.00

Book 2 Catalog No. 8691

Right-Hand Technic

In this volume studies are so arranged that the player's attention is concentrated upon the right hand, the left-hand accompaniment being made quite simple. They are in progressive order, and original material by M. Philipp is presented in addition to the best of appropriate studies by other world-famous piano authorities.

Price, $1.00

Book 3 Catalog No. 8692

Hands Together

"Hands Together," stressing the important principles of contrary motion, is suitable for the student advancing to new heights in keyboard proficiency. It is an excellent work for any pianist whose technical ability is above moderate attainments. A perfect mastery of these studies equips one for the undertaking of studies that progress into the virtuoso class.

Price, $1.00

Book 4 Catalog No. 8693

Arpeggios

A perfect handling of the arpeggio may be acquired through the use of the "New Gradus," volume four, which gives the arpeggio in a fine variety of forms. Some of the most satisfying effects in piano compositions are found in these gems which the compiler has drawn from classics and the works of well-known pedagogic writers.

Price, $1.00

Book 5 Catalog No. 8694

Double Notes

This book offers invaluable aid to piano students in handling the complicated double-note work in major and minor thirds and sixths that will confront them when attempting to render many of the favorite compositions for the piano. Copious fingering marks help the player in these studies.

Price, $1.00

Book 6 Catalog No. 8695

Octaves and Chords

There is always a need for octave and chord work, and the material in this volume offers the best in this line of technic. Such studies as these should receive daily attention from students sufficiently advanced to profit by the use of them. M. Philipp has gone thoroughly into the literature of piano technical material in seeking these study gems.

Price, $1.00

Book 7 Catalog No. 8696

The Trill

The trill is an interesting technical device and the piano student is given an excellent drill upon it in the studies in this volume. A variety of forms are presented with work for the left hand as well as for the right hand, furnishing exercises that will aid the advanced pupil in developing a clear, well-rounded trill.

Price, $1.00

Book 8 Catalog No. 8697

Various Difficulties

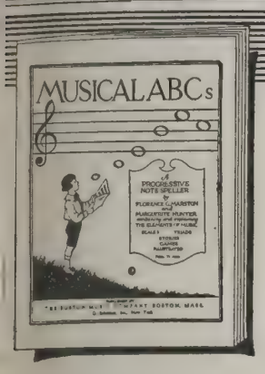
Twenty excellent studies that make an exceptional grouping of study material for the student who is really developing into a proficient player. They will assist development in general, there being studies that cover the tremolo, two-hand trill in third, complicated chord rhythms, wide skip, glissando, and other technical difficulties.

Price, $1.00

THEODORE PRESSER CO. :: **Established 1883** :: **1712-1714 Chestnut Street PHILADELPHIA, PA.**

MUSIC PUBLISHERS AND DEALERS

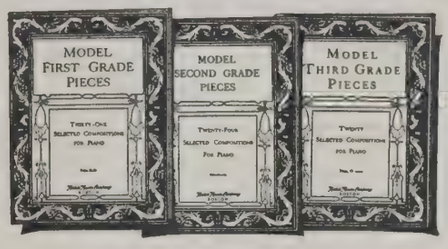
Music Definitely Planned for Teaching Which Will Surely Interest Pupils



A simplification of beginners problems, illustrated in language they can easily understand.

A note-speller containing scales, triads, stories, etc.

Price, 75 cents



MODEL FIRST GRADE PIECES

Thirty-one choice compositions carefully selected, phrased and fingered to meet first grade requirements.

Price, 90 cents

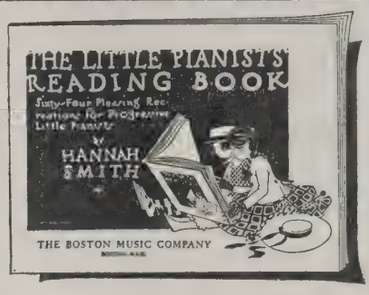
MODEL SECOND GRADE PIECES

Twenty-four selected pieces, melodious, instructive and unusually suited to second grade capabilities.

Price, 90 cents

MODEL THIRD GRADE PIECES

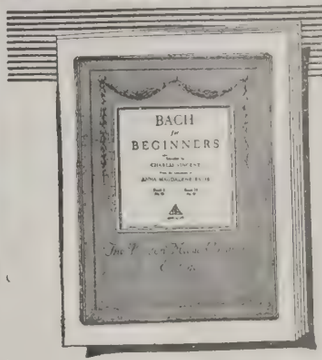
Twenty spendid compositions selected for their variety, brilliance and value for salon or recital. **Price, 90 cents**



THE LITTLE PIANISTS READING-BOOK

By **Hannah Smith**

Designed to fix in the mind of little students the idea of the staff as a whole. First exercises range only between the G (treble) and the F (bass) clefs, middle C being played sometimes with the left hand and sometimes with the right. Compass is gradually extended to include ledger lines. **Price, 75 cents**



BACH FOR BEGINNERS

Edited by

Charles Vincent

Book I (B. M. Co. Ed. No. 94)
Price, 75 cents

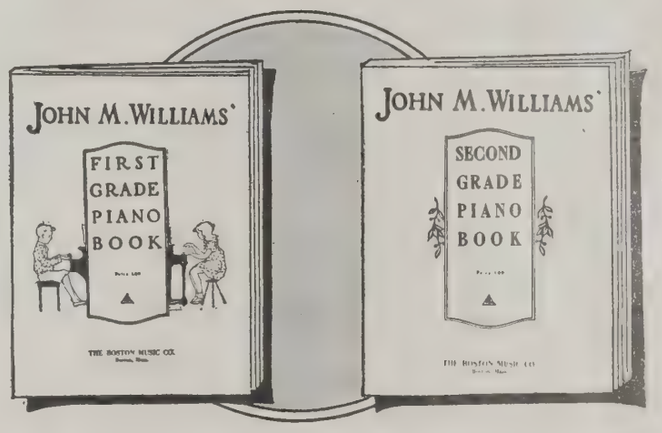
Book II (B. M. Co. Ed. No. 95)
Price, 75 cents

Every Teacher Should Get Copies of These Three Books



A MODERN and happy-time preparatory book which may be used to precede any method. Designed to simplify every problem of the beginner. Each subject taken up step by step from middle C "one note up, one note down"; "two notes up, two notes down," *one item to a page.*

Price, 75 cents



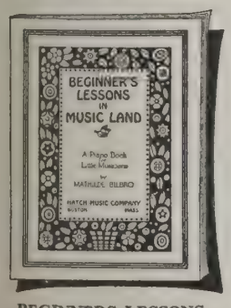
Entire book is in five-finger position. Each piece may therefore be easily transposed. Contains full four-octave keyboard chart.

Price, $1.00

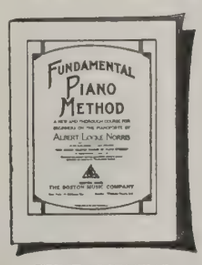
A strictly modern and consistent second grade book.

IN PRESS. WILL BE READY ABOUT OCTOBER 1ST.

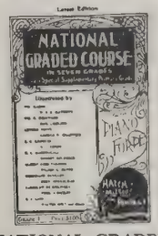
Price, $1.00



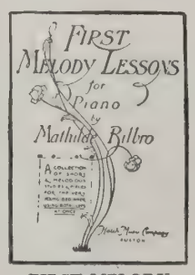
BEGINNERS LESSONS
By **Mathilde Bilbro**
Price, $1.00



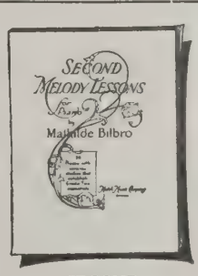
FUNDAMENTAL PIANO METHOD
By **Norris** **Price, $1.00**



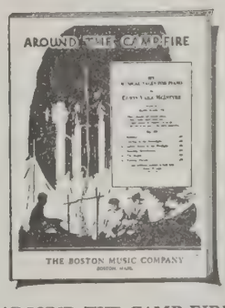
NATIONAL GRADED COURSE
7 Volumes and Special Primary Grade
Price, each, 50 cents



FIRST MELODY LESSONS
By **Bilbro** **Price, 90 cents**



SECOND MELODY LESSONS
By **Bilbro** **Price, 90 cents**



AROUND THE CAMP-FIRE
By **McIntyre**
Price, 75 cents

Ask Your Local Dealer to Show You These Books

These Teaching Pieces are pleasingly melodious, correct and have definite teaching points

McINTYRE, E. V.	Buddies	.35	SPEAR, JANE MUNN.	Flowing Brooklet	.30	JOANNES, MAUD V.	Memories at Twilight	.35
McINTYRE, E. V.	The Bugler	.35	SPEAR, JANE MUNN.	Glimpses of Twilight	.35	REPPER, CHARLES.	Dixie Night	.50
McINTYRE, E. V.	Dancing Sunbeams	.50	SPEAR, JANE MUNN.	In the Green Forest	.30	PHILLIPS, GERALD.	Mazurka Mignonne	.50
McINTYRE, E. V.	Passing Parade	.35	SPEAR, JANE MUNN.	Up and Over	.35	SOWERBY, LEO.	Lonely Fiddle-Maker	.60

OUR ILLUSTRATED CATALOG "Best Music of Proven Merit" IS FREE. WRITE FOR IT

THE BOSTON MUSIC CO.

116 Boylston Street
BOSTON, MASS.



WILHELM BACHAUS

A Master Lesson On

BEETHOVEN'S SONATA PATHETIQUE

Prepared Especially For

THE ETUDE MUSIC MAGAZINE

By the Eminent Virtuoso

WILHELM BACHAUS

Will Appear in THE ETUDE for October

THIS master lesson is one in the long series by the world's most famous pianists. THE ETUDE has never represented that these lessons are equal to those given in person by great teachers. On the other hand they do represent many hours of the most careful and exacting preparation upon the part of the world's foremost artists of the keyboard and are of vast significance and value to the student and to the teacher. Very few students could afford to pay Mr. Bachaus for the time he has spent in the preparation of this remarkable lesson. Mr. Bachaus is now playing in Australia with great success.

In the November issue of THE ETUDE Mr. Mark Hambourg, distinguished Anglo-Russian Virtuoso, will present a lesson upon the Schubert Tausig Military March. In every instance carefully edited editions of the composition are printed in THE ETUDE Music Magazine with cross references to the lesson.

During the course of several years some twenty of these Master Lessons have been presented in THE ETUDE.

Annual September Offer *Pages 698, 699, 700 and 701 of this issue contain information of vital interest to all music lovers. Do not miss it.*

Harmony Book for Beginners

By Preston Ware Orem Price, $1.25

Teachers Achieve Speedy Results With This Harmony Book

An Ideal Harmony Class Book

AN unequaled "success." The main essentials of harmony are made understandable in a clear, concise manner and everything is presented simply, yet in an engaging and interesting manner. Teachers will find this work lays a strong foundation for future musicianship and music lovers not conversant with the subject will be greatly enlightened through the self-study that can be done with this book.

The Best and Most Practical Work for Self-Study in Harmony

And After the "Harmony Book for Beginners"

Theory and Composition of Music

By Preston Ware Orem Price, $1.25

SURPASSES anything available as a guide to the practical application of harmony to composition. May be taken up by anyone having an elementary knowledge of harmony. It teaches Melody Writing, Harmonizing Melodies, How to Write an Accompaniment, Modulation, Modern Harmony, Musical Forms.

THEODORE PRESSER CO. 1710-1712-1714 CHESTNUT ST. **PHILADELPHIA, PA.**

Etude Letter Box

Helps To Teaching Young Pupils

TO THE ETUDE:

I think we teachers often fail in giving pieces that are too difficult. If a piece has been hard and laborious, follow it with something easy and tuneful, in which all the details of expression and phrasing may be brought out with freedom, thus allowing some individuality of the pupil to be developed.

The most effectual method I have found in dealing with a poor lesson is to tell the pupil that *every* mistake will be counted, wrong notes, wrong time, wrong fingering. Then the pupil's pride comes to the rescue and he puts forth an effort. This painstaking endeavor with proper relaxed muscular conditions is the only work that gets real results.

When a new piece is to be memorized care should be taken to assign an amount that corresponds to the child's mental ability. Perhaps only two or four measures is enough at first, but they must be played until perfect.

Sometimes pupils, after practicing a piece a week, will come for a lesson not knowing the key in which it is written. Such carelessness should be censured sharply. Even beginners can be taught the tonic, sub-dominant and dominant in their pieces. In four-four time the eighth notes may be compared to words with two syllables, like "singing" or "laughter," and sixteenth notes with words like "beautifully" and "expressively."

A system of marking mistakes with a red or blue pencil is also a stimulant to the child. The difficult passages may be enclosed in parentheses for exercises to be practiced slowly to develop technical ability and correct fingering, then more quickly for ease and rhythm.

N. B. INGALLS.

The Road Game

TO THE ETUDE:

Although I expect the studying ing of music to be my life work, I find the necessary hours of pract tiresome, so I play a game as I pieces. This is my game.

I build a hard road with my t sign a contract with my teacher, s I will have my solo learned by a ce The first thing toward the work o is getting the land on which to road. This consists in getting a of the sharps and flats, changes i and difficult measures, which I re sight. I put special study on the may go ahead and not lose any t I start work on the hard road. when my hours of practice become count every measure and do not until I can play it perfectly. Whe to a tricky measure I put a small it; then before I reach that meas the sign and take particular caution to play it correctly.

Nearly every piece has a few diffi and almost every strip of hard bridges. So I also construct brid my road. By doing this I put spe on studying fingering, and pract places until I can play them with assurance. The bridge has served pose. It would be tiresome to never come to any town, so ever of key is a town.

Then—my road is complete. My is fulfilled and my goal is reached the satisfaction of playing my pi ease; for I am as sure it is correct a saying it was fun to learn it.

EVELYN KARR (Ag

Musical Smiles

Good Eats

REGINALD DE KOVEN, at his daughter's wedding breakfast, in New York, praised the appetite of musicians:

"Being fine, healthy fellows," he said, "musicians always have good appetites. You know, perhaps, what Rossini once declared.

"'If I am to dine on roast turkey,' said Rossini, 'there should be only two at table —myself and the turkey. If, however, it is a question of grilled chicken, then the company should number three—myself and two chickens.'"

Scrambled Geography

A VAUDEVILLE entertainer, who was looking for a song to feature, was observed shaking his head dubiously over so music. His partner, the other hal sketch, came along and wanted t what he had.

"Another Dixie song by a writer."

"Well, what's wrong with it?"

"Oh, nothing much. He's Suwanee River located in Californ

Song Up-To-Date

I JUST passed by the ex-Kasier and heard him singing.

What was he singing?

Ain't gonna reign no mo'!-*Ranger.*

Did Beethoven Jazz?

By E. L. Selwyn

CONCERNING the origin of the "Merry-making of the Country Folk" in Beethoven's "Pastoral Symphony," Thayer quotes Schindler to the following effect:

"There are facts to tell us of how particular was the interest which Beethoven took in Austrian dance-music. Until his arrival in Vienna (1792), according to his own statement, he had not become acquainted with any folk-music save that of the mountains, with its strange and peculiar rhythms. How much attention he afterwards bestowed on dance-music is proved by the catalog of his works. He even made essays in Austrian dance-music, but the players refused to grant Austrian citizenship to these efforts. . . . In the Tavern 'To the Three Ravens' in the *Vordern Brühl* near *Mödling* there had played a band of seven men. This band was one of the first that gave this young musician from the Rhine an opportunity to hear the national tunes of his new home in an unadulterated form. Beethoven made the acquaintance of the musicians and composed several sets of Laendler and other dances for them. In the year mentioned (1819), he ha complied with the wishes of the b was present when the new opu handed to the leader of the compan master in high good humor remark he had so arranged the dances th musician after another might put his instrument at intervals and take or even a nap. After the leader ha away full of joy because of the p of the famous composer, Beethoven me if I had observed how village cians often played in their sleep, sionally letting their instruments f remaining entirely quiet, then awa with a start, throwing a few vi blows or strokes at a venture, but ally in the right key, and then asleep again; he had tried to copy poor people in his 'Pastoral Sympl

Schindler then refers to the well-passages in the movement in questio ticularly the passage for the secon soon which comes in at the cadence what are apparently the only notes available—F, C, F.

"IS THE curse of the popular music of today rather its obsession by rhythm—the physical element in music—to the debasement of melody and harmony, the el which are the brain of music?"—*A. J don.*

THE MOST IMPORTANT PUBLICATION OF THE AGE *for* SINGERS, TEACHERS AND STUDENTS!

SIR GEORGE HENSCHEL, with whom many of the world's greatest singers and teachers have coached, now makes available for general use his wonderful method of

ARTICULATION IN SINGING

A Manual for Student and Teacher With Practical Examples and Exercises

The main reason why so many fine singers fall short of becoming great artists is due to the fact that their articulation is either faulty or incomplete.

Perfection in interpretation is only gained by a uniting of both vocalization and articulation. To interpret a song properly—effectively—the singer or reader—should have the listener understand clearly every word that is sung or said.

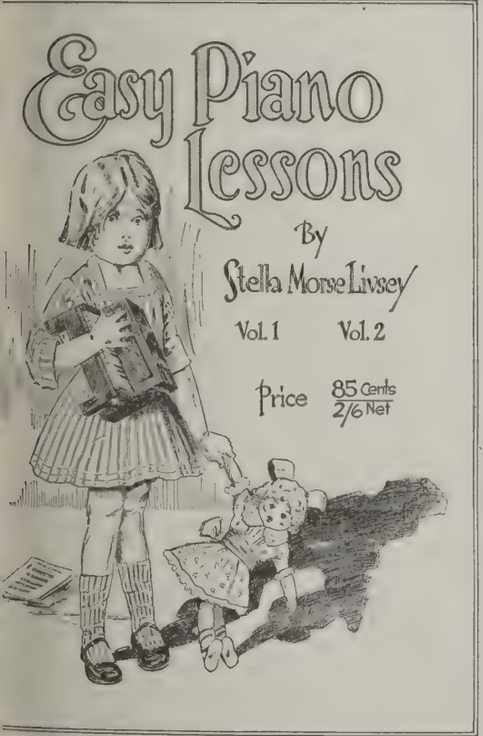
Many church and concert singers are really instrumentalists. They articulate so poorly that the listener does not "grasp" the meaning of the song—does not understand what they are singing about. They fail to put the message across.

Here is a book replete with sage advice and minute instructions as to just what to do and just what not to do in the proper and in the effectual rendition of vocal music.

A WORK OF GREAT VALUE TO EVERY TEACHER AND SINGER

Introductory Price, Postpaid, $1.00 *One Copy Only at Introductory Price This Special Offer Expires November 1st, 1926* ***Regular Price, $1.50***

THE JOHN CHURCH COMPANY : : 318-320 West 46th Street : : NEW YORK



r diversity and uniform excellence

Insist upon

Edition Wood

Use Edition Wood

EASY PIANO LESSONS

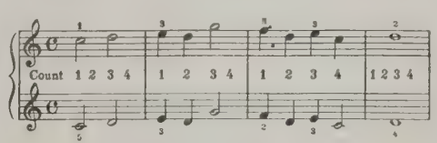
By STELLA MORSE LIVSEY

In two volumes. Price, each, 85 cents

Published with beautiful multi-color title like the accompanying illustration

IN RESPONSE to the demand for a similar book of a little more advanced grade to follow "Children's Musical Moments," this work has been prepared. A similar pleasant path is followed, and the same ideas of thoroughly melodious and efficient progress have been applied to this work.

The pupil is expected to learn the why and wherefore of things at this stage, to be able to read notes, and should understand time values and count aloud.

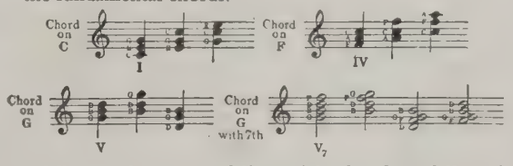


The construction of scales is carefully explained, and the pupil is then encouraged to form all the scales on this formula.

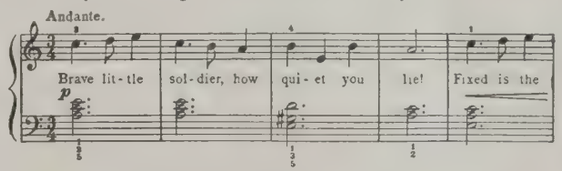


Simple transposition is encouraged, syncopated time is introduced, the tie, staccato practice, triplets, slurs, phrasing generally, made clear by means of the words.

The elements of Harmony are touched upon in connection with chord construction and the explanation of the fundamental chords.



Minor scales are carefully explained and are followed by little compositions in the minor keys.



Teachers are left quite free to use their own particular system of technique, a limited number of footnotes being given for the benefit of young teachers who may not be as ready as those with more experience.

A table of key signatures, major, minor, and chromatic scales, and a list of the important marks of expression appear at the end of each volume.

Volume II naturally contains more material of recreational nature, but in each case the little composition is devoted to some particular technical problem.

This new work is the most important since the appearance of "Children's Musical Moments."

Consult your dealer Ask for catalogues

PUBLISHED BY THE B. F. WOOD MUSIC COMPANY 88 ST. STEPHEN ST.
BOSTON 17, MASSACHUSETTS

Use Edition Wood

Prize Contest

Twenty-Five Prizes Open to All Etude Readers

"WHY EVERY CHILD SHOULD HAVE A MUSICAL TRAINING

What Can You Say on This Subject?

FOR years THE ETUDE MUSIC MAGAZINE has devoted a great amount of space to indicating how a musical training is of great value to the child in developing rapid thinking, accuracy, self-discipline, memory, good taste, muscular, mental and nerve co-ordination.

We have brought to our readers' attention the opinions of many of the greatest thinkers of the time, pointing to the fact that the training received in the study of the art, particularly in the study of an instrument (including the voice), has a very great significance in the fields of Religion, Education, Sociology, preparation of the mind for higher accomplishments in Art, Science and Business, in Musical Therapeutics, and other inspirational themes. Now we should like to have an opportunity to print the boiled-down opinions of some of our readers upon the subject at the head of this column.

CONDITIONS:

The contest closes December 31st, 1926. All manuscripts must be in office at 5 P. M. on that date.

Anyone may contribute. It is not limited to subscribers to THE ETUDE.

The Essays must be between three and four hundred words in length.

The Essays must be written on one side of the sheets of paper. Kin write as legibly as possible. When feasible have the Essay typewritten.

Address "THE ETUDE Prize Essay Contest," THE ETUDE MUSIC MAGAZI Philadelphia, Pennsylvania.

Be sure to put your name and address at the top of each page of manuscr

Essays accompanied by return postage will be returned. All others will destroyed within one month after the closing of the contest.

When the opinion of the Judges is divided between the merits of t approximately excellent manuscripts, neatness of appearance, clearness expression, and punctuation will be taken into consideration.

PRIZES

FIRST PRIZE—A MUSICAL LIBRARY. Valued at One Hundred Dollars ($100.00)

Just think what a boon this wonderful library would be in any School or Home!

The following works selected from the publications of the Theodore Presser Company, at the regular retail prices, constitute this prize.

PIANO

Descriptive Analyses of Piano Works, *Edward B. Perry*.$2.00
Stories of Standard Teaching Pieces, *Edward B. Perry*.. 2.00
Great Pianists on Piano Playing, *Jas. F. Cooke*..... 2.25
Basic Principles in Pianoforte Playing, *Josef Lhevinne*.. .60
Principles of Expression in Pianoforte Playing, *A. F. Christiani* 2.50
Piano Playing with Piano Questions Answered. *Josef Hofmann* 2.00
Well Known Piano Solos and How to Play them, *Chas. W. Wilkinson* 2.00
Science in Modern Pianoforte Playing, *Mrs. Noah Brandt*. 1.00
Master Lessons in Pianoforte Playing, *E. M. Bowman*... 1.50
The Embellishments of Music, *L. A. Russell*..... 1.25
The Pedals of the Pianoforte, *Hans Schmitt*..... 1.25
Pianoforte Study, *Alex. McArthur*..... 1.50
How to Play the Piano, *Mark Hambourg*..... 1.50

GENERAL

Grove's Dictionary of Music and Musicians.....$20.00
Old Fogy, His Musical Opinions and Grotesques, *Jas. Huneker* 1.50
Reminiscences of a Musician's Vacation Abroad, *Louis C. Elson* 1.00
The First Violin, *J. Fothergill*..... 1.50
Music and Morals, *H. R. Haweis*..... 2.25
Music Study in Germany, *Amy Fay*..... 2.00
Mistakes and Disputed Points in Music and Music Teaching, *Louis C. Elson*..... 1.50
Music and Culture, *Carl Merz*..... 2.25
Choir and Chorus Conducting, *F. W. Wodell*..... 2.00
Piano Tuning, Regulating and Repairing, *J. Cree Fisher*. 2.00
The Education of the Music Teacher, *Thos. Tapper*..... 1.75
What to Play—What to Teach, *Harriette Brower*..... 2.00
Business Manual for Music Teachers, *Geo. C. Bender*.... 1.25
How to Understand Music, in 2 volumes, *W. S. B. Mathews* 4.00
Musical Progress, *Henry T. Finck*.....$2.00
Musical Mosaics, *W. Francis Gates*..... 2.00
Indian Music Lecture, *Carlos Troyer*..... .50

HISTORICAL

Standard History of Music, *Jas. F. Cooke*.....$1.50
Complete History of Music, *W. J. Baltzell*..... 2.25

BIOGRAPHICAL

Secrets of the Success of Great Musicians, E. Pirani.....$2.00
Anecdotes of Great Musicians, *W. Francis Gates*..... 2.00
Music Masters, Old and New, *Jas. F. Cooke*..... 1.25
Life Stories of Great Composers, *R. A. Streatfield*..... 2.25
Celebrated Pianists of the Past and Present, *A. Ehrlich*. 2.50
Portrait Biographies:
Gallery of Distinguished Musicians, *A. S. Garbett*.... .75
Gallery of Eminent Musicians, *A. S. Garbett*..... .75
Gallery of Musical Celebrities, *A. S. Garbett*..... .75
Great Men and Famous Musicians on the Art of Music, *Jas. F. Cooke*..... 2.25

THEORY

Harmony Book for Beginners, *Preston W. Orem*.....$1.25
Theory and Composition of Music, *Preston W. Orem*.... 1.25
A Treatise on Instrumentation, *E. Prout*..... 1.00
Musical Forms, *Ernest Pauer*..... 1.00
Ear Training, *Arthur E. Heacox*..... 1.00
Primer of Facts About Music, *M. G. Evans*..... .60

VOICE

Great Singers on the Art of Singing, *Jas. F. Cooke*....$2.25
What the Vocal Student Should Know, *Nicholas Douty*.. 1.00
How to Sing, *Luisa Tetrazzini*..... 2.00

SECOND PRIZE

A Musical Library valu at Fifty Dollars ($50.00)

This library may be selected fr the foregoing list to the total of Fi Dollars.

THIRD PRIZE

Twenty-five Dollars Cas

FOURTH PRIZE

Fifteen Dollars Cash.

FIFTH PRIZE

Ten Dollars Cash.

ADDITIONAL PRIZES

For the next ten Essays which, the opinion of the Judges deserve r ognition, a Cash Prize of Five Doll each will be awarded.

Following this in order will be more prizes, each consisting of a su scription to THE ETUDE, for one ye

The Etude Music Magazin

Theodore Presser Co.
Publishers

1712-1714 CHESTNUT ST
Philadelphia, Pa.

SUBSCRIPTION PRICE, $2.00 per year in the ed States and Possessions, Argentine, Bolivia, il, Columbia, Costa Rica, Cuba, Dominican Re- lic, Ecuador, El Salvador, Guatemala, Mexico, ragua, Paraguay, Republic of Honduras, Spain ding Balearic Islands, Canary Islands and Pos- ons in North Africa (Ceuta, Melilla and Tan- Peru and Uruguay. In Canada, $2.25 per year. ther countries, $2.72 per year.

Single copy, Price 25 cents.

REMITTANCES should be made by post-office or ex- money orders, bank check or draft, or registered letter d States postage stamps are always received for cash. y sent in letters is dangerous, and we are not responsible safe arrival.

DISCONTINUANCES.—Owing to the educational acter of THE ETUDE a majority of its readers ot wish to miss an issue. Therefore, the pub- rs are pleased to extend credit covering a Twelve ths' subscription beyond expiration of the paid- eriod. Those of our subscribers not wishing to themselves of this convenience of remitting will please send a notice for discontinuance.

PRESSER'S MUSICAL MAGAZINE

The Etude

A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT, AND ALL MUSIC LOVERS.

Edited by JAMES FRANCIS COOKE

Assistant Editor, EDWARD ELLSWORTH HIPSHER

Vol. XLIV. No. 9 SEPTEMBER, 1926

Entered as second-class matter Jan. 16, 1884, at the P. O. at Philadelphia, Pa., under the Act of March 3, 1879.

Copyright, 1926, by Theodore Presser Co., for U. S. A. and Great Britain

Printed in the United States of America

RENEWAL.—No receipt is sent for renewals. On the wrapper of the next issue sent you will be printed the date on which your subscription is paid up, which serves as a receipt for your subscription.

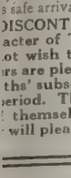
Liberal Premiums and cash deductions are allowed for obtaining subscriptions.

MANUSCRIPTS.—Manuscripts should be addressed to THE ETUDE. Write on one side of the sheet only. Contributions on music-teaching and music-study are solicited. Although every possible care is taken the publishers are not responsible for manuscripts or photographs either while in their possession or in transit. Unavailable manuscripts will be returned.

ADVERTISING RATES will be sent on application. Advertisements must reach this office not later than the 1st of the month preceding date of issue to insure insertion in the following issue.

THEODORE PRESSER CO., Publishers,
1712 Chestnut Street, Philadelphia, Pa.

The World of Music



GLAZOUNOFF

A Glazounoff "Jubilee" has been celebrated by the Leningrad (St. Petersburg) State Conservatory, commemorating twenty years of service by this master as its director. Born in the Russian capital in 1865, he was elected to his present position in 1905, when the peace of the institution was disturbed by the protests of Rimsky-Korsakoff, because Glazounoff made himself a ominal figure above his famous friend. the unique experience of having been d under the Czarist régime, of serv- ughout the revolution, and of main- the favor of the Soviet government.

International Society of Con- ary Music held its fourth annual at Zurich, from June 18th to 23d. ere five concerts and a theatrical pro- and American composers were repre- by a "String Quartet on Indian " by Frederick Jacobi.

ppresentazione del Animo e rpo (Representation of Soul and he first of oratorios, by Cavälieri, and vas first performed at the Oratory o) of St. Philip de Neri of Rome hich it received its name), was given t performance during the annual mu- of the Musicians' League of Frank- rmany, late in June.

ks of Jean-Jacques Rousseau, rench composer and musical historian, number of sixty-nine books and two and forty-two pamphlets, have been the library of Princeton University, a purchase made by Dean Glauss, from te Buffanoir, the French critic.

Birth-House of Gaetano Doni- where he first saw the light in 1797, mo, Italy, and which has long been a many musical tourists, has been ac- y the Italian Government and will be as a national monument to his genius. of a weaver who sought to make of eacher, the world owes some of its rkling music to the fact that Donizetti ntly ran away from this home.

e Rôze, one of the most favored of nnas of the 1870's and '80's, died in l near Paris in the last week of June. one of the particular stars of the and Strakosch troupes and of the 'arl Rosa company, of England. She icularly successful in the leading rôles ien," "Fidelio," "Lohengrin," "Aïda," ovanni," and "The Magic Flute." After rement she was for many years a t teacher of singing in Paris.

ona," a romantic opera, by Alberto founded on an American Indian leg- l interpreting the spirit of the Red fe with much of the poetic fancy that e Longfellow's "Hiawatha" so fasci- s now being prepared for production American Grand Opera Company, of , Oregon.



E. EDDY

Clarence Eddy, "The Dean of American Organists," celebrated his seventy-fifth birthday on the 27th of June. A distinguished company gathered at the palatial home of Charles M. Hayes, on a bluff of Chicago's Sheridan Road, overlooking Lake Michigan, and did honor to the occasion. A message from Vice-President Dawes and a tribute from William Chapman, whose mother had n in her arms to hear Mr. Eddy, at ennial in 1876, added interest to the he annals of American organ-playing ubly bear no name that has added er to this field of our national art.

m Van Den Burg has been ap- eading violoncellist of the Philadel- hestra. By a strange coincidence he, h three immediate predecessors, Hans is Kindler and Michel Penha, all hail land. One might wonder by what the little kingdom of windmills be- prolific in tulips and 'cellists?

Louis Svecenski, violinist and viola player, died in New York, on June 8th. Born in Croatia, November 6th, 1862, he received his advanced musical training at the Vienna Conservatory as a classmate of Fritz Kreisler and Franz Kneisel. Wilhelm Gericke brought him to America in 1885, to become a member of the Boston Symphony Orchestra, with which he remained until 1903. He was the faithful viola player of the famous Kneisel String Quartet throughout the entire thirty-two years of its existence.

The Gramophone (Talking-machine) has been banned from the precincts of Cambridge University (England) because of the students' over-indulgence in Jazz; and now a number of young friends of the classics have petitioned the Vice-Chancellor to allow the use of the mechanical reproducer for the music of the masters.

The "Pop" Concerts in Boston Symphony Hall attract fifteen thousand people every week. About one hundred and fifty thousand are reported as the attendance for this season; and fully five million admissions have been paid since the inauguration of the series in 1885.

Turkish Schools now employ only Western music in their methods of instruction; and this notwithstanding that the Constantinople Conservatory has collected and preserved more than three thousand traditional Turkish airs. Though much richer in tones (employing approximately two hundred) than occidental music, that of Turkey is barren of either polyphony, harmony or counterpoint.

Four Leading Military Bands of the World are this month playing and officially representing their respective nations at the Sesqui-Centennial Exposition at Philadelphia: The Band of the Coldstream Guards, of London; the Garde Republicaine Band, of France the Royal Carabinieri Band, of Italy, and the United States Army Band, from Washington, D. C.

The Brahms Chorus, with N. Lindsay Norden as conductor, is a new vocal organization of Philadelphia. With a membership of one hundred voices, its aim is the artistic interpretation of *à capella* music, in which Mr. Norden has achieved surprising results both while formerly conductor of the Mendelssohn Club and as leader of one of the best choirs of Philadelphia.

Alice Singer, American harpist, has been awarded the Reine Harp Prize, in a contest which closed in Paris on June 28. She is the first American to win this distinction.

Six Student-Soloists, none of whom is more than seventeen years of age, have been chosen to appear at the concerts of the Stanley Music Club, of Philadelphia, which are given by one hundred members of the Philadelphia Orchestra under the bâton of Artur Rodzinski. It is interesting to note that but two of these young people are native-born Americans, the other four coming from Russia.

The London Bach Choir, organized for the performance of the "Mass in B Minor," celebrated in June its fiftieth anniversary. Its first conductor was Otto Goldschmidt (Jenny Lind's husband), and succeeding leaders have been Sir Charles Villiers Stanford and Sir Walford Davies.

Stephen Foster's one hundredth anniversary was celebrated on the Fourth of July by impressive programs at Pittsburgh and other places. Born at Lawrenceville, now a part of Pittsburgh, on July 4th, 1826, by his simple, spontaneous, soul-songs he probably enriched Columbia's musical heritage more than any other of her sons or daughters. Of his more than two hundred songs several undoubtedly will remain classics wherever and so long as the English language is sung.

Broadcast Programs have been kept this summer at the same high standard as prevails in the winter, by the Sears-Roebuck Station WLS, of Chicago. Cyrena Van Gordon, Charles Marshall, Glenn Drake, Marie Morrissey and the Little Symphony Orchestra of Chicago are among those contributing to the star programs planned for Friday evenings, beginning at nine-thirty o'clock, Chicago daylight saving time.

The Hart String Quartet was a welcome visitor from Canada in August, when it gave a series of concerts in "The States," taking them as far West as Cedar Rapids, Iowa. The organization takes its name from Hart House, the main building of the University of Toronto. When the Massey Foundation presented this building to the University it also established and endowed the Quartet, thus assuring a permanent association of these educational and cultural agencies.



Keystone View Co.
DAME ETHEL SMYTH

Dame Ethel Smyth has received from Oxford University the much coveted honorary degree of Doctor of Music. She is probably Britain's most distinguished of women composers. Her grand opera, "The Wreckers," has had many performances on the continent and in Great Britain; and her lighter and more romantic, "The Boatswain's Mate," has been very popular in the English opera houses. Dame Smyth's first opera, "The Forest," was produced at the Metropolitan of New York, under Heinrich Conried, after its première at the Royal Opera of Berlin.

Two Famous Viennese Theatres celebrate interesting anniversaries this year. The Burgtheatre early in the year marked its one hundred and fiftieth anniversary and thus recalled the days of the Empire when it was Europe's foremost stage. The theatre an der Wien, in June had its one hundred and twenty-fifth "birthday," and has special historic interest in that it was founded by no other than Schikaneder, libretist of Mozart's "Magic Flute."

Works by Fellows of the American Academy in Rome recently made up a special program performed at that institution. A "Lento for Piano and Stringed Instruments," by Walter Heffler, songs of Robert Sanders, and a "Quintet for Piano and String Instruments," by Herbert Elwell, were the compositions heard.

Raoul Laparra, composer of "La Habanera," which was in the repertoire of the Metropolitan Opera Company two years ago, has been awarded the Monbine Prize of Three Thousand Francs, for his opera, "Le Joueur de Viole (The Violin-Player)" which recently met with success in Paris.

The American Federation of Musicians met in Salt Lake City, in the second week of May. Joseph N. Weber was unanimously re-elected as president for his twenty-seventh term in this office.

The Royal Conservatory of Liege has celebrated its first one hundred years of existence. Méhul is probably the best known of its Directors; while *Ysaye,* one of the greatest of modern violinists, received his early education there where his father was an instructor of violin. César Franck and César Thomson are two other students who have reflected glory on the school.



SIR HENRY WOOD

Sir Henry Wood, whom we would be tempted to call "The Theodore Thomas of England," were it not that he is so purely, genuinely and peculiarly just the "Sir Henry" who has done so much, and this so unobstrusively, to make England honored musically, has been again a most welcome visitor among us. The noted conductor of the Queen's Hall Orchestra of London is here primarily to conduct his second series of concerts at the Hollywood Bowl.

Mrs. J. Powell Jones, organist of Epworth Memorial Church, of Cleveland, Ohio, was recently elected dean of the Northern Ohio Chapter of the American Guild of Organists, the second time that a woman has been raised to this office.

The Centenary of the Birth of Karl Bechstein, founder of the House of Bechstein, piano manufacturers of Berlin, was celebrated by that institution on June 1st. Hans von Bülow was one of the first great pianists to use these instruments, which later was done by Liszt and other artists, till they largely supplanted the instruments of Erard and Broadwood, which had been the favorites of Europe.

Negro Spirituals and Negro "Work Songs" are reported to be growing in popularity in Berlin, where the leading critics are emphasizing the "spiritual" as America's greatest contribution to musical art.

Eugene Cowles, once so popular with that unusual organization, "The Bostonians," is reported to be organizing a new light opera company in "The Hub," to be known as "The New Bostonians."

Alexander Gretchaninoff, the widely-reputed Russian composer, is to make a visit to this country early in the fall. Best known in America by his compositions, he is familiar as well in his native land as a pianist and conductor. Born in Moscow on October 3d, 1864, he is recognized as the leading living disciple of the great Rimsky-Korsakoff, Stravinsky having missed this distinction by following a star which led him into a path divergent from that of the great creator of "The Snow Maiden," and "Le Coq d'Or."

Beethoven is to be the central figure of a silent drama soon to be produced by the German Fox Film Company. It is said that the picture will be staged on a large scale, employing actual scenes associated with the composer and the creation of his works.



© Aimee Dupont
DAME NELLIE MELBA

Dame Nellie Melba, for thirty-eight years one of the most popular of concert and opera singers of the world, made her "farewell" appearance in opera at Covent Garden, London, on June 7th, with demands for tickets on the outside and scenes of enthusiasm within the theater that might well have stirred even one accustomed to laudation. It was a thrilling climax to one of the most brilliant careers among the singers of a century. A flawless art in technic, an unparalleled evenness of voice from limit to limit, and a ravishingly silvery tone, made *la Melba* a coloratura singer unequalled in her day and perhaps never surpassed.

(*Continued on Page 702*)

It is the constant ambition of the editors and publishers of the "Etude" to make each issue of the journal worth many times more, in practical instruction, stimulating inspiration and real entertainment, than the price of the entire year's subscription. The music lover can not possibly find a better two-dollar investment.



The Basis of Beauty!

FOR the busy housewife, the business girl or professional woman—too engrossed to give much time to the cultivation of beauty—Mme. Helena Rubinstein, leading beauty specialist, provides a wonderful cream that supplies all the most essential needs of every skin.

A few moments of daily care with this most remarkable of preparations—

VALAZE PASTEURIZED FACE CREAM

—will work wonders for your complexion.

BLENDING smoothly into the skin, it gathers up even the finest particles of dust and soil—it revitalizes the cells and tissues—it "molds out" the tired look about the eyes and forehead. Moreover not only does it protect and safeguard the skin, creating a charming smoothness, but it is also an ideal make-up base.

Judge for yourself—you will see a great improvement almost immediately, for no quicker or more effective aid to beauty has ever been created.

VALAZE PASTEURIZED FACE CREAM — 4 oz. 1.00, ½ lb. 2.00, lb. 3.50 (*also in tins for the convenience of travellers*).

Perfect Valaze Cosmetics —flattering and protective

VALAZE RED RASPBERRY ROUGE—smart, becoming to every type. 1.00.

VALAZE RED GERANIUM ROUGE — latest Paris shade. Perfect day shade for blondes. Evening shade for every woman. 1.00.

VALAZE ROUGE-EN-CREME—for cheeks and lips. Red Raspberry, Red Geranium and Brunette. 1.00, 2.00, 5.00.

VALAZE CRUSHED ROSE LEAVES ROUGE —a subtle tone for the conservative. 1.00.

VALAZE LIPSTICKS—to match rouges—ultra-smart, adherent. 1.00, .50.

VALAZE ROUGE-POWDER SIFTER or VALAZE DOUBLE COMPACT—Newest of vanities in stunning Chinese-Red, all the rage in Paris, conveniently small yet containing as much powder and rouge as ordinary large compacts. Choice of shades. 1.50.

VALAZE MIDGET DOUBLE COMPACT—tiny as your wrist watch. Silvered—*ideal for evening*—Chinese-Red *for daytime use.* 1.50.

If unable to obtain Helena Rubinstein preparations locally, order direct.

SALON de BEAUTE VALAZE

Helena Rubinstein

46 West 57th Street, New York

PARIS — LONDON

PHILADELPHIA, 1719 Chestnut St. — CHICAGO, 30 N. Michigan Blvd.

BOSTON, 234 Boylston St. — DETROIT, 1540 Washington Blvd.

NEWARK, N. J., 951 Broad St.

Fill out and mail this diagnosis chart today! FREE

MME. HELENA RUBINSTEIN E.9.
46 West 57th Street, New York, N. Y.

Please send me full individual instructions for the correct daily care of my skin and facial contour. No charge or obligation involved.

Check each of the items which applies to yourself

( ) Dry Skin
( ) Oily Skin
( ) Wrinkles
( ) Sallowness
( ) Sagging Cheeks
( ) Blackheads
( ) Enlarged Pores
( ) Drooping Chin
( ) Puffy Eyes
( ) Flabbiness
( ) Tan, Freckles
( ) Coarsened Skin
( ) Pimples, Acne
( ) Hollows
( ) Dry or Red Hands

NAME .....
ADDRESS .....
CITY ..... STATE .....
DEALER'S NAME .....

Please mention THE ETUDE when addressing our advertisers.

THE ETUDE MUSIC MAGAZINE

"Music for Everybody"

Contents for September, 1926

		Page
Etude Letter Box		624
Musical Smiles		624
Did Beethoven Jazz?	*E. L. Selwyn*	624
World of Music		627
Letters from Interested Friends		630
Laughing Chorus		630
Editorials		633
Music on Other Side of World	*M. Levitski*	635
Biographical Catechism—Gounod	*M. M. Schmitz*	636
How Improve My Playing	*F. Leonard*	637
A Lesson with Chopin	*J. C. Hadden*	638
The C Scale Fingering	*J. R. Frampton*	638
Remarkable Art of Bizet	*H. Kralik*	639
When the Wrong Note is "It"	*J. L. Scheer*	640
Teach Both Staffs at Beginning	*Mrs. W. B. Bailey*	640
A Musical Bank Account	*H. O. Bates*	640
Memorial to Louis C. Elson		640
Magic of Details	*M. M. Pleasants*	640
Why Not Home Group Music?	*I. Peck*	640
Beethoven Sonatas, Part IV	*F. Corder*	641
Instruments of Yesteryear	*F. Stengel*	642
The Magnifying Pedal	*J. Eisenberg*	643
On Always Progressing	*S. G. Hedges*	644
Lessons Away From Piano	*L. S. Ashton*	644
Striking Wrong Notes	*T. L. Krebs*	644
Bach at the Organ		644
Select Proper Key	*J. McMichael*	644
Man from Mars on Music	*A. Schramm*	644
Beethoven's "Fifth Symphony"	*V. Biart*	645
Technic and Understanding	*A. L. Allan*	646
Department of Orchestras and Bands	*P. Dickie*	647
Department of Public School Music	*G. L. Lindsay*	648
Teachers' Round Table	*C. G. Hamilton*	649
Musical Scrap Book	*A. S. Garbett*	650
New Books on Music Reviewed		666
Educational Study Notes on Etude Music	*E. A. Barrell*	679
Singers' Etude	*C. K. Rogers*	680
Musical Pointers for Musical Parents	*M. W. Ross*	685
Organ Department	*C. A. Harris*	686
Organ Questions Answered	*H. S. Fry*	689
Questions and Answers	*A. de Guichard*	691
Violin Department	*R. Braine*	692
Junior Etude	*E. A. Gest*	705

MUSIC

Butterfly Dance	*F. A. Williams*	651
Andante con moto, "5th Symphony"	*L. van Beethoven*	652
Chinatown	*J. H. Rogers*	653
Chant du Soir	*F. Borowski*	654
Pleading	*G. F. Hamer*	655
Sea Gardens (Four Hand)	*J. F. Cooke*	656
Marine Corps Reserves (Four Hands)	*A. Geibel*	658
Andantino in D Flat	*E. H. Lemare*	660
Daisy Reverie	*R. J. Pitcher*	661
Turkey in the Straw (Violin and Piano)	*American Folk Tune*	662
Golden Rod	*A. L. Scarmolin*	662
Silver Dreams	*M. Ewing*	667
Valse in A	*S. V. Rachmaninoff*	668
Chanson d'Amour	*F. H. Grey*	671
Festival March (Organ)	*C. W. Kern*	672
Cradle Song (Violin and Piano)	*B. Retting*	674
Roses are Calling (Vocal)	*C. B. Nevin*	675
I Have a Secret (Vocal)	*C. W. Cadman*	676
Lead Thou Me On (Vocal)	*R. M. Stults*	678

Professional Direct

EASTERN

ALBERT CARL. VIOLIN INSTRUCTI 139 West 97th Street N Telephone 1620 Rivers

BECKER GUSTAVE L. Pianist, Composer, Pe 610 Steinway Hall, Ne (Method combines the Artistic and Scientif

COMBS Broad St. Conservatory of Gilbert Raynolds Comb 1327-31 S. Broad St. Phil

DUNNING SYSTEM. Improved Mus beginners. Normal Train Carre Louise Dunning, 8 W

GUICHARD ARTHUR de—SINGING [from Rudiments to Professional MUSICOLOGIST. LECTURER, 176 Huntington Ave.,

HAWTHORNE Piano School Leschetizky Potsd

LOWER JOHN P., Musical Direct and Orchestra. 217 South 5 Philadelphia, Pa.

MOULTON Mrs. M. B. Piano I Studio—Sternberg S 30 S. 21st St. Phi

NEW YORK School of Music a Ralfe Leech Sterner 150 Riverside Drive, co

PIANO AND SIGHT-READING TA Mme. M. Martin, Leschetizky 712 West End Ave., New Y Telephone Riverside 0192

RIESBERG F. W. Piano Instructi personal instruction b Scharwenka & Liszt. PIANO N. Y. School of Music Tel. Cal. 10091 R 824 West End Ave., cor. 100th St., New

TRENTON CONSERVATORY OF A modern institution with a str 540 E. State Street, Trent

VEON CHARLES *Correspondence Instr Musical Theory, Harmony, Melo Counterpoint and Musical Form.* Tuition for each course is Twenty Dollars, payable advance—STATE NORMAL SCHOOL, California,

VIRGIL MRS. A. M. Piano School and Conser 120 West 72nd St.,

VIRGIL Mrs. A. K. SCHOOL OF MUSIC 510 West End Ave,

WILLGOOSE FRANK Violin and Theoretic 915 Carnegie Hall, Ne

WESTERN

AMERICAN CONSERVATORY 70 Piano, Voice, Organ, Vi Kimball Hall

BOYD ANNA TOMLINSON Forty Lessons on Hand Develop Materials and books for children's c Summer session for teachers and students June 21 t 700 Lyon and Healy Bldg, Chicago, Ills 6937 34th St.,

CHICAGO Musical College. 60th yea School in America. Pia Violin, Organ, Theory, P. Van Buren St., Chicago.

CINCINNATI Conservatory of M ESTABLISHED 1867. and Oak St. Cinc

DETROIT CONSERVATORY OF MUSI 1000 Students. 50 Te 1013 Woodward Ave., Detr

EDDY ADDA C. Normal Teacher, Teacher Classes in Dunning System of Impr Study. Leschetizky Technic. 136 W. Sandusky Ave., Bellefontai

KNOX Conservatory of Music Galesburg, Illinois Catalog free. Wm. F. Bentley

SOUTHERN

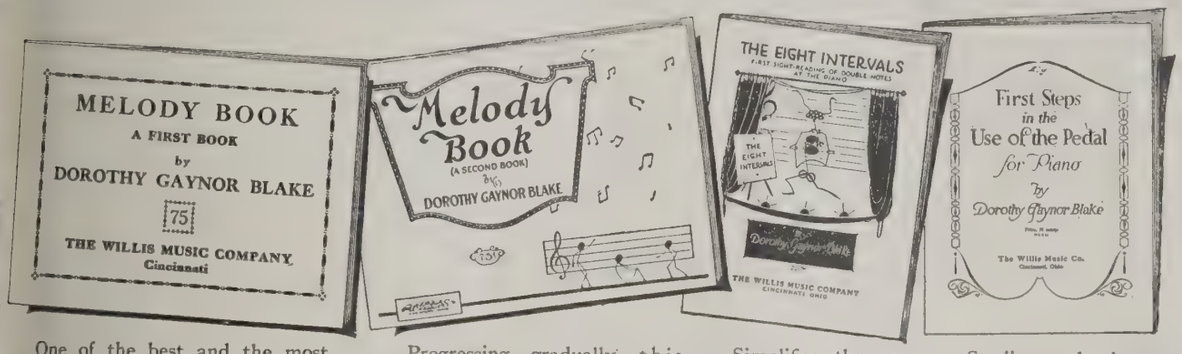
CONVERSE COLLEGE School o C. Mayf Spartan

Please mention THE ETUDE when ad our advertisers.



ATTRACTIVE MATERIAL for BEGINNERS

CULTIVATES EARLY INTEREST in GOOD MUSIC



One of the best and the most successful of beginners books. Both treble and bass clefs taken up from the first lesson. Each hand plays one tone at a time in both directions from Middle C.

Price, 75 cents

Progressing gradually this book follows Melody Book One. Charming pieces characteristic of this composer's brilliant style. Free from all intricate technicalities.

Price, 75 cents

Simplifies the confusion which usually follows the first appearance of two or more notes on the staff.

Price, 75 cents

Studies and pieces planned in a definite way to show the use of the damper pedal.

Price, 75 cents



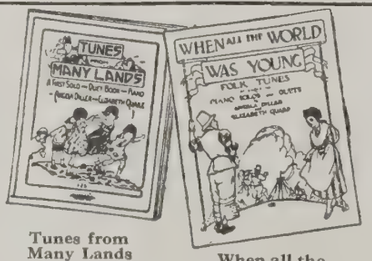
WM. BEROLD'S PIANO COURSE

A fundamentally sound, simple and progressive course in piano lessons complete in four books. Both the treble and bass clefs are taught simultaneously. Full of variety and pleasing pieces. Already in use in hundreds of convents and educational institutions.

Price, 50 cents, each



Happy Half-Hours in Melody-Land
Just bubbling with delightful instruction.
Price, $1.00



Tunes from Many Lands

When all the World was Young

A first and a second solo and duet book by Diller and Quaile made up of charming folk-music.
Price, each, $1.00

INSTRUCTIVE PIECES IN BOOK FORM

All Around the House, by Mayor	.65
A Visit to Orchestra-Land, by Mattingly	.65
Seven Sunny Stories, by Bilbro	.65
Five Tuneful Tales, by Thomas	.65
Thro' the Castle Gate, by Blake	.75
Merrie Stories from Toneland, by Hyatt	.65
In October Sunshine, by Woodrow	.65
Miniature of a Dutch Family, by Fox	.65
Sunny Rhymes from Childhood, by Tracy	.65
Tuneful Rhymes from Wonderland, by Krogmann	.65
Six Tone Miniatures, by Krogmann	.65
Southland Sketches, by Dutton	.65
The Three Majors, by Blake	.65
American Indian Sketches, by Wright	.65
Prairie Sketches, by Cadman	1.50

THE ONLY COMPLETE COURSE for SCHOOL BANDS and ORCHESTRAS Published

Compiled and Edited by

J. E. MADDY and T. P. GIDDINGS

The Universal Teacher.....**Parts, each, 75 cents; Piano, $1.00**
A beginners book based on sound pedagogy.

Instrumental Technique.....**Parts, each, 50 cents**
Technical exercises with complete fingering charts.

The Willis Graded School Orchestra and Band Series, Vol. I
16 choice selections within the easiest compass of each instrument.
Price, each part, 50 cents; Piano, $1.00

The Willis Graded School Orchestra and Band Series, Vol. II
13 selected pieces for slightly advanced pupils. **Price, 75 cents**

The Willis Graded School Orchestra and Band Series, Vol. III
10 selections of the masterpieces. **Price, each, 75 cents**
Piano, $1.00

TEACHING PIECES *By* COMPOSERS

who know how to write for the child's first studies.

GRADE I

Piaget, Ada May	
Fairyland Music	.30
Fox, Julia	
Rosemary	.30
C Major on Parade	.40
Krogmann, C. W.	
The First Waltz	.25
Sutherland, Jay	
Fall in Line	.25
Mattingly, Jane	
The 'Cello	.25
Diller and Quaile	
Lullaby	.30
The Village Fair	.30
Adair, Mildred	
Happy and Gay	.35
When the Sun Hangs Low	.35
Blake, Dorothy Gaynor	
Hallowe'en	.40
Thomas, J. J.	
The Turkey Parade	.30
Glittering Butterflies	.30
Mattingly, Jane	
Uncle Rufe's Trombone	.30
The Jolly Oboe	.30

GRADE II

Blake, Dorothy Gaynor	
The Juggler	.35
Courtyard Fountain	.30
The Jester	.40
The King Returns	.30
Garden Romance	.30
The Dancers	.40
Smith, Hannah	
Butterfly Chase	.30
Through the Woods	.30
McIntyre, Edwin Vaile	
Fairy Dance	.30
The Harpist	.30
Friml, Rudolf	
Foxy Kitten	.25
Mattingly, Jane	
Swaying Pines	.35

GRADE III-IV

Bliss, Paul	
Moon Shadows	.40
Stuart, Janet	
Peach Blossoms	.35
McIntyre, Edwin Vaile	
Camellia	.35
Davies, Evan	
In Hanging Gardens	.45
Vargas, G.	
Magnolia Blossoms	.45
Friml, Rudolf	
Shining Water	.40
Cadman, C. W.	
Dawn	.50
A Legend of the Plains	.50
Spencer, R. W.	
Fireflies Frolic	.50
Dutton, Theodora	
On a Southern Balcony	.40
Smith, Hannah	
On Moonlit Sea	.50

Any Music Dealer should be willing to send above material "On Sale"
Write direct to us for copy of valuable folder "The Willis Fall Messenger"

THE WILLIS MUSIC CO. CINCINNATI OHIO

CHICAGO MUSICAL COLLEGE

61st Year

HERBERT WITHERSPOON, President

FALL TERM OPENS SEPTEMBER 13

More than 125 teachers of world-wide reputation. Private lessons only or courses leading to Teachers' Certificates, Graduation and Degrees in Piano, Voice, Violin, Cello, Church Organ, Movie Organ, Theory, Public School Music, Dramatic Art and Expression, Toe, Ballet, Interpretative and Classical Dancing, School of Opera, all Orchestral Instruments, Chautauqua, Lyceum, Concert and Languages.

85

FREE FELLOWSHIPS

(Two Private Lessons Weekly) to be awarded to the students who after an open competitive examination, are found to possess the greatest gift for playing or singing.

PROFESSIONAL DEBUTS, ENGAGEMENTS *and* SITUATIONS

Public debuts will be given artist students in Central Theatre, Chicago, when they are ready to commence their public careers. A special bureau established in the College will assist artist students in obtaining professional engagements. Graduates who have qualified as teachers will be assisted in securing situations without charge to teacher or employer.

STUDENT DORMITORIES

Artistic and sumptuous dormitory accommodations for men and women in college building. Piano furnished with each room. Prices reasonable. Make reservations now.

COMPLETE WINTER CATALOG ON REQUEST

CARL D. KINSEY, Manager

60 E. Van Buren St. Chicago

A Conservatory Pledged to the Highest Artistic Standards

Please mention THE ETUDE when addressing our advertisers.

Letters from Interested Readers

Music as a Means of All-Round Development

To THE ETUDE:

Of all the arts, music is the best means of giving all-round development of human powers, this is education of soul, mind and body unitedly. Man struggling with the difficulties of his instrument might be compared to an army overcoming a strong enemy. The soul as general sends the eyes as scouts to instruct the mind as captain to command the ten fingers as soldiers. If all the necessary forces are on duty, entrancing strains of music result—the battle is won; but if any one of them is wanting there is only partial defeat of the enemy. Can we conceive any other study that demands the same simultaneous exertion of all one's powers to their limit? Some one has truly written in THE ETUDE, "Music as an art may be best approached through the pianoforte . . . . There is nothing in the literature of music that cannot be explored through the piano. It is for this reason that I feel very strongly that every one who desires to study music, whether the design is professional or amateur, should, at first, strive to gain a certain pianistic facility. The ability to play the piano, if merely for exploring purposes, is a valuable possession for anyone in these days, when there is such a world interest in music. Except drama, music is the only fine art which can be re-created wherever there is the right medium." Music is always increasing in favor with Americans, and becoming a "possession" and not an "importation." I herewith venture to claim for it the enviable position of our best means of education.

MARY M. PLEASANTS.

Musical Fairy Stories

To THE ETUDE:

Some people are quick to criticize teachers who seem to make play out of elementary musical education by telling fairy stories, playing games and in other ways appealing to the child nature. These fault-finding parents and friends of the pupils believe that, since the road to success in music is long, hard, and anything but a game, children should not be started off with the wrong conception of the task that is before them, and that in place of myth and fable, which are told merely to interest the child, stories from the lives of the musicians should be given.

Musical biographies, which can be made exceedingly interesting to children, form a foundation for more advanced studies in history and appreciation, but fairy stories have no educational value. These arguments are sounder in theory than in practice; because children live in a world of fancy which forms such a vital part of their young li nothing can supplant it. The fairy the only world that the child has exp and it is therefore, the only world understandable to him. For the int healthy progress of the young child elves and sprites are almost indispens

H. O.

Cheer for "Shut Ins"

To THE ETUDE:

The late numbers of THE ETUDE usually welcome, as they arrived whi recovering from a sprained back an

The article on "Development of t in Piano Playing" by E. A. Schubert, what I needed. It reminded me o stein's almost deformed hand and o crushed beneath a wagon, and I co feel thankful that my left wrist was dislocated.

I gathered both information and tion from the wealth of THE ETUDE's The articles on "Music and Labor" June issue, were most encouraging have always believed in the need o in all branches of life.

"How to Overcome Nervousness" b gave very helpful suggestions.

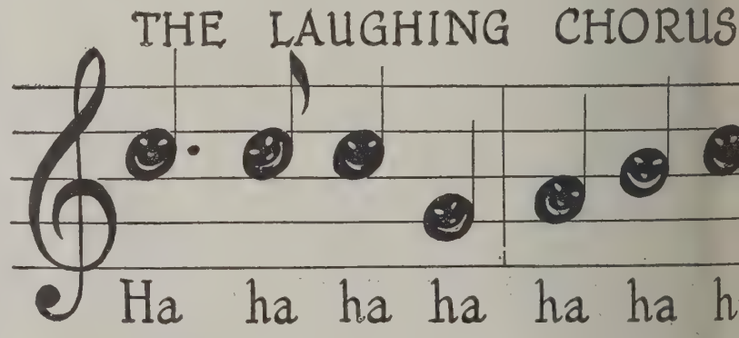
One article seemed to me to lay t value on the discovery of talent by test. In working with young piano I have found that an untrained ear easily detect small variations in p in time duration and that intelligen ing often rapidly develops this ability individuals who have remarkable t sensitive ears often lack other essen musicianship. Pupils sometimes rem parently hopeless for six months or m then develop faculties one would n dreamed of being there.

Tests of rhythm, to be within th of children, should be confined to dan marches. An interesting test which out the imaginative side of the char what might be called the "mood test this such pieces as a gay peasant da neral march, wedding march, noctur carolle, military march, and fantastic tive pieces are useful. The childr record briefly the impression made by each piece.

Music should be a part of the child' life, from the time he first steps into dergarten room. The singing, the the marching, the skipping, and the of hands outvalues all other means of ing a sense of rhythm and pitch.

With best wishes for your continued

KATHERINE JOY PO



Adaptable

Professor Fugue.—When will it be convenient for your daughter to take her music lesson?

Dad.—Any time when I'm not at home.

A Good Excuse

Little Bobbie would not sing in school. His teacher insisted that he do so or give a reasonable excuse.

Bobbie (half-sobbing): "I don't want to sing, 'cause mother says I sing just like Dad, and you ought to hear him."

A Cheerful Prospect

Will. R. MacDonald, of Washington, once rented a farm a few miles outside of the city to escape the noise of town, but he soon tired of looking after the place.

"I'm going to hire a manager, to look after this farm," he told his family, at breakfast one morning. "Then I won't have any more trouble. He can occupy a room on the top floor, and we will all have a quiet, easy time."

MacDonald leaned back and smiled serenely in anticipation of the coming rest and peace.

That night as the new manager through the hall, on his way MacDonald stepped out and asked he cared to have the afternoon pa

"No, thank you," replied the f rest and quiet. "I have a flute on always practice two hours before to bed."

Speeding Up

Farmer Oats, at a concert, dur performance of a duet, remarked friend:

"D'ye ken, Tammas, now it's go o'clock, they're singing twa at a as to get done sooner!"

Say it with Music

They had courted for fifteen ye yet neither of them would as m name the happy day. So one evenin supper she began to play on the pia asked her to play something swe touching, so she played "Darling, Growing Old." He took the hi proposed.

EARN A Teacher's Diploma or A Bachelor's Degree IN MUSIC
In Your Spare Time at Home

The teacher holding a Certificate today is the one at the top of his profession. Are you getting .d in the music field? If not, what is the trouble? There are demands for teachers in schools and :ges, and you have a chance to qualify for the best position.

Get An Accredited Course

Diplomas, Degrees and Teachers' Certificates granted by the authority of the State of Illinois.

Many of our graduates hold good positions, as a result of our Extension Courses. Read of the ress of these graduates. (Name and address furnished on request.)

raduate writes:

y diplomas from your Conservatory e been recognized by the State Uni- sity and a life certificate issued me. I e secured a position with an increase in ry of $50.00 a month."

r one writes:

have just been selected as director of voice department in a Music College, result of my lessons with you."

r graduate writes:

was elected assistant supervisor of the les and junior high.

idying in New York City states:

received full two-years' credit for my k with you."

ther of one of our Violin graduates says:

"My son recently completed your course and he is playing first violin in a school orchestra and also in a 7-piece one led by his mother in Church and Community Entertainments. Ad- vanced violin players are congratulating him on his ability as a violinist."

Wanted: Teachers in the different Cities for affiliation to take charge of our branch schools. If interested, mention in your inquiry.

Study in Your Own Home with the Best Teachers in the Country

No longer is it necessary for the ambitious musical student to incur the expense of leaving home to study at an expensive resident conservatory. By the University Extension System the masters' methods are taught in the home by easily understood lessons sent by mail.

The Piano student has the lessons of the marvelous teacher Sherwood. The Cornetist studies with the master Weldon; Crampton trains the voice of the singer; Heft shows how to interpret the soul of music on the Violin; Rosenbecker and Protheroe take the pupil through every phase of the study of Harmony; Protheroe gives his authoritative instruction in Choral Conducting; Frances E. Clark gives the most practical methods in Public School Music; Frederick J. Bacon, the great banjo- ist; Samuel Siegel, world-renowned mandolinist, and William Foden, famous guitarist, give their methods for mastering these instruments. The History Course, including Analysis and Appreciation of Music by Glen Dillard Gunn, and Advanced Composition by Herbert J. Wrightson, are advanced courses leading to the degree. Ear Training and Sight Singing by F. B. Stiven.

More than 200,000 ambitious men and women have gained proficiency in these various branches of music by the University Extension Method. And to you we offer the same advantages which were given to them.

This Is *Your* Opportunity—Mail Coupon TODAY!

Fill in the coupon below—send it now for four lessons and our late catalog. We will give you full details of our offer to teachers and students, and the offer calls for samples from one of the courses. Get the catalog and lessons—then decide.

UNIVERSITY EXTENSION CONSERVATORY, Dept. D-57
Langley Avenue and 41st Street, Chicago, Illinois

Please send me catalog, sample lessons and full information regard- ing course I have marked with an X below.

☐ Piano, Normal Course for Teachers	☐ Cornet, Amateur	☐ Violin
☐ Piano, Course for Students	☐ Cornet, Profes- sional	☐ Guitar
☐ Public School Muic	☐ Organ (Reed)	☐ Ear Training and Sight Singing
	☐ Voice	☐ Mandolin
	☐ History of Music	☐ Adv. Composition
	☐ Harmony	

Name..... Age.....
Street No. .....
City .....
State .....
How long have you taught Piano? .....How many pupils have you now?.....Do you hold a Teacher's Certificate?.....Have you studied Harmony?.....Would you like to earn the Degree of Bachelor of Music?.....

niversity Extension Conservatory
LANGLEY AVENUE and 41st STREET
. D-57 CHICAGO, ILL.

Please mention THE ETUDE when addressing our advertisers.

AN ARRAY OF EXCELLENT TEACHING MATERIAL FOR PIANO

PIANO TECHNIC FOR CHILDREN
By Julia Lois Caruthers $2.50
A well-known work on the subject of the first technical training practiced away from the piano. Includes all the accepted standards of technical exercises used in ultimate artistic piano playing Each problem is illustrated and accompanied by songs and rhymes. Specially designed for class work.

HOW TO TEACH PIANO TO THE CHILD BEGINNER
By Louise Robyn $1.50
A set of thirty-six lessons based upon scientific principles of child pedagogy. Miss Robyn's wide experience and success as a teacher ably qualifies her as authority for the practicality of her method of procedure set forth in this work.

MUSIC EDUCATION
A Series of Books. By Calvin B. Cady
Volume 1—An Outline $1.00
A book that has been out of print for some time This new issue now available differs from the original only in the absence of blank pages for teacher's notes. This volume treats of the educational processes whereby music as a mode of thought can be developed in the child's consciousness and brought to expression.
Volume 2—Teacher's Material $1.80
The specific purpose of this book is to illustrate the principle and processes of music as an education as sketched in Volume 1.
Volume 3—First Home Studies for Ten Fingers
Book 1, 75c.; Books 2 and 3, each, 50c.
In these books the processes of music development are practically applied by the use of two and three tone melodies. They introduce also the Staff, realization of Rhythmic feeling and simple phrasing.

FROM THE VERY BEGINNING
By Phyllis Lucy Keyes 60c.
The first study for the child of the Big Staff and the Keyboard. All one-line pieces, using the simpler keys and yet giving a very free use of the Keyboard. Words and pictures add to the interest and ample space is given for the printing of each piece.

THE CHILD AT THE PIANO
By Meda Zarbell Steele 75c.
Four essential lines of fundamental elementary music development have been followed in this book: (1) Ear-training and Theory; (2) Study of the Staff and Keyboard; (3) Rhythm and (4) Technic.

THE VERY FIRST LESSONS AT THE PIANO
By Mrs. Crosby Adams 90c.
A book that has served a great need and will continue to do so as long as there are teachers who wish to awaken the interest of the pupil in his music work from the beginning. Standard with thousands of successful teachers.

TEN IDEAL LESSONS FOR CHILD TRAINING IN PIANO STUDY
By Kathleen Air 50c.
A creative plan of awakening and leading the child in music. Ideas successfully used by Miss Air in her work as head of the children's department of the Columbia School of Music, Chicago. Provides the pupil with a true foundation—mentally, musically, rhythmically and physically. Suitable for class work or private instruction.

WORK AND PLAY BOOK
By Mrs. Crosby Adams 75c.
Dealing with the important study of Transposition in its elementary stages. A familiar Folk Song melody is given and space is provided for its transposition into all the major keys. It involves scale construction and triad building in both Major and Minor keys. A book that produces far-reaching results.

PRELIMINARY STUDIES FOR THE PIANO
By Mrs. Crosby Adams 30c.
Systematic training in elementary preparation for piano playing. To establish an easy familiarity with the keyboard and grand staff in a series of simple exercises. Valuable lessons for the adult beginner to precede the "Graded Studies," or for the child to precede "The Very First Lessons at the Piano."

FINGER SONGS FOR THE PIANO
By Edna Densmore 60c.
Brief tuneful melodies using large notes and intended for very first daily sight reading for the young student.

SYNTHETIC SERIES
by Florence A. Goodrich
Vol. 1 (S. E. No. 11), 75c.
Vols. 2 & 3 (S.E. Nos.12 & 13), each, $1.00
A plan of intelligent memorizing. Shows the value of analyzing the harmonic structure of pieces to be learned. The plan is definite, presented authoritatively and forms a firm basis for future success in this part of musical development. The volumes follow one another in logical order.

LESSONS IN RHYTHM
By John Mokrejs 75c.
To develop a feeling for and scientific understanding of Rhythm.

ALTHEA'S SAMPLER
By John Mokrejs 60c.
Some highly original ideas in teaching the first necessary steps in music. Woven into quaint stories, the fundamentals are presented as story characters. First problems are mastered with no apparent effort but give a satisfying permanence in the child's mind. Color names are used in the training of Positive and Relative Pitch.

STUDIES IN SIGHT READING FOR THE PIANO
By Mary Frances Frothingham 75c.
These studies are designed to train the eye to see keyboard and staff relations; to conceive quickly such details as signatures, ties, rests, time value of notes, etc., essential to smooth and accurate sight playing.

THE QUEER LITTLE HOUSE OF LINES AND SPACES
A Note Spelling Book
By Elizabeth Blackburn Martin 60c.
An ingenious way whereby the pupil becomes thoroughly familiar with the lines and spaces on the grand staff. Serious work presented interestingly. The book includes lessons in note values and notation, rests, also key signatures.

LESSONS IN SIGHT READING AT THE PIANO
By John Mokrejs 75c.
A simple and direct method of developing accuracy in sight reading. Explains in careful detail the fundamental principle of this method. The mental training resulting from study as prescribed in this work is exceedingly beneficial.

THE LITTLE HANON
By Robert J. Ring (S.E. No. 100) $1.00
Elementary Technic for Beginners. A series of simple exercises designed to cover, step by step, the various elementary finger movements. The diatonic progression of the exercises eliminates all the drudgery usual in purely technical work. Patterned after and preparatory to the "Hanon Virtuoso Pianist."

PRACTICAL SCALE BUILDER
By Robert J. Ring 25c.
Each page a chart for the construction by the pupil of all the Major and Minor scales. A plan that insures the understanding knowledge of the scales from all angles. Teaches the pupil to think, write and recite scales, as well as to play them. Widely used in class work and private instruction.

PRELUDES FOR YOUNG PIANISTS
By Florence A. Goodrich 75c.
Attractive music that develops pianistic style, encourages transposition, accustoms the pupil to chord building, introduces rules of simple harmony, stimulates interest in the mastering of early technical problems.

HOME STUDY BOOK FOR BEGINNERS
By Mrs. Crosby Adams,
Parts 1 and 2, each 40c.
Teaches the pupil to use the tools of musical craftsmanship and write as well as play musical phrases and sentences.

GRADED STUDIES FOR THE PIANO
Compiled by Mrs. Crosby Adams
7 Books for Two Hands, Grade 1 to 5, each, $1.00
3 Books for Four Hands, Grade 1 to 3, each, $1.00
Universally recognized as a superior series of graded piano work. Selected from a wide range of classic and modern material, they furnish every thing necessary for a complete musical development.

The TEACHER'S LOOSE-LEAF JOURNAL LEDGER the MUSIC STUDENT'S LESSON RECORD by Leola Arnold are indispensable utilities for the music teacher.

HARMONY FOR BEGINNERS AND ADVANCED STUDENTS
ELEMENTS OF HARMONY, By Emil Barth, 40c.
PRELIMINARY STUDIES IN KEYBOARD HARMONY AND TRANSPOSITION
By Anna Heuermann Hamilton 40c.
KEYBOARD HARMONY AND TRANSPOSITION
Vols. 1 & 2, each, 40c.
By Anna Heuermann Hamilton
HARMONY AND ANALYSIS
By Kenneth M. Bradley $2.00
HARMONIC MATERIAL AND ITS USES
By Adolf Weidig $3.00, plus postage

SEND FOR CATALOGS AND TERMS

CLAYTON F. SUMMY CO., Publishers

429 SOUTH WABASH AVENUE
CHICAGO, ILL.

SCHUBERT ALBUM

TWENTY-FOUR COMPOSITIONS BY FRANZ SCHUBERT—PRICE, $1.00

IF you are familiar with the beautiful melodic qualities of Schubert's compositions you will enjoy thoroughly having a volume of Schubert's numbers for piano. If you have never made the acquaintance of many of Schubert's melodies then this album holds a treat for you. The good pianist not only will find these numbers interesting, but the average player also is able to enjoy playing them since they do not possess any forbidding keyboard work. The purchasing price is very reasonable, figuring only a little over four cents for each one of these delighting pieces.

THEODORE PRESSER CO., 1712-1714 Chestnut Street, PHILADELPHIA, PA.

During Your Visi to the "Sesqui"

WE want you to make o store your headquarters receipt of mail, etc. Let serve you in any way wh may be helpful to you.

Remember, we will be glad welcome you either at 17 Chestnut St., or at our booth the Liberal Arts Building the Sesqui group.

We have prepared a very attractive Sesqui souvenir of interest to all music lovers, which we will gladly forward to anyone upon request.

THEODORE PRESSER C
1710-1712-1714 Chestnut St
Philadelphia, Pa.

SPECIAL NOTICE AND ANNOUNCEMENT

PERSONAL FOR SALE or WANTED
Rate 10c per word

FOR SALE—Violin business of go tation in Western educational centr C. I. K., care of ETUDE.

FOR SALE—38 copies "Song of giving," Maunder—12 copies "Seve Words of Christ," Dubois, good as ne many Standard Anthems, Octavo, le half price. E. D. Keck, 21 Rich Ave. Vernon, N. Y.

FOR SALE—Small Harp—beauti tique model—date, 1730, Small (spinet-cymbal, 1770), etched mahoga dition perfect. Address, L. Bosch Servette 36, Geneva, Switzerland.

WANTED—Used reed organ wit board and two manuals. Address, Co E. Washington St., Indianapolis, Indi

ANNOUNCEMENTS
Rate 20c per word

CORRESPONDENCE HARMONY ple practical. Music composed, sen Dr. Wooler, 171 Cleveland Ave., Buffa

MUSIC COMPOSED to your word dies Harmonized—Manuscripts corre prepared for publication. R. M. Stu poser "Sweetest Story Ever Told" other works, Ridley Park, Pa.

MUSIC COMPOSED; manuscripts Band and Orchestra arranging. Comp guaranteed instruction in Harmony J. Rode Jacobsen, 2323 N. Calif. Ave., Ill.

PAPERS on musical subjects for club use. Programs arranged. G Brown, Lansdowne, Pa.

FOLLOW VICTOR HERBERT VICE: LEARN HARMONY AND TERPOINT—Harold Sanford, assoc 18 years with the late Victor Herbert conducting a mail course in Harm Counterpoint, using the Goetschius Send for descriptive circular to Har ford, 172 West 77th Street, New Yo

"BARTERED BRIDE"—Celebrat from the famous opera "Bartered Piano, 40 cents. Emerick & White, ham Sta., New York, N. Y.

START BUSINESS YOURSELF technician. $150 to $500 month. N needed. Demand for skilled men exc ply. We train you at home at sm Write, Mack Institute, Wabash Stati Pittsburgh, Pa.

THE ETUDE

SEPTEMBER, 1926 | Single Copies 25 Cents | VOL. XLIV, No. 9

Start Fresh

The world goes up and the world goes down,
And sunshine follows rain;
And yesterday's sneer and yesterday's frown
Can never come over again.
Charles Kingsley.

We are standing upon the threshold of a new season. Let us make it the most helpful, the most productive, the most sunny, the most prosperous season of our lives. We say "let us" because we are joining in the resolution with you.

Backed by renewed vigor, widened experience, great national activity, the blessings of peace and good government, there is almost no limit to what we may do.

One of the principal things is to be ready. We have been working harder than ever before to get things ready to be of greater service to music lovers, teachers and students. Never in history was musical opportunity greater. Never in history has music been in position to be of such great service to humanity.

Teachers, especially, should make prompt plans to have everything ready—circulars, cuts, study programs complete, all necessary supplies ordered and in the studio, as far in advance of the teaching season as is possible.

Above all, do not let past failures discourage you. Start fresh and build anew. If the cyclone blew down your house of dreams last year, worrying about it will never build a new one. Hazlitt used to say "Prosperity is a great teacher; adversity is a greater." Every year we grow richer in life experience. Prosperity comes from cashing in on this experience.

Standing Criticism

"Only the Great can profit by criticism," wrote a famous French artist of other days.

Criticism is the chisel of destiny.

The music student who does not learn how to stand criticism is not likely to get very far in the art. Standing criticism demands stamina and poise and understanding.

The constructive criticism of a real master is priceless. Destructive criticism well delivered is equally valuable. By destructive criticism we mean those observations intended to destroy bad habits and inconsequential effort.

Unfortunately many critics in their effort to make their remarks felt have an idea that they must use a battle-axe or else the no less painful lance and scalpel.

These critics talk mostly for their own entertainment, or for the purpose of surprising others with their smartness, their erudition, their omniscience.

This kind of criticism is the hardest for the student to stand.

"Your scales sound as smooth as a corduroy road!"

"Your voice is beautiful, my dear, especially those two or three tones that are not in your nose or your throat."

"Your touch is wonderful. It sounds like a pneumatic hammer."

These and other similar serrated remarks are very easily uttered and are usually about as helpful to the pupil as would be the trick of boxing his ears to show how simple it is to hurt some defenseless individual. The European teachers of another day used to take pride in their sarcastic criticisms. The more sting, the more biting, the more cutting their remarks, the nearer they supposed they were to higher pedagogical ideals.

Although criticism today is upon a different plane, it is impossible for the student to go very far without receiving directly or indirectly some staggering critical blow.

The student who is wounded by such critical blows is certainly not the one who will triumph. He must learn how to keep on his feet and permit the "chisel of destiny" to carve out his artistic entity. Every criticism should be carefully and deliberately weighed. It is hard to be impersonal when the subject under discussion is yourself. Is the critic right? Are the weaknesses he points out things of great importance of which I have not been conscious? How can I find the right remedy?

Sometimes students are pathetically damaged by criticism that is inconsequential. They form the habit of listening to all kinds of chance remarks and never cultivate stamina enough to hold their own ground. They are pushed from pole to pole by the observations of people who have never earned the right to criticise.

Never be hurt by criticism. If you think that the critic knows what he is talking about, his criticisms may be priceless. If the critic has no right to criticise, why, pray, be concerned with his acerbities?

Most of all be your own severest critic!

Twenty-five Million Slogans

Last fall we wondered and wondered what we might do to help musical education in the most practical way. We wanted to do something that would help all teachers, all music lovers, all manufacturers, all students, all publishers, all schools.

Finally we concluded that we could do our share best by crystallizing the great thought that music is of inestimable value to mankind, in as few words as was feasible and then giving that thought as wide a circulation as possible. This resulted in the creation of a slogan that you have already seen printed conspiciously in The Etude and elsewhere.

"Music Study Exalts Life"

Since the creation of this slogan we have had it printed some twenty-five million times. It has been displayed upon news stands from coast to coast. It has repeatedly been published in our advertisments in papers with an aggregate circulation of five million readers. During the coming year we shall give it equal if not greater currency.

We suggest that our readers may do a great work for music by using this very terse but comprehensive slogan on all of their programs, printed matter or announcements of any kind.

The power of a slogan in affecting the mental attitude of the public is enormous. Every mind you direct toward this thought will advance the interests of music.

Putting Music in the School Bell

Makers of comic pictures of other days limned sketches all too graphic of the schoolboy trudging forth to school, his eyes turned painfully backward toward the "swimmin-hole" and the baseball field.

What of the present day and generation? Wonderful school buildings, trained teaching experts, gymnasiums, flowers, excellent books, alluring pictures, the cinematograph and always music, music, music, have turned the old-fashioned school from a kind of institution for juvenile penal servitude into one of the most fascinating things in child life.

In some of our big cities children clamor to get back to

school. Unlike the country child, the summer to the city child becomes a dreary period indeed; and the naturally active child mind longs eagerly to get to work.

There is really no comparison with the work done in the schools of today and in our forefather's days. The pupil of today is expected to accomplish far more in a shorter period. In most cases he does it and does it with a relish.

A parallel condition exists in music teaching. Music teaching has become a great calling. Its representatives prosper in relation to their efficiency. The same may be said of musical publications. This has tended to make the work prepared for the pupil practical and entertaining—a thousand times more entertaining than it could have been a generation ago.

Music has come into the school bell. Instead of being a horrible clanging sound which made children shudder, they now run joyously toward it.

Sesqui Now in Full Swing

We have had the keen pleasure of shaking hands with great numbers of our friends who have come to see us from all parts of the United States and the world at large, while visiting the Sesqui-Centennial Exposition in Philadelphia.

The projectors of this immense exposition were urged to open it early in the season to accommodate many visiting conventions, though the work upon the huge enterprise was only partly completed.

At this date, however, the exposition is in full swing; and a very astonishing and beautiful exhibition it is. The exhibits are reported to be valued at some $300,000,000. Gorgeous in color, rich in educational significance, filled with human and patriotic interest, the vision of Mayor Freeland W. Kendrick is now triumphantly realized. The exposition is splendidly conducted by the director, Mr. E. L. Austin.

When you come to Philadelphia be sure to call at our display right at the main entrance of the Liberal Arts Building which is located at the entrance of the great exposition itself. We shall also be glad to welcome you at our main offices at 1712-1714 Chestnut Street. Make this your headquarters. Direct your mail here if desired. Let us serve you in any possible way.

The Etude Music Magazine contribution to the celebration of one hundred and fifty years of American independence is a beautiful souvenir book of sixty-eight pages with three-color cover. It is entitled:

"Two Hundred Years of Musical Composition in America."

This souvenir is entirely free to readers of The Etude who make requests for it. It contains over four hundred pictures of American composers and sixteen pieces of the best music. It is the kind of souvenir you will want to keep permanently in your library, as no such collection has heretofore been published.

Orbits

Every great piece of creative or interpretative art moves in an orbit divine.

This thought is so vast that it is difficult to encompass it with words.

Consider such a marvelous work as the "Fifth Symphony" of Beethoven. After hearing this masterpiece over and over, we at no time are left with a feeling that at any point has the great composer fallen short of the demands of a permanent work of art; and, what is really more important, never has he exaggerated his spiritual message. His *Creation* moves in an orbit, moves with the inflexibility of Fate, moves without apparent effort. Every moment it fills the human soul with satisfaction, with artistic contentment. By this very orbit do we determine its eternal character.

No less perfect are the orbits of Gray's *Elegy*, Raphael's *Sistine Madonna*, Shakespeare's *Hamlet*, or Rodin's *Thinker*. They have so completely filled their artistic orbits that millions of men and women have found unending gratification in them.

Bach, Handel, Mozart, Haydn, Schubert, Schumann, Liszt, Chopin, Wagner, Brahms, released great works from their souls; and who would change a note to break the lines of their orbits? This cannot always be said of all of the works of the masters. Handel often lapsed from his own ideals. Works produced under such conditions have properly disappeared just as did numerous compositions of Rossini, Raff, Meyerbeer, Rubinstein, Mendelssohn and others. Even Wagner could write a "Centennial March" hardly ever touching the orbit of his eternal gifts.

As in musical creation, the interpretative artists are great or mediocre in so far as their performances move in orbits approximating human artistic perfection. Hear some of the records of Caruso singing, *Vesti la giubba* from "Pagliacci." Every note seems to follow an orbit as predestined as that of Saturn. Never is there a phrase delivered without the proper relation to the whole. Never is the tempo distorted. Never are the climaxes too loud. Never do the tones falter. With all this there is no suggestion of mechanical perfection. Caruso has created an orbit as natural and as wonderful as any of the firmament. Exact perfection is mechanical. The interpretation of a great work must move in a human orbit.

The alert teacher, the bright student will find a great lesson in considering interpretations in the future from this standpoint. Was the orbit described as though it followed some eternal design? Was every note delivered in its proper place, at the proper time, with the proper tone, accent and rhythm, so that at no moment was there any sense of shortcoming or exaggeration but instead a sensation of complete artistic satisfaction such as we expect at all times from Hofmann, Kreisler, Battistini, Casals, or Schumann-Heink?

Sticking on the Job

"*La donna alla finestra, la gatta alla minestra.*" So runs the old Tuscan adage—"While the housewife's at the window, the cat gets into the soup."

We have always held that it was a very fine thing for the teacher to be broadly interested in community affairs. Yet we have known musicians who spent so much time running from club to club, and from meeting to meeting, that there was no time to attend to business.

Music teaching is a calling which demands very close and constant attention. It calls for the most painstaking attention to the broad problems of pedagogy, the most careful consideration of the individual needs of the pupil, and, finally, incessant contact with the output of the publisher, so that the very latest thought and materials in the field of music teaching may become instantly accessible.

Do your share in the development of the musical interest of the community. Feel yourself a part of the larger life of the neighborhood in which you live. But in doing this, remember that your calling, like all others, has one main road to success and this is paved with the hard stones of strict attention to the real business of teaching.

An Editorial Joy

This month the editor of The Etude celebrates his nineteenth birthday in the sanctum. The privilege of editing The Etude Music Magazine, while it has incurred great obligations, incessant labor, and sometimes seemingly unavoidable trying situations, has nevertheless been an ever-expanding joy. This is largely due to the keen interest, friendship and remarkable appreciation of the readers themselves who have been so ready to express their feelings and, at the same time, to help in extending the work of The Etude in new fields with the oncoming generations.

We are now making extensive plans to make The Etude larger, stronger, more entertaining and more practical in the future than ever before. You, the readers of The Etude, have been so loyal, so fine in your support, that our only feeling is that we cannot do enough for you. The entire staff of The Etude is imbued with this sense of warm gratitude for your active and valuable coöperation. Editing The Etude is a delightful adventure to us. We enjoy every moment of it.

Music on the Other Side of the World

An Interview with the Noted Virtuoso Pianist

MISCHA LEVITZKI

EDITOR'S NOTE:—*Mr. Levitzki has just returned from his tour of the Orient, where he has met with extraordinary artistic success. One of the youngest of the recognized great pianists, he is also one of the most "toured." His travels have taken him to many far off places and with his brilliant and alert mind, he has made observations which are of the keenest character and of very great interest to musical readers everywhere.*]

IS VERY difficult for the casual musical player or the amateur to appreciate the extent of interest in ne-art throughout the world at the t time. We are all inclined to esti- musical values by our own sur- ngs and fail to vision the interest er peoples in other lands. It is my conviction that in the Orient the awakening which is attending trade, acture and other interests will be ed by enormous opportunities in the f music and these opportunities will e developed merely among those rs from Europe and America, who entured into the lands of the Rising nd established an Occidental civili- there, but they will exist in the and hearts of the natives, who are ow feeling the wonderful urge for l expansion.

rip to the Orient is always a fasci- experience. To the touring artist, ment of adventure becomes contin- more and more fascinating, despite ny difficulties and often disagreeable ts of travel. As one voyages over cific, thoughts naturally center upon i. There is a saying that 'God d a little bit of Heaven on earth and it Hawaii.' Surely when one en- rs the gorgeous tropical atmosphere lovely island and realizes that after is an American island, governed by cans, it does seem like a little sec- Paradise. As far as the civilization e external conditions relating thereto ncerned, you would hardly realize u are not playing in Los Angeles or, say, Miami.

still, there is something different life, even if one gets but a glance There is the great Japanese and ine population evident everywhere. perience in Hawaii seems like a de- l dream.

Concerts Between Boats

HE TIME of the concert was ar- ranged to suit the arrival of the ecause many artists stay there but y, while the boat stops on its voy- the Orient. The boat arrived at clock and the concert was arranged n. It was held in a fine, modern , accommodating some 1800 people. udience was very largely American, small native attendance. The stand- appreciation was exceptionally fine. as whisked around town and over land before and after the concert ken to the famous beach at Waikiki, I went in swimming. There is prob- o water in the world so wonderful at Waikiki. It is like liquid velvet. been in swimming at many different in America, in Europe and in the , but the water at Waikiki is unfor- e. In fact, when I reached the boat to sail at four o'clock, after just hours in Hawaii, including a large t, it was difficult to realize I had d so much in one day.

Australia and New Zealand

OURING in Australia and in New Zealand is one of the greatest ex- es in an artist's life. The big cities stralia—Sidney, Melbourne, Brisbane de and Perth—and those of New d—Auckland, Wellington, Christ Church, and Dunedin—are very interesting. Of course, there are many smaller and delightful cities. It is a very great surprise for the American and European artist to find that the Australians are perhaps the most enthusiastic devotees of music in the world today. Their taste for the best is developed to the highest standpoint. They are very independent in their judgment. No matter how great the reputation of the visiting artist may be in other lands, and no matter how many overtures may have been made by glib press agents, the Australian and the New Zealander judge strictly for themselves. And they have remarkable judgment in all matters musical and theatrical. If the artist is not worthy of their appreciation, they do not hesitate to say so in no uncertain terms.

"Australia, at the present time, is no place for second-class musical material, for such is doomed to failure. They are probably more careful in their consideration of musical points of excellence than in any other place in the world. They have excellent educational facilities.

"While in Sidney, during my Australian tour in 1921, I visited the Conservatory, then under the direction of the noted Belgian conductor, Mr. Henri Verbrugghen, who also conducted the orchestra, and I found conditions exceedingly fine. He took me through the excellent building of the institution and everything was kept up to a very high standard. I heard the playing of many students. They were very musical and had a very high level of proficiency. Mr. Verbrugghen is now the conductor of the Minneapolis Symphony Orchestra.

"In Australia, the expression of appreciation of the audiences, the wild enthusiasm, is something far more like the Russians or the Italians, than any other concert-goers in the Western world. The country simply radiates healthfulness and life. The people are vigorous and lusty. This is truly the land of sunshine. The climate is divine. One is not crowded or jostled as everywhere in our large American cities. The country is as big as the United States (without the territories) and there are only five or six million people.

Climate and Concerts

"TO MY MIND, concert-giving in Australia is on a different level from that in any other part of the world. The climate has a great deal to do with this. The artist feels so invigorated, so fine, that I am sure he must give his very best. The audiences are so responsive that ten encores are not at all unusual. When one reaches the door of the stage entrance, it is not unusual to see as many as one thousand people outside, some of whom have waited from one-half to three-quarters of an hour to greet the artist. The Australians are so hospitable to art and to the artist that one feels a genuine sense of welcome everywhere. Real art and not social éclat is the thing that counts in this wonderful new world.

"The cities are like the cities of America and England; but the people will tell you there is more of a tendency to be like America than England. The talking machine and the player-piano have been wonderful advance agents for American artists.

"This year in Java I played thirteen concerts. It may be difficult for the readers to realize that it is possible to give thirteen well-attended concerts in a country like Java where the temperature ranges from 110 to 140 degrees in the day time. Even the names of the cities, Surabaya (which is the New York of Java), Batavia, Bandoeng, Samarang, Solo, Cheribon and Malang, must be very little known to many of the readers of THE ETUDE, yet I gave four concerts in Surabaya and three concerts in Batavia. In Batavia there was a concert hall seating 1400 people. These concerts were all given under the direction of the Kunst Kring or Art Circle, which supports an orchestra all its own.

Musical Java

"IN JAVA, which belongs to Holland, the population is about forty million Malays with around two hundred thousand whites. The white people are, of course, largely Dutch. They have a very highly developed musical life and have chamber music organizations of every type. Practically none of the natives take part in the concerts, but a number of the half-casts are always found in the audience, for in Java, unlike other parts of the Orient, the mixed breeds enjoy complete social equality. The Dutch frequently intermarry with the native Malays and the offspring are never referred to as anything but Dutch. They have an equal standing and are so received when any of them journey to Holland itself. They are often extremely fond of music and very devoted to it. The natives of Java are extremely fine and often very handsome people. Between the hours of ten in the morning and four in the afternoon, business-life virtually ceases. The climate is so extremely hot that only existence is possible. Therefore the concerts start at 9.30 in the evening. Even then, the halls may be very hot and oppressive. For the touring artist, travel in Java is about as terrible as one can possibly imagine. No trains run in the cool night, for the reason that the engineers are natives and are evidently afraid that they might fall asleep at the switch. Consequently travel is done in the day-time, and Javanese railroads and railroad trains are about as terrible a torture machine as a civilized person could wish. If you leave your window open for any length of time your are black with soot. If you close your window, you are stifled. Therefore, a trip through this interesting tropical country with birds and monkeys in the trees, instead of being a very fascinating thing may become a very terrible experience.

"The Dutch have put perfect automobile roads through Java. In fact, some of the roads are as fine as those in California. The country is heavenly beautiful, with the cocoanut and bamboo trees and wonderful indigenous vegetation. Therefore it is a delightful place to visit if you go as a pleasure tourist with no work to do.

"Civilization among the Dutch reaches a very high standard in domestic life,



音樂·能強·向上·人生

Music Study Exalts Life

Music is the Gate to Paradise

音樂は天國への門

Mischa Levitzki, in the traditional Japanese costume, a gift of Countess Watanabe, a member of the Japanese Royal Family

Houses are very handsome. Labor costs next to nothing and a person in the middle class may have as many as ten to twenty servants. However, one thing is obvious —the heat of the country and the sultry climate has an unquestioned effect upon the human character. It is almost impossible to endure this without becoming irritable, or, as we say in America, "edgeways." When I made my tour of Java I was so worn out that I was obliged to cancel a number of other concerts before I could go on. In Java, I played very much the same kind of programs that I would play in New York, London, Berlin or Paris, and found a very splendid musical appreciation.

"It is difficult to forget the humid climate. It has an effect upon everything, including musical instruments. Even the violins are sometimes ruined by this humidity, as they often warp at the seams.

The Gamelong

"BEFORE leaving Java, one must comment upon their native musical instruments, the gamelong. This is the Javanese orchestra. It consists of thirty or forty different kinds of bells and is by far the most fascinating native music I have ever heard. The musicians, in their native costumes, have a fine feeling for art and play these bells with wonderful skill, producing tonal effects that are altogether fascinating and difficult to describe. They are master craftsmen in the manufacture of the bells. It sometimes takes years to make one bell so that it is satisfactory to these players.

"I understand that a rich American is bringing a large collection of these bells to this country and that this collection is said to be worth something like one hundred thousand dollars. They will be quite useless without the fascinating players. Perhaps, America may, at some time in the future, hear a gamelong played by the Javanese.

Musical Japan

"JAPAN was my next field of action. Tokyo, where I gave six concerts at the Imperial Theater, which is as fine as any modern theater in the world and seats some two thousand people, is an interesting place. There, the musical situation is reversed. The native patronage of the concert was about eighty-five per cent. Of course, there were many in the audience from the Embassy and the English-speaking population in Tokyo, but the Japanese interest in music became instantly apparent and was delightful to witness. Don't think for an instant that they are not acquainted with the character of Occidental musical art, because they are.

"If one gets away from Tokyo to such a city as Osaka, which has outgrown Tokyo in population and now is a city of some two million and five hundred thousand inhabitants, with only one hundred foreign inhabitants, one notices that he is reaching into real Japan.

"In Kobe, there are some three thousand Europeans and Americans. There I gave two concerts, also one concert in Kyoto. Kyoto is said to be the most artistic city in Japan. In Hakata I gave only one concert, and there one finds oneself in a city almost totally apart from Occidental civilization. There are only four foreigners in the city. The concert was given under the auspices of the University, in a hall which seated 1400 people, but it was different from any other concert I have ever given. The aisles down which the audience walked were elevated from the floor; and the auditors, instead of sitting upon chairs, sat cross-legged upon cushions upon the floor. The interest in the art was remarkable in every way. In fact, all through Japan, there is an astonishing musical awakening. People are buying pianos and a new piano company there is said to be exceedingly successful. Phonographs are manufactured, as are violins.

"In China, the interest in music seems to be totally different from that found in Japan, in that, for the most part, it is confined to the Europeans. I gave one concert in Pekin, two concerts in Tientsin, two concerts in Hongkong and four in Shanghai.

"When one approaches the city of Shanghai, for instance, one is impressed that he is about to visit a splendid modern European or American city, perhaps as fine as anything we can boast of in the Occident. The China of our imaginations and the China of history are obstructed by a scheme of European architecture that one would hardly expect to find in these lands on the other side of the world. The attendance at the concerts was almost exclusively European. Nevertheless, I feel there is an enormous musical opportunity in China, among the natives, who, as the world knows, are keenly intelligent and susceptible to the highest artistic development, but who have never been approached through native channels. Conservative in the extreme, they hesitate to attend or even affiliate themselves at times with European festivals; but if concerts were to be given to them in their own theatres, as they are educated and developed, I am sure they would come to realize the fascinating form and beauty of the music of the Occident. It may require the labors of many enterprising impresarios, combined with the sacrifices of idealistic artists for years before this field is developed.

Musical Missionaries

"THERE ARE missionaries in art, as well as in religion and education and medicine.

"There is really very little to induce the artist to visit the Orient, if he seeks merely monetary gains. In Australia and the United States, Argentine and in Europe, he may expect large and just rewards for his talent and achievements. These countries have been developed for years, but China, the sleeping giant of the world, is just beginning to realize the wonders of music. Of course, there are some very fine Chinese musicians, but the great body of people are not alive great opportunities of the land.

The Indian Field

"THE SAME may be said of India has never been exte exploited. Very few of the artists' or ventures have met with anythi disaster. But it is impossible to that a great country like India, wi leaven of Occidental culture mixe their own highly developed philos accomplishments, would not be at time in the future a field for artists. Of course, the temperatur at all times, be a disagreeable, an insurmountably disagreeable, feature instance, at Singapore, in the Strai tlement, the temperature was almost as Java and it is only by reason will power and desire to express the messages of the masters in the bes sible way that one can appear befor audiences.

"As one passes through India an into Egypt, he finds a revival of i in music in Cairo. One of the fine formances of opera I have ever hea there.

"Unfortunately, I was unable to Jerusalem, because of lack of time. hope, however, to be there in the n tant future. Judging by some repor has reason to look for great things country in the future. Jewish ability and talent, when combined w right facilities and high ideals, prod sults well known to the world. The stone of a fine new conservatory b has just been laid in Jerusalem."

Self-Test Questions on Mr. Levitzki's

1. *How does one "concertize" H*
2. *Describe musical conditions i tralia.*
3. *Describe musical conditions i Zealand.*
4. *Contrast musical conditions in and Japan.*
5. *Describe musical*

Tiny Life Stories of Great Masters

By Mary M. Schmitz

Charles François Gounod (1818-1893)

1. Q. Where and when was Charles François Gounod born?

A. Paris, France, June 17, 1818.

2. Q. Who were his parents?

A. His father was Louis Gounod, a distinguished painter who restored many of the great masterpieces to be found in the homes of the French monarchs at Versailles. His mother was the daughter of a French magistrate. She was a highly cultured woman and musician, and taught music many years.

3. Q. Was the family in affluent circumstances?

A. No; they were in very moderate circumstances, and after the father's death the mother worked early and late to provide means for the education of her two sons.

4. Q. Tell about Gounod's first visit to an opera.

A. Charles was a little boy when he and his mother and brother went to hear the opera "Otello." He was so excited he could hardly eat his dinner. It was a bitter cold night and for two hours they had to stand and wait, stamping their frozen toes until the ticket window was opened. He said when they entered the great theater and saw the curtain and bright lights he felt as if he were in some temple and almost expected some heavenly vision to rise upon his sight. When he heard the voices and orchestra he was almost beside himself with delight. He was wild to write an "Otello" himself.

5. Q. Who were Gounod's music teachers?

A. His mother was his first teacher. Then he studied with Anton Reicha, who advised Madame Gounod to make a musician of her son. Afterwards he entered the Paris Conservatoire and studied with Halevy, Lesueur and Paer.

6. Q. Did Gounod win any prize while in the conservatory?

A. Yes; when he had been there one year, in 1837, he won the Second Prix de Rome with his cantata, "Marie Stuart and Rizzio." In 1839 he won the Grand Prix de Rome with his cantata "Fernand."

7. Q. What is the Prix de Rome? (prē-de-rōm.)

A. The Grand Prix de Rome (prize of Rome) is a prize given by the French government to a certain number of painters, musicians, sculptors and engravers, after a rigid examination, by which they may continue their studies in Rome, Italy. The winner of the prize has four years at the Villa Medici the Académie de France à Rome, and an annual sum of 4,000 francs for his expenses. Every successful competitor is expected to send to the Conservatoire, if he is a musician, or to the Salon, if a student of the other arts, a specimen of his work every year.

8. Q. After finishing his studies in Rome and returning to Paris, to what kind of music did Gounod devote himself?

A. He was a devoted churchman, had even thought of entering the priesthood, and consequently wrote much music for the church services.

9. Q. Name some of Gounod's sacred music.

A. "Solemn Mass" in G, "The Redemption," "Mors et Vita," "Le Sept Paroles di Jesus."

10. Q. Was Gounod a writer of operas?

A. Yes; he wrote many operas, of which the best known are "Faust," in 1859, "Philemon et Baucis," in 1860; "Le Reine de Saba," in 1862, and "Romeo et Juliette," in 1867.

11. Q. Which of these was the most renowned and oftenest given?

A. "Faust," which has been given in the Paris Grand Opera House fifteen hundred times, and for which new scenery, costing no less than thirty thousand dollars, has recently been made.

12. Q. When and why did Gounod go to England to live?

A. Upon the outbreak of the Franco-Prussian in 1871, Gounod sailed for England, with his fami cause he detested war and thought it "barbarous fo to fight each other."

13. Q. What very popular sacred songs did G write while living in England?

A. "The King of Love My Shepheard Is," "Th a Green Hill Far Away," "Nazareth," and other so

14. Q. Did Gounod write any symphonies?

A. Yes; but they were not of great importance

15. Q. Was Gounod a pianist, and did he write piano?

A. No; he was not a great piano player, and wro pieces for the piano. Gounod preferred the orga had a small organ in his home, upon which he son played until late in the night.

16. Q. What was Gounod's last composition?

A. A "Requiem." He was going over the sc this work (which he hoped would be his greatest a pupil, when he suddenly fell over dead.

17. Q. Did Paris honor Gounod after his death

A. Yes; the funeral procession was preceded by pany of police and followed by cavalry, infantry a tillery. In the procession were many famous men ters, science and art. Queen Victoria sent a han wreath to be placed upon his grave.

18. Q. What two great French composers Gounod's friends?

A. Hector Berlioz and Camille Saint-Saëns.

19. Q. What words did Gounod speak that off couragement to every student whether his talent be or small?

A. "There is no necessity that every man's cup be the same size. The great point is that each always be full to the brim."

How Can I Raise the Standard of My Playing?

New Constructive Ideas in Tone-Making. Free Curves, Controlled Through the Use of Curves and Straight Lines

By FLORENCE LEONARD

American Representative of Rudolph M. Breithaupt

IAT IS THE difference between straight-line playing and free curves? Or between controlled nd free curves?

are various ways of stating the es.

curves give the opportunity for imum of relaxation. They may e less than the maximum.

ht lines are the field for the mini- relaxation. They may also have m the minimum.

s the arm's point of view.

urves have the resonant, sonorous, ce tone.

lled curves have the intense, vivid, g tones (provided always that the as strong muscles).

ht lines are inclined to hard and s, and demand great skill to avoid That is why the slight yielding of rolled curve is preferable. They o less elasticity in phrasing.

s the ear's point of view.

urves are used for the most ple statement, of either singing or rippling runs.

lled curves are used for the most eeling, the highest climax; for the le thought, for the abstract beauty ntellectual style; for the run that in clearness and intensity, and the dazzles for sheer daring, and for per, the memory which enthralls ntensity.

s the interpreter's point of view.

is another point of view of the er. Some interpreters say to es: "This is the one tone which ne." They are pleased with only ity—either that of free curves or controlled curves, or that of lines.

Classifying Players

EASY to classify the players in different groups. Two striking s are Basoni, with controlled and straight lines, and Carreño e curves. Each of these players occasionally from the chosen Carreño believed in, and taught, n—free curves. Yet some of her thought that she played best e combined or alternated the two The players of most color, of etry, change constantly from one another, as the composer's thought

traight line is more limited in its on than the controlled curve. layers think "straight line," when actually playing in curves so shal- so small an arc, that they do not he difference. If, however, we ex- ne movements carefully, we shall nd the distinction better.

Three Kinds of Playing

PREVIOUS article, the writer ssed three kinds of free playing: ging the arm (and wrist) up and urves described by the wrist); 2. he hand and arm upon the finger- ary movement (curves described rist); 3. flinging the fingers freely down—especially down—in the in combination with swing or roll m (curves described by finger and

s examine these from the arm's view.

an example, take an arpeggio, as ajor—b, d♯, f♯, b, d♯, f♯ b. Play lowly, leaning *lightly* on the finger tips, with fingers in contact; that is, do not swing the fingers in the knuckle—merely place them. Swing the wrist high and forward. At the moment of swinging the thumb under, the elbow will swing loosely out, and there will be no holding back in wrist, elbow or shoulder. If this movement is executed correctly, there will be the maximum of relaxation, as much as is *practicable*. Every joint and muscle will be as loose as is practicable, *with one exception*—the shoulder group.

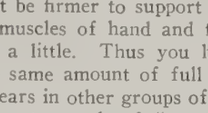
II. Next play the same notes in the same way, except that you now *lean heavily* on the finger-tips, but without pressing. (The important distinction between leaning and pressing has been previously discussed.) In this exercise the shoulder group has "let go," and thus it is added to the other groups of fully (practically) relaxed muscles. But the weight is heavier on the fingers. Therefore the hand must be firmer to support it. Therefore the muscles of hand and finger have tightened a little. Thus you have again, about the same amount of full relaxation, but it appears in other groups of muscles.

We have to speak of "practicable" relaxation, because, if there is complete relaxation, or even too much, the arm will fall from the keys, or will not move at all. And yet we use much more relaxation than was formerly considered right. The proof of this is that we use the arm more!

III. Now play the same arpeggio in precisely the same way as in Ex. I, except that you play it much faster. At the first attempt you will probably swing off the keys, for you (if you have followed directions) will have swung high. There is not time to swing so high in rapid playing.

The wrist describes the curves. *Now*, your curves, instead of being somewhat like

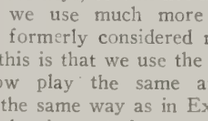
Illus. 1



Diagonal forward direction

as in exercises I and II, are more like

Illus. 2



Diagonal forward direction

That is, you must be relaxed, ready to move in any direction. But you will move further in some directions than in others.

IV. Play the same arpeggios again, as in Ex. II, but much faster. You must take care that the softness, the mobility remains in the joints, that the shoulder has "let go" and that the hand-and-finger group is firmer. But because you are playing faster your curve will be smaller.

Here and in III the relaxation is less complete, because certain muscles prevent your moving far, even though the ability to move is present. The curve will be similar to the curve of III.

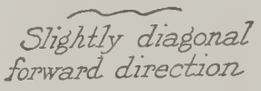
V. Play the same arpeggios, as rapidly as possible, and *p* or *pp*. Muscles and joints must be soft. Fingers should preferably be in contact for this experiment. If the notes are not accurate at first, keep on, nevertheless! Make the arm swing and roll along very rapidly. It carries the hand with it. Allow the thumb to hang, and swing or roll with the hand. Make no effort to pass it under in this exercise. Allow the arm to find "its own way."

Experiment many times, making sure that the arm is moved freely from the shoulder. Observe your movements, and decide which is the chief one. If your movement is right, it will be chiefly rolling (rotary) in elbow and shoulder.

But other important movements will be present, combined with rolling.

Your curve will now be something like this:

Illus. 3



Slightly diagonal forward direction

and your hand, instead of moving as far, diagonally, toward the back of the keyboard, stays near the front, though it still has some diagonal direction.

All these curves, though small, are free curves, because they have as much relaxation as is possible in making the movement. You have "let go" as far as possible. And that means that you have used those muscles only which are necessary to make the movement. Others could be added to "hold" more, to qualify the tone, or to press. But they have not been. Hand and fingers are "free," and passive.

Repeat all these exercises, and think closely about the tone quality.

In Ex. I the tone should be
- pleasing
- smooth
- flowing
- not hard in "attack" (beginning of the tone)
- not *round* in attack.
- In quality, *p*, *mp* or *mf*.

In Ex. II the tone should be
- pleasing
- smooth
- flowing
- move definite in attack.
- In quality *mf* to *f*, according to the hand and arm of the player.

In Ex. III the tone should be like that of Ex. I, but the connection (quasi-legato) is better and smoother, because the tones follow each other more quickly.

In Ex. IV the tone will likewise be similar to that of Ex. II.

Repeat the same exercises, and add to each a free fling (*not* a high left of a *curved* finger) from each finger. You are now adding free finger curves to free arm (wrist and hand) curves. The faster you play, the smaller the finger curves must be because there is less and less time to lift the finger away from the keys.

After experimenting thoroughly, play Ex. I with finger added and then without finger. Compose the tones. Play each exercise with finger added, and without finger. You will hear from the finger a "sparkle," a definite roundness of attack, which is absent when the finger does not take part.

The next exercise is much more difficult to work out because it requires more control of the muscles. Even when the movement is learned, it always requires thought for execution.

VI. The material is the scale B-major, one octave. Play it (without added finger like I and II, faster like III and IV, very fast like V.

Now place the second finger on F♯ keeping the wrist *level*, but *soft*. Extend the elbow, and then draw it back, using the fore-arm like a piston-rod thus pushing the finger and hand in and out, forward and back on the key, while the finger never leaves F♯. Make this movement gradually faster and faster, as fast as possible Make the same movement with the third finger, and with the fourth and fifth. You are now (presumably) accustomed to a rapid movement of the arm, forward and back, while the finger slides on the key.

Now play the scale slowly, by pushing the piston-rod (the fore-arm) forward and back, the hand being pushed in and out on the keys thus:

Illus. 4



The wrist does *not* now make curves, by rising and falling, or rolling. (At most any curves would be infinitesimal.) It remains level.

The finger does not slide on the key. It is firm, and takes the weight of the arm, the moment it is pushed onto the key.

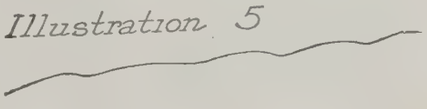
Thus the up and down curves made by the wrist have disappeared; the sidewise curves made by the rolling or rotary movement have disappeared.

There is left only a flat, scallop-like curve that is almost a zig-zag line. This curve is traced by the finger-ends as they are pushed back and forth, in and out.

That is, muscles which formerly let go of the wrist, now hold it level. There has been a shifting of the relaxed and the not-relaxed conditions throughout the whole arm and hand. There is less relaxation and more holding. The curves are now *controlled*.

This movement should be practiced many times, in one octave, two, three, four, until it becomes so smooth, each part of it combining so perfectly with each other part, that you have the feeling of tracing one long, smooth line with an occasional wavering curve.

Illustration 5



After obtaining control of this movement in slow tempo, increase the speed of the piston-rod, send the hand in and out, more rapidly—very rapidly. There you have one style of very rapid scale.

Experiment, now, with the arm lightly leaning on the fingers, and with the arm heavily leaning on the fingers, keeping all the suppleness of elbow and shoulder, all the passive obedience of wrist, hand and fingers. Here, then, is one example of *controlled curves*. There are other kinds also.

You may have been listening to tone, while experimenting. You will like this tone, if your movement is right. It is pure, clear, fine, *legato* in a most pleasing degree. What melody does it express most fitly? Does it suit the *E-flat Nocturne* of Chopin (which is in danger of being played out of existence if played in the ordinary tone) or the theme of the *Andante Spianato* (*Polonaise in E-flat*) or the *F♯ Major Nocturne*, or the Beethoven *Sonata in C♯ Minor* (*Moonlight*—so called) first movement?

What passages does it express? Portions of a certain *Rondo in A-Major*, by Mozart? Of a Beethoven *Rondo in G*? Yes. Chopin, *Eutde on the Black Keys*? No. The last movement of the *C♯ Minor*

Sonata (Beethoven)? No! Why? It has not enough brilliancy, enough sparkle in the attack, for the Etude. That is better played with less control, more swing and throw and impulse. The Beethoven needs more power and articulation. We must add strong impulse and much pressure from the shoulders, if we are to play that Beethoven in controlled curves. Some players can accomplish this satisfactorily, but most of them would prefer the fuller tone of the small, *free* curves with an occasional large curve and many strong impulses.

VII. After you have mastered the B scale in rapid tempo in this controlled movement, try to play the same thing with freer movement. Push the arm in and out rapidly. Let the wrist dip ever so lightly as the thumb passes on. Let the hand and fore-arm roll, infinitesimally. Let the fingers fly like little drumsticks, but never very high.

This tone will be similar to that in Ex. IV but there should be a stronger tone, with more articulation. In comparison with Ex. V, the movement itself will be more forward and back, with less rolling and more finger.

Compare this tone quality with that of Ex. VI, and notice the difference in legato, and the difference in the attack (beginning) of the tone.

Compare all the different movements, also, for quality of tone.

These papers have attempted to describe only two or three kinds of tone-making for melodies and passages. There are other very important ones, built up on these fundamental ideas. The questions of impulse and of pressure are very important, and have to be worked out definitely. Octave playing is a subject by itself, and yet it is best worked out with the aid of the "piston-rod" movement.

Now how are these movements to be learned and applied to playing?

They cannot be learned in a moment. They must be systematically developed, beginning with simple figures of five notes. broken chords, scales, arpeggios. One simple figure or scale should be played in all the different ways—free and controlled. Close listening, close thinking are necessary. It is not so much a question of *what* you play as of *how* you play. The *Thirty-two Variations* of Beethoven are an epitome of technical problems. You may play each one five hundred times and never come nearer the solution. But if you play them with the right movements a right thinking you can hope, some approach such playing as the write but recently from Paderewski. were no suggestions of technical pr for every Variation was a mood, left us hushed before the Master M creation and re-creation.

Self-Test Questions on Miss Leonard's

1. *What is the difference "straight-line" and "free-curve"*
2. *Name three kinds of "free" pla*
3. *What is "practicable relaxatio*
4. *Name five compositions or compositions suited to playing wi trolled curves.*
5. *What type of compositions w suited to playing with "free curves examples given?*

A Lesson With Chopin

THE following very interesting article is an extract from the life of Chopin by J. Cuthbert Hadden. Mr. Hadden secured the following account of Chopin as a teacher, from one of the master's pupils.

"In compliance with your request that I should tell you something about Chopin as a teacher, I can only speak from my own experience, and after the lapse of fifty-seven years my memory is naturally rather hazy, though I can recall some incidents distinctly.

"My first interview with Chopin took place at his rooms in Paris. Miss Jane Sterling had kindly arranged that my sister and I should go with her. I remember the bright fire in his elegant and comfortable *salon*. It was in this very month of March, 1846. In the center of the room stood two pianofortes—one grand, the other upright. Both were Pleyel's, and the tone and touch most beautiful.

"In a few moments Chopin entered from another room and received us with the courtesy and ease of a man accustomed to the best society. His personal appearance, his extreme fragility and delicate health have been described again and again, and also the peculiar charm of his manner. Miss Sterling introduced me as her *petite cousine* who was desirous of the honor of studying with him. He was very polite, but did not give a decided assent at once. Finally he fixed a day and hour for my first lesson, requesting me to bring something I was learning. I took Beethoven's Sonata in A Flat (Op. 26). I need hardly say I felt no slight trepidation on taking my place at the grand piano, Chopin seated beside me. I had not played many bars before he said *'Laissez tomber les mains.'* Hitherto I had been accustomed to hear 'Put down your hands,' or 'Strike' such a note. This *letting fall* was not mechanical only; it was to me a new idea, and in a moment I felt the difference. Chopin allowed me to finish the beautiful air, and then took my place and played the entire Sonata. It was like a revelation. You are doubtless well acquainted with the celebrated *Marche Funèbre* which of late has so often been played on mournful occasions in public, in conjunction with Chopin's own most beautiful and pathetic composition. He played that *Marche Funèbre* of Beethoven's with a grand orchestral, powerfully dramatic effect, yet with a sort of restrained emotion which was indescribable. Lastly he rushed through the final movement with faultless precision and extraordinary delicacy—not a single note lost, and with marvellous phrasing and alternations of light and shade. We stood spellbound, never having heard the like.

"My next lesson began with the Sonata. He called my attention to its structure, to the intentions of the composer throughout; showing me the great variety of touch and treatment demanded: many other points, too, which I cannot put into words. From the Sonata he passed to his own compositions. These I found fascinating in the highest degree, but very difficult. He would sit patiently while I tried to thread my way through mazes of intricate and unaccustomed modulations, which I could never have understood had he not invariably played to me each composition—Nocturne, Prelude, Impromptu, whatever it was—letting me hear the framework (if I may so express it) around which these beautiful and strange harmonies were grouped, and in addition showing me the special fingering, on which so much depended, and about which he was very strict.

"He spoke very little during the lessons. If I was at a loss to understand a passage, he played it slowly to me. I often wondered at his patience, for it must have been torture to listen to my bungling, but he never uttered an impatient word. Sometimes he went to the other piano and murmured an exquisite impromptu accompaniment. Once or twice he was obliged to withdraw to the other end of the room when a frightfu coughing came on, but he made signs to me to and take no notice.

"On two occasions I arrived just at the termin a lesson. A lady, young and very attractive, wa from the piano. She thanked Chopin gracefully pleasure he had given her. She was a Russian rank. On the other occasion a German lady, a sional musician, and her husband were taking le were expressing their obligations. I heard her since receiving Chopin's assistance, her studies longer a toil but a delight.

"In sending you these fragmentary recollection it would be unfair to Chopin if they were to cor impression that he had a cut and dry 'method majority of his pupils, I always understood, w ready excellent and even distinguished musicians they went to him. They required no elementary ing, whereas I was but a young amateur with great natural love for music and very little training. Chopin questioned me as to this, and him I had learned more from listening to singi anything else. He remarked: 'That is right ought to be song.' And truly in his hands th *did* sing, and in many tones. I watched, I liste can find no adequate description of that thrilling One never thought of 'execution,' though that w vellous. It seemed to come from the depths of and it struck to the hearts of listeners. Volum been written, yet I think no one who did not h could quite understand that magnetic power. It a deep, though somewhat mournful pleasure to open the pages marked with Chopin's pencilings margins—graceful little additions to the printed

A Little Help on the C Scale Fingering

By John Ross Frampton

THERE are several scales, some major and some minor, which use the same fingering as the scale of C major, either in one hand or in both. And so it will pay to learn the fingering in a way which will be helpful for all these scales. The letter names certainly will not serve, for the right thumb plays F in the C scale and G in the G scale. But there is a real system, as we shall discover.

Thumbs

Two things must be determined and learned: First, which notes the thumb of each hand plays; second, which finger turns over the thumb. Let us study the right hand first. The right thumb plays C and F and then C again (if we play two or more octaves). If we call C the first note of the scale (which it is in the scales of C major and C minor, but nowhere else), F is the fourth note, the subdominant. In the scales of G major and G minor the first and fourth tones are G and C, and these are the ones marked for the thumb in your instruction books. And this would prove true also for the right hand of both the D scales, for both the A scales, both E scales, both B scales and Cb major.

The left thumb plays C and G (dominant) in both C scales; that it, it plays the first and fifth tones. It does this also in both the scales of G, in both D scales, both A, both E and both F scales. So we find that both thumbs play the keynote (tonic), but the right thumb plays the fourth scale-step (subdominant) while the left plays only the fifth scale-step (dominant). That is, both thumbs play together only on the keynote of the scales, while in the middle of the scale they play different notes.

Which Finger to Turn Over the Thumb

Of course the second finger always plays after the thumb, when the key is under it, but when we have to turn fingers over the thumb we must know whether to use the third or the fourth finger (and that does not mean the little finger). Is it not queer that fiddlers do not know how to number their fingers? They call their little finger their fourth finger! Won't people laugh at them when the preacher says "Stick out the fourth finger of the left hand," and they give him their little finger! Why! The fourth finger of the left hand is the most important finger any girl has, and these poor violinists don't even know it by number!

When the right hand turns over the thumb on t note, C, it places the fourth on B, and the left p fourth over C to D. Do you see that whenev thumbs play together we always turn the fourt over, in whichever hand we need to reach ove when the right thumb is on F we turn the thi and also when the left thumb is on G we turn t over. That is, when the thumbs do not play we always turn the third over.

The Two Sets of Rules of C Scale Fingering

What we have to remember, then, is that both play together on the keynote, and when they always turn the fourth finger over. That the do not play together in the middle of the scale playing the dominant and the right the subdon and when the thumbs play at separate times we turn the third fingers over.

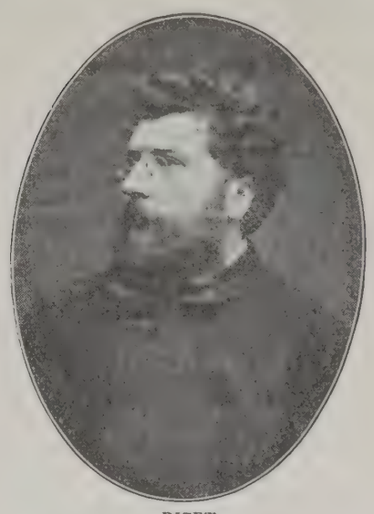
There is one other point which is interest should be helpful. The third and sixth tones scale (mediant and submediant) are the ones wh tinguish major from minor scales. In all scale use the C fingering these notes are always play the third finger in both hands.

The Remarkable Art of Georges Bizet

Composer of "Carmen"

By HEINRICH KRALIK

(Translated by Jacques Mayer)



BIZET

TLY BEFORE the day on which t died—June the third, 1875—oc-ed the memorable date of the first ance of "Carmen"—March the third ame year. Dates, too, are figures k, even if at times in a mysterious , which, however, is not to be stood! General opinion—and the the people is well known to be e of God—does not doubt the oincidence of the two so closely ateful days and translates from ure language of the year's dates rmen" caused Bizet's death. Could been merely a chance that the areer ended at the moment when began its glorious ascent in the ame? Who then should not be-nysterious coincidences, in a fate-n of circumstances; although it too superficial, and all too easily ensible, how in this case the earth-ace was relieved by the higher life art-work, how, through a stage 's error of fate, which permitted e behind the scenes of the world-mysteries were exposed, and the between physical death and spirit-revealed to an extent much more children of men can otherwise er useful or bearable. And in ality we perceive the poet's pre-ts: "I shall die, so that I may . ."

The Diagnosis

MEDICAL diagnosis spoke of olism, of an affection of the heart, abscess in the throat, without quite he mystery of the sudden death. time the physical exhaustion was to the composing and rehearsing men;" then the blame was laid failure at its première and the tment and anger at the harsh s. And thus arose the legend that yet thirty-seven year old master broken heart, a legend which only lly touches the deeper underlying

sure, the "Carmen" criticisms of re exasperatingly obtuse, stupid telligible; although Bizet had not from his contemporaries anything d not have been easily or quickly od. But in those days a bolder ear-harmony must have sufficed to ears deaf, the eyes blind, and the uel. And that which could not be from the paradigms of Auber, r Boieldieu, was regarded at the omique as Wagnerian nonsense. as the "wild Wagnerian" who d to throw the young French to "germanism," and to endanger chimerical dreams," "poetical "purely symphonic elements" and -dramatic theories of Richard the sacrosanct style of operatic

Bizet belongs," said one of his to that new sect, whose doctrines f dissolving the musical idea into por instead of compressing it into ms. 'This school—M. Wagner is —has made the motive unfashion-pensed with antiquated melody, g, designed for the orchestra, is y its feeble echo. From such a necessarily only a confused work t."

e thus sees, the spirit of that ightened by the elementary power ard Wagner, was incapable of ng the faintest trace of the "Car-men" music whose fundamental traits shine with the very virtues which the critics failed to discover—its precise and compact formula, its pure and dramatically rounded melody, its thrifty, transparent, helpful and unobtrusively colorful orchestra.

Bizet Reviewed

BUT ONLY ten years later, Bizet, the erstwhile "wild Wagnerite," had become the acclaimed hero of all anti-Wagnerian predilections. This time the movement came out of Germany, and its apostle was called Friedrich Nietzsche. One bade farewell to Walhalla, to "the damp North, to all the vapory steam of the Wagner ideals," and sought in a warmer zone redemption from the redeemer. One revelled in the dryness, the clearness of the air. Whoever felt uncomfortable and oppressed in the cyclopean structure of the music drama, followed the great poet and thinker, "went over" to "Carmen" and rapturously threw himself into the arms of the hot-blooded Spanish gypsy.

"Wagner merely belongs to my ailments," said Nietzsche; and one hurried to experience with him, who had really been infected by Wagner, the Wagnerian neuroticism.

Wagner's work, his poetry, his philosophy, and above all, his music, was termed decadent; and from those execrable influences, one sought salvation in Bizet, in the joyousness of the "Carmen" school, which, according to Nietzsche, was neither French nor German, but African.

The creator of "Carmen," the last person in the world inclined to such a blunder, was thus compelled to bear aloft a banner and to perform a combative rôle. The assumption that a mission was to be undertaken, even were it only for the purpose of making music more tropical, more sunburnt, "Carmen" could only possibly have carried out by her impudently ironic and mirthful tral la la (E minor). As a matter of fact the meridional expounders of musical aesthetics would have nothing to do with and vigorously protested against the proposed burning of the Tetralogy at the altar of Georges Bizet. The all-too glorious sacrifice, the *"le trop glorieaux holocauste,* as Camille Bellaigue put it, was tactfully declined.

Turning Tides

THE DOUBLE misunderstanding, at first to be suspected as a partisan of Richard Wagner, and then to be proclaimed as his antipode, may have laid the foundation of that other legend which wished to designate Bizet as a combative pioneer. In reality Bizet had nothing whatever in common with the heroic artist type, or with the traits of a Prometheus. He never felt the least desire to rebel, to storm against traditions, or to break the aesthetic tablets of the law. His genius was cultivated with peaceful, one may say, bourgeoise methods; under the protectorate of the Conservatoire, and the Ministry of the Fine Arts.

A Parallel

HIS CAREER resembles at distant intervals that of a favorite scholar who, with commendable ardor and to the delight of the teachers and the higher officials, takes part in all official competitions, always reasonably sure of winning distinctions. And later on, when the untiring student had become a young master, he always enjoyed the firm, undeviating favor of the superior powers, above all, that of the opera managers.

Bizet was their declared favorite, overwhelmed with their commissions and orders. And neither open nor disguised failures could shake their confidence in his talent. The "Pearlfishers" disappeared after eighteen performances, the "Maid of Perth" only with difficulty attained to the same number; and the charming "Djamileh" had even to content itself with eleven repetitions. Less good fortune attended the stage-music to "L'Arlésienne," from which the fascinating suite for concert purposes was arranged. The composer was never held responsible or blamed; on the contrary in his case the usually fearsome impresarios maintained their faith in him, with astonishing tenacity. Bizet was and remained their favorite and, as his critical biographer, Henri Gauthier-Villars, once remarked, he enjoyed the paradoxical privilege of alluring the managers through his failures.

"Carmen," too, was written to the order of the Opera Comique; and for this masterpiece, in which the genius of the composer found its complete and glorious revelation, we have to thank, not an irresistible artistic impulse, but the rare accident of a lucky commission. There is nothing to show that "Carmen" impressed Bizet more deeply than the other texts or libretti which he set to music. He wrote the score, just as he always wrote: As a convinced adherent and admirer of the traditional Italian operatic forms, as an experienced master of his calling, as a sceptical judge of the public, thoroughly understanding how much he could venture and how much he could concede; and with only these aims in view—to compose good music and to be successful. Meanwhile, unconsciously and involuntarily there poured from the deepest and the most mysterious recesses of his being into the score, new wonders of melody, of harmony and of the highest musical and dramatic expression.

A Musical Chasm

IN THE romantic world, the chasm between the formalistic and the idealistic types of art is much less broad or deep than in our material precincts and many graceful passages bridge over the opposing shores of artistic viewpoints. The orientation is not easy and often dwells upon the most subtle impressions. Thus Henry Pruniers, the eloquent advocate of the youngest French composers, delivered before the International Society of New Music a discourse on the actual problems of his country, in which, to the astonishment of the uninitiated, he drew a sharp line between Debussy and Ravel. (Our clouded view in this instance, only perceives the stylistic points of contact.) Pruniers's convincing argument depicts Debussy as the purest artist of expression, whereas, he puts Ravel entirely into *l'art pour l'art* (art for art's sake) category. The brilliant observer is certainly quite right, with this reservation, that, in the French climate, such classifications lose a great deal of their weight. Certainly Bizet, too, is entirely a formalist and in that sense almost reactionary; but his art never and nowhere conceals the direct descent from its source. But one must not forget that we are concerned with French formalism, which so often subtly leads to the other shore, and with the French school which is the genuine child of the French spirit.

In the history of music, we can find nothing more simple nor more explicable than the career of Bizet. And yet how much misunderstanding, exaggeration, confusion and partisanship clings to it! Now and always "Carmen" stands undisturbed and unassailable upon the solid foundation of its tradition. But the seesawing, ever-changing aesthetic appraisals merrily go on, even now, fifty years after the death of the master. At the present moment fashion and taste do not appear to be too gallantly disposed towards the seductive Spanish girl. At the aforementioned "conference" of M. Pruniers, who sought to connect present-day music with that of the past, and to date the "movement" back to Berlioz, he casually mentioned a stately array of French composers —the name of Bizet was not among them. Apparently he was not sufficiently a progressist; there was too little of the revolutionist in his blood to entitle him to distinction; he was theoretical, uninteresting. For all of which he will not find it difficult to console himself, and with the sceptical superiority that so wonderfully distinguished his art, quietly accept just as the contrary—the theoretical adulation, which to-day or to-morrow may again become the fashion.

Melody Eternal

When all is said and done, the thing which compels immortality for the composer is, first and foremost, melody. The mighty Bach, the tremendous Brahms, are not great because of their craftsmanship alone. It is their melodic gifts which bring them close to humanity. Few composers released more beautiful melodies from their souls than did Bizet. Few finer melodies have been conceived. Though his production was small in quantity, the character of his luscious melodies is unequaled.

Self-Test Questions on Mr. Kralik's Article

1. *How long did Bizet live after the première of "Carmen?"*
2. *To what causes were Bizet's death ascribed?*
3. *What criticisms were at first directed at "Carmen?"*
4. *Describe the renaissance of "Carmen."*
5. *Under what conditions was "Carmen" written?*

When the Wrong Note Is "It"

By J. Laurence Scheer

THE PUPIL often comes with his weekly lesson well learned save for a few false notes which he seems unable to avoid. Usually he says such mistakes are beyond the power of correction. Yet, in some of the repetitions, he plays these parts perfectly.

The best way to conquer this habit is to have the pupil deliberately practice the phrase wrong. When he is told to play it thus, he fairly gasps. He seems to wonder if his teacher has lost his sanity. To explain the reason, have him imagine himself in a game of tag, not knowing just who is "it." In this case he is liable to be tagged by any boy in the game because, in his ignorance, he cannot know whom to avoid.

In the piece he plays let him understand that the false note in question is "it." His incorrect playing teaches him to observe and to remember to avoid the mistake.

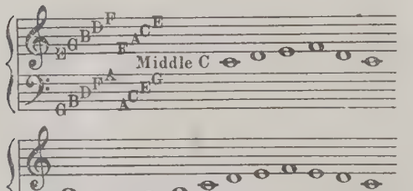
After he has played it purposely wrong a few times, have him play it correctly until he can render it either way at will. Thereafter if he plays it incorrectly he will have to do so deliberately.

Teach Both Staffs from the Beginning

By Mrs. W. B. Bailey

MOST of our noted standard instruction books teach the beginning pupil to read for several lessons in the treble staff before he is taught anything about the bass staff. To overcome this obstacle it is well for the teacher to make her own exercises for a few lessons, at least one to use for a part of each of the first lessons.

Beginning with middle C teach the child to locate it on the piano. Use something like this example making the notes large and clear:



Teach the very first lessons in notes, names and positions on paper and have the pupil play all above middle C with the right hand and all below with the left. Then have them play all the way through, first with the right hand and then with the left.

Simple little exercises can be made readily with these notes adding a few more as needed.

After a few lessons let the pupil help compose his exercises for the next lesson. This will give him a doubly clear idea of staff degrees and their names and sounds as well as increase his interest in practicing. Naturally he will like better to learn to play what he feels he has helped to compose.

Since the opera is really a union of drama with music, why have so few of the great poets written librettos for operas, or why are practically all librettos very poor dramatic literature? Why have the great painters and designers nearly always left the scenery of opera to beginners or second-rate talents? Why is perfect histrionic art rarely seen on the opera stage, but often seen in the drama without music? —*Musical Quarterly.*

A Musical Bank Account

By Helen Oliphant Bates

THE purpose of a musical bank account is to furnish an incentive for regular practice. At the end of each practice period the pupil deposits a cardboard note in the bank, which is made by covering a small-sized cardboard box with colored paper, decorated with musical signs. A whole note is deposited for a whole hour, a half note for a half hour, and a quarter note for a quarter hour. At the end of a month a gold star or other reward is given to each child who has in the bank the equivalent of one whole note for each day, and at the end of the season a prize is presented to the pupil with the largest bank account.

The musical bank account can be carried on in dollars and cents instead of whole, half and quarter notes, by crediting the pupil with a specified amount for each hour, and entering the amount in a small note-book. For each unpracticed hour the pupil fails not only to receive the amount for the day, but forfeits also an equal amount from the balance already earned.



Honor to Louis C. Elson

Louis C. Elson, noted teacher and critic of Boston, who died February 14, 1920, was long one of the most active and valued contributors to THE ETUDE. *It is with pleasure that we note that the Elson Club, of the New England Conservatory, have recently erected this handsome memorial to their former friend and master. The memorial is by Henry Hudson Hitson. Mr. Elson taught at the conservatory for forty years.*

The Magic of Details

By Mary M. Pleasants

OF all the fine arts, playing an instrument requires the most spontaneous action of mind and body, if not of soul. Hence, it is of utmost importance to study the best means to accomplish finished performance. Many better means may exist, but experience as student and teacher has taught that observing details in the printed music simultaneously with details of the instrument in use forms the magic of successful rendition of music. Of course, the performer must have mastered details *singly* before attempting to *unite* them.

Enumeration of these details may help some readers. With electric flash the mind, through the eyes, must grasp (1) Notes, (2) Key Signature, (3) Time Signature, (4) Tempo Signs, (5) Fingering, (6) Rhythm, (7) Accent, (8) Expression Signs, and, to crown all, (9) good *tone* or *touch*. Without the last requisite, all the others will prove useless for pleasing hearers.

The quantity and difficulty of musical signs to be grasped by the mind form a harder task than the rendition of them. The two make the science and art of music. Someone has called the *science* or knowledge the *parent* to guide *art* or the *child* to right action. So science may exist without art, but art is dependent upon science for its existence.

The successful performer on an instrument must possess three essential characteristics—interest, understanding and memory—working unitedly to attain successful rendition of a piece. What is known as "stage fright" is doubtless the temporary loss of one of these musical graces.

In conclusion, observing details in playing becomes to the student a veritable sesame to *treasures of sound*, more desirable than the riches which greeted the eyes of a wondering Aladdin.

Why Not More Home C Music?

By Izane Peck

"WHY not more collective m American families?" I asked my the cornetist, while we were din gether at the Shorham.

"Meaning?" he queried.

"Why not family orchestras? I families where there is a singing n also a playing member. Perhaps t even a violinist. But I know of n ily whose various members comp orchestra and gather together for tainment and profit. What is the re

"Lack of incentive," the cornet plied succinctly. "It takes one r only to begin and keep up a family tra. I know of one such family mother, a pianist, came to see day.

"'You see,' she announced, 'I p piano, my husband has learned th our oldest boy has been taking vio sons for two years, and now I w other boys to learn the cornet. W teach them?'

"I was stunned almost too m reply. As cornetist in the Soldiers' Band, and with my position in the bert-Belasco Theater, I was rathe Besides, I had taught before. Pupi irregular and careless—thankless for me.

"'I can promise regularity of ance and regular daily practice,' Mrs. G.

"Therefore I consented, becau pressed by the mother's earnestness, the twins of ten appeared for le was frankly disappointed. They we children! However, we began. I out that they had been taught t notes well and knew time values boys proved bright and energetic. long they completed Goldman's *Fou to Cornet Playing*. One has almos pleted *Arban's Method*. This boy c the difficult airs and variations ver nor have I heard him complain necessary hard work.

"The boys were given a book o for the cornet. The family has chestra collection. In time they m velop into a very interesting fam chestra, giving themselves and pleasure.

"Returning again to our discus was the initiative of the mother wh responsible for this orchestra. S trained her boys to regular lesso regular practice—valuable assets, n ter what they become eventually. has not been a missed lesson in tw a half years. However, each ye weeks' vacation has been allowed.

"Another case comes to my mi certain father inspired his three bo the idea of forming a fife and drum He induced a civil war veteran (dr boy) to teach them the drum bea 4-4, 3-4, 6-8, double drag, and so They used drumsticks upon the table, with the promise of real drum the beats had been well learned. now have their drums. The fathe the fife. Occasionally they play fo and bazaars, as well as for evenn time.

"Then I know of a string qui consisting of father, mother, daugh two sons. They are classed as prof als and often receive paying engag

"Collective music in families is a ant possibility," the cornetist concl

It is more than a possibility for th student. It is an opportunity to about instruments other than the pia is particularly an invitation to lea piano better.

Why not foster the family or idea?

Beethoven's Piano Sonatas and How to Play Them

Part IV

Expressly Written for THE ETUDE by the Eminent English Musical Educator

PROFESSOR FREDERICK CORDER
of the Royal Academy of Music, London

Each Article in this Series Is Independent of the Foregoing Articles

SONATA XVII (Dramatic)
Op. 31, No. 2, in D Minor

METHING more serious you cer-tainly have here; the startling variety nd passionate power of the material ; earned it the appropriate, if un-ıtic, name here given. The unex- changes of time recall those in the etic," but are much bolder and unconventional. As usual, the nota- aves much to be desired in the mat- : clearness. The opening measure, stance, loses half its power if played

Ex. 1 Largo



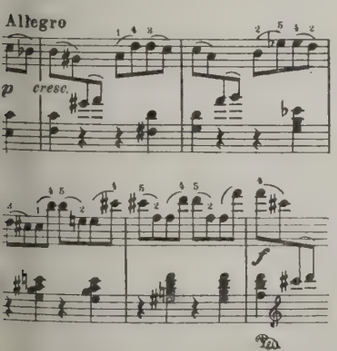
l of

Ex. 2



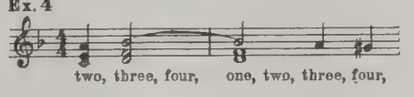
ıose who allow their eyes to guide go so far as to play F♯ instead of the turn in the sixth measure. They aware that until about 1830 a small -sharp or double-flat was never ı as an ornament; the engraver does pear to have possessed the tools. In resent case the single sharp is used old-fashioned sense of "sharpen the note." The lower note being nor- F sharp, the ♯ raises it to Fx. But sical person should not need more he plain 𝄪. F♯ is as impossible as

spread chord at 7 is played like the ne, but I should make a trifle less of ıole phrase. The eighth-note passage follows is exceedingly difficult. It of course, be played with a change of on each repeated note, and where a e of hand can be managed it is a relief. Klindworth adapted this de- or the 13th to 16th measure. It is so l in most modern editions, but I find llowing a great help for 9 to 12.



"duet" passage at 21, some players over, taking the treble voice with ft hand; but I do not advise this— t till 30—as it entails the use of the to sustain the bass, and this blurs elody on a good piano. There is no difficulty in changing the triplet accompaniment from one hand to the other. At 42 be sure you change fingers at the repeated eighth-notes, or all is ruined. At 55 and 57 accustom yourself, however swift the pace, to mentally count

Ex. 4



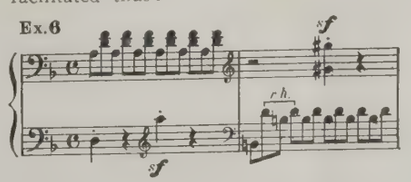
Otherwise, in your haste you will clip the time. Also observe the very sudden changes of tone at 63, 69 and 75. The repeat of this part is not usually played; it detracts from the dramatic character. Again, do not spoil the solemn measures of *Largo* by rushing at them. Each is played more slowly than the preceding, the arpeggio at 101 being taken very dreamily, with soft pedal. Do not forget to make a "breath-pause" after the pause in 102. Then start off suddenly and really *ff*. Here, of course, the left hand crosses the right each time. Be careful in this tremolo (as in that at 21) to accent slightly the second beat of the empty measures, else the triplets will try to turn themselves into twos. Just mark a little stress in these places and it will keep you

Ex. 5



Should the change in the work of the left hand at 123 and 124 make you liable to miss the important bass notes, it can be facilitated thus:

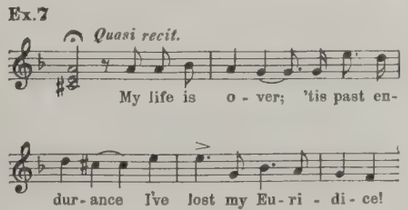
Ex. 6



Observe the point at 134, where the two hands, having played a passage for 9 measures in unison, now go back to back. At 141 I should not play the small notes of the right hand too lightly. Give them about the value of a dotted half-note.

The gloomy bass passage sounds much better if it continues its course by taking the octave lower at 145. This brings us to the lowest C♯ of the piano (unavailable to Beethoven), which is added to the arpeggio of the *Largo*. At 149 there needs to be a complete pause before proceeding with what should have been marked *"Quasi recitativo"* instead of with Beethoven's ambiguous words "With expression—simply." These four measures need to be played in imitation of the manner in which an operatic artist would sing in a dramatic *scena* where the music is interrupted by a reflection of this kind.

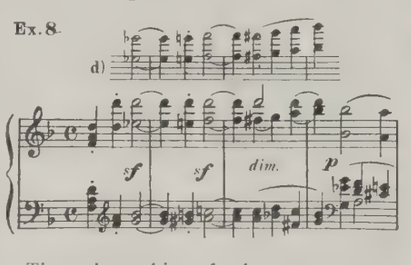
Ex. 7



For the proper delivery of this and the succeeding phrase it is almost necessary for the performer to have some such words in his head in order to feel the necessary freedom of measure.

In resuming the *tempo* at 163, see that you do resume it and do not make a wild skirmish. Players sometimes divide the arpeggios up between the hands, but this should be done with care, if at all. They lie quite easily for the right hand, and it is quite enough to play the B♭ in the middle of 169 and 170 with the left. At 178-9 take the G♯ in the right hand with the thumb; it is stronger to make it correspond with the previous phrase. Similarly, I should have advised you to do with the D♯ at 46-7-8. At 193 Beethoven was unable to make the treble part go up to B♭ and got out of the difficulty very ingeniously, so much so that one hesitates to alter it. In many modern editions both versions are given.

Ex. 8



There is nothing further to comment upon until the cut-off *crescendo* at 222. Make the most of this effect. The following left-hand broken chord is difficult to keep *pp*, the turn-under at the end of each measure being uncomfortable. Of course, the right-hand *could* assist, either by playing the last two eighth-notes of each measure (you are holding down the pedal) or the first one (not so good); but it would have to be done very lightly and neatly, the pace being so great. Take a good breath before the final chords.

The *Adagio* is so orchestral in character that Beethoven has troubled himself very little as to which hand is to play which notes, and wholesale alterations are advisable. Be sure you count *six* in the opening measure (and also at 3), else you will clip the time. At 5, wait until you have counted the 5th eighth-note before you start the run up. The trill at 8 begins, of course, upon D, and you will find it better to let the left hand take the *three* lower notes as a spread chord; you will get a nicer trill.

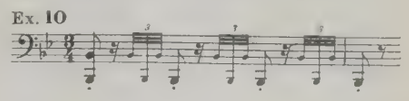
Ex. 9



Accept the assistance of the left hand on the last beat of 9 and in all similar places. The turn in 10, being on a dotted note, comes as here indicated, and not later. So, of course, do those in 12 and 14.

The three broken octave bass notes in 17, would have explained themselves better had they been written as grace-notes.

Ex. 10



They are in imitation of drum-rolls and should be played as light and swiftly as possible, counting two to each main note. When we come to 23, broadly built persons will find the crossing over of the left hand difficult, or even impossible. The easier way is to exchange the work of the hands (this alternative is given in some editions), being very careful to keep the harmonized melody smooth and unbroken.

Ex. 11

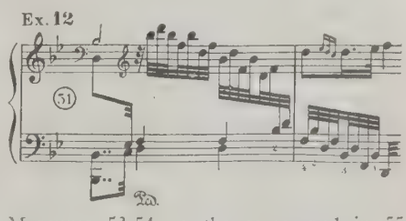


The C's in the right hand are played exactly like the notes in the left hand, whether there are two or three short notes.

Be extra careful over the little scale at the end of 30, playing with a quick finger-staccato and a microscopic breath-pause where the *crescendo* is cut off; then it makes a very pretty effect. The middle notes of the right hand must be very subdued so as to allow the melody to stand out. At the end of 42 it seems only natural to make a slight *rit.*, but let it be very slight, with a tiny breath-puase to enable you to start the return in comfort.

The ornamentation to the subject, which now presents itself, has been written by Beethoven quite regardless of convenience to the player. There is more than one way of dividing it up between the hands, but the best is

Ex. 12



Measures 53-54 go the same, and in 55 nearly the same, venturing to dispense with the repeated notes on the 2nd eighth-note in the left hand, which spoil the rhythm and were only written because Beethoven mistrusted the sustaining power of his pedal.

There is nothing else to trouble about, save the left-hand fingering of the broken chord arpeggios at 56-8. The thumb will have to go on F♯ and other uncomfortablenesses—anything to keep the passages smooth. In the *Coda* the octave-melody cannot be properly legato unless the left hand gives some assistance, thus:

Ex. 13



I suppose it is superfluous to remind you that the trill in 100 begins on E♭, but that

in 101 begins on A to avoid anticipating the key-note. The last measure of all is quite odd and Beethovenish.

The *Finale* is marked *Allegretto,* but nearly always played *Presto.* I do not know whether Beethoven sprinkled in so many difficulties to prevent people from rushing it, or whether his heart misgave him for the formidable task he was setting. (See particularly 70, 71 and 298-9.) But the remarkably even flow of the movement certainly urges the player to lay it out on a grand scale. Anyhow, tiresome though the arpeggios may seem, if played "one-two-three," they must be practiced thus at first. Keep before you the tendency of the right hand-hand thumb to emphasize his note, which is not on the beat. The middle A of the left hand, indicated to be sustained, was really thus written only in order to impress the player that the whole arpeggio is to be *legato.* Beethoven had not yet learned to trust to the pedal for this kind of thing. Make the most you can of the cresc. . . *dim.* . . at 10-15.

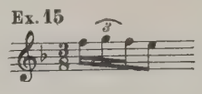
Count three at 23 and 27 to keep your time steady, and do not be afraid to make a break for the huge skip at 30. The cross-accent passage at 43 needs a distinct accent on the first of every measure and the *mordents* must not fall into mere triplets.

Ex. 14



The three notes must be crushed together and take the least possible time. This fingering "2, 4, 3," and wiping action on the keys will bring it off. The left-hand part, from about 57 to 90 is very trying, and the 5th finger must be occasionally assisted by the 4th and 3rd. For example,

Ex. 15



The most difficult part is 81 and 82, which is best fingered thus:

Ex. 16



Endeavor to keep the upper notes as smooth as though they were written with eighth-note tails.

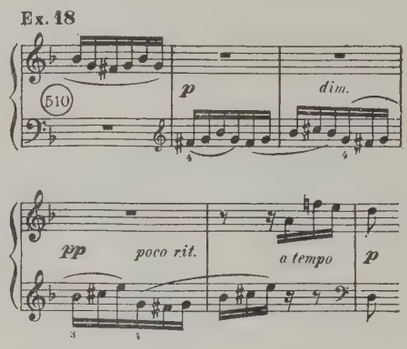
In the middle of 94 (the measure which ends the first part) there must be a perceptible "breath-pause" whether you are making the repeat or not. A slight accent on the third sixteenth-note of every four at 99 to 100 will keep the left hand steady; and, of course, you will perceive that in 110 the left hand takes his turn at being the leader for eight-measures and must be rather prominent. This exchange of interest is made several times, until, with short cut-off *ff* the first subject reappears in B♭ minor. At 159-168 is a long *crescendo* that wants to be nicely graded. Following this (169-173) are four measures in which the treble goes A to G♯, G♯ to A. This can be made to sound as directed only if the fourth finger can play the G♯. To play both notes with the fifth spoils the slur. At 199 the right-hand has sixteen measures all to itself. It is usual, however, to play the four notes marked *sf* with the left-hand; and I find that the effect of weakening and slackening of the passage can be materially assisted by handing over measures 511-514½ to the left hand.

Ex. 17



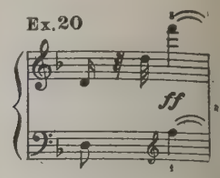
We then come to the real return, which runs as before until 233, where the curious diminished third interval fails to appear, and we take another turning, into B♭. The modulating passage takes us through F minor, C minor and G minor, to the dominant of D minor, where we reach the second subject, the second half of which Beethoven was obliged to cut off the top.

Ex. 18



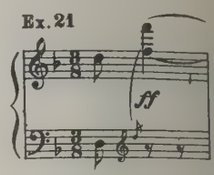
There is no virtue here in preserving his mutilated version. Most editions give both. There is nothing further to draw attention to until 381, where the composer has put in a quite needless difficulty, wh surely a little thought would have s mounted. Instead of the almost impossi skip of a tenth

Ex. 20



why not have written

Ex. 21



or simply a third in the left hand?

Finally, I believe that, had he had hearing, he would have cancelled the den piano in the third measure from end, fond as he was of this effect. I too late for it, and the movement want end "with a bounce" as the showmen But the chromatic scale in 382-3 is ano strong reason for not turning *Allegr* into *Presto.* And don't you forget it!

Test Questions on Mr. Corder's Articl

1. *What gives appropriateness to title of this sonata?*
2. *When did the double-sharp double-flat come into use, and how v their places formerly filled?*
3. *Why is the repeat of the "first gr of this sonata usually omitted?*
4. *What is the general character of Adagio?*
5. *What is the chief characteristic of last movement, and on what scale sh its interpretation be planned?*

Ex. 19



Musical Instruments of Yesteryear

By Paul Stengel

THE immense progress of the twentieth century has markedly influenced, if not revolutionized, the production and construction of musical instruments. To convince the uninitiated it is only necessary to compare a present day flute with its ancestor. The modern Concert Flute of the "Boehm" family, with its acoustically correct ring-key system, relegates the simple scale flute, of the time of Frederick the Great, to the scrapheap. The same holds good in comparison with the old-fashioned, weak-toned Spinet, and the modern masterpiece of mechanical genius, the Concert Grand Piano.

Here we have an instrument which, at the touch of one finger, sets in motion fifty different mechanical parts, all working in unison, to produce instantly the desired tone. The mathematical conclusions are really staggering when we consider that the player of the piano uses not one, but all the fingers of both hands, most of the time, while playing. And how much greater is the difference in the evolution of the organ. The concert organ of to-day, with its electro-pneumatic keyboards, cannot be compared even remotely with its forbears. The tonal combinations and orchestral possibilities of this modern instrument are hard to imagine.

Now we come to the traditional exception that proves the rule—the violin. This instrument is the very soul and foundation of the orchestra. The instrument in its mechanical application is the very same as has been handed down to us by such masters as Stradivari, Amati, Guarnerius, Gasparo da Salo, and others. Its position stands unchanged, unchallenged, and it has withstood successfully all attempts at "improvement."

However, there was (before the advent of jazz) a point in favor of the instruments of bygone days; that is, a great number of types in each family. In the middle of the eighteenth century a great change came in the world of tonal ideals. Up to that time the tonality of orchestral instruments had been rather limited and weak. A demand came, not from the concert-going class alone, but from the performers as well, for a greater range and stronger tonal quality in musical instruments, and, as is always the case, where there is a demand, there is a supply. Unfortunately, a number of beautiful though peculiar instruments faded slowly into oblivion. There is really nothing that can equal the simplicity and appealing charm of the old fashioned Spinet, also known as Cembalo or Clavicymbel, or the almost extinct Viola da Gamba. Add to this the important rôle these instruments played in the musical and cultural art of their time, and their absolute essentialness for the true portraying of the scores as written in that time by the old masters, and you will find sufficient reasons to support and encourage their resurrection and use.

In the year 1709, Bartolommeo Cristofori of Padua, invented the Pianoforte, or Hammerclavier. A few decades later this instrument had superseded all its predecessors. It seems as if the construction of the amiable Paduan had sounded the death knell to the Clavicymbel and the Cembalo. The Spinet managed to hold its own for some time, perhaps due to the preference of the old masters, who looked askance at the new intruder. The Cembalo and Spinet produced their tone by a mechanical plucking of the strings with quills or tungs of leather. The Clavichord required the touching of small brass-tangents upon its strings.

The strong and far-carrying Pianoforte tone took the place of the thin and delicate clavichord tone. Haydn and Mozart finally wrote for the Pianoforte exclusively, while the Clavier works of Bach, Handel and the Scarlattis were for and by the Clavicymbel. Owing to the exquisite taste and interpretative qualities of Madame Wanda Landowska, the interested music lover has had opportunity lately to listen to these old-fashioned instruments and to enjoy their peculiar romantic timbre.

In the latter half of the eighteenth century the V da Gamba or Knee-violin with its six or seven str fell gradually out of popularity. Fighting its way to fore by dint of sheer beauty of tone and adaptabilit solo passages, it is to be regretted that at present this strument is almost unknown, save to the student of tiquity.

Another string instrument, the Lira da Gamba, ha sixteen and sometimes eighteen strings to annoy the former, fell into discard long before the advent of Viola da Gamba. Another member of the Gamba fa the Viola d'amore, held sway during the Rococo pe It was a favorite solo and chamber instrument. By re of its metallic strings underneath the fingerboard, vil ing in unison with the gut strings above the board, it in the hands of an artist, a powerful swayer of hu emotions. Sweet and pathetic passages were espec adapted to it. Its companion, the Viola di Bardone, which Haydn wrote 175 pieces, enjoyed the same p larity and later neglect.

Entire families of brass instruments have come gone. The Key Horn, Serpent and Ophicleide; the man Sordunen, Rackette and Shalmeien, are all in ments of the past. The Oboe, English Horn and Fa are some which have stood the test of time. Our p valve instruments of the latest make are improve over the old style rotary valves. Rotary valves are used in Europe, especially in France and Germany. Slide Trombone, like the Violin in its class, stands sup and alone. It has been handed down to us uncha fundamentally, just as it was first used in the fift century, when it became popular.

Elaborate plans are now being made to expand the interest and size of THE ETUDE *during the coming months. New and fresh features of esp interest to the musical home are being especially prepared for early publication, by leading authorities in all parts of the musical world.*

The Magnifying Pedal

By JACOB EISENBERG



JACOB EISENBERG

E PEDAL is probably the least inderstood adjunct in the production of effects in piano playing, the same time the most interest- ce employed in securing variegated on. Its proper use makes a beauti- more beautiful, a velvety tone elvety and a sonorous tone more s. It aids in punctuating the read- a composition, in phrasing, in g dynamic effects, in creating l nuances and in developing rhyth- ance. It makes legato passages, otherwise would sound semi-de- flow smoothly. It aids in sustain- s for a longer period than would e be possible.

is life and body to a composition. bring out the intent of the com- nd the individuality of the per-

It gives power where added is necessary and yet retains the sonority. It adds the softness and owing roundness so much desired ssimo passages. In short the prop- of the pedal makes a performance of beauty, while its improper use, th the same finger execution, pro- a performance of mediocrity, and nembered only as an example of ot to emulate.

rary to the more or less accepted the main purpose of the pedal to make tones sound louder. The at the pedal is known as the "loud and its employment results in a at increased volume of tone, has an erroneous impression of loud- However, considerable effort is be- ended to correct this idea. Most on the subject decry the use of m "loud pedal" and favor in its he term "damper pedal" because it lates and regulates the mechanism sing and lowering of the dampers he strings. In a performance in the pedal is perfectly employed the ner produces even his *ppp* effects junction with the pedal; while his ssages have practically the same of loudness, with or without its ment.

An Augmentative Effect

R IS IT the function of the pedal o create sonorous and velvety tones. uality of sonority is infused into oduced tone by the manner in which nner strikes the string. It follows, hat an improperly struck string will e a tone of inferior quality which dal only intensifies by permitting all ings of the piano to vibrate in sym- with it. This error is then en- upon by the action of the sounding making the inferiority more pro- d. The purpose of the pedal, then, is create the sonority but to make the ly produced tone *more* sonorous, velvety, *more* connected. Thus its urpose is an augmentative one, that king a greater degree of tonal ef- ossible.

use of the power of this pedal to fy and enhance all effects, the pedal be known as the *magnifying* pedal that way give the proper impression real purpose. Calling it the "Loud " makes one hesitate in employing *ppp* passages where its employment ally essential to its use in *fff* pass- Calling it the *damper pedal* brings en more erroneous idea of its pur- o mind. This term with numerous ts results in a "dampening" effect the tonal quality produced. Know- as the magnifying pedal, on the hand, explains its real purpose in piano playing. It will remind the student to be extremely careful of his performance before he employs it, for his faults as well as his good points will be magnified.

The most perfect pedaling will produce imperfect results if there should be lacking the necessary co-ordination with the upper part of the body in producing sonorous tones, proper punctuation, phrasing, rhythm and so forth.

Producing a Sonorous Tone

WE SHALL now take into consideration what constitutes a sonorous tone and how to produce it; what constitutes proper punctuation and how the magnifying pedal may infuse this superior quality into a performance.

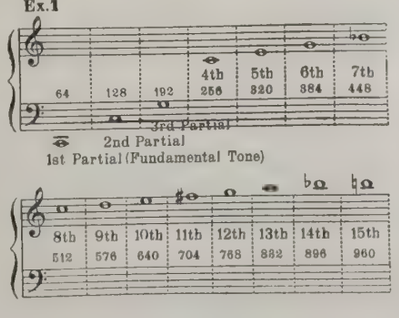
We all know that the pitch of a string is wholly dependent upon several very important factors, such as the length and thickness of the string, the tension at which it is held in the piano and the numerical frequency of the vibrations caused by the striking of that string by a hammer. It is because the vibrations of a long string are proportionately less frequent than those of a short string that it produces a lower tone. In other words, a long string in vibration will produce a tone of a lower pitch than a shorter string in vibration under the same conditions.

If a string were to vibrate as a whole and uniformly the produced tone would be known as a pure and simple tone. However, a string never does vibrate as a whole, but in sections of different lengths. Though all sections vibrate simultaneously each section produces the tone peculiar to the numerical frequency of the vibrations of that section.

If a string, for example C, is struck it will produce simultaneously numerous tones besides the tone proper to that string, which is called the "First Partial" "Prime," or "Fundamental Tone." The other and simultaneously sounding tones are called "Upper Partials" or "Overtones." If the fundamental tone is C (as in subjoined diagram) with a frequency of sixty-four vibrations to the second, the second partial will sound an octave higher with one hundred and twenty-eight vibrations, and the third partial will be a fifth higher than the second with one hundred and ninety-two vibrations a second, and so on indefinitely. The frequency of the vibrations of each succeeding upper partial is a multiple, in arithmetical progression of 1, 2, 3, 4, 5, —, of the frequency of the first partial or fundamental tone.

Example 1 gives a clear and definite idea of the upper partials which sound simultaneously with each fundamental tone together with the number of vibrations of the fundamental tone and each of the upper partials. It also explains the complexity of the sounds produced by a single key depression.

Ex.1



All of the fifteen tones appear with a single depression of the lowest partial (C) in this diagram. By way of experiment sound lightly the tone distinguished by the third or sixth partial until a good impression is made upon the ear, then after the sound has died away sound the lowest C and the G will again be heard within the tone C.

It is the presence of these overtones in their proper proportions to the fundamental tone which makes the tone one of sonority. You will notice that the lower partials bear a distinct harmonic relation to the fundamental tone. However, if the dissonant upper partials are excited to undue proportions, that is, made unduly prominent, by an improper manner of key depression, the resultant tone is one of inferior quality.

Proper Key Depression

LET US see what happens when the magnifying pedal is brought into play with a tone produced by an improper key depression. The dissonant upper partials, Nos. 7, 9, 14 and others, cause the strings in the piano which are in sympathy with those dissonant sounds to vibrate more than they would ordinarily and so magnify the dissonance far beyond the desired proportions.

Proper key depression is therefore of vital importance in producing a sonorous tone and in employing the magnifying pedal. To properly depress the keys the hand should maintain a natural position, in which the wrist is a trifle lower than the knuckles; the fingers should always be rounded and form the segment of a large circle and be held quite close to the keys. Each key should be depressed with a direct downward movement and *not* with a squeezing or pressing movement. There must be in every finger action the all-essential quality of relaxation well balanced with firmness. Tones produced in this manner will always contain all the overtones, consonant and dissonant, in their proper proportions, will therefore be sonorous, and with the use of the magnifying pedal, will be made still more beautiful.

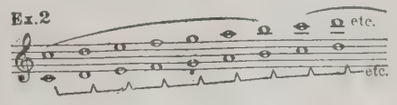
The Pedal and Punctuation

NEXT WE come to consider phrasing and legato and staccato effects, all combined under the subject of punctuation. It is in this sphere that the magnifying pedal plays its most important rôle. To punctuate in music is to break up the composition into thought-groups. Most students carry the sound from one thought through to the next thought without the slightest cessation of sound between them, obviously an inferior interpretation.

For instance, during his study of this article, at the conclusion of each thought or word group, the reader pauses. There is a period, be it for but a millionth part of a second, of absolute silence, the purpose of which is, first, to call attention to the fact that the end of one thought has been reached and, second, to give that thought a chance to sink in, as it were, before attacking the next. Let the reader try, for a test, repeating any group of four or five sentences without the slightest pause between them. He may get the idea contained in those sentences, but there will be something lacking in the reading. Carrying the sound of one thought or sound group into the next sound group in music, creates the same effect, an effect which, of course, must be avoided if the reading is to be superior.

In separating thought or sound groups in piano playing perfect coördination of action from both fingers and feet is demanded. All the notes within the sound or thought group that make up a legato passage must be so fingered that the passage will be executed with a perfectly smooth effect. The magnifying pedal is then employed in a manner that will maintain the individuality and importance of each chord and yet augment and intensify the sonority and smoothness of the chord passage. Let us take for example the simple octave passage which follows, containing two sound groups.

Ex.2



Let us first employ a proper fingering which will enable us to execute the passage with a perfect finger-legato, there being at least three fingerings all of which are equally good. Next let us depress the keys, sounding the first octave which should be followed by an immediate depression of the magnifying pedal in a syncopated manner. Both keys and pedal should be depressed until *only* the fingers depress the second octave with a perfect finger-legato movement. At this juncture both octaves are heard for only a trifling part of a second, just the same as any other legato passage, when the pedal is again depressed in a syncopated manner after being permitted to rise for the shortest possible period of time.

This rapid pedal release and depression, while the fingers still keep the keys of the second octave depressed, puts an end to the sound of the first octave and permits only the second octave to be heard and magnified by the sympathetic vibrations of the other strings whose free vibratory powers have been restored by the raising of the dampers due to the second pedal depression. This procedure is followed with each succeeding octave to the end of the first slurred or sound group. Both hands and feet should be removed from the keys and pedal simultaneously just a trifle before the second slurred group is to be attacked. In attacking the second slurred, group, bring the hands down upon the keys and the foot down upon the pedal with a perfectly concerted movement.

In an artistic employment of the magnifying pedal its use is closely connected with the manner of finger execution. Any treatment of the subject of pedaling which omits a careful discussion of the all-essential coördination of fingers and feet is lacking in thoroughness. In this article I have given only simple examples, which call for the same treatment as is given to even the most complicated problem. It is up to the

performer first, to separate his composition into effective sound groups, and then introduce breathing spaces—opportunities for the listener to let the thoughts sink in—between all those thought or sound groups of tones.

Self-Test Questions on Mr. Eisenberg's Article

1. What is the first consideration in the use of the Magnifying Pedal?

2. What causes low or high pitch in a string?

3. What are "overtones," and in what way may they cause an inferior quality of sound?

4. What is the position of the hand for proper key depression?

5. Of what value is the pause in musical punctuation?

On Always Progressing

By Sid G. Hedges

THERE is a real danger that every musician, particularly the teacher and the amateur, shall at some time arrive at a point in his musical development beyond which he does not, though he might, progress.

With the teacher this point is usually where music is adopted as a profession. Many young teachers assume that their education is completed when they first take pupils. The truth is that when they have reached the stage where they are qualified to teach others they have merely clambered on to the lowest rung of the professional ladder, and the whole of the varying grades of the teaching profession lie before and above them.

The amateur is often satisfied when he can join some little orchestra, or accompany, or sing a song. He, similarly, has merely reached the lowest level at which it is permissible to perform in public.

Every musician should aim at being always progressive. But there is an additional and more serious reason why study and practice should never cease. If they are discontinued, the musician will retain not even the standard he has reached; his ability will deteriorate.

Rubinstein, the great pianist, once declared that if he ceased practicing for one day the bad effect would be noticeable to himself; if he ceased for two days his acquaintances would see a difference; and if three days passed without practice everyone would notice it.

There is no age at which progress becomes impossible, but it must be remembered that musical progress does not consist in increase of finger dexterity alone. It has many aspects; appreciation of music, theoretical knowledge, musical history, a knowledge of composers, compositions and particular instruments, and so on.

Study should be planned as systematically throughout one's lifetime as in the earliest days. It is not necessary to continue regular lessons indefinitely when one has reached a really high standard of technic. Some people, however, have occasional lessons throughout their life; and this seems a most sensible plan. Even fifteen minutes daily practice will be sufficient to keep one constantly progressing.

It has been said that "sticking to a thing means success." Therefore, no musician who keeps up his daily practice need assume that any piece of music will always remain outside his powers of performance.

"There is a prevalent opinion that music is for women and effeminate men, that men lose their masculinity if they confess a love for music. I love music and I think I have held on pretty well to the masculine side of my nature."—CHARLES M. SCHWAB.

Lessons Away from the Piano

By Leonora Sill Ashton

THE CHIEF requisites of these lessons are an observant eye and an imagination, both of which can be instilled by a teacher's patience and perseverance.

When counting becomes jerky and uneven, even with a metronome, stop the pupil's playing for an instant and have him listen to the clock tick. Let him understand that the metronome does for music practice what the clock does for the household. If the latter ticks too quickly or too slowly, if it ticks unevenly, the whole family suffers: meals are delayed; bed-time is put ahead; everything is out of order. The same disorder occurs in a piece of music when the time is not kept correctly.

Watch the Hammock

When stiff, unyielding arms and hands refuse to relax, the sight of a hammock hanging on the veranda swayed gently by the summer air and weighted in the middle by a book will prove enlightening. Also, if the pupil's sense of rhythm is undeveloped, the hammock will again be useful, this time, however, with the book removed and the child placed in it. Without touching the ground beneath with his feet, let him swing himself. It will not take long for him to feel and understand that the motion of the hammock is generated by his own muscular impulse at definite intervals. This same impulse should guide and govern his fingers when he plays.

When this is clearly understood, have him draw his feet up into the net and "let the old cat die." When the hammock swings by itself with the momentum he has given it, explain to him that this is the free, unconscious manner in which the fingers should perform the rhythm of music when it has been completely mastered by the mind and muscles which lie behind those fingers.

One day some small fingers remained glued to the keys. Like the soft coal smoke on a foggy morning they seemed unable to rise. In a moment of despair an obliging daddy-long-legs walked slowly across the piano lifting his legs high in the air at every step. No more words of remonstrance or explanation on raising fingers were needed that day.

Listening to Echoes

If a child's mind and ears seem closed to every kind of tone-color, instead of trying to illustrate the point on the piano, take him for a walk. Lead him to a spot where there is an echo and let him hear his own voice repeated slowly, faintly and far away. Then take him to a brook or running stream. Let him listen to the water ripple over the small stones in the manner of scales well performed. Then lead him to the spot where the pool is deep and quiet and still, and remind him of soft, slow, deliberate chords.

There is a whole fabric of harmony in the trees and growing things. The lower tones are the roots buried in the bass, as in the ground; the middle voices of accompaniment are like leaves and twigs with a beauty of their own; and, finally, the melody, is the fruit or flower, the consummation of music.

Another comparison can be made by sounding a fifth on the piano and showing the child an empty vase, then sounding the same fifth with a third added and simultaneously putting a rose in the vase.

The keen association of ideas is one of the rare attributes of a child's mind. The teacher cannot begin too early to associate tangible things with the idea of music.

Striking Wrong Notes

By T. L. Krebs

IF YOU accidentally strike a wrong key, especially when playing from memory, do not let this minor slip distress you to the extent that your mind dwells upon this mishap. In the first place, use your utmost endeavor to avoid such accidents; but when the slip has once been made put it behind you, so that you can concentrate your thoughts on what is still before you.

If you are a pupil playing before other pupils, remember that, while you have studied this composition for weeks, perhaps even months, and therefore are instantly conscious of the slip when a wrong note is struck, those of your fellow-pupils who have not studied the same composition as intensively as you have studied it will scarcely notice a wrong note here and there. If they are keen enough and attentive enough to hear these slight blunders, they will have musical insight enough to know how easily even the most conscientious player may make a slip. They will surely make allowances accordingly.

Do not get the notion that the great artists, before the largest and most critical audiences, never play wrong notes. I doubt whether any of them, from Paderewski down through the entire line, ever finishes an evening's recital without some wrong notes pricking their musical consciences, when in the privacy of their own chamber they review the happenings of the day.

It is said of Rubinstein, one of the greatest of the great pianists of modern times, that he remarked on one occasion, when someone complimented him on the excellence of his performance of that evening: "If I could have taken all the wrong notes I played and strung them together, I would have had almost enough notes for another recital."

We should never condone or look lightly upon the playing of wrong notes, nor on any kind of carelessness in our musical work. We should always strive for clearness and cleanness in our playing. But if a slip occurs in a public or private recital we should not brood over the mishap, and through such brooding and fretting over what has happened run the risk of falling into much more serious blunders. Here the trite saying may well be applied: "There's no use crying over spilt milk." But be careful in the first place *not to spill the milk.*

Bach at the Organ

MAKING allowance for the fact that the following was written evidently before the advent of the modern electric keyboard with its extreme delicacy of touch, we get an interesting picture of Bach at the organ keyboard from A. Pirro's "Johann Sebastian Bach, Organist."

"As to the character of organ touch, no change has taken place in the last two centuries. Possibly at the time of Bach the keys of the pedals were slightly different from those of our day; undoubtedly in his youth he made much less use of the heel than of the toe, since the pedal-keys were extremely short. But he soon recognized the necessity of perfecting the bass keyboard of the organ both by extending its compass and by lengthening the pedal-keys to their present dimensions.

"He played with the body inclined slightly forward, and motionless; with an admirable sense of rhythm, with an absolutely perfect polyphonic ensemble, with extraordinary clearness, avoiding extremely rapid *tempi;* in short, master of himself, and, so to speak, of the beat, producing an effect of incomparable grandeur.

"His contemporaries speak enthusiastically of his exquisite taste in the combination of registers, and of his manner of treating them, at once so unexpected and original."

Select the Proper Ke

By Jean McMichael

IT IS essential that the voice be p comfortable in a song to be r Many times a really beautiful ruined by the young student rend in a key unsuited to his particula In any case he is apt to develop r ness in anticipating a note beyo power. Yet there will be no forc no strain if he will but give atte the proper key.

When a singer is obliged to p own accompaniments he should c lower key, for the sitting posture d give the singer as full an opportu breathe as the standing position. T other considerations of the key in to sing should be given serious tho the student very early in his caree

The Man from Mars on M

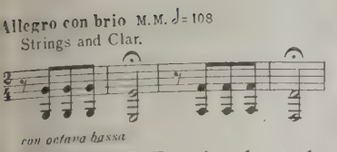
By Andrew Schramm

THE MIND
Is like a machine
Grinding out
A
Useful
Product:
And music is
The
Oil
Which makes the machine
Run
Well
And
Wear
Long.
Some machines
Have
Dull
Blades,
Others grind out
Useless
Articles.
But all machines require
Oil
Or they will not last.
Their
Allotted
Period
Of
Time.
A poor grade of
Oil
Is better than no oil.
There is a
New
Oil
Called
Jazz.
This oil has not yet
Established
A
Satisfactory
Reputation;
But
It
Is
Oil.
The finest oil is
Classical
Oil.
Some kind of oil
Is necessary
To every
Machine;
And some kind of
Music
Is necessary
To every
Mind.

In art, there is no news; and if were news, there could never be dea for the substance of art is life.—S GREW.

A Lesson on Beethoven's "Fifth Symphony"

By VICTOR BIART



THUS DOES Fate knock at the door." With this phrase, attrib- uted to Beethoven by Schindler, haracterizd the stentorian motive forms the corner-stone of the mighty ," one of the grandest monuments domain of symphonic music. Al- the truth of Schindler's statement ice been questioned, the reputed utter- as affixed itself to this symphony in sional as well as lay circles so as to give rise to the not infrequent ation of the master work as "The Symphony." At all events its com- with the character of the work and so fully with the life experience of aster, himself so familiar with the ess raps of Fate, that it is generally ed as being in unison with the key- f the symphony.

s work is not an example of program : it is not based upon a synopsis or nor the characterization of subjects. rt of interpretation has today out- the stage in which every great work s kind must have its "hero." Yet, it mated by such tremendous vitality, nal intensity and activity as to point ne deeper and more tangible signifi- than the abstract character of abso- usic. The convulsive throbs, the dra- accents, the tremendous forcefulness titanic strains, all bespeak the inten- truggles of Man with Fate. It is page from life with life's outward les and inward conflicts.

thoven sympathized deeply with man's tions for freedom—political, re- and, particularly, expressional. The element in this symphony, with its from life, is the point of contact en this music and the hearer, and ex- largely its hold on the musical pub- r the Fifth is nowadays the most ntly performed of Beethoven's sym- s.

Romantic Elements

E EXPRESSIONAL status of the work places it in the realm of roman- sic. Its fundamental spirit overhangs ork as a whole. This does not ex- the variety demanded by every work of such dimensions as the symphony; he contrasts are kept within the s of an all-prevading unity.

where is this more significantly evi- han in the third movement which es the place of the *Scherzo,* as it has to be designated, although not called the composer.

spirit of resignation of the *Andante,* hing a recuperative spell after the first movement, the jubilant emer- of the *Finale* from the mysterious the third movement, signalizing the h of Man over Fate as well as the nce of the brief passage from the novement in the midst of the *Finale*: ese features are symptoms of the eneity of spirit that prevades the work. The appearance of the nical motive of the First Theme of rst movement in certain parts of mphony further betokens this fun- tal unity.

"Fifth Symphony" was completed 07 or in the early part of 1808, gemminated in the master's mind out five years. It was first per- l in Vienna on December 22, 1808.

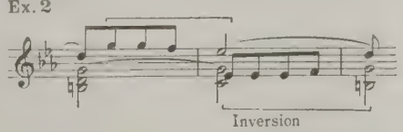


BEETHOVEN COMPOSING THE "FIFTH SYMPHONY"
From a Sculpture by Francesco Jerace

Analysis

LIKE A BOLT of tremendous power the motive (of Example 1), is flashed by all strings and both clarinets, the latter in unison with all violins. This is the fundamental motive of the first theme of the first movement and is often designated as the Fate Motive, a designation which will be employed in this analysis, though without programmatic intent. It is singular in its brevity, consisting of but four notes. But what immense force is concentrated in it! Of elemental strength is the harmonic bareness of the massive unisons with the intensity of the great body of strings, requiring no reinforcements by the brass. How imperious the long hold on the E flat! The repetition of the motive a tone lower in measure 3 releases the motive in measure 6, where it passes softly from second violins to violas, thence to first violins. A derivative of the Fate Motive arising from this animated conversation is the following:

Ex. 2



which suddenly leads to a momentary stand of the whole orchestra on the dominant in measure 21.

A stentorian call of the Fate Motive *ff* by nearly full orchestra, in the following three measures, on A-Flat and F, is impelled downwards through the strings soon joined by wood-wind. This leads to a sudden rise to a great height of expressional power. In this passage the strong rhythmic impulse develops new melodic formations:

Ex. 3

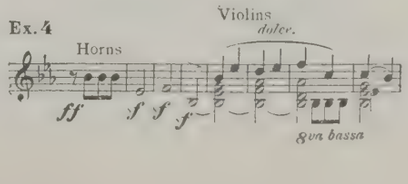


Rising steadily in a great crescendo with those vehement and hammering accents so typical of Beethoven, this passage culminates in the magnificent climax of the first theme, the first violins precipitating the Fate Motive down the harmony sustained by the wind instruments.

Second Theme

FROM THE glorious heights of this magnificent climax, involving the whole orchestra, both horns in unison sound the Fate Motive, now in E-flat major (measure 59), like a great preemptory summons. In response the first violins intone the gentle melody of the second theme, reiterated successively by clarinet and flute.

Ex. 4



Throughout its brief course this theme is shadowed by an altered version in the bass strings of the Fate Motive, which, however, retains its characteristic rhythm. This motive pursues the melody of the second theme in its upward trend until it reaches the *Codetta* group, beginning with measure 94, with which the Exposition reaches its final climax. The closing phrases in E-flat, with the Fate Motive bounding down the intervals of the tonic harmony in the wind instruments, and the repeated cadences (dominant-tonic) complete the Exposition. The frequent presence of the Fate Motive, if only in its rhythmic form, establishes a basis of unity for the entire Exposition, and thus for the whole movement.

Development or "Working Out"

IN THE WORKING-OUT section the clarinets and horns in unison, *fortissimo,* announce the Fate Motive as the subject for discussion. It is eagerly seized upon by all strings in unison, then passed from one of their respective groups to the other, the clarinet taking part in the discussion. The variant shown in Ex. 2, with its inversion and other melodic transformations, is also subjected to extensive treatment.

The familiar long chords (each occupying an entire measure) passing back and forth between the wind and stringed instruments effect a lull after the pounding of the Fate Motive, which also appears in the form which it assumes in introducing the second theme. To some writers this quiet passage is a moment of panting exhaustion in the great conflict.

After this respite the Fate Motive is resumed with renewed strength and rising to a towering height of power, crashes into the Recapitulation.

Recapitulation

HERE THE whole orchestra takes part in hurling forth the Fate Motive (measure 248). During the halt on the Dominant of C-minor in measure 268 the oboe, standing out alone, utters a poignant plaint. The course of the theme is thereupon resumed in traditional manner, the second theme accordingly appearing in C-major.

Nowdays the call which ushers in this theme, though written for bassoons, is played by the horns which are far more suitable for it but which, in Beethoven's day, were impracticable at this point.

The triumphant Closing-Group is followed by a most dramatic *coda* (beginning in measure 374) which Beethoven had so extended and to which he had given such prominence in the "Eroica." In the beginning of this *Coda* the Fate Motive—at least in its rhythmic form—is alternately thundered back and forth between the wind and strings. It rises to a tremendous height of all dominating power in measures 479 and 481. Its gigantic force is felt even in this day of the "heavy artillery" orchestra.

Two soft phrases ending with a weak cry from the oboe follow to be crushed by the whole orchestra hammering out the motive, now in cadential capacity, with ruthless power. Fate now stands as the conqueror.

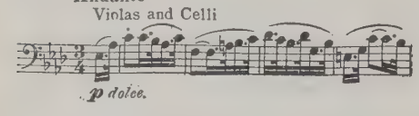
Andante

IN THIS movement the master reaches those heights of sublimity so typical of him. The spirit of resignation underlying the first theme seems to be a nat-

ural sequel to the emotional storm of the first movement. We do not have to turn to the brilliant palette of the modern composer for beauty and variety of orchestration, for this master work abounds in both. How aptly are the celli and violas chosen for the richness and gripping intensity of the stream of tone that they are to draw out in the wondrous and noble melody of the first theme, with its proud, striking rhythm!

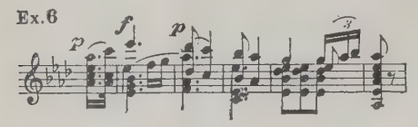
The movement consists of two themes and variations and is in four sections and a coda. The first theme begins as follows:

Ex.5



Of a sorrowful touch is the conclusive phrase that follows in the wood-wind, repeated in modified form by the strings.

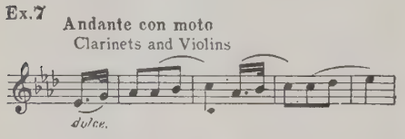
Ex.6



Corroborations of the ending of this phrase by wood-wind and then by the strings, round off the theme.

The hymn-like second theme is hopeful in character and begins as follows:

Ex.7



The rhythmical identity of the opening motives of both themes will not escape notice. This feature pervades the second theme and concludes it. It is a bond of unity between both themes.

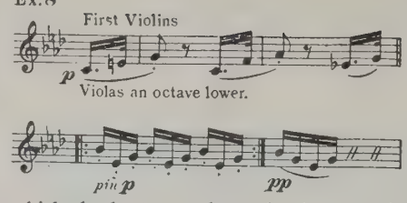
The jubilant outburst of full orchestra in C-major foreshadows the spirit of the Finale. This episode (measures 29-38) is followed by a profoundly earnest passage with a suggestion of inquiry, of mystery, from which issues the second section.

The second section extends from measure 50 to measure 98. The melody of the first theme, still retained by violas and celli, is varied—also rhythmically—now flowing in smooth, even sixteenth-notes. All violins now join in the accompaniment, while the clarinet draws a line in its beautiful, warm color above the whole texture. The variation of the melody includes the corroboratory repetition of the cadence.

The second theme returns with the same orchestration as in the first section, the only variation being furnished by the thirty-second notes in strings. The third section begins with measure 99 and extends to measure 185. It is, therefore, the longest section of the movement. The first theme here appears three times, first presenting the melody in meandering thirty-second notes in violas and celli below sustained E-flats in bassoon, clarinet and flute; the second time in first violins, to more active accompaniment; the heavy double-basses joining the celli in its third appearance, beneath an animated accompaniment by the entire orchestra. After the halt on the Dominant (E-flat) in measure 123 follows the oft mentioned conversation in the wood-wind, the opening motive of the first theme being uttered by the clarinet and answered by the bassoon. The well-known passage in thirds gliding in contrary motion with flutes and oboes paired against clarinets, in which the strings evince a momentary interest, leads to the second theme now jubilantly proclaimed by full orchestra.

Noteworthy is the rhythmic transformation of the initial figure of the themes in the following phrase:

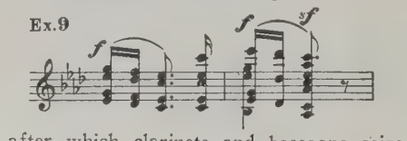
Ex.8



which leads to a short development in wood-wind of the opening motive of the first theme, in solemn, funereal movement in A-flat minor.

A brief "bridge" passage connects with the fourth section (beginning with measure 185), in which the first theme passes by in magnificent stature, *fortissimo*, involving the whole orchestra. The coda begins at *più mosso* (measure 206), where the basson soliloquizes briefly on the opening of the first theme. Measures 225-226 rise to exalted emotional expression:

Ex.9



after which clarinets and bassoons seize the first motive, to be joined by all strings, the entire orchestra now bringing the movement to its magnificent close with the ending of the first theme.

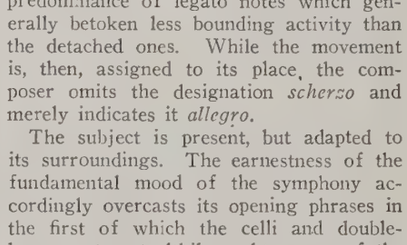
Allegro

THE THIRD movement takes the place of the *scherzo* which Beethoven introduced into the symphony—although Haydn had foreshadowed it. *Scherzo* means "jest." It is, therefore, the scene of merriment in sonata and symphony. But merriment would not comport with the profound earnestness that is the fundamental mood of this symphony; it would conflict with that spiritual unity that underlies the master's expressional scheme.

Yet the composer would not omit this movement and deprive the symphony of this important member of its quaternary architecture. He, therefore, retains the movement that corresponds to the *scherzo*, with its characteristic features; the short measure (3-4), the more or less rapid tempo and the animated, vigorous, character. An important element in this character is the staccato notes. In the Principal Subject, that in C-minor, there is a predominance of legato notes which generally betoken less bounding activity than the detached ones. While the movement is, then, assigned to its place, the composer omits the designation *scherzo* and merely indicates it *allegro*.

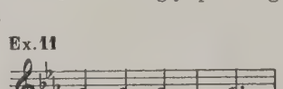
The subject is present, but adapted to its surroundings. The earnestness of the fundamental mood of the symphony accordingly overcasts its opening phrases in the first of which the celli and double-basses enter stealthily under cover of the sombreness of the bass register.

Ex.10



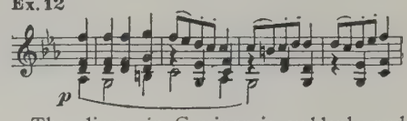
After the inquiring halt in measure 18 the Fate Motive suddenly reveals itself in the horns in strongly pulsating triple metre.

Ex.11



It then dominates practically the whole orchestra, leading it resolutely through the key of E-flat minor in which it ends in a semi-cadence. From the general orchestral silence emerge the celli and their double-bass consorts with the opening phrases of the first theme in their stealthy *pianissimo*, soon to gravitate back to the fundamental key. After a brief excursion into F-minor, *fortissimo*, the theme leads to a new episode, with first violins in a light, carefree, vein.

Ex.12

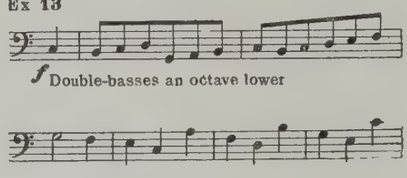


The climax in C-minor is suddenly and peremptorily silenced by the closing phrase, *piano*.

Trio

THE NECESSARY contrast of the middle section, called the trio, is effected by the bright key of C-major. Momentary relief from the all-prevading earnestness is provided by the running figures of this contrapuntal section. The theme in the ponderous double-basses, paired with the celli, suggested to Berlioz "the gambols of elephants."

Ex 13



The student of thematic treatment will appreciate the manner in which the master leads the Trio back into the Principal Subject.

The latter now flits by in light staccato notes in the impressive stillness of a secretive *pianissimo*. All climax is avoided, which, if anything, heightens the wondrous mystery of the long passage beginning with the deceptive cadence on the A-flat in bass strings and leading directly into the *Finale*. Significant of the "poetic idea" underlying the whole are the soft raps on the kettle-drum, in the metre of the Fate Motive, which seem to conjure up the opening phrase of the present movement in the first violins. This melody now dances its way right into the light of solution, though at first oblivious to it. With the E-natural of C-major in the eighteenth measure from the end of the movement the first flicker of the light of solution appears. The abrupt crescendo with which the passage, and with it, the movement, culminates, leads into the *Finale*.

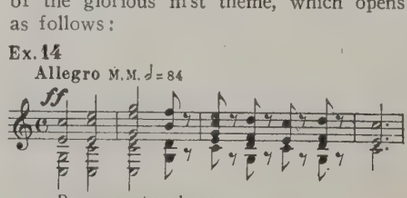
Finale

THIS MOVEMENT is an overwhelming outburst of jubilation. It is like a spontaneous release of the pent-up emotions of joy and of triumph. Its joyful tones convince us that, in spite of all, Beethoven was at heart an optimist. His employment of the key of C-major in such instances always bespeaks this fact. This *Finale*, therefore, comes as an uplifting relief from the oppressive suffering of life. It furnishes a most refreshing climax to the work.

Here the trombones make their very first appearance in the symphony. Their stentorian tones add to the force and power of this great utterance of rejoicing. The double-bassoon and piccolo are also employed for the first time in Beethoven's symphonies.

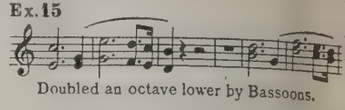
The latter further adds to the brilliancy of the glorious first theme, which opens as follows:

Ex.14



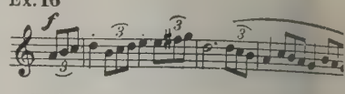
This theme is said to have evoke outcry from the French soldier: l'empereur!" Brimming with enthu is also this subsidiary theme for clarinets, bassoons and horns.

Ex.15



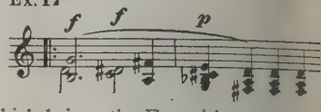
The spirit of the movement is p along to the second theme, which appears:

Ex.16



This theme culminates in the *Codet*

Ex.17

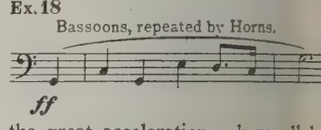


which brings the Exposition to its clos

The Development, or "working treats of the second theme. The str feature of this movement is the su appearance of the passage from the *gro* (third movement), beginning wit Fate Motive in its triple-measure at the end of the Development and for its climax. It is soon banished, how by the exultant outbreak of the pitulation.

An instance of the extraordinary p inence of the *Coda* which begins w contracted form of the subsidiary th

Ex.18



is the great acceleration, where all b away from the tempo to rush into *Presto*, in which the theme of the *Co* and the first phrase of the first them the Finale in a precipitate *Stretto* brin work to its triumphant close.

Self-Test Questions on Mr. Biart's Art

1. *Explain the significance of the Motive."*
2. *What striking figure describes close of the first movement?*
3. *What spirit pervades the first t of the* Andante? *The second theme?*
4. *Why did not Beethoven call the movement the* Scherzo?
5. *What passages seem to signify the moment of panting exhaustion, (b first flicker of the light of solution?*

Enriching Perfect Techni With Understanding

By A. Lane Allan

"WHAT does it mean to you?" I suddenly.

The youngster who was struggling something to her obviously meanin looked blank.

Correct as to technic, very nearly pe as to time, but absolutely lacking in fe she played for me a composition very title should bring out all the em of which the human heart is capable.

The old but effective illustratio nature—first the flash of lightning rumble of thunder, then the silence winter with its cold blasts, followe the gentle rains of spring and its of colorful flowers—this served to out the contrast that is required in as much as in nature. Thereafter the rather than the letter of perfection be her aim and reflected itself in her pl The joy of expression is perceptib listener as well as to pupil and grow well and quickly that it is astonishin

DEPARTMENT OF ORCHESTRAS AND BANDS

The Oboe

By DR. PERRY DICKIE

R THE enlightenment of the many ho are not acquainted with this autiful instrument we would say e oboe—known in French as Haut- s a constituent of that branch of the ra termed the "wood-winds." a member of the double-reed family tradistinction to that of the single of which the clarinet is the typical ntative, its tone being produced by a nsisting of one leaf of wood, while ase of the oboe, the reed consists of ooden leaves vibrating in contact ch other.

oboe is a musical instrument of the antiquity, and evidences exist of its been in use in all parts of the from the earliest times. It is, in ie shawm mentioned in the Psalms. oboe in its then primitive form—the —was originally derived from a ubular reed with holes on the side when covered or uncovered by the —of course at the same time the being blown into it—made the of different pitch, a peculiar scale ir own, constituting the music of ne and greatly different from that s. The mouthpiece at the end was udely formed and consisted of two of thin reed lying near each other, hich, when blown through, by their ns produced the characteristic tone milar to that of to-day, but of a much quality. These pieces are tech- called the reed, and they exercise important function in the playing instrument.

A Primitive Form

E FIRST FORM of the oboe of ny musical value consisted of a conical tube of wood with six nd the same number of keys, thus ing the full compass of the chro- cale. However, on this instrument ited musical results were possible to which early orchestration demon- by the simplicity of the parts that ritten for the oboe found even in sic of the great composers.

oboe as a real musical instrument ts origin to the French to whom attributed nearly all improvements instrument in bringing it from its rudity to its present state of per- Even in its playing it seems to re- French mouth to reach a perfec- tone quality: the failure to acquire the despair of those of us who ied, and without success, to reach me of excellence.

A Popular Instrument

E OBOE was employed as an or- iestral instrument about 1720, and iat time has been represented in all rks of the great masters, in which s most important and prominent Unfortunately, the lesser lights of f the present day do not show this aste, often omitting entirely the om their works, to their great ar- ss.

even the early playable forms of e, many changes have taken place, ny additions and improvements have ade in the instrument.

earliest of which the writer was ssor was an instrument with a key somewhat after the Meyer flute; r, with characteristics of its own. Later on, for several years, we played on a style termed a military model, but for what reason we cannot quite understand, as the only difference was in some minor forms of a key or two. Later on, aspiring still higher, we became the owner of a conservatory model of the best French make, the excellence of which is recognized by all. This with its many keys and other additions enables the execution of technical work with comparative ease, which hitherto with the old system of fingering was executed only with the greatest difficulty, and was about impossible for one not having exceptional technical ability. With this instrument one can satisfy the vagaries of the modern composer in the very ugly and unmusical emanations that are served up to the public, which are as dry as dust and also difficult to execute, which makes the burden still greater, both to the player and to those who have to listen to him.

Modern Neglect of Oboe

SURELY, we are not indebted to too many of our modern composers for melodious or even interesting oboe parts in their works. One must look to the older French and Italian masters for ideal parts for the instrument that delight the ears of the player as well as the listener. In the old Italian operas, the oboe has parts to play that have not been even equaled by our modern composers for showing off the instrument to its best advantage. As an example of the high esteem in which the oboe was held by Rossini, it is said that, when on his visit to England in 1823 to conduct his operas, he brought his own oboist with him to play the parts in his works. Thus was the oboe in the zenith of popularity for many years.

Later on, indeed, it began to be neglected, that is, except in opera or large symphony orchestras. Here it was an absolute necessity for the effective rendering of the orchestral ensemble and for it no substitute was available. Nevertheless, although it has always been a component of the complete opera orchestra, still we remember in a prominent opera company of some years past, which, by the way, gave New York the best operatic music it has ever had, the two oboes were placed in such a position under the stage, that not a sound could be heard from them, even when prominence was called for in the score. While—mark the difference—on a recent visit to the opera in Paris, we noticed the oboe players seated by the side of the first violins, nearest the audience, from which the instruments were most plainly heard.

The tone quality of the oboe is characteristically its own, indescribably sweet and reedy, penetrating and prominent, having a most delightful wail which is most plaintive when produced by a virtuoso, but which is not possible to the amateur.

Unfamiliar Instrument

TO A VERY great number of the laity, the oboe is an unknown quantity, in fact, a sort of musical mystery, while there are not a few, even in the musical profession, whose ideas of the instrument are decidedly hazy, to say the least. There are some very ridiculous ideas prevailing among musicians as to the supposed hazards that would ensue on attempting to play the oboe, almost as great as was attributed by the ancients to the terrors expected to be experienced by one who ventured beyond the Pillars of Hercules into the open sea, which was believed to be infested by hideous monsters who destroyed all who ventured therein.

As an example of the ideas held by some regarding the oboe; we were asked by a musician if playing the instrument did not make the hair fall out. Why he should have gotten such an impression as this, we cannot conceive, as we have not observed any greater amount of baldness among oboe players than among those of other instruments. There is also a popular impression that playing the oboe has a disastrous effect upon the brain, and therefore endangers one's sanity. This question we have been asked frequently, and to this we have always answered that it is our opinion that such a result would be only likely in the case of one with any tendency to a rush of blood to the head in using a reed that required a forcible blowing to obtain a tone, thus causing an excess of blood sent to the head, which would certainly aggravate such a condition.

Appearance of Oboe

TO THE CASUAL observer the oboe in its appearance is somewhat similar to that of the clarinet which, however, on close examination does not bear out the, at first, seeming resemblance. Some less discriminating, seem to associate it with the flute which, however, it resembles still less, while in our own experience, we have had our instrument characterized as a horn, which shows what a lack of discernment is possessed by some.

The most noticeable difference between the oboe and the clarinet, which is most marked when one is not close enough to distinguish the key system, occurs in the mouthpiece of the two instruments. That of the clarinet is quite thick as to the body of the instrument, and the end of the mouthpiece is beveled off; while in the case of the oboe, that which is held in the mouth is very thin, of about the thickness of a pipe stem. While there are many other points of difference between the two instruments, still these two would be the most noticeable to the ordinary observer who wished to distinguish them, and will therefore suffice for all purposes.

Fingering the Oboe

IN THE matter of fingering the oboe, the older and simpler forms of the instrument resemble somewhat that of the old-time keyed flute and clarinet, though this has some characteristic features of its own. From this system there have been a continual advance and evolution until it now has developed into its highest form, the conservatory model, after ideas advanced by the French oboists. The oboe now stands as an instrument entirely characteristic, individual and entirely different in the highest type of musical art.

A physical difficulty attributed to its playing, which may be so to some but not by any means to all, can be easily overcome. It is due to the smallness of the aperture between the leaves of the reeds which compels a holding back of the breath. Hence, frequent rests in the music are necessary to give the lips a chance to recuperate, and also to relieve the breathing, thus insuring the obtaining of the best results in playing. Notwithstanding this, still it is a fact that in some music, long continued stretches of playing are exacted from the oboe, even in some cases throughout the whole length of a piece. This is a great drawback to those who are unacquainted with the resources of the instrument, or to whom the value of a beautiful tone is of no importance owing to a lack of artistic taste.

In this age of orchestral noise, the neglect of the oboe and its absence in small and medium-sized combinations is doubtless accounted for by its inability to blare out into an agonizing prominence like some of the other instruments that are more capable of quantity than quality of tone. This tendency is too often encouraged by orchestral conductors whose ideas of music consist of the greatest amount of noise that can be made, regardless of the ear drums of their listeners. We have in mind in this connection, a certain movie theater orchestra in this city. When the strings, woodwind and (French) horns play alone or in combination, the effects are positively delightful, but when we see the trumpets and trombones brought up to the lips of their players we hold our breath in suspense, and after the vociferous din made by the drums, of which the snare is the chief offender seeming to be trying to drown all else, we are in almost a state of nervous shock.

The Oboe Submerged

SURELY, THEREFORE, to attempt to contend with such conditions as these, the oboe is of no earthly use in the orchestra for any musical purpose, except possibly to make the ensemble appear complete, in which case a dummy would do as well. However, in an orchestra where the aim of the conductor is for accomplishment of musical and artistic results, the oboe is a veritable musical treasure, and an acquisition of such value that it cannot be dispensed with under any circumstance whatever. From the earliest times, the oboe has been a favorite with the great masters in music and used by them in the classics as frequently as is now the blaring trumpet or cornet in modern music, or the howling saxophone in our not delectable jazz, which some tell us is the forerunner of an American school of music, but of which we say, "Heaven deliver us from such a future."

That the oboe is so often conspicuous by its absence from so many of the modern orchestral combinations, we feel, should rather be regarded as a compliment than otherwise, to this beautiful instrument. Nevertheless, such is an irreparable artistic loss, for surely there is no instrument of the orchestra that is more capable of imparting tone color to the ensemble than the oboe in the hands of an artist, when it is permitted by the conductor to be in a prominent place. As for this latter complaint, it is unfortunately of too common an occurrence that the oboe tone when it should be prominent, is either subdued too much or even entirely smothered out of existence

(*Continued on page 703*)

A NEW DEPARTMENT OF PUBLIC SCHOOL MUSIC

To be Conducted Monthly by

GEORGE L. LINDSAY, Superintendent of Music, Philadelphia Public Schools

Planning a Music Program for the School Year

"HAVE A PLAN" was the slogan of one of the world's greatest merchant princes. Not only "have a plan" but follow it doggedly to its successful conclusion. The music supervisor faces many problems in looking forward to the year's work; and a campaign of action must be carefully outlined which will suit the conditions and meet the needs of the particular community in which he works. Great care must be exercised in deciding on all policies of action with regard to the plan of methods and selection of materials for the elementary and junior and senior high school music work. High ideals and great achievements cannot be gained in a single season. Know what is good and sound and then work quietly and consistently toward your goal. Consider the times in which we live and meet the present issues in education and life with a music program that answers the question of the needs of the child.

It is unwise, however, to force any pet "hobby" of method on a community. Accept the findings of the leaders in the field of public school music, adopt standard methods, use proven materials and you will be in a position to defend your course of study. Many supervisors are constantly experimenting with the music course of the various grades under their supervision, sometimes successfully but quite often such laboratory experimentation gets nowhere and the supervisors go elsewhere. The Music Supervisor's National Conference has met the needs of school music at large by organizing committees which have studied many phases of school music and submitted reports which have resulted in the adoption of standard courses of study. Much still remains to be done but the courses have been accepted by the majority of wide-awake supervisors and great good has been accomplished.

The Standard Course of Study for the Elementary Grades

THE STANDARD course, adopted by the Music Supervisor's National Conference, for the first six years of the elementary school has been widely accepted and all of the modern school-music publications are based on this course. The majority of the courses in elementary music-methods, adopted by the more progressive communities, educationally, state that the course is built on the standard course of study. This is an age of standardization rather than an age of experimentation. In making a survey of the elementary schemes used in the leading cities of he United States, we find that two-thirds of the country are using schemes based on the standard course of study with modifications made necessary by the type of song material used. The strength of the music work in any place rests on the strength of the elementary course. Here the foundations are laid and no amount of show work in the high school will counter-balance a lack of enthusiasm and development in the grades.

Specializing in Music Teaching

GREAT CARE should be exercised in supervising the teaching of music in the elementary grades. If special teachers of music are not provided, then the regular grade teachers must present the music work. The modern elementary teacher is fairly well trained in that she can sight-read music material of hymn tune difficulty and has some knowledge of the piano keyboard. This ability is useful in presenting the mechanics of music study but a love for music as an art must be fostered in the teacher. This is the duty of the supervisor. Teachers' help meeting should be held and time given individually to the weaker and newer teachers.

Substituting Teachers

IF A TEACHER cannot present music fairly well, an arrangement should be made for another teacher to take the class and the unmusical one should present some other lesson to the musical teacher's class. Many teachers find difficulty, at times, in singing the rote songs for the children. A clever teacher whom I knew, had a good ear and a great love for music but she could not sing. Strange as it may seem the music work in her class was quite strong. This teacher gave books to talented children in the class, and they took the books and learned the new songs with help at home. This group was dignified as the class choir and each pupil acted as a check on the other, and in this way the song was sung correctly by this small group for the rest of the class. The teacher knew when the song was sung correctly but she could not sing herself. Teachers should be encouraged to prepare the music lessons with the same care that they prepare any other. Teachers' choruses may be organized and great co-operation and enthusiasm aroused in a social way which will react in the right kind of teaching in the classroom. Music makes a direct appeal to the emotions, and so it must be presented in an emotional way and a direct appeal made to the finer sensibility of the pupils.

Much assiduous research has been devoted to the study of music appreciation. It is high time that the great value of presenting listening lessons in the development of music understanding is appreciated. The modern supervisor cannot afford to neglect this means of presenting musical experience greater than the vocal ability of the teachers and children. Courses have been prepared and standards gradually approached and several good texts are available. There is greater need for lessons in music appreciation in the unmusical community than elsewhere. A good preparation for the introduction of a course in music appreciation is easily established by the introduction of a music memory contest. The local phonograph dealer will gladly co-operate and support the movement. A wholesome contact with the school and home will be made through the music memory contest.

Violin and Piano Classes

NOTHING has appealed more to the tax-payer than the provision for class lessons in piano and violin. An opportunity is thus afforded to capable young professional teachers of the community to handle classes in and after school hours in this work. Remarkable results have been attained and much young talent discovered by this movement. The pupils should pay a small fee and the classes should not be large. Every child can have a chance to develop any musical potentiality that he may possess. The first and second years of musical progress may be covered in this way and then the talented child will find the way open to study privately. This movement has greatly aided the private teachers in that a larger group of children than ever before have been given opportunities for instrumental study. These children later take private lessons. The class instrumental study helps the music in the classroom and elementary orchestra can be easily developed.

Musical Projects

THE SUPERVISOR should not overlook the possibility of presenting general musical projects in which the whole school system can participate. This may mean the preparation of an operetta or cantata. A music festival may be planned. Music week should not be overlooked. Special assembly programs should be provided and local or visiting artists invited to present programs. General programs of music appreciation are being broadcast from radio stations, and advantage can be taken of this for the study of general appreciation. Music clubs can be invited to present programs to the schools and thus lectures, concerts and recitals may be presented. Pageants and masques can be prepared in conjunction with the English, History and Physical Education Departments.

Elementary Music Clubs

THE SO-CALLED extra-curricular activities should not be overlooked. It is quite possible to organize elementary school orchestras and glee clubs. In the larger communities an all-elementary orchestra may be organized with individual orchestras in the various schools used to furnish picked players. Every school should have a glee club and it is not difficult to make a fair showing with a picked group of singers. The glee clubs can stage operettas and concerts and the orchestras can help out. Funds can be raised for school projects by selling tickets and an audience is always assured when children in good numbers are in the production.

Junior and Senior High School

THE SUPERVISOR often oversees the teaching of music in the elementary grades and teaches in the junior and senior high schools. This practice obtains in fairly large communities and adds greatly to the burden of the supervisor. The music electives in the high schools cannot thrive under this arrangement and it is obvious that special teachers must be provided in order to afford opportunity for a full program of music electives or courses to develop.

If the high school is small, it is well to present chorus work to every student for one period weekly, and in addition, to offer a special elective of chorus or vocal ensemble for four periods weekly. All of the chorus work should re credit toward graduation on a labor basis, that is, one-half semester hou credit given for each period of c work. The chorus work is the back of the high school music and it sh be given to every pupil even in the la high schools. Choruses of four or hundred can be safely handled and ing is more inspiring than the m singing of high school pupils. Great should be exercised in choosing c music for high school use.

Study Musical Taste

MEET the taste of pupils half with selections that are not di but melodious and effective. Ma music teacher has met his "Waterloo trying to force the chorus to sing ficult part music. Much music is vided to-day which is melodious in voice part and the parts can be directly with words. Unison, two numbers, and three part numbers co ing of soprano, contralto and bar should be presented. Some work in appreciation should be outlined and sented during a few minutes of choral period. Exercises for vocal ibility, shading and tonal balance in c ing can be presented. Great inter evinced in this type of work but too of the valuable period should n devoted to it. A few minutes s suffice.

In handling large single choral gr several teachers should be assign proctor the group. The teachers wh assigned should be on the basis o to each one hundred pupils and the of these teachers are to take attendan see that each and every pupil is parti ing, that books and music are distri and to help by participating wh possible in the singing, and to giv co-operation to the director of the c at all times. A good accompanist absolute necessity. It is far bette the teacher of music to play and from the piano when a capable a panist is not available. The high glee club may be provided by the o ization of a mixed vocal ensembl special chorus. Where this is impo the glee club should be organized extra-curricular basis. The glee c one of the high school's greatest and pupils of high school age can duce anything from "Pinafore" to opera.

The High School Orchestra

INSTRUMENTAL work is popu all grades of school but it can be most effective in the high school. orchestra and band give the boy his est chance in music. This contact the musical life of the boy is of importance and surprising results hav achieved by high school orchestras. much cannot be said of the value pupil's participation in well balanc strumental groups of this kind. A organized campaign will produce i in playing the so-called unusual i ments of the orchestra. No pupil

(*Continued on page 683*)

The Teachers' Round Table

Conducted by PROF. CLARENCE G. HAMILTON, M.A.

Professor of Pianoforte Playing at Wellesley College

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered Department. Full name and address must accompany all inquiries



PROF. CLARENCE G. HAMILTON

Scales and Arpeggios

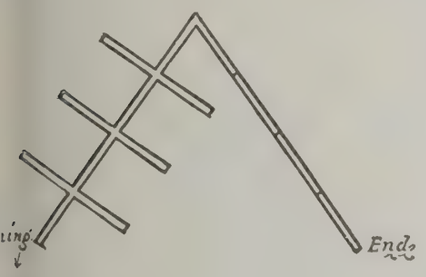
) I have two girl pupils in the fifth grade who good in major scales and arpeggios. What other s should they have, and what book can I use in ning them? They are both using Mathews' *Fifth k Book*, with music from the ETUDE for supple- lary work. Should they have had other books ales before the fifth grade?

) I also have a second grade pupil, advanced ars, who memorizes readily, but is poor at sight- ing. How may this be remedied?

MRS. M. H. S.

The minor scales should of course be taught, as the chromatic scale. After the plain scales and s have been presented, there are many ways in ese may be emphasized, such as practicing them ıry motion, in canon form (one hand preceding ·), in varied rhythms, and so forth. The scales ɔ be given in thirds, sixths and tenths. For a ium of such devices, I refer you to the book *g the Scales and Appeggios,* by James Francis

example of an interesting combination of par- contrary motions in scale practice, let the pupil cale at the bottom of the keyboard, play up one ith the hands together, separate the hands one ıd meet again, play up another octave in parallel nd so on till she arrives at the top of the fourth nen she should descend to the beginning without Here is a diagram of the entire performance:



ion represents one octave. There are three sep- ɔefore the top of the scale is reached.

ɔend a part of each lesson period in playing sim- with your pupil, without stopping for minor Also assign her a weekly stunt in reading sight.

Co-ordinating the Hands

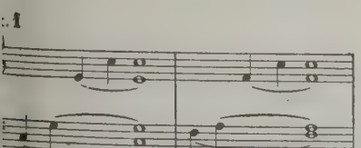
ave a pupil, ten years of age, who knows the in treble and base clefs perfectly, can play each hand separately in correct tempo, but putting the hands together is very slow in ing all the notes. I fear that it is a lack of ination. How can I remedy the fault?

B. L. A.

ly your pupil has learned to read horizontally, vertically. Accordingly, she should be given n which the vertical reading predominates, and rry out a scheme for mastering the notes up- tead of across the page.

er study, therefore, something composed almost y of chords—such as the *Soldiers' March* and rom Schumann's Op. 68, or any simple hymn- nd let her practice each chord systematically first the bass note, and then each note above it ion, afterwards playing the whole chord to- is:

Ex. 1



ɔcess should be continued, with the preliminary kened, until she can sound each chord imme- thout previous analysis.

The same principle may be then applied to all kinds of music, by studying each chord or interval from the lowest note up, until the right method of "vertical" read- ing has been established.

High and Low Touch

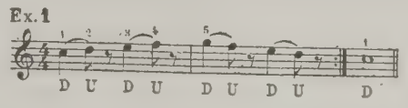
1. What are high and low touches?
2. Who originated them?
3. Do you teach them?

B. S.

Probably by high and low touches, you refer to those more commonly called hand and arm-weight touches, taught by most modern teachers. In the former, when a key is sounded the hand is thrown downward from the wrist, so that as the finger strikes the key the wrist tends to jump upwards. In the arm-weight touch, when the key is sounded, the weight of the arm is released, so that the wrist falls.

Of the two, the hand touch, which is the one most in use, is well adapted to brilliant, fluent, or staccato play- ing; while the arm-weight touch is used chiefly for cling- ing or sonorous effects. The efficiency of these two touches is illustrated in the following exercise, where the first of each pair of notes is played with the arm- weight touch (D=wrist down), and the second is played by the hand touch (U=wrist up):

Ex. 1



This exercise may be practiced with the hands sep- arately and then together, playing with the left hand two octaves below the notes as written.

As to the origin of these touches, it may be said that they have grown naturally, from the development of piano playing and from the teachings of clear headed and progressive instructors.

Indistinct Arpeggio

I have a pupil about 23 years of age, who has nearly completed the third grade of Mathews' *Standard Graded Course*. She is a willing worker, and tries to play everything just as I tell her, but it seems impossible for her to play arpeggios prop- erly. She misses some of the notes, while others are indistinct. She has been playing "ragtime," but now cares nothing for it. Has that injured her playing?

V. E. F.

If the pupil has played ragtime in the customary slap- dash manner, no doubt it has brought on the careless habits. Such habits can, of course, be remedied only by a rigid diet of slow practice. Begin by having her prac- tice broken chords in the octave compass, playing the notes very slowly, and with a distinct, even touch. Such figures as the following may be used:

Ex. 1



In extending this compass, let her play the chord tones successively through one octave, giving one note to a beat, then through two octaves, with two notes to a beat, three octaves with three notes to a beat, and finally four octaves with four notes to a beat.

This exercise may be applied to all keys and to dif- ferent chords and their positions. It is also desirable to practice with the metronome, beginning at ♩ =88, and working up toward ♩ =144.

Fingering of Scales and Arpeggios

I notice that several teachers of good standing in a neighboring city are teaching their pupils to play all scales and arpeggios with the same finger- ing that is used for the key of C. I have always taught the old standardized fingering. What do they gain in so doing? Do they change the finger- ing in studies and pieces accordingly, or adhere to the ordinary fingering marks? Would you advise me to change my method?

F. M. P.

The uniform fingering which you describe is advocated by some on the ground that it facilitates transposition from one key to another. As an exercise in the use of the fingers under all circumstances of position, too, it has its advantages, and may be employed, at least to a certain extent.

But on the whole, such fingering is often so clumsy that, in my opinion, it is apt to impair clear and fluent execution. I believe, therefore, that it is dangerous to teach it, at least before the standard fingering has been well mastered. Certainly, such a forced system of finger- ing cannot well be applied to all kinds of passage work, especially in cases where the short fingers (the thumb and fifth finger) would come continually on the black keys, while the long ones would come on the white keys.

We may conclude that our forefathers were not alto- gether wrong in restricting the use of the thumb on the black keys. Do not be easily misled, and do not hesitate to continue the use of a standard fingering which has stood well the test of time.

Third Grade Materials

1. I have a pupil in grade 3 who is doing very nice work. In addition to scales and arpeggios in octaves and various rhythms, I have her study the C. K. Hanon—*Virtuoso Exercises* and the Czerny-Liebling *Selected Studies*, Book 1. Would you advise the use of the above material, or am I neglecting some phase?

2. I use Mathews' Books 1 and 2. After this stage, I feel that a pupil needs greater variety and is much more interested in a book of technical studies and an occasional piece of sheet music, which makes a great appeal. Am I correct in my opinion, or is this material insufficient?

N. M. N.

Any course, however carefully prepared, must be adapted to the needs of the individual pupil. Also, it is better for both teacher and pupil to vary materials from time to time. So I think that you are quite wise to give special work when it seems desirable.

The studies that you mention are all good. I suggest, however, that you duly emphasize the element of inter- pretation, by the use of such studies as Bilbro's *Short Melody Etudes* (Grade 2), Burgmüller's Op. 100 (Grades 2-3), Heller's Op. 47 (Grades 3-4) and Op. 46 (Grades 4-5). Remember that musical expression is the real end of all your teaching, and that technic and everything else should be subordinate to it!

Thousands of pleased subscribers have used this very practical department, conducted by an authority of national reputation. We ask our subscribers to place their questions on a sheet sep- arate from their regular correspondence and never to fail to add the full name and address. Ques- tions not suitable for this department will be an- swered by personal letter from THE ETUDE *Edu- cational Service Department, when practicable.*

The Musical Scrap Book

Anything and Everything, as Long as it is Instructive and Interesting

Conducted by A. S. GARBETT

PORTRAIT OF A MUSICAL CHILD



FREDERICK DELIUS

THE "Life of Frederick Delius," by Philip Heseltine, contains some delightfully naive autobiographical material by this famous composer who, though born in England, of German parents, and long resident in Florida as a youth, now ranks as a leading English musician.

"As a little boy," says Delius, "I used to take sudden violent dislikes to people, and developed a strange habit of going to visit quite unknown people to whom I had taken a fancy. One of my great likes was a sailor lad who sometimes came to Bradford. He belonged to a big merchant-vessel and I loved to hear him talk about his travels in strange lands and seas. His departure on a fresh voyage always filled me with envious sadness.

"I cannot remember the first time when I began to play the piano; it must have been very early in my life. I played by ear, and I used to be brought down in a little velvet suit after dinner to play for the company. My mother would say: 'Now make up something,' and then I improvised. When I was six or seven I began taking violin lessons from Mr. Bauerkeller, of the Hallé Orchestra, who came over from Manchester especially to teach me. Later on, I had another teacher, Mr. Haddock, from Leeds. My first great musical experience was hearing the posthumous *Valse* of Chopin, which a friend of my father's played for me when I was ten years old. It made a most extraordinary impression upon me. Until then I had heard only Haydn, Mozart and Beethoven, and it was as if an entirely new world had been opened up to me. I remember that after hearing it twice I could play the whole piece through from memory."

Music is an art—not a science. Four hundred and twenty years ago a group of composers, who termed themselves the "Netherland School," failed in their endeavor to construct music in which the science of so-called part writing and the mathematical devices of canon and fugue were substituted for the art of stirring the emotions.—DALLAS NEWS.

SHAKESPEARE'S TENOR

A CHARMING book is *Shakespearean Music in the Plays and Early Operas*, by Sir Frederick Bridge, long organist of Westminster Abbey. He gives us some interesting facts and introduces us to various personalities, among them a learned Doctor John Wilson, later professor of music at Oxford, but at one time identified with the "Jacke Wilson" who may have sung tenor for Shakespeare himself, and certainly the collector of many Shakespearean songs. Concerning him Sir Frederick says:

"I have stated that he lies in the Cloisters of Westminster Abbey, and in course of time the inscription on his gravestone became much worn by the feet of the many visitors to the Abbey. At the suggestion of a musical enthusiast the Dean and Chapter ordered the stone to be re-cut, and while the workman was carrying out his task, the gentleman who had got it done stood by and explained what a distinguished man lay beneath the stone: "Shakespeare's Tenor, Professor of Music at Oxford, Gentleman of the Chapel Royal and a great composer." The workman listened with interest, and then, pausing for a moment, exclaimed, 'Ah! I wish I had know'd that when we took that there drainpipe through him!'"

"YOU WILL NEVER BE A MUSICIAN"

"MOST despicable among men is a titled adventurer," says Nathan Haskell Dole, speaking of the father of Carl Maria von Weber in his book of *Famous Composers*. Those who believe that difficulties during childhood will prevent a man of genius from making his way, may well study the early biography of the composer of *Der Freischütz*, though the child was a "baron" by birth.

"His father, like Beethoven's father, had been dazzled by the success of young Mozart, and had vainly hoped that each of his children would turn out an infant prodigy. 'The glamour was all the greater now because his niece, Constance, had married Mozart,' says Dole.

"The poor little baron was a feeble child, suffering from a disease of the hip-bone, which made him lame for life. He was not able to walk at all until he was four; before he used his legs he was taught to sing and his hands were wonted to the keys of the clavier. He showed no special bent for music, and his stepbrother, who tried to teach him, is said to have flung down his violin-bow in despair, exclaiming, 'Carl, whatever you may be, you will never become a musician.'



C. M. VON WEBER

"During his early years he had no settled home. His father was traveling about as director of a dramatic troupe composed chiefly of his own family. They were in Weimar in 1794, where the mother appeared in the theater, under Goethe's direction, as Constance in Mozart's *Die Entführung aus dem Serail* (Elopement from the Harem).

"When he was twelve, his gentle, unhappy mother died of consumption, and he was left to the care of his father's sister Adelheid."

Weber began to compose very early, and his second published work, *Sir Variations on an Original Theme*, were lithographed and engraved by the composer.

EARLY VENETIAN OPERA

"THE first commercial opera-house was opened in 1637 in Venice," says R. A. Streatfeild in his book, *The Opera*. "Opera became so popular therein that, before the century was out, Venice possessed eleven theaters devoted to opera alone. This enterprise naturally brought with it a certain standardization in all the parts which make up an opera—in the scenery, in the orchestra, in the plots of the plays and in the style of the music itself. Plots became less mythological and more human, the style less literary and more popular.

"Cavalli, a pupil of Monteverdi, who was the chief Venetian opera composer, had considerable feeling for descriptive music to accompany these scenes, but he also gave way to popular taste in introducing songs. Monteverdi would give musical unity to a long declamatory passage such as Ariadne's lament, by the recurrence of a short refrain. Cavalli makes more of the 'refrain' and less of the declamation, so that what we very soon get is dialogue carried on in very conventional recitative, with a number of little songs. Most of these songs consist of a pleasing little tune followed by a more emotional and less melodious section, after which the first tune is repeated, generally with impromptu variations on the part of the singer. This *da capo*, which has a great importance in the history of musical form, and lasted in Italian opera right up to the end of the eighteenth century, was a great hindrance to the dramatic effect and in process of time degraded opera to the level of a concert."

TOO MUCH "VIVA!"



C. H. H. PARRY

TOO GREAT a fondness for applause is as bad for nations as for individuals, according to Sir Hubert Parry. In "The Evolution of the Art of Music" he has something interesting to say on the "eagerness of composers for sympathetic response," and what it has done to handicap the Italians.

"The Italians appear to have been the most spontaneously gifted with artistic capabilities of any nation in Europe. In painting they occupy almost the whole field of the greatest and most perfect art; especially of the art produced in the times when simple beauty of form and color was the main object of artists. In music, too, they started every form of modern art. Opera, oratorio, cantata, symphony, organ music, violin music, all sprang into life under their auspices. But in every branch they stopped half way, when the possibilities of art were but half explored, and left it to other nations to gather the fruit of the tree which they had planted.

"Numbers of causes combine to make this invariable result. One of the most prominent is curiously illustrated by the history of opera. The Italians are generally reputed to be, on the average, very receptive and quickly excitable. The eagerness of composers for sympathetic response is found in the same quarters as quick receptiveness of audiences to the music that suits them. The impressions that are quickly produced do not always spring from the most artistic qualities. But the Italian composer cannot take note of that; he is passionately eager for sympathy and applause, and is impelled to use all the most obvious incitements to obtain them, without consideration of their fitness. The way in which Italian composers resort to the most direct means to excite their audiences is a commonplace of everyday observation."

"DO YOU SMOKE?"

IN HIS later years, Robert Sc
was curiously reserved, and J
Niecks relates some odd instances
new book on Schumann, including

"Among the various new com
brought to a first hearing in Pa
Schumann's overture to *Manfred*
performance, however, gave rise
agreements between the conduct
some of the players, among wh
Teutonic element was strongly repr
The question was: What are th
intended by the composer? To s
debated points, Carl Witting, who
preparing to go to Germany, wa
missioned to visit Düsseldorf, an
name of the Société Sainte-Cécil
the matter before the composer.
Witting arrived at Düsseldorf, c
Schumann, was received by him,
plained to him the object of his vi

"When he had ended, and was
forward to an answer that would
doubt at rest, Schumann, who wa
ing a cigar, said: 'Do you smoke
was Herr Witting's reply. But t
poser had already become, or rat
again become—oblivious to his vi
he neither offered him a cigar n
him an answer to his questions.
waiting for some time, Herr
made another attempt to get the
information, but with exactly th
result—the words 'Do you smok
lowed by silence. A third attempt
as little result as the two previo
and Herr Witting took his leave
composer just as wise as when he
him on entering."

---

*"How strange is life—like t
tunes of which one knows not
they are conceived in major or*

—G

JOHN FIELD—OF THE N
TURNES



JOHN FIELD

AS EVERYBODY
Chopin got his
composing
from John Fie
1837), the Irish
What manner
was this gifte
ator?

"Field was
Golden Lane,
we learn from
Westerby's *Hi*
The Pianoforte
tumble-down st
St. Patrick's Cathedral and not
the dwelling of Tom Moore, and
where Oliver Goldsmith had liv
years before. Field's father was a
at a Dublin theatre, his grandf
organist."

After his initial training he we
Petersburg as an assistant to
"His first three years in St. Pet
says Westerby, "where he arrived
were spent in drudgery. Spohr has
his visits to Field, when in St. Pe

"'Often in the evenings,' he sa
companied Clementi to his pianofo
house, where Field had to play
to show off the pianos to purch
have in my remembrance a vivid
the tall, pale youth who appeare
grown out of his clothes—a very
and awkward figure. As soon, ho
his soul-stirring playing began, e
else was forgotten and we becam

"At this time Field had blonde
eyes, fair complexion and pleasing
Later he became easy-going, indi
personal appearance and somew
spendthrift; while, as a man of
described as indolent, heavy-featu
out and vulgar in appearance, ow
temperate habits. He was repu
somewhat cynical, good-natured,
in manner, but uneducated. * * *

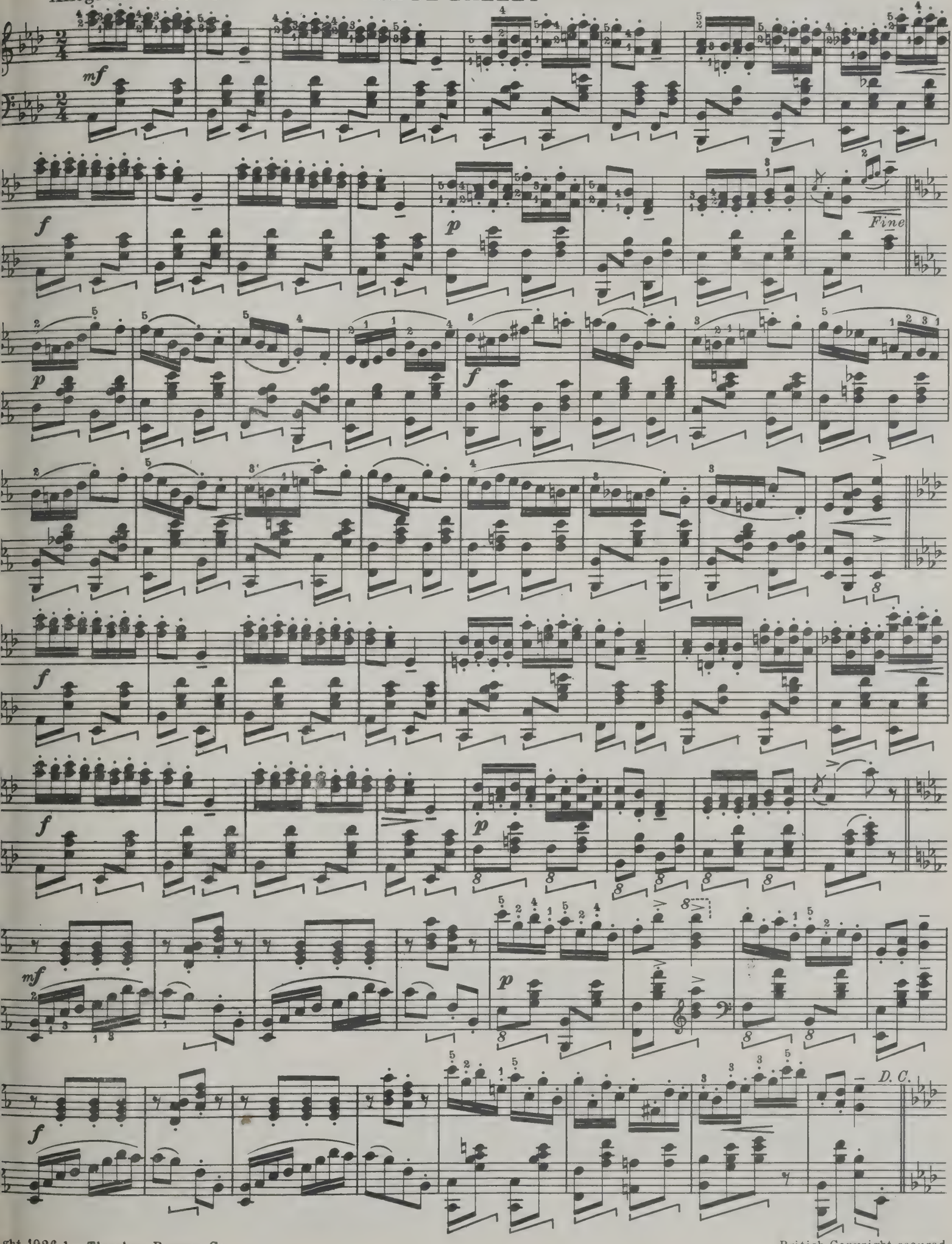
rming "double - note" piece. Grade 4

BUTTERFLY DANCE

AIR DE BALLET

FREDERICK A. WILLIAMS

Allegretto M.M. ♩ = 108



ght 1926 by Theodore Presser Co.

British Copyright secured

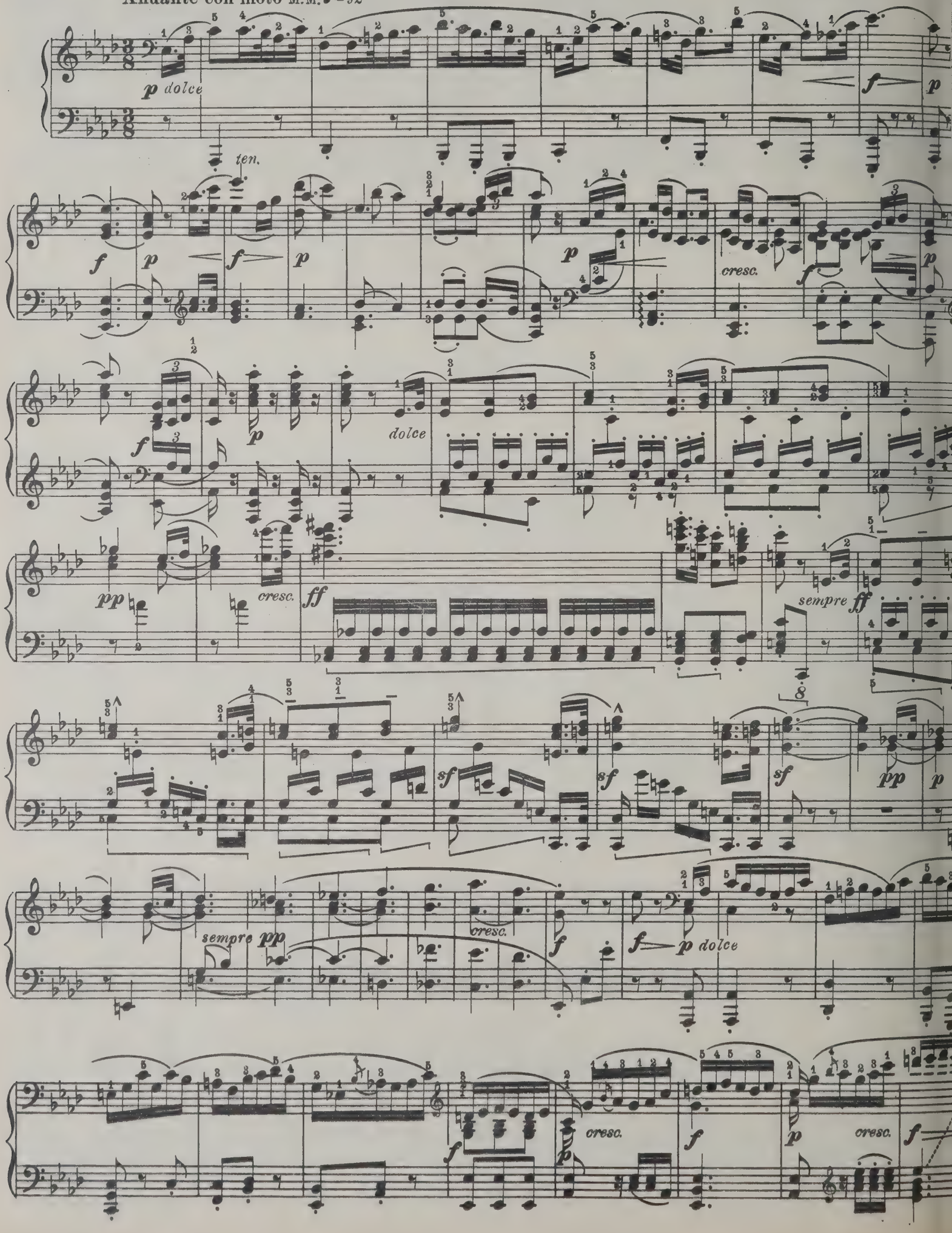
See Mr. Biart's article on another page of this issue.

ANDANTE CON MOTO

from 5th SYMPHONY

L.van BEETH

Andante con moto M.M. ♪=92





CHINATOWN

turesque number from a new set of pieces, entitled *A Miscellany for Young Pianists*. Grade 2½.

JAMES H. ROGERS



ight 1926 by Theodore Presser Co.

British Copyright secured

CHANT DU SOIR

A fine example of the singing style, demanding *legato* octave playing. Grade 4.

FÉLIX BORO

Andante ma non troppo M. M. ♩ = 92

p *legato*

con Pedale

legato

poco agitato

più forte

cresc.

a tempo

rall.

tr

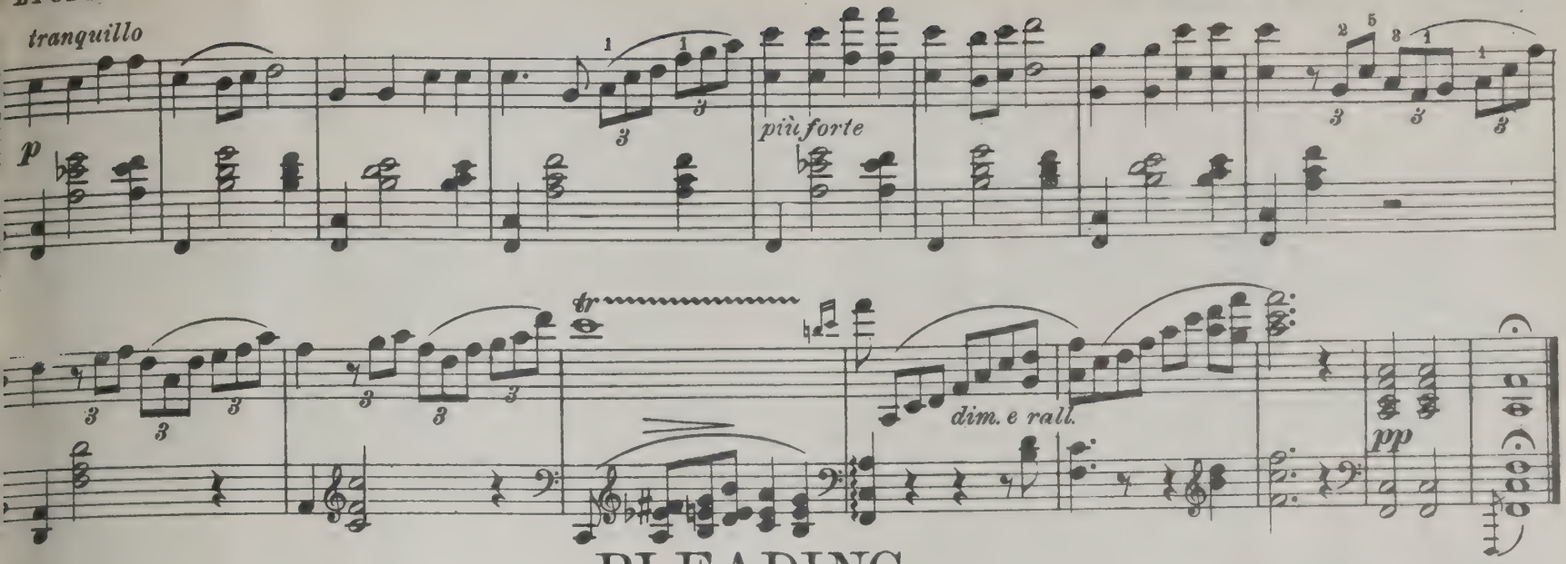
Tempo I.

rall.

molto legato

rall.

Copyright 1900 for the United States and Canada by H. B. Stevens Co. Copyright transferred 1908 to Theo. Presser International Copyrigh



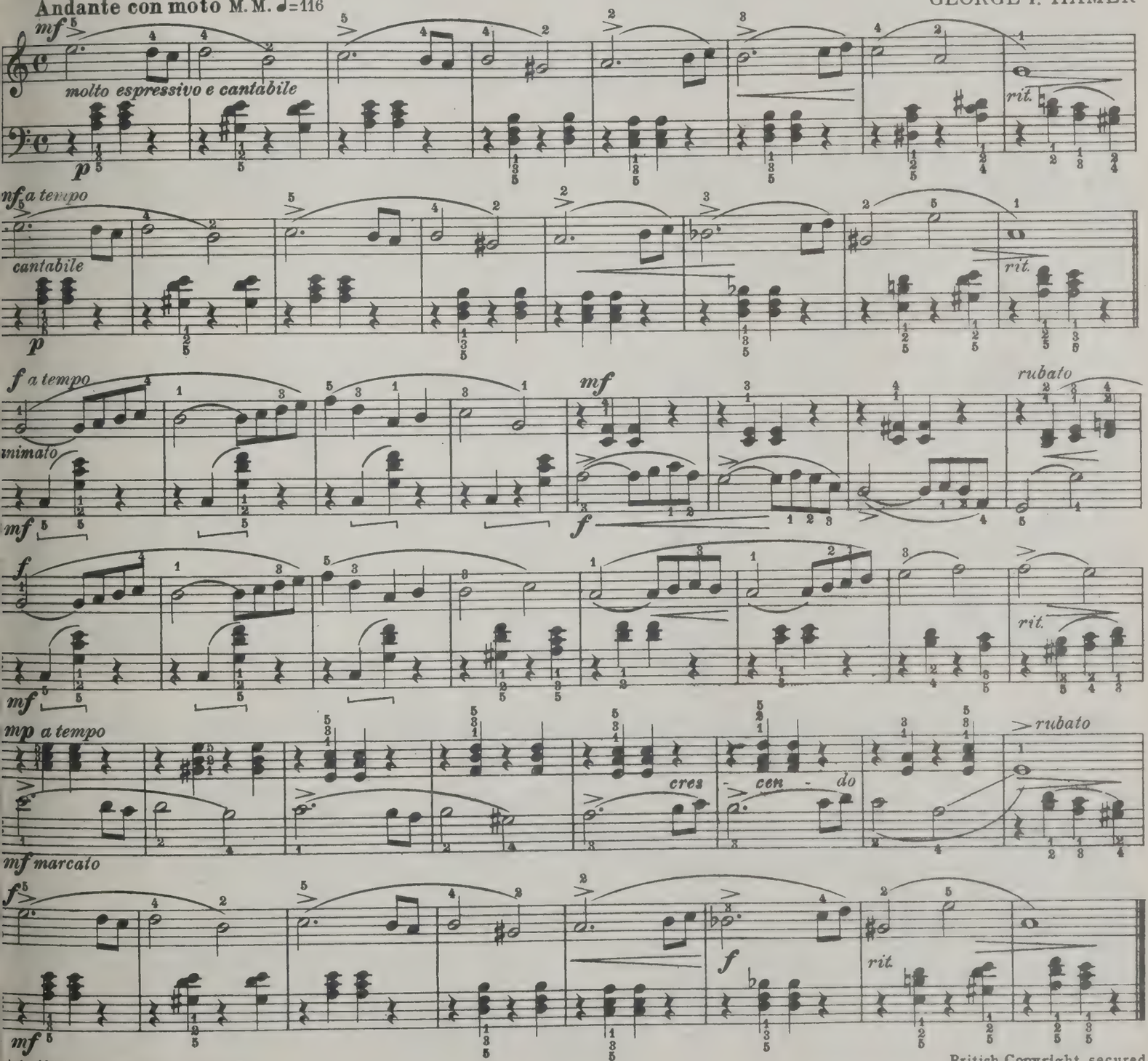
PLEADING

SONG WITHOUT WORDS

dy in melody playing in either hand. Grade 2½.

GEORGE F. HAMER

Andante con moto M. M. ♩=116



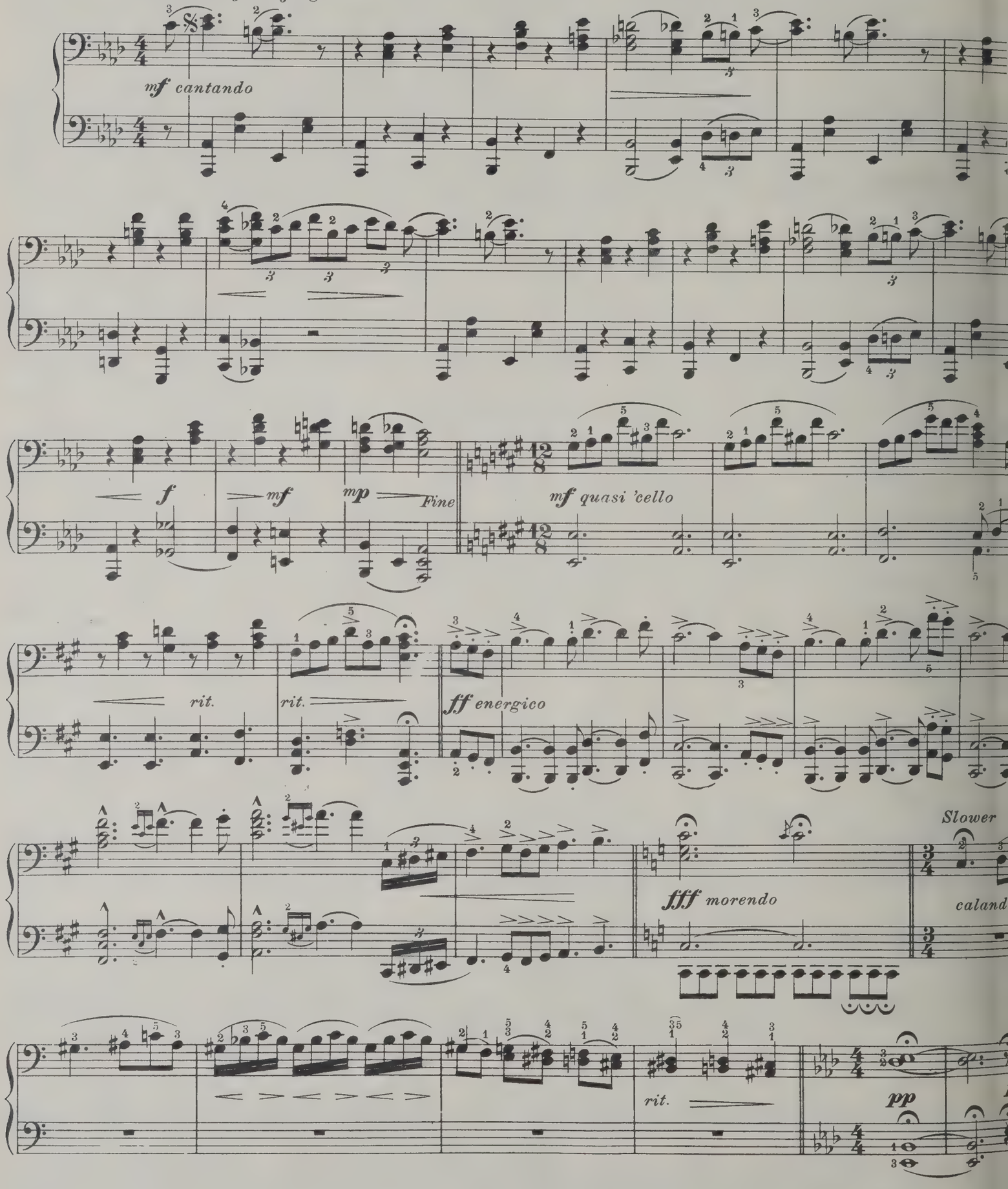
right 1926 by Theodore Presser Co.

British Copyright secured

SEA GARDENS

SECONDO

JAMES FRANCIS C



Copyright 1926 by Theodore Presser Co.

British Copyright

SEA GARDENS

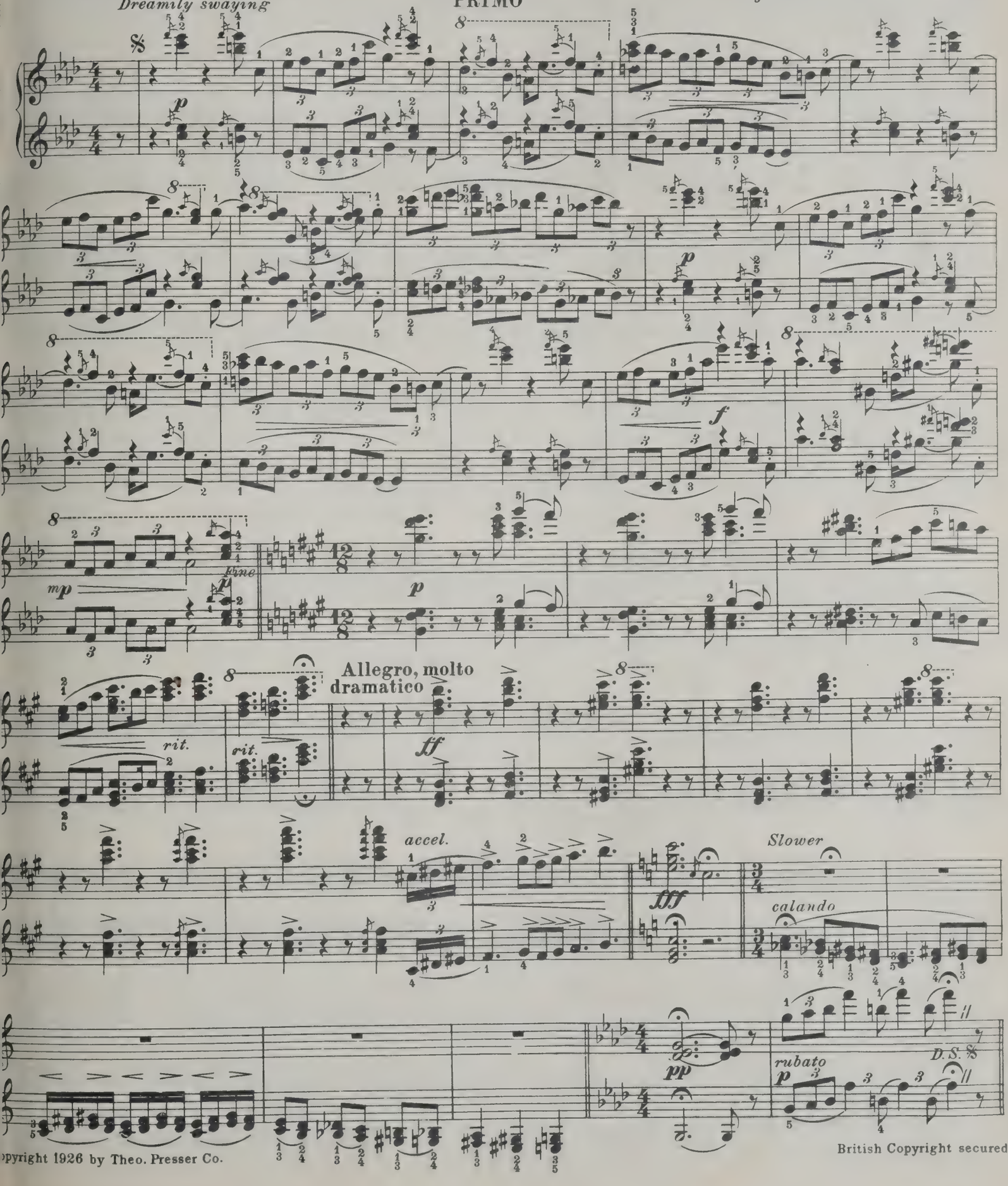
is most successful number has been anged for four hands in response to merous requests.

"Oh ye! who have your eyeballs vexed and tired:
Feast them on the wideness of the sea.
Oh ye! whose ears are dinned with uproar rude,
Or fed too much with cloying melody:
Sit ye near some old cavern's mouth and brood
Until ye start as if the sea nymphs quired."
John Keats

Molto moderato M.M. ♩=72
Dreamily swaying

PRIMO

JAMES FRANCIS COOKE



Copyright 1926 by Theo. Presser Co.
British Copyright secured

MARINE CORPS RESERVES

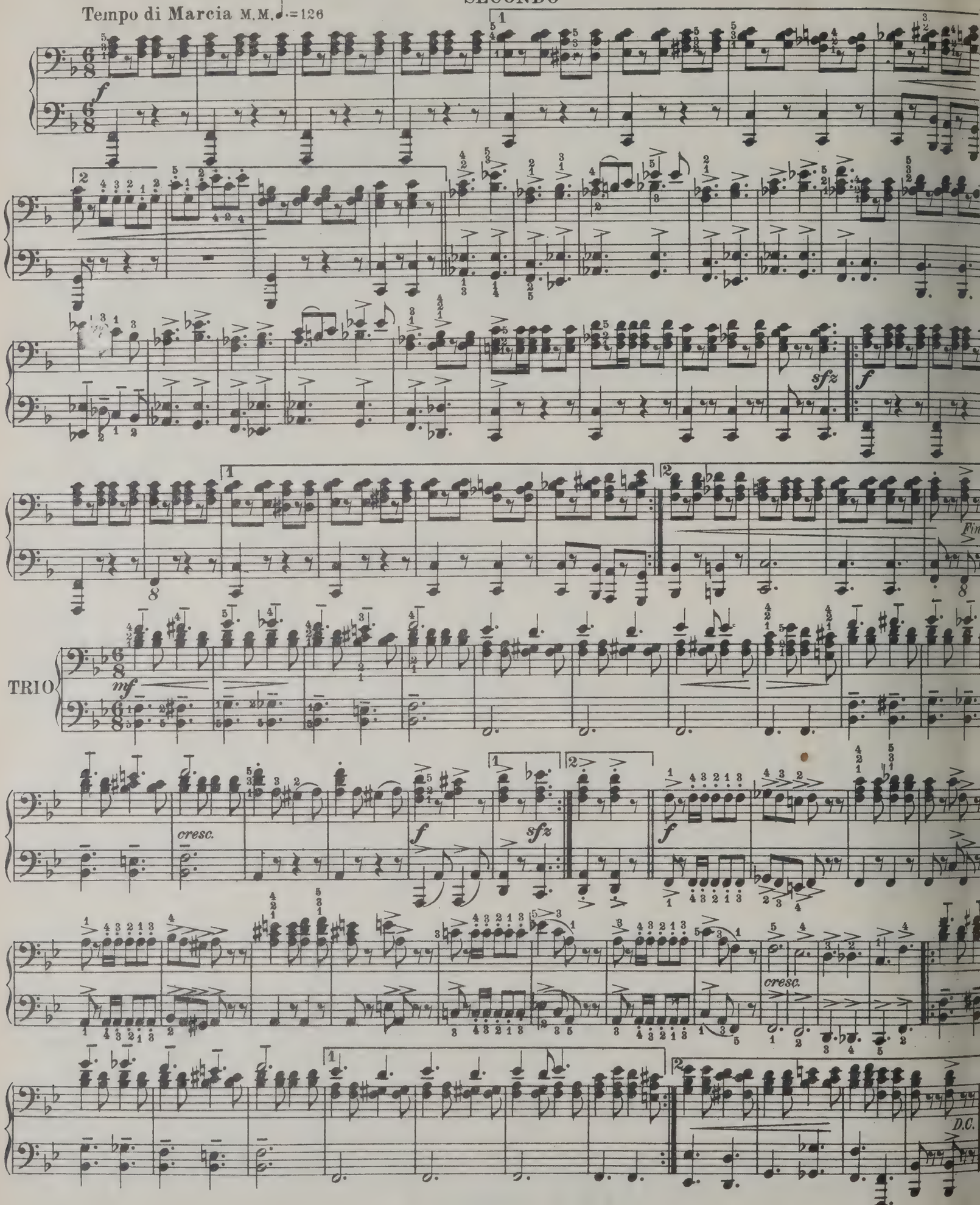
A real military march with the correct swing and pace.

MARCH

SECONDO

ADAM GEIBE

Tempo di Marcia M.M. ♩.=126



Copyright 1926 by Theodore Presser Co.

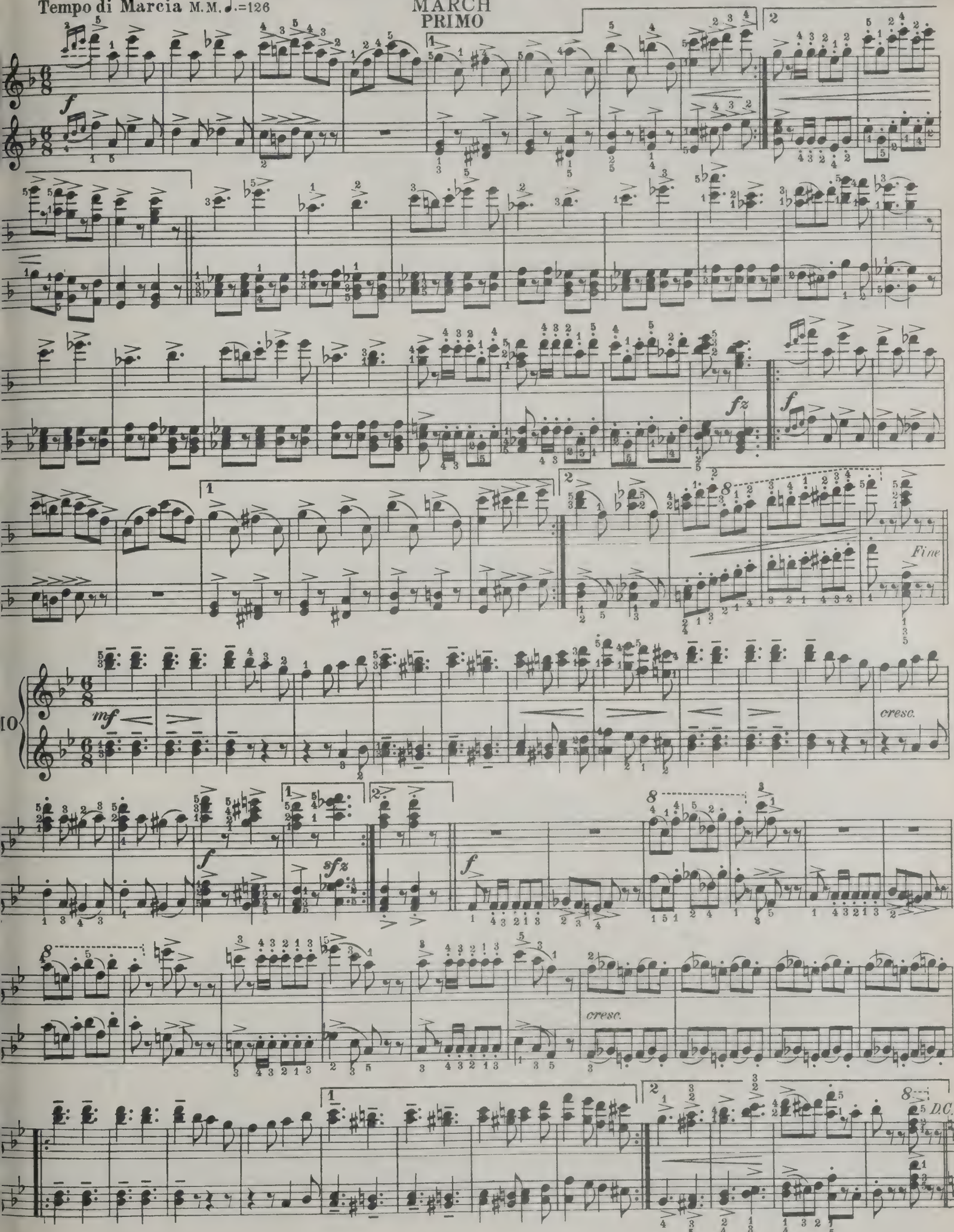
British Copyright secur

MARINE CORPS RESERVES

ADAM GEIBEL

Tempo di Marcia M.M. ♩.=126

MARCH
PRIMO

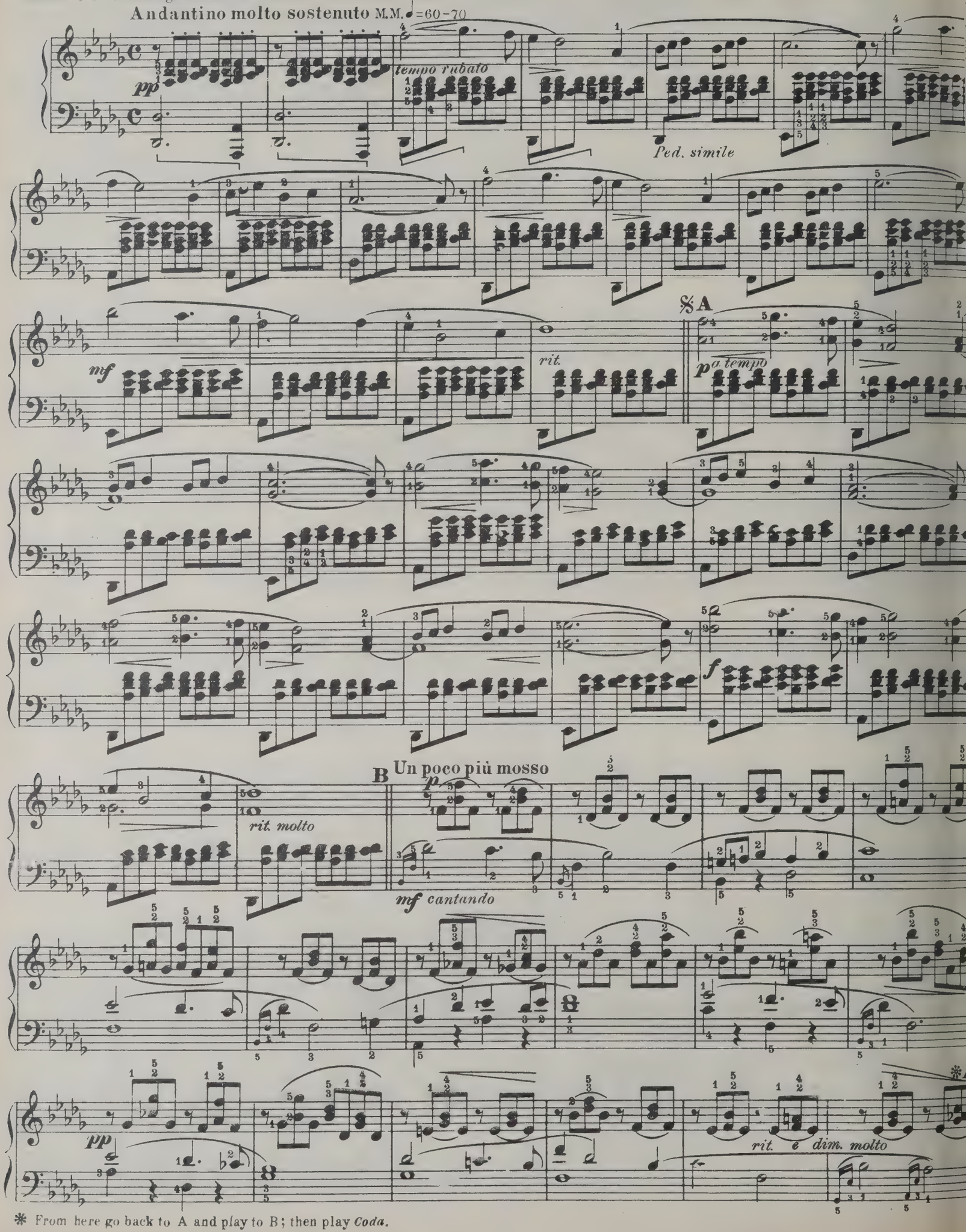


ANDANTINO

in D flat

A famous melody, originally for organ, but in demand for all arrangements. Grade 4.

EDWIN H. LEMA



* From here go back to A and play to B; then play *Coda.*

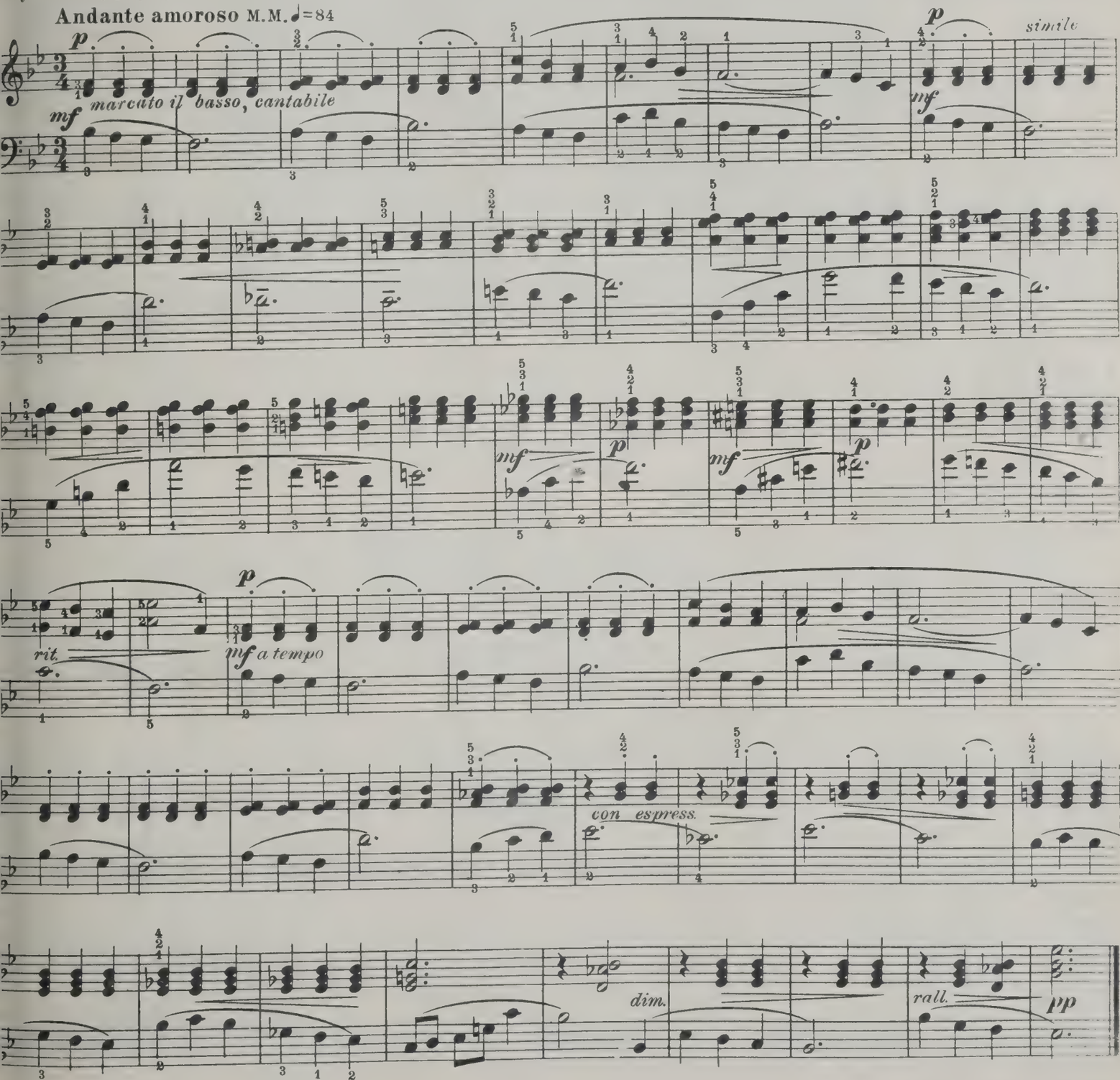


DAISY REVERIE

udy in melody playing and in shifting harmonies. Grade 2½.

RICHARD J. PITCHER

Andante amoroso M.M. ♩=84



ight 1925 Theo. Presser Co.

British Copyright secured

TURKEY IN THE STRAW

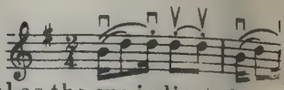
Edited by Robert Braine

AMERICAN DANCE T

The "Turkey in the Straw" is America's most popular dance tune. If we are not careful it will become our national air. It has increased in popularity enormously on account of the wave of interest in the country fiddler and his favorite tunes, which has swept over the United States in the past year.

In answer to many requests, the *Etude* presents this universally known dance tune, with the bowing best calculated to give the maximum of vigor and clean-cut rhythm. In the syncopated measures a bowing sign has been placed above each note.

Some of our country fiddlers bow the syncopated measures as follows:—



but this latter bowing is not so forceful as the one indicated.

The first note of each measure throughout comes with a down bo marked, and the player must be careful to give this note a vigo accent, if he would bring out the true "country fiddler" swing to sprightly composition. The fourth finger must be used where ma and the slurs where indicated, as this makes for a smooth and execution, which is necessary. The *tempo* is very fast.

Vivace

VIOLIN

PIANO

Copyright 1926 by Theodore Presser Co.

GOLDENROD

From a new set entitled *Six Garden Sketches*. Grade 2.

A. LOUIS SCARMO

Moderato M.M. ♩ = 144

Copyright 1926 by Theodore Presser Co.

British Copyright se

CHOOSE YOUR PIANO AS THE ARTISTS DO



WHEN CHALIAPIN SINGS

the piano is always

Baldwin



TO CHALIAPIN, world-famous operatic genius, the *Baldwin* is more than an instrument of music. It is a versatile companion in the interpretation of his art.

The *Baldwin* brevet of distinction is surpassing purity and resonance of tone, responsive alike to the exacting demands of the accompaniment and the solo.

A SUGGESTION

Choose YOUR piano as the artists do. The book, "How Artists Choose Their Pianos," will help you in selecting the instrument for your home. We will gladly send you a copy free. Address

THE BALDWIN PIANO CO.
CINCINNATI, OHIO

In any *Baldwin* you will find a new revelation of your musical dreams. Visit the *Baldwin* dealer near you.

BALDWIN Uprights, *$850 and up;* Grands, *$1400 and up;* Reproducing Models, *$1850 and up.* Convenient payments if desired.

Most Marvelous Musical in World's History

The BRUNSWICK PANATROPE

utilizes newly discovered electrical processes to bring you music and radio of a beauty hitherto unknown



THE PANATROPE is the joint achievement of four of the most widely-known institutions in the fields of electricity and acoustics: Radio Corporation of America, General Electric Company, Westinghouse Electric & Manufacturing Company, and The Brunswick-Balke-Collender Company.

Amazes critics

Although perfected less than a year ago, this new reproducing musical instrument has been heard by more than four million persons. When first demonstrated, it was given front-page space by the great metropolitan newspapers as the most important musical development of the age. Critics were no less enthusiastic. Nothing in the whole world of music ever created such profound interest and attention.

The Brunswick Panatrope may be had either alone or in combination with the Radiola Super-heterodyne. Thus it puts at your finger-tips all recorded music and the rhythmic, newsy programs of radio as well. Operates entirely from the light socket; no batteries or outside wires needed.

Another triumph

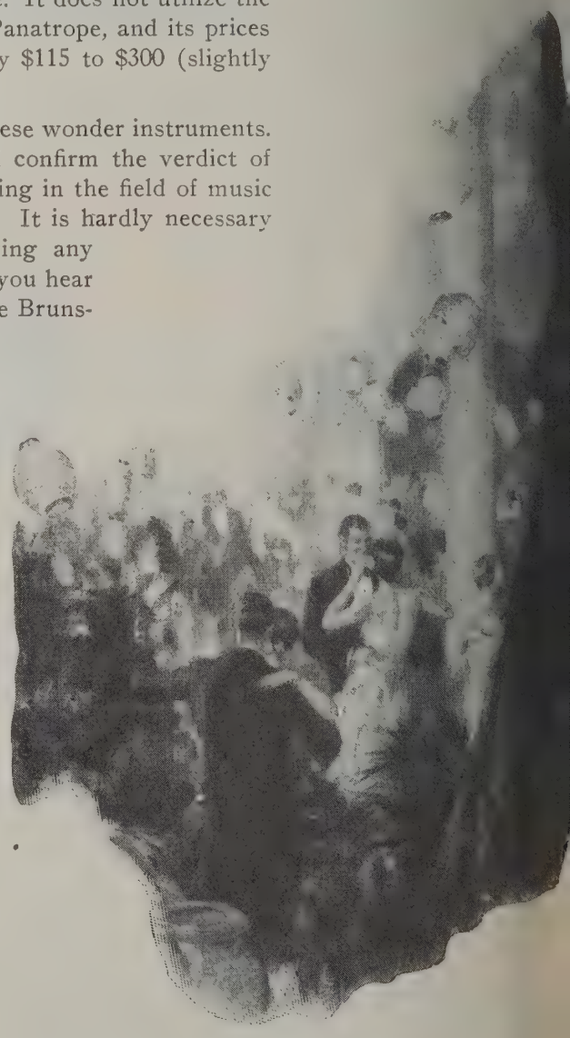
Brunswick has also developed another musical instrument, as yet unnamed,* for bringing out the music of the new records. In tone quality and its ability to reproduce the entire musical scale, this instrument represents a very great advance over anything in existence, save the Panatrope. It does not utilize the electrical equipment of the Panatrope, and its prices are lower, ranging from only $115 to $300 (slightly higher west of Rockies).

Certainly you must hear these wonder instruments. Your musical judgment will confirm the verdict of the critics that there is nothing in the field of music reproduction equal to them. It is hardly necessary to suggest that before buying any musical instrument or radio, you hear the Brunswick Panatrope, the Brunswick Panatrope & Radiola and the new Brunswick musical instrument as yet unnamed.*

Brunswick dealers will gladly demonstrate these instruments. If there is no Brunswick store near you, write us.

**$5,000 for a name*

To find a suitable name for the new Brunswick instrument described above, we offer 3 prizes totaling $5,000 for the best name submitted with slogan not exceeding 10 words describing its music. Write for free booklet giving all details. Address Dept. P-107.



THE BRUNSWICK-BALKE-COLLENDER CO., GENERAL OFFICES: 623 SOUTH WABASH AVENUE, CHICAGO

ıvention



The Brunswick Panatrope, Model 10. Finished in highly figured walnut. Price $650. (Slightly higher west of Rockies)

GREAT ARTISTS
of the
NEW HALL OF FAME

—those whom the present-day public selects as supreme—these artists find in Brunswick's "Light-Ray" electrical recording (musical photography) reproduced on the Brunswick Panatrope the perfect medium for their art.

MARIO CHAMLEE
Tenor, Metropolitan Opera Company, says:

"I marvel at the precision and delicacy with which every tone is preserved by your new method of recording and translated into sound again on your musical instruments."

Latest Brunswick Records are now on sale every Thursday

Brunswick

PANATROPES · RADIOLAS · RECORDS

UNSWICK-BALKE-COLLENDER CO., GENERAL OFFICES: 623 SOUTH WABASH AVENUE, CHICAGO



Health and Happiness

The hunger for sweets, common to all the human race, is satisfied by WRIGLEY'S Chewing Sweets.

And Wrigley's does not harm the stomach—on the contrary, it is extremely beneficial to teeth, appetite and digestion.

Its lasting flavors appeal to the taste, its soothing refreshment relieves fatigue and its antiseptic effect on mouth and throat guards against ills.

Wrigley's clears the breath of the odors of eating.

Your friends prefer a sweet breath.

So the use of Wrigley's shows a consideration for those about you, which is one of the evidences of refinement.

Made clean, kept clean, sealed air-tight in its wax-wrapped package.



Comes to you with all its original goodness and flavor.



New Books on Music—Reviewed

Choice Rhythms for Youthful Dancers. By Caroline Crawford, with music by Elizabeth Rose Fogg. Cloth bound; one hundred and three pages. Published by A. S. Barnes & Co. Price, $3.00.

It is well to take off, now and then, the straight-jacket of Art which has come to torture man in the shape of set types and forms without rhythmical meaning, and to view the dance again as something we do for the fun of it. The gay twirl before the mirror when the young girl has got just the right twist to her hair; the blithe run to the street-car in the early morning through empty streets and frosty air; the quickening of the step to match that of the passing parade; these are the very root and substance of dance forms.

The thirty-seven "Choice Rhythms" given herein are built on this conception. They are written for children whose emphatic, naïve movements make special types of the Processional, Schottische, Polka, Galop and Whirl, feasible and necessary.

Alice in Orchestralia. By Ernest La Prade. Cloth bound: charmingly illustrated. One hundred and seventy-one pages. Published by Doubleday, Page and Co. Price, $1.00.

Here is a new Alice who wanders into "Orchestralia" where instruments put away their players carefully between performances, where disagreements and quarrels are settled by a general "tuning up," and where standing in society is based on the tones of one's voice!

Most marvelous of all—this tale is no dream! First-hand facts are given concerning the mechanism of the four types of orchestral instruments. Would we like to know what makes over-tones, what determines pitch, why saxophones are counted members of neither the wood-wind nor brass-wind group, why trombones are the most dignified of wind instruments and kettle-drums the most useful of percussion instruments.

Then let us take this tour with Alice by way of the "Tuba Tunnel." It is every bit as easy as the trips we have taken with the other Alice down the rabbit-hole and through the looking-glass. Besides, *this* journey leaves us much the wiser!

The Appreciation of Music. By Percy A. Scholes. Cloth bound; one hundred and twenty-nine pages. Illustrated with portraits, diagrams and notations. Published by Oxford University Press, American Branch. Price, $1.75.

This book is best read as it rests on the piano rack, our fingers on the keys.

In words and notations the *Appassionata Sonata* and many another classic composition are fully described in their forms of Variation, Fugue, Sonata, Rondo, Gigue and Minuet. But, lest the gifts be without price, composers are also introduced in quaint lights. "How the *Harmonious Blacksmith* happens to be so named" and "the Melodote of the Coins in the Herrings Pocket" are stories that cause us to wink at Fate.

The book is far too short for much (and all have become so before the end is reached), but, strangely enough, the last page is really just the beginning, for it is there that our ears begin to listen.

The English Madrigal. By Edmund Fellowes. Cloth bound; one hundred and eleven pages; illustrated with old prints. Published by the Oxford University Press. Price, $1.40.

In those "ultra-modernistic" days when people sang without bar lines, signatures, Madrigals (mother-song) were discovered in Italy. But soon this form was adopted by the English and made a part of their native life as their folk-dance on the green. It was in proper expression of Merrie England that she did not have to pocket her pride and called "merrie."

Of the atmosphere in which the composers who wrote throve, of the printers who "humbly coppied" their rhythm, harmony and words, who would care to know of these, read of English in flavor, in author and spirit and devoted wholly to the description of English Madrigal.

How to Compose a Song. By Ernest Newton. Cloth bound; one hundred and six pages; illustrated with musical [illegible]. Published by E. P. Dutton & Co. Price, $2.00.

The musician who plays amiably editions of the great and less great who knows how composing is done in a way, how to do it, yet who shrinks the folds of modesty rather than put melodies that come to him—such are better not read this book.

It tells, first, what a song is and distinguish it from music unlinked words; second, how to give the song ting of harmony and meaningful accompaniment; third, what the Introduction Finale should express and what the leave unsaid; fourth, how to make singable through homely practices with actual transcribing.

The student need not think he will an end of the work by reading to page. An hour later he will find pencil in hand, eagerly calling to the Noah's Ark of notes and staves which has been wandering in his mind

Sousa



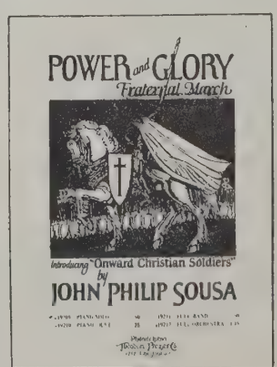
Creates Another Great March Hit!

POWER AND GLORY

Introducing "Onward, Christian Soldiers"

Here is a truly remarkable March for Schools, Fraternal Organizations, Parades and Church Events

The best of it is that it makes a very playable, "grateful" and expressive piano piece.



Cat. No. 19209, Piano Solo
Cat. No. 19210, Piano Duet
Cat. No. 19211, Full Band
Cat. No. 19212, Full Orchestra

THEODORE PRESSER CO.
1710-1712-1714 Chestnut Street Philadelphia

Music Dealers and Publishers

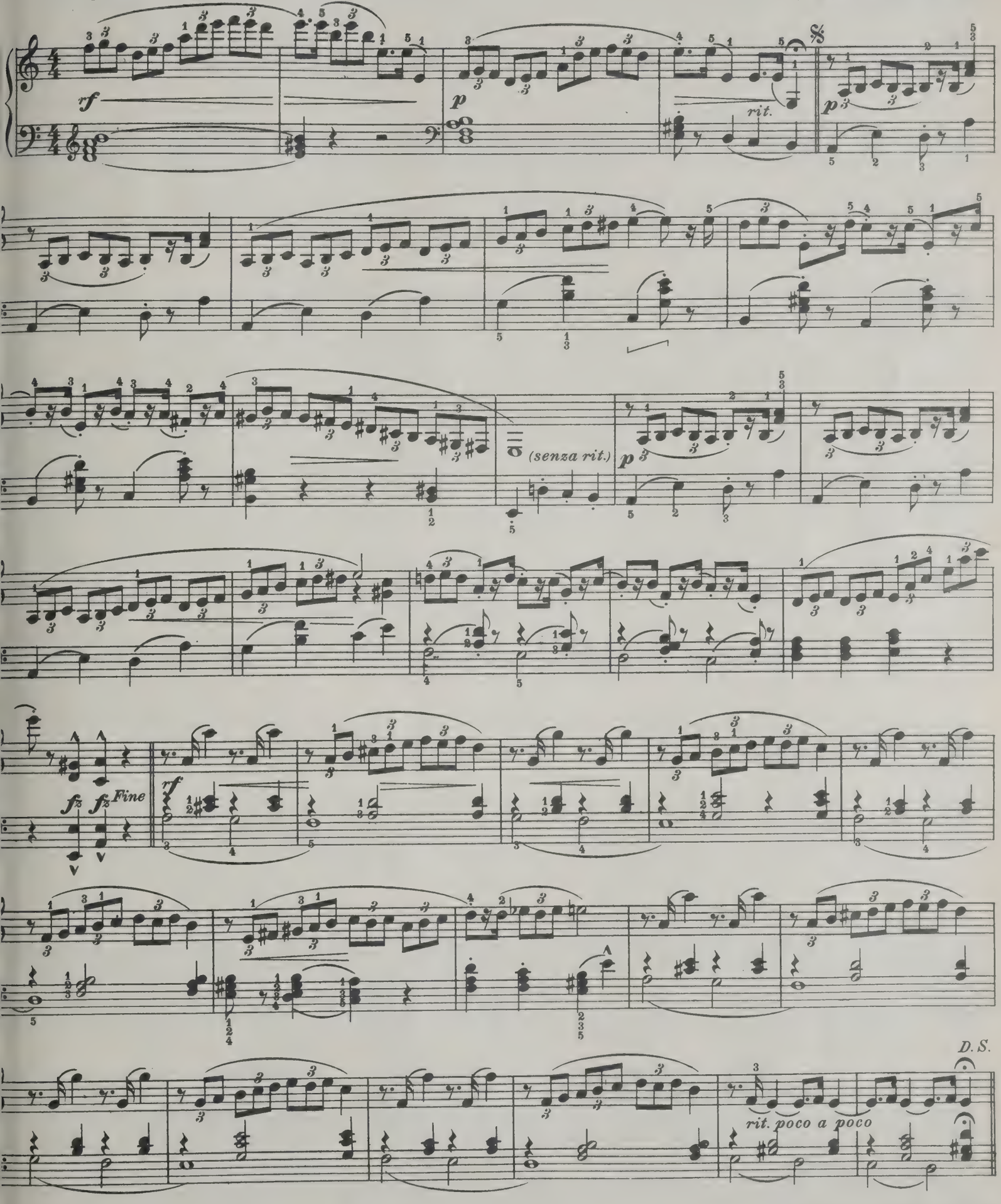
tudy in swift and light finger action
in pungency of rhythm. Grade 3.

SILVER DREAMS

A GRACEFUL DANCE

Allegretto con grazia M.M. ♩ = 126

MONTAGUE EWING



yright 1926 by Theodore Presser Co.

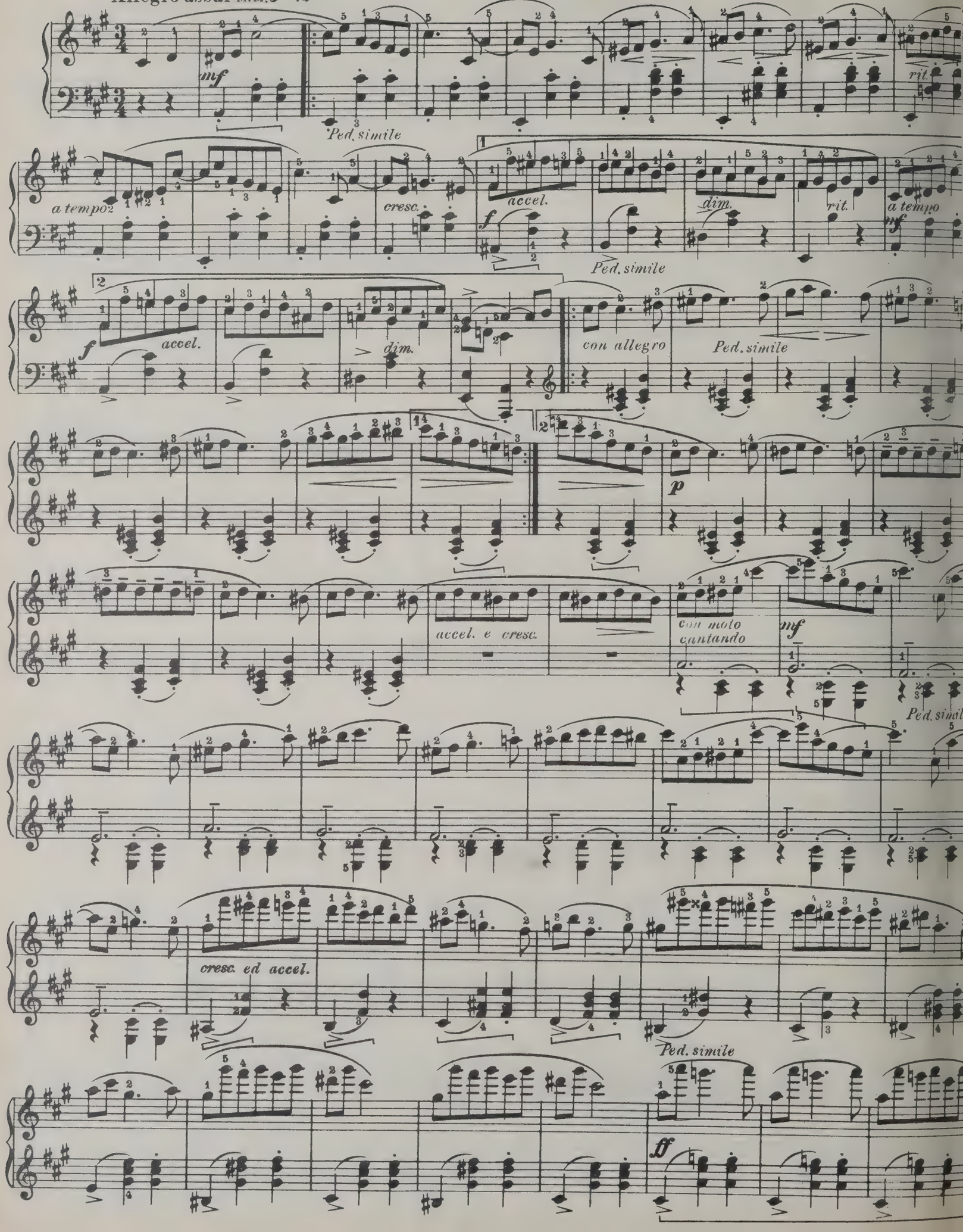
International Copyright secured

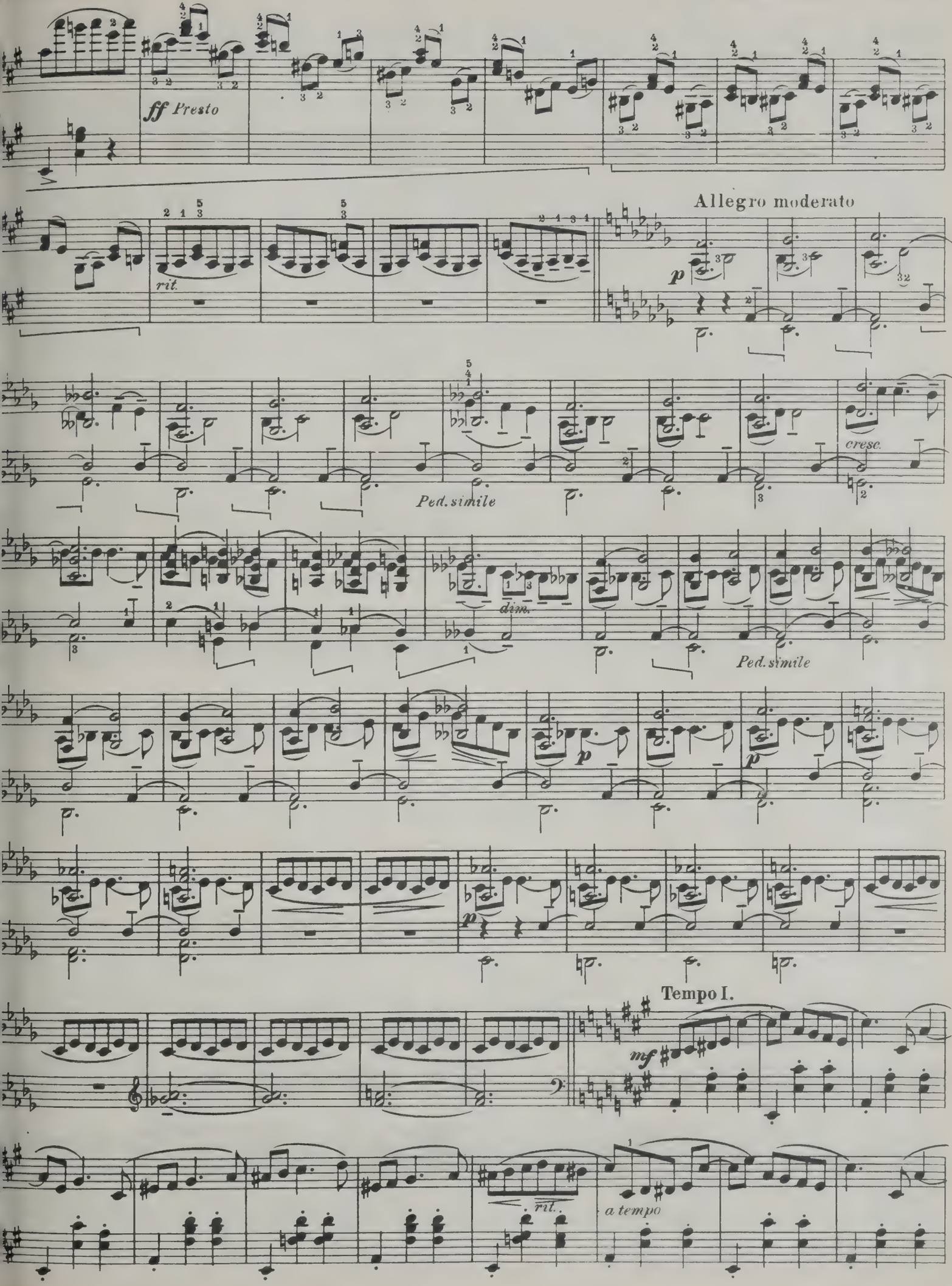
VALSE
in A

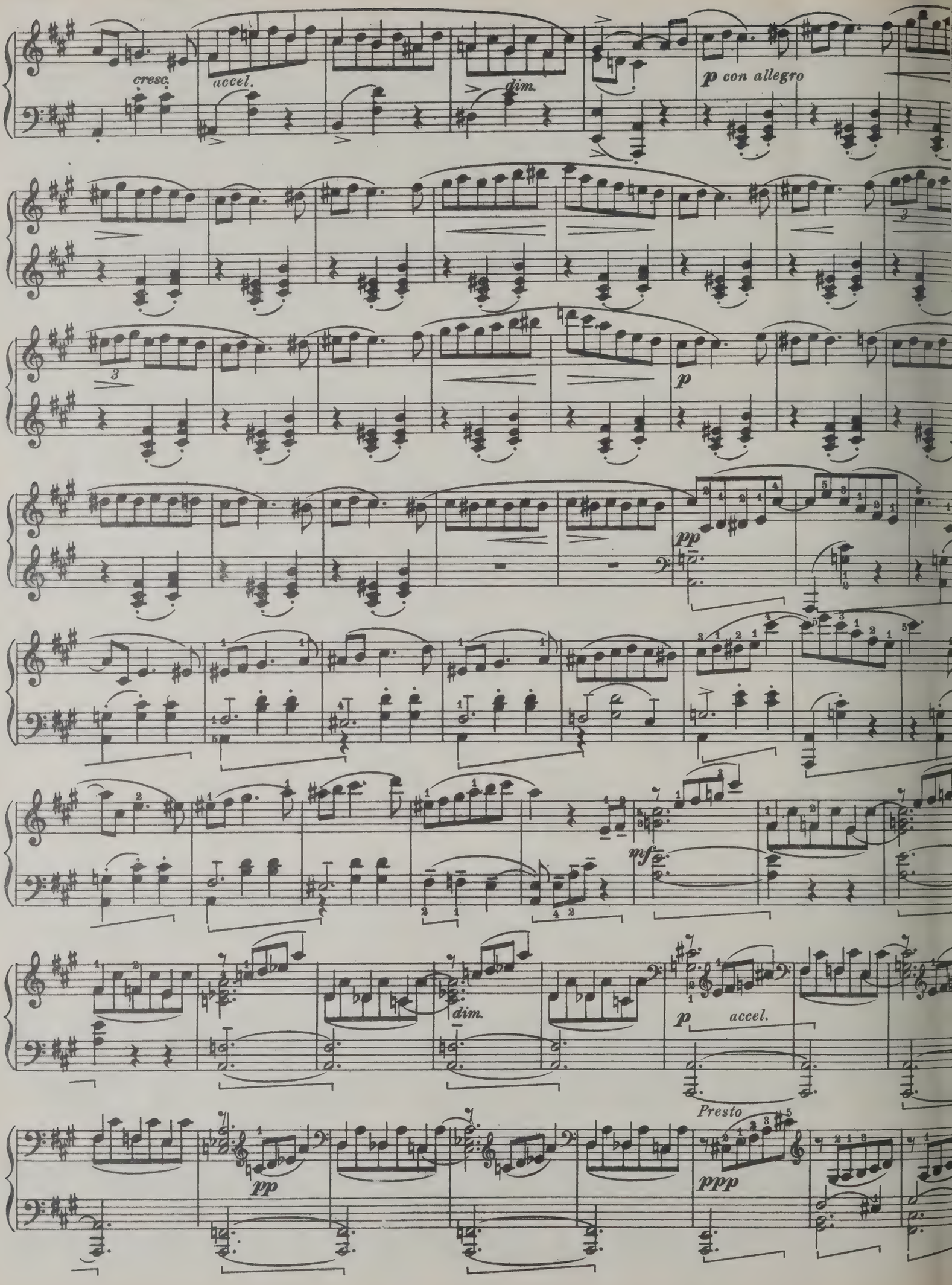
One of the most melodious and original compositions of the great Russian master. Grade 5.

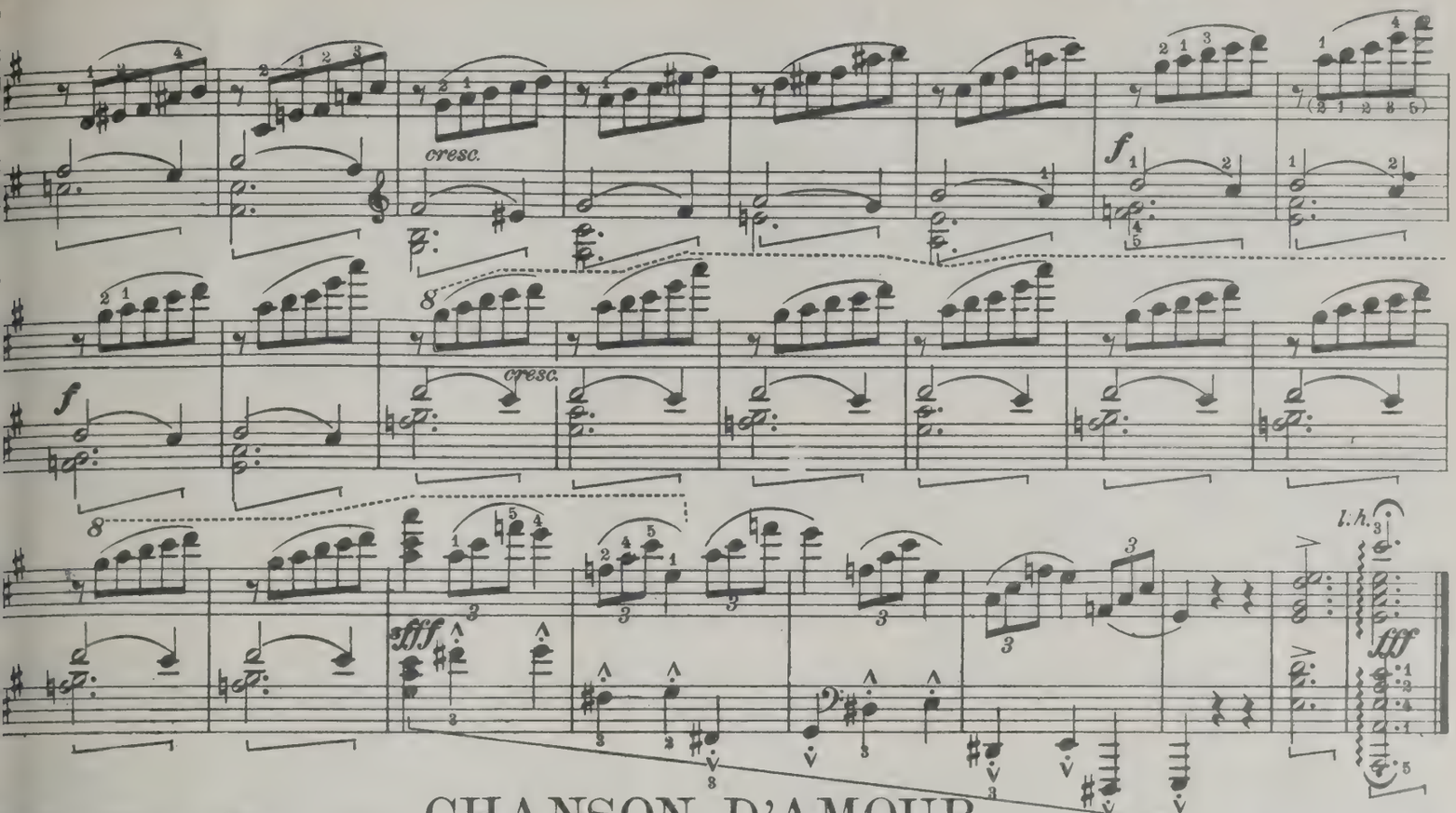
S. RACHMANINOFF, Op. 10, No.

Allegro assai M.M. $\dot{d}$.=72




ff Presto
rit.
Allegro moderato
p
cresc.
Ped. simile
dim.
Ped. simile
p
p
p
Tempo I.
mf
rit.
a tempo


cresc.
accel.
dim.
p con allegro
pp
mf
dim.
p accel.
Presto
pp
ppp

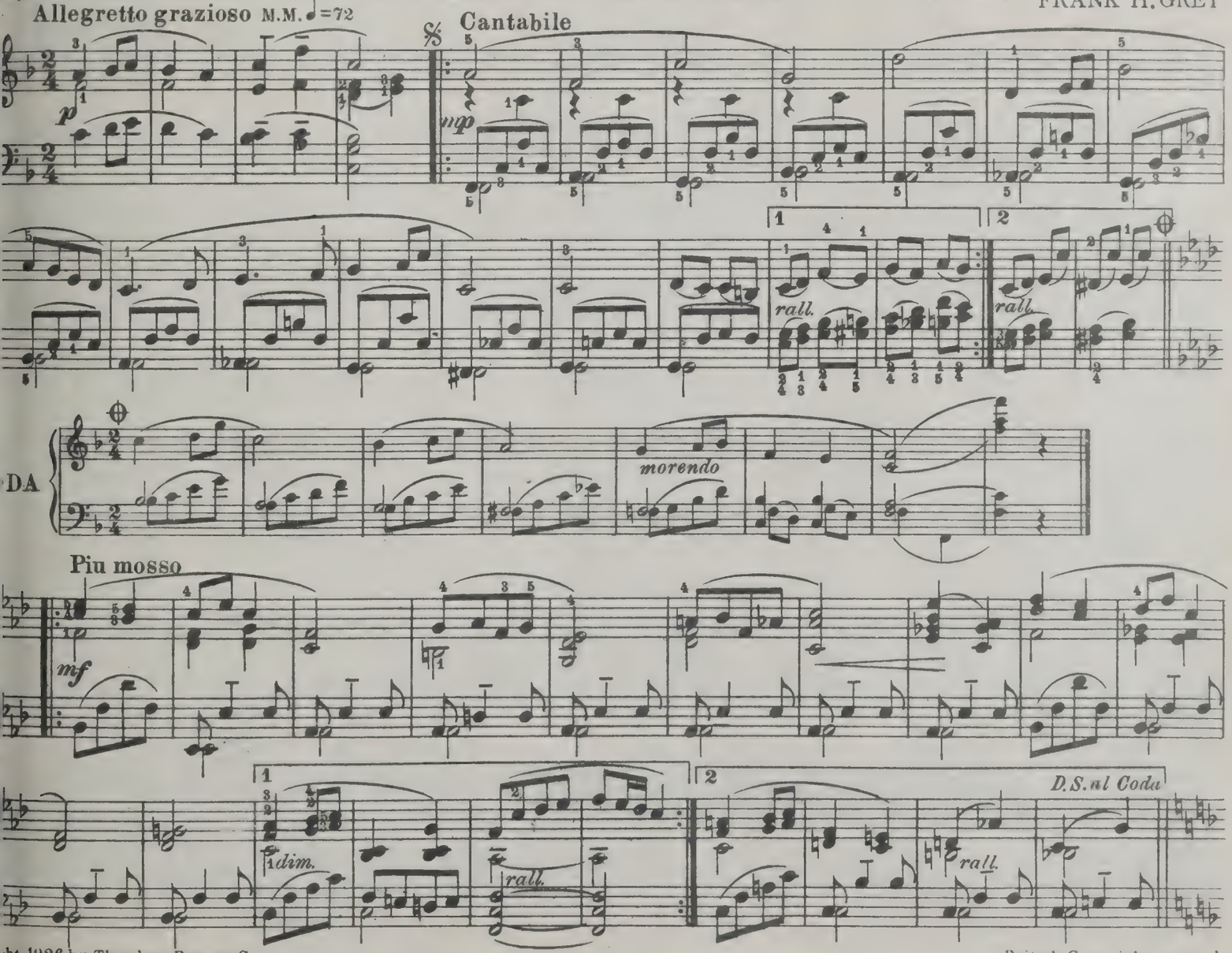


CHANSON D'AMOUR

FRANK H. GREY

layed in the manner of "muted strings"

Allegretto grazioso M.M. ♩=72



ht 1926 by Theodore Presser Co.

British Copyright secured

FESTIVAL MARCH

Sw. 8ft. & Reeds 8ft.
Gt. Full to 4ft.
Ch.
Ped. Full without Reed
Gt. to Ped. Sw. to Gt.

CARL WILHELM KERN, Op.

A brilliant number for *Postlude* or recital use, adapted for *processional* purposes in "picture playing".

Tempo di Marcia M.M. ♩ = 112

MANUAL

Full

PEDAL

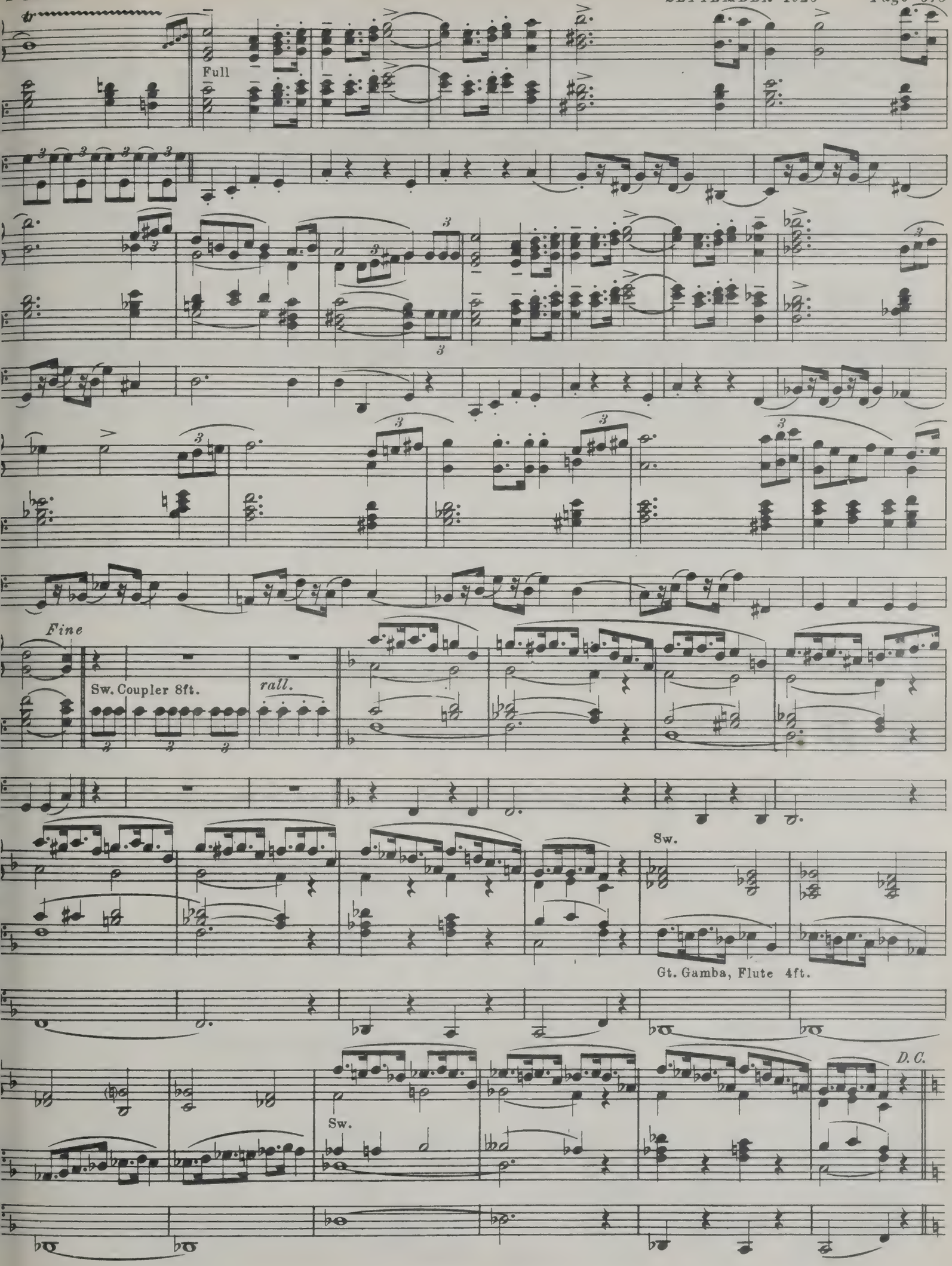
Reduc to

tr

cresc.

Copyright 1924 by Theodore Presser Co.

British Copyright se

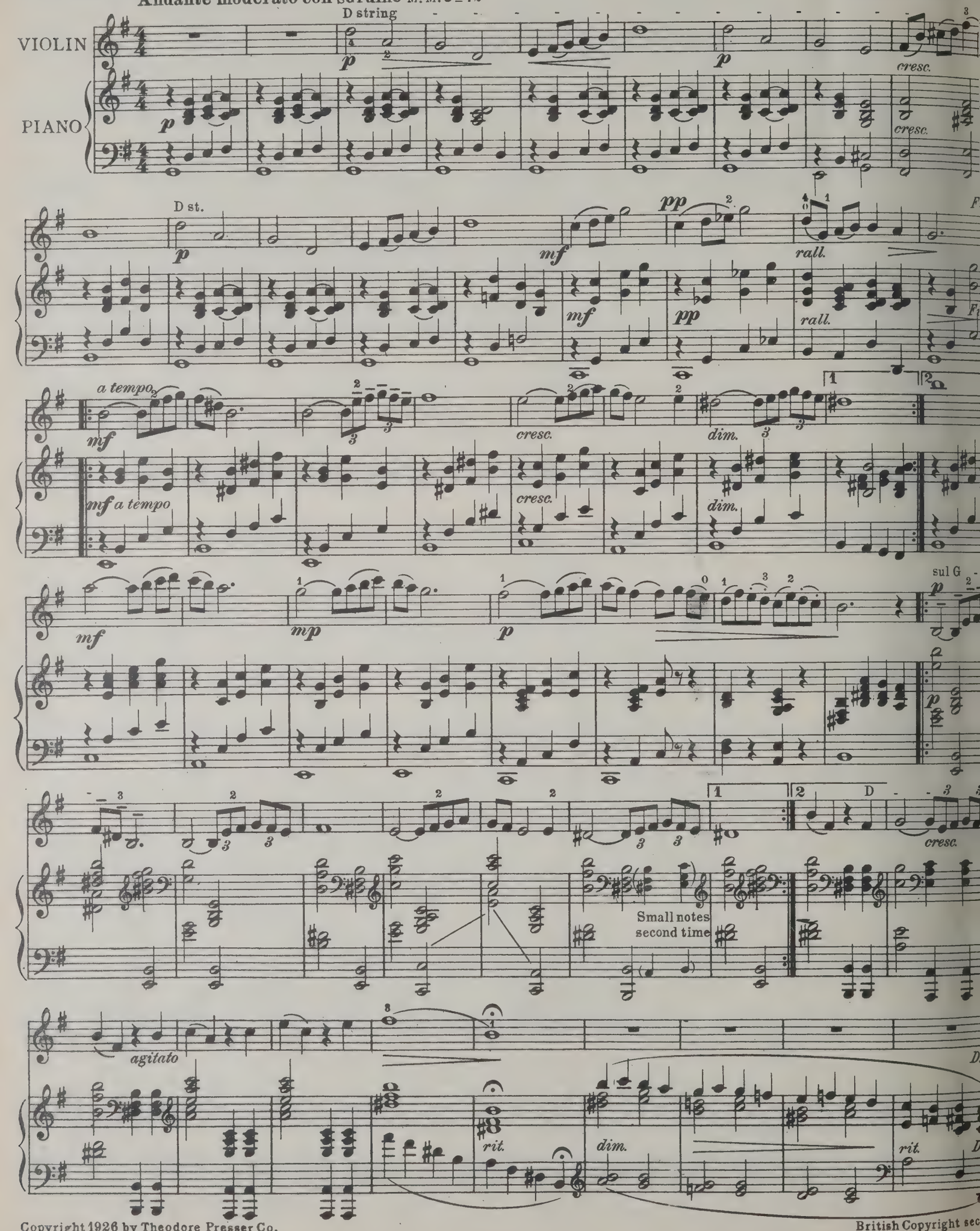

Full
Fine
Sw. Coupler 8ft.
rall.
Sw.
Gt. Gamba, Flute 4ft.
D.C.
Sw.

CRADLE SONG

A charming *berceuse*, for muted violin.

BURYL RETTI

Andante moderato con sordine M. M. ♩= 72



Copyright 1926 by Theodore Presser Co.

British Copyright sec

ROSES ARE CALLING

B. Shadwell

GORDON BALCH NEVIN

Moderato

1. When in the gar - den twi - light gath - ers, And flow - ers
2. Love, get with - in the moon - lit gar - den, A lone I

slum - ber through the night,
wait and dream of you,

Loné - ly a - mong - the ros - es sweet I stray,
Gent - ly, the ros - es bear you from my heart,

Long - ing for your love's de - light; Ros - es call, Ere they fall:
Vows of love for - ev - er true; Still they call, Ere they fall:

CHORUS

Ros - es are call - ing, are call - ing to you, Bring - ing love's mes - sage so ten - der and true;

Out of the gar - den, dear, call - ing for you to hear, Tell - ing that I am wait - ing in the moon - light, Long - ing for you;

Copyright 1926 by Theodore Presser Co.

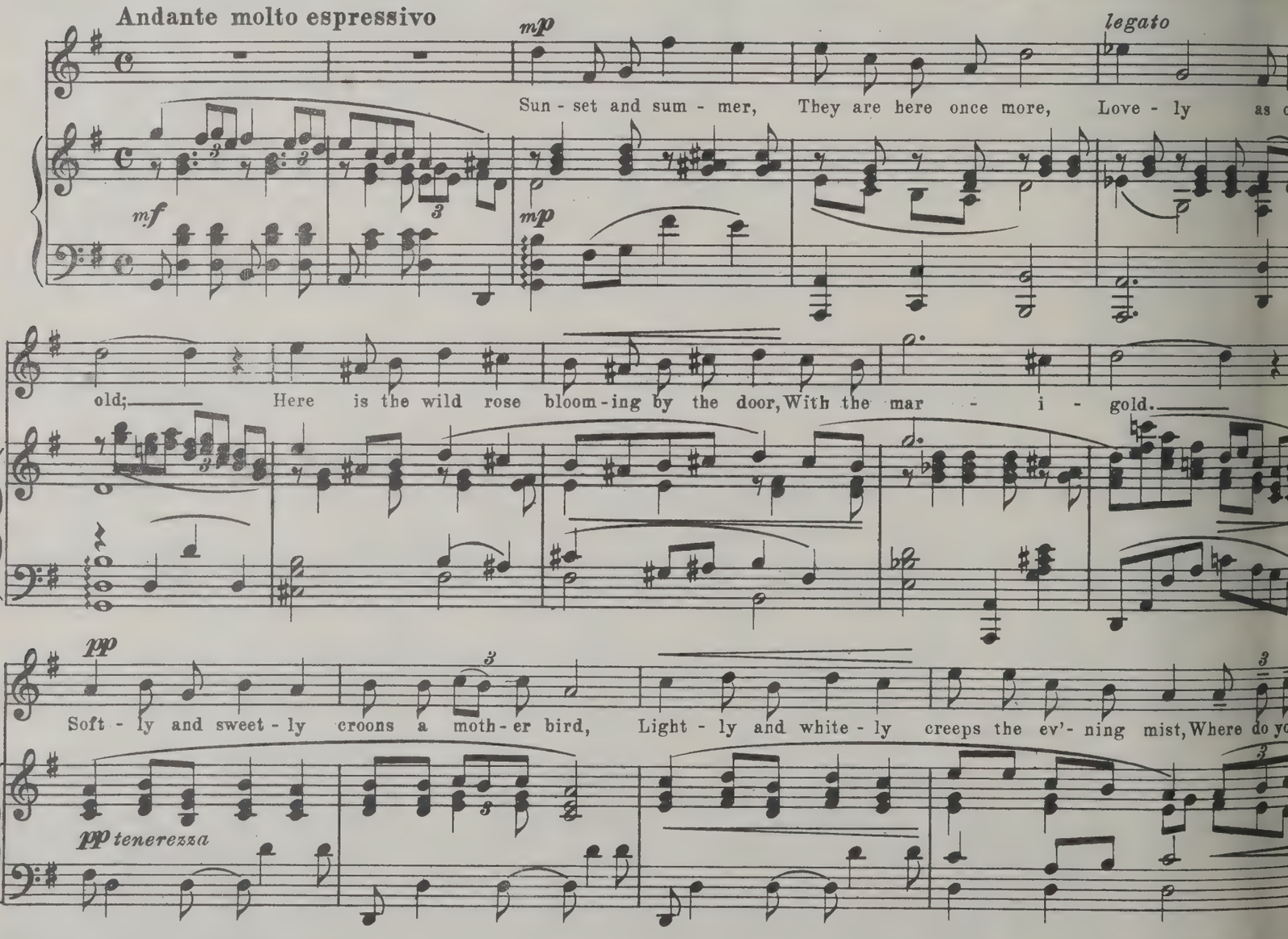
British Copyright secured



I HAVE A SECRET

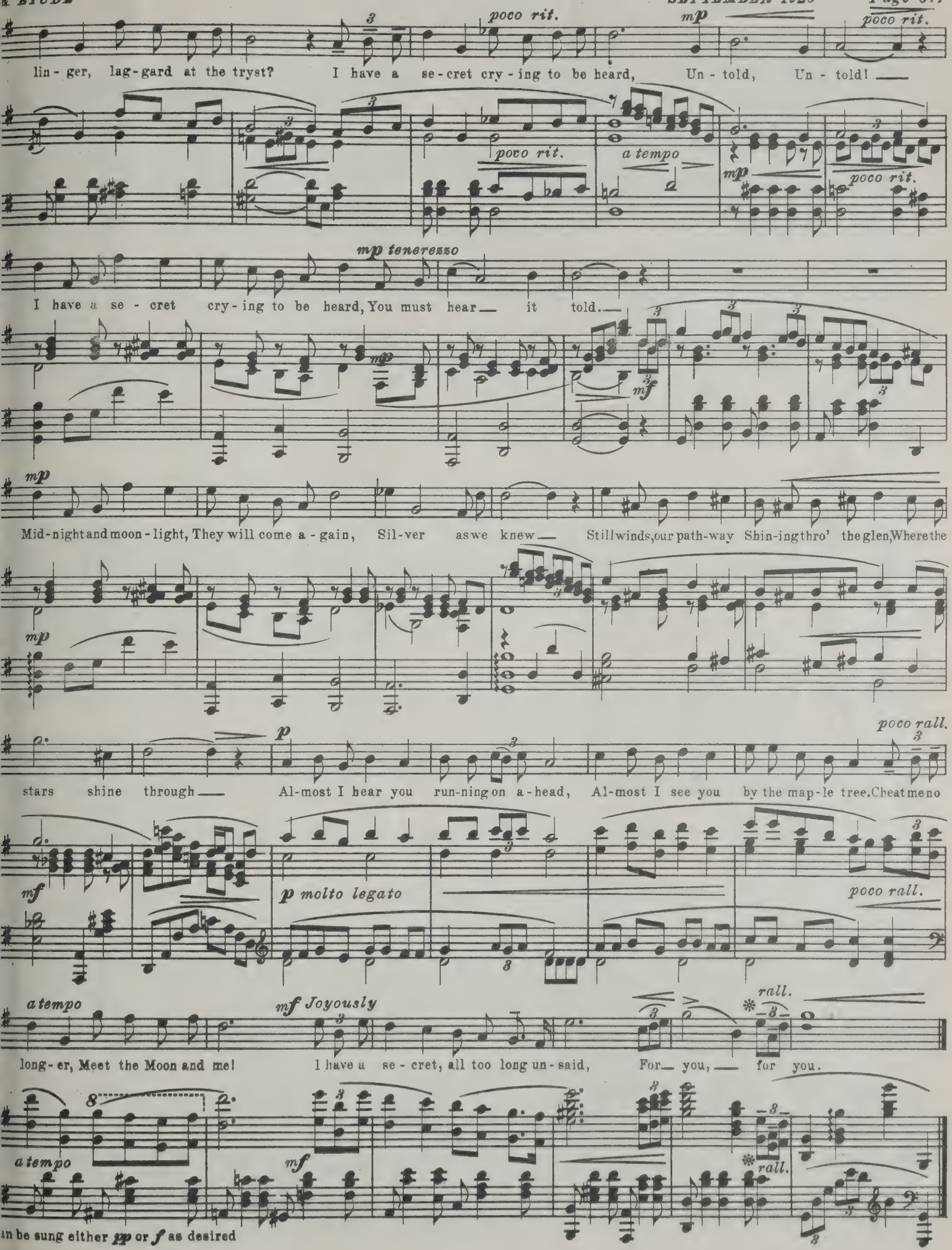
Nelle Richmond Eberhart

CHARLES WAKEFIELD CADM



Copyright 1926 by Theodore Presser Co.

British Copyright secu


poco rit.
mp
poco rit.
lin - ger, lag - gard at the tryst? I have a se - cret cry - ing to be heard, Un - told, Un - told!
poco rit.
a tempo
mp
poco rit.
mp teneresso
I have a se - cret cry - ing to be heard, You must hear it told.
mp
mf
mp
Mid - night and moon - light, They will come a - gain, Sil - ver as we knew Still winds, our path - way Shin - ing thro' the glen, Where the
mp
p
poco rall.
stars shine through Al - most I hear you run - ning on a - head, Al - most I see you by the map - le tree. Cheat me no
mf
p molto legato
poco rall.
a tempo
mf Joyously
rall.
long - er, Meet the Moon and me! I have a se - cret, all too long un - said, For you, for you.
a tempo
mf
rall.
an be sung either pp or f as desired

LEAD THOU ME ON

MARION ROBERTS

R. M. STUL

Andante espressivo

1. O Lord, my wan-d'ring feet have trod Th
2. In-crease my faith in things un-seen, Th

paths of world-li-ness and sin, O lift me up a-gain, dear God, That I Thy courts may en-te
I may nev-er doubt Thee more, Cre-ate a-new, and make it clean, The heart now wound-ed, sick an

in; Have mer-cy on my way-ward-ness, Lead Thou me on when foes as-sail, That I may ev-
sore; Choose Thou my way, and keep my feet From wan-d'ring for a-way from Thee, O take my life a

Allegretto grazioso

on-ward press To heav'n-ly joys that nev-er pale.
make it meet To serve Thee thro' e-ter-ni-ty.

Lead Thou me on, O Sav-iour, ev-er lead me,

Hold Thou my hand till shades of night are gone; O leave me not, My Sav-iour, for I need Thee,

All through this life, till death, lead Thou me on.

All through this life, till death, lead Thou me on.

D.C.

Copyright 1924 by Theo. Presser Co.

British Copyright sec

Educational Study Notes on Music in This Etude

By Edgar Alden Barrell

ly Dance, by Frederick A. Wil-ns.

the days of Grieg, and even before, the has been a popular insect among com- Before you practice Mr. Williams' con- go out into a meadow and watch care- fluttering dainty flight of one of these of the Maker's creations; then try to ır music wheel and float and flutter in manner. It will require good concen- id a very deft touch.

e con moto (5th Symphony), by van Beethoven.

mpo of this famous movement must be bserved. Taking it too slow or too fast arly destructive to its placid loveliness. orrect phrasing would be an absolute on. Regard all markings, and take par- ains to make *staccato* all notes so desig-

Diminished Sevenths," so characteristic oven's style, exist aplenty in this short

the episode in C major, a modulation A flat is effected. This modulation is lly beautiful. Our readers will find a analysis of this movement in Mr. Biart's this issue.

own, by James H. Rogers.



H. Rogers

Mr. Rogers, the renowned Cleveland composer and teacher, seems equally "at home" in whatever type of composition he attempts. His organ writings are marked by a dignity and virility and an exemplification of true "organ style;" his songs are graceful and highly vocal; and his pianoforte pieces are gems of humor, originality, musicianliness.

Chinatown is a characteristic number, presenting no real difficulties, but demanding that the left wrist be kept extremely o play the *stuccato* notes.

du Soir, by Felix Borowski.

Borowski was born in 1872, at Burton reland), England. After studying in and, later, at the Cologne Conserva- ıe went to Scotland, where he taught in school in Aberdeen. His compositions attract wide attention, and in 1894 Mr. returned to London, and began to iimself with larger works. In 1897 he ted to come to Chicago as professor of on at the Chicago Musical College. In became the president of the college, a ch he held until July, 1925, when he in order to devote himself to private and composition. In addition to his as a composer and teacher, Mr. Borow- accomplished considerable literary work usical field.

readth of melodic line which has made ic so pleasing is exemplified in this Song." The left hand must be suffi- appressed to permit the melody to stand ly.

composition is in "three-part" form Make the middle section *really agitato.* oda of this composition is thoroughly l. Mr. Borowski's use of triplets is ffective.

rdens, by James Francis Cooke.

omposition, originally written as a piano receiving a most cordial reception from rs all over the world; teachers are using immense success and it is now being by Sousa and his band.

elody of *Sea Gardens,* so excellent and ting," is highly exceptional. It will, we ndear itself to thousands and thousands ts for many years to come.

nal analysis of this piece is as follows:

ion A (A-flat Major).

ge section (A Major).

ion B (F-sharp Minor, *molto dramatico*).

lude (employing the "whole-tone scale").

ion A (A-flat Major).

ıst mention, in passing, the fine poem by ats, one stanza of which Mr. Cooke has to this composition. The poem is a (fourteen lines), and is so lovely that it here in its entirety.

Sonnet on the Sea

eternal whisperings around
shores, and with its mighty swell
ice ten thousand Caverns, 'til the spell
te leaves them their old shadowy sound.
s in such gentle temper found,
rcely will the very smallest shell
l for days from where it sometime fell,
st the winds of Heaven were unbound.

who have your eyeballs vex'd and tir'd,
m upon the wildness of the Sea;
whose ears are dinn'd with uproar rude,
oo much with cloying melody—
ar some old Cavern's Mouth, and brood
start, as if the sea-nymphs quir'd.

l," by the way, is the old spelling of

The composition comes arranged for solo, for organ, for orchestra, for bands and for two-part chorus.

Pleading, by George F. Hamer.

An expressive, plaintive theme, well rounded. For the middle section, Mr. Hamer chose the relative minor. As you all know, every major scale has its relative minor (and conversely, of course) whose signature is the same as the major, and whose "do" is three notes lower than the "do" of the major. Or, if you will, the sixth tone of the major.

Marine Corps Reserves, by Adam Geibel.

Dr. Geibel has here a spirited march, with well-contrasted themes, and a real band atmosphere.

Goldenrod, by A. Louis Scarmolin.

The wide intervals of the theme may suggest the fine dignified height of this striking plant.

Goldenrod calls for strong accentuation, and relaxed arm and wrist.

Mr. Scarmolin is a resident of Hoboken, N. J.

Turkey in the Straw (Violin).

Everyone knows and has whistled this tune, and some have even been fortunate enough to hear Melly Dunham or other virtuoso perform it.

Turkey in the Straw must be played *vivace,* and with strong and sure attack.

Silver Dreams, by Montague Ewing.

A very original composition. Watch out—or a heavy touch will swiftly bear these dreams back to earth!

Valse in A, by Sergei Rachmaninoff.

If you will look up, in the dictionary, the derivation of the word "vital," you will find that it comes from the Latin word "vita," meaning "life." And so, when I say that the main theme of this *Valse in A* is exceedingly and gloriously "vital," we mean that it has a lot of life. In fact, it is so alive that it appears to have proceeded upon its own course, impelled by its own momentum, without the advice or consent of its creator. Note the clever syncopational effects.

The subsidiary theme, in F-sharp minor, works back to the first theme, which now has a counterpoint against it (in dotted half-notes, descending the scale). This stepwise counterpoint is a favorite trick of Mr. Rachmaninoff's.

In the D-flat middle section, the melody is in the inner voice, you will perceive. The dotted halves, ascending, are a reminiscence of the counterpoint to the first theme. Notice the accentuation in the left hand. This middle section is to be taken as marked, *allegro-moderato!*

The last section, utilizing previous material, is especially brilliant.

Chanson d'Amour, by Frank H. Grey.

Which means, "A Love Song." This is a fine *cantabile* melody, supported by an accompaniment which is varied enough to avoid monotony. In this piece there is a fine chance for gradations of tone and tone-color.

The composer was born in Philadelphia in 1883; attended Harvard University 1903-1907, where he studied under John Knowles Paine and Walter R. Spaulding; he now resides in New York City.

Cradle Song, by Buryl Retting (Violin).

This is a lulling graceful number, easy technically, but not so easy of interpretation. Keep the rhythm even and swaying.

Festival March, by Carl Wilhelm Kern.

The first theme of this march is clear-cut and vigorous, and is carefully conducted through various tonalities. Notice the pedal octave intervals; they are not difficult to execute and are highly effective. The section is in F Major, the Sub-Dominant. Make the sixteenth notes almost thirty seconds, to convey the intended effect to your audience.

Roses are Calling, by Gordon Balch Nevin.

Mr. Nevin has won great renown, both as a composer and as an organist. He was born in Easton, Pa., of musical parents, his father being the very well-known composer George B. Nevin. He received most of his training under J. Warren Andrews and Dr. J. Frederick Wolle. Mr. Nevin has given over one hundred and fifty organ recitals in Eastern cities, and is at present located in Johnstown, Pa., where he is the organist of the First Presbyterian Church. His compositions are many and notable, and he is also the author of several books on musical subjects.

The title of the present song recalls to mind the famous slogan, "Say it with Flowers!" and, as we all realize, flowers *are* truly and wonderfully eloquent.

On the word "gathers," accent the first syllable more than the second, *although the second has an equal note-value.* This is a point regarding which one must be ceaselessly watchful.

Sing this number very smoothly; and for "loncly" and "longing," put all the expression you can command into your singing.

The syncopations in this song are good, and are not so frequent as to be detrimental to the main rhythm.

(Continued on page 703)

IVERS & POND "PRINCESS"

A MINIATURE CONCERT GRAND

This delightful piano might with justice be called a miniature concert grand, for musically it embodies the advantages of the larger grands, and possesses a tone volume and range of expression surprisingly broad.

In no detail has quality been sacrificed for size, *Ivers & Pond* standards being rigidly maintained. Musicians quickly recognize the characteristic Ivers & Pond tone in the "Princess"—a tone half a century in developing, and easily apparent in every Ivers & Pond.

The best traditions of old-time Boston piano building and the most advanced ideas of today are combined in *Ivers & Pond* pianos. Built, as from the first, in *but one quality—the best*—by the same interests, with the same artistic ideals, they are used in 600 educational institutions and 75,000 homes. *Write for the new catalog now.*

Our Unique Selling Plan

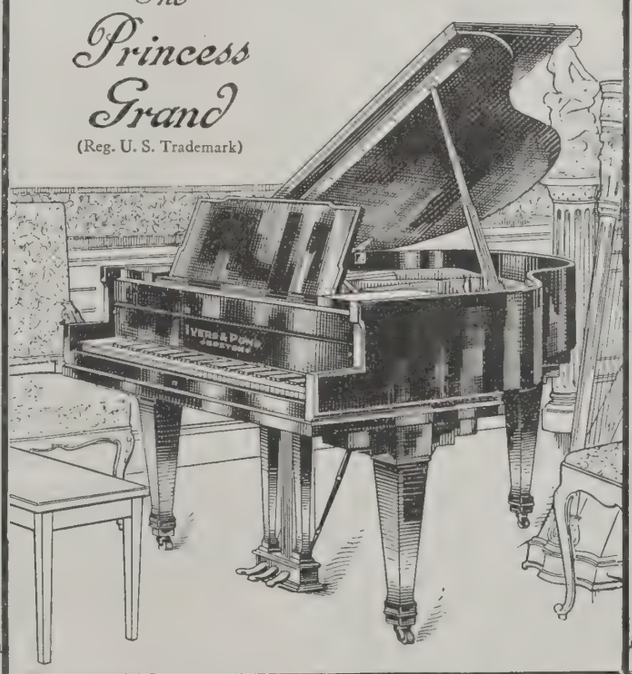
If we have no dealer near you, we can supply you from our factory as safely and as satisfactorily as if you lived near by. We make expert selection and guarantee the piano to please, or it returns at our expense for freight. Liberal allowance for old pianos in exchange. Attractive easy payment plans. For catalog, prices, and full information, *write us today.*

IVERS & POND PIANO CO.

141 Boylston Street Boston, Mass.

The Princess Grand

(Reg. U. S. Trademark)



Please mention THE ETUDE when addressing our advertisers.

The Singer's Etude

Edited for September

By CLARA KATHLEEN ROGERS

Formerly Widely Known on the Operatic Stage as Clara Doria

It is the Ambition of THE ETUDE to Make This Voice Department "A Vocalist's Magazine Complete in Itself"

How to Study an Operatic Role

WHEN ABOUT TO study an operatic rôle, the first thing for you to do is to read the libretto carefully, not only to become acquainted with the plot and general movement of the play, but also with the dramatic situations and the types of character represented by the various personalities. In doing this, if gifted with imagination you will instinctively be dramatizing it mentally, will be picturing the carriage and general bearing of the principal characters; in other words, you will be acting the play subjectively!

Now it will be time to give attention particularly to the characteristics of the person to be represented, to picture to yourself how *you* would feel and act if placed in similar circumstances, and then, how you *would* have felt had your nature, surroundings and lot in life been the same. You must endeavor to get under his or her skin, so to speak.

Up to this point the aim has been to grasp and impress on yourself the dramatic situations and all that they entail. But now the time has come to tackle the musical score. If enough of a musician to play over your part on the piano until you are familiar with it, it is just so much in your favor; but if not, get your accompanist to play it over and over again while you follow with your eyes the vocal part, but do not attempt to sing it however strongly tempted to do so! You have now possessed yourself mentally of both the dramatic values and their musical settings, and the time has now come to study your part in a different way. From now forward concentrate on the musical medium through which you are to interpret the feelings and emotions of your assumed character, the declamatory values, the modulations of tone, the delicate nuances that will render eloquent your expression.

Picturing Ideals

IF YOU HAVE the gift of musical interpretation and a right conception of all the infinite shades of color that rightly belong to the human voice, all of this will come intuitively—you will not have to think it out deliberately! You will simply picture your ideal conception of your part according to your highest musical and dramatic possibilities. You have been, in common parlance, making up your mind just how you want *to hear yourself sing* your part; and this making up your mind is actually the whole crux of the thing if you will only believe it! It is the one compelling force which dominates the whole action of your vocal processes; it is the one thing which enables you to achieve your ideal expression in utter unconsciousness of the ways and means by which it is accomplished.

You can experience an ecstatic exaltation in mentally hearing yourself sing, which is unequaled in any other way. In this ecstasy you may indulge yourself to the full! Imagine yourself singing your part with all your heart and soul—with all that is in you of vital energy, till the whole of your being responds to the joy of it; but resist the temptation of actually voicing it.

You may be wondering why I am so insistent on your work being purely mental; therefore, without entering into the psychological processes which lie back of it all, here are some of the obvious reasons for the advice given: If when undertaking the study of a new rôle, you obey the natural impulse to sing at it at once after a fashion—as the majority of young students are apt to do—you will hear it done with all the imperfections of tone and expression incidental to a tentative effort, which must necessarily be faulty, because you have as yet formed no idea as to how it should sound. Consequently, immature and faulty singing is the first impression you receive—an impression which interferes fatally with any ideal conception you might otherwise form. Our first fresh conception of a musical composition is always the best, because it is independent of our medium—because it is unhampered by the flesh and reigns supreme in our consciousness.

The Unsatisfying Phrase

ALL ARTISTS have at some time in the course of their studies realized that when a vocal phrase failed to satisfy them, on repeating it again and again it grew worse instead of better, and that soon they had lost all idea of how they originally wanted it to sound. The explanation of this is that the faulty sounds kept impressing themselves on the subconsciousness which, acting on the vocal processes, gave them back the fruits of the bad impression received.

I hope it has been made clear that to sing your songs or recitatives before having determined how they should sound—what effect you intend to produce—is the worst thing that can be done; that you must first form an ideal of the effect you would produce untainted by physical inadequency; otherwise your best conception will become blurred and you may lose confidence in it altogether!

To put it in another way, any unsatisfactory tones, uttered in your struggle to master unfamiliar musical phrases, will be subconsciously received and registered in all their imperfection, and those imperfect tones will be duly reproduced by subconscious control of the mechanical actions of voice.

In corroboration of the soundness, as a working principle, of the above directions, I will tell you something of my own experience as an opera singer, as there is nothing so convincing as a proof obtained by a personal experiment which has been successful. In the early days of my operatic career I had, for the purpose of enlarging my repertoire, accepted an engagement in a small town of about thirty thousand inhabitants in Southern Italy, where the only place of entertainment was the opera house, and where each week a change of opera was required by an exceedingly exacting public who had no other resources for their diversion.

Singing Steadily

IN OUR COMPANY there were two prime donne and two tenors, each pair having their separate repertoire! As it happened that the second company did not draw, it fell to my lot to be called on to sing nearly every night instead of the four performances originally expected of me. This was too hard work for so young an artist (I was not yet twenty years of age at the time!) including, as it did, the studying and rehearsing a new opera each week. The consequence was that after a couple of months of this severe régime I had to stop singing for a whole week as an attack of laryngitis made it impossible for me to utter a sound. Meanwhile, there was a new opera to be memorized; (It was, I remember, *Crispino e la Comare*), and, as singing was an utter impossibility, I was forced into familiarizing myself with it mentally. I *imagined* myself singing it, score in hand, until I could do it entirely by memory. As I was warned that I must give my vocal cords a complete rest, not even permitting myself to speak but in a whisper, I refrained from any attempt to sing audibly, even when after five or six days I began to feel that my voice had come back. Thus it happened that I had never heard the sound of my voice in that part until the dress rehearsal, I only knew *how I wanted* it to sound. But when I started to let my voice out in the first number, I was simply amazed at the ease and security with which I sang, and this same security prevailed throughout the opera. Never before had I felt satisfied that I was giving all that I had it in me to express! All the acclamations and praise showered on me at the end of the performance were as nothing compared to the elation of realizing that I had actually sung my part as I had ideally conceived it!

It was this experience which started in me the habit of silent study. I never could have gone successfully through that strenuous season of four months, during which the bulk of the work rested on my shoulders, had I not discovered so effectual a way of sparing my voice and keeping it fresh, besides avoiding the still greater danger of losing my first fresh conception of the effect I meant to produce through hearing myself struggle with tentative and blundering efforts until my original was blurred if not altogether effaced.

After all that has been said on this ject, although it may seem to be s fluous, I think you should be warne the method of studying an operati above indicated will not prove inf unless, by previous training, you hav dered your vocal organs capable sponding to whatever demands m made on them in dramatic singing. of course, involves the daily inte practice of vocal exercises which and maintain in a pliable condition parts that are brought into play in si In other words, you first must have tered the technic of vocalization, wh not a silent process, but in which tone must be heard and critically on until it satisfies you.

To Master Technic

THE MOST EFFECTIVE wa master the technic of singing practice separately all the different esses involved. First of all, confine self to vocalizing and go no further you have satisfied yourself that yo sing every vowel on every tone of the within your compass with perfect dom and at the same time preserve th altered *sound* of every vowel, always ing in mind that although the vowel *ings* in the throat vary in order to themselves to the different pitches of their *sounds* must always remain tered.

It is necessary to emphasize this be it is so common a fault to juggle wi legitimate sounds of vowels under the impression that it is difficult to pr good tone on certain ones such as sl (as in and), e (as in end), long e (me). That, however, is a great mis for equally good tone can be produc every vowel, provided you know how about it! Your teacher, if he has a p understanding of vowel formation i throat (not in the mouth) should te that every vowel adapts itself beautifu the pitch of tone on which it is sung. have only to *think* each vowel into tone before giving voice to it. This of vocalizing the scale should be foll up daily until the automatic adaptati each vowel to each pitch of tone beco matter of course; until, from co practice, it becomes instinctive or s nature.

Articulation

WHEN THIS IS accomplished, attention to the distinct articu of all the different consonants. Tha volves acquainting yourself with th act points of contact between the teeth, tongue, hard and soft palat manded by the different consonants also a knowledge of the different c of consonants, as each class calls special treatment. As soon as you acquainted yourself with the nature treatment of these, it is for you to r very nimble, through daily exercis the parts involved in articulating, so these inevitable interruptions to the tones may be as brief as possible this way you will have accomplish great feat in the art of singing and lamation, namely, the ability to words as distinctly as though they independent of voiced sound, while voice sounds as free and clear as th unhampered by words.

Think what a splendid spontaneit utterance is thus achieved; think ho stantaneously the pictured emotio state of mind thus finds expressio dramatic singing!

In the limited space allotted to article, of course it is impossible t more than indicate the general cours study to be pursued in acquiring a nic which is, in reality, nothing mor less than a perfect instrumentality!

The lure of the Operatic Stage has been, from time immemorial, a fascinating "Friar's Lantern" to the aspiring singer. One who has followed successfully this fugitive light here comes before the curtain and, in an interesting "Epilogue," chats with her listeners of the Pictured Ideals, the Obstinate Phrase, the Inevitable Repertoire, which must be made reality, and with these turns a sheaf of sidelights on the preparation for that magic world behind the footlights.

The True Function of the Ear

much importance is attached aining of the ear, and properly so, er should understand why. It is o argue that the ear is not part ical organ, nor of the brain which sound; therefore, some explana- he relation of the ear to the brain g should be given.

r is the receiver and the arbiter of t takes note of and analyzes the qualities of sound. It receives a pleasing or an unpleasant im- ; but it is not the ear that *conceives* lthough it does dominate its con- What the ear does is to com- to the brain, through the auditory nerve, the impression received; and that impression stimulates the brain to conceive and the will to produce sound. If the impression produced is beautiful, the tone conception and production will also be beautiful; if it is either disagreeable or indefinite, the tone conceived and produced will also be either disagreeable or uncertain. You can only conceive tone as well as you are able to perceive it.

The ear, therefore, is the sense to be relied on as the first cause of sound, because without the functioning of the ear there would be no stimulus to produce it. The living proof of this is the deaf mute.

Sensations Are Effects, Not Causes

HYSICAL sensations which accom- ging are of some value as associated ain pitches and qualities of tone; re of regarding these sensations as of the tones you hear; because merely the automatic response to us vocal tones and not intended ler your control. In seeking to re- the *sensations* you would be inter- ith the natural processes acting in or. Direct your thoughts simply one itself; in so doing you will re ground.

ite the "listening ear". In doing r will also become analytical, and l not have to depend on your perceptions. Until you yourself e difference between the true tone spurious sound which the indis- ng ear accepts, your practice at l avail you but little.

sound is often confused with nasal *resonance*, though the effect of the one is quite different from the other. Nasal *sound* is caused by raising the tongue at the back and lowering the soft palate so that the two parts come into contact. Nasal *resonance*, on the contrary, is obtained by keeping the entire pharyngeal passage open and free from any obstructing movement of the tongue, because the upper or *naso pharynx*, which is above and behind the soft palate, is the passage to the most effective chambers of resonance. You can easily observe in a mirror the physical action of nasal sound by voicing (ng) as in sing. Note the pinched and disagreeable sound which results.

If Americans, in their student days, had their attention called to this distinction, that frequent and much deplored "American twang" in speaking would be eliminated.

Dangerous Advice

dangerous advice has been given its by certain gifted singers who hieved celebrity. In describing n sensations they have failed to that they are not describing the s that either could or should be others who are formed in a dif- old. It is with our throats much with our faces—eyes, nose and occupy approximately the same , yet how differently related they ch other! How different in form, nd in sensitiveness! Would it not be absurd to assume that we all must look alike, because we possess the same set of features? In point of fact, no two people's throats are alike! Have we not here one more good reason for teaching young singers in what good *tone consists;* in letting them *hear* it and in leaving them to find out for themselves what their own sensations are when they feel satisfied with the sound of their voices, rather than to seek after the sensations of some other singer?

The Value of a Sense of Beauty

SE of beauty back of volition is the source of voice that is beautiful. nger is without either an inherent ltivated *sense of beauty* all the in the world, employed by teach- useless!

normally constructed vocal and rgans which have been, once for ered pliable by practice, the sing- speaker's conception of sound is responsible for the quailty of his

The pliability of the parts, which must yield their co-ordinated response to the will of the singer, is obtained by the steady and intelligent practice of technical exercises familiar to every teacher and singer. But the practicing of such exercises, divorced from an unfailing demand for a quality of sound throughout, that is *beautiful,* will not result in a perfect mechanism, that is, a mechanism which is the automatic response to the singer's sense of beauty.

Some "Messiah" Statistics

MESSIAH" had its first perform- Dublin, Ireland, in 1742, at which ndel visited Ireland at the invita- he Lord Lieutenant, bringing with ew composition which proved to oratorio which now has become ous, musically speaking, with the s season. America first heard the work in 1771, when it was performed in Philadelphia as an *a capella* composition. This was a year before its first performance in Germany. The New York Oratorio Society gave it for the first time in New York on Christmas night, 1874, in the old Steinway Hall.



The Home Beautiful Contains a Grand

"How I wish I had learned to play the piano"

YOU have probably said that to yourself time and time again. Most people have.

Childhood is the time to begin a mastery of music. And fortunate is the child who, in early life, is taught to play and to understand beautiful music.

Music teachers endorse the Brambach Baby Grand as a most valuable aid in developing a true love for music. Its rich, full tones thrill and inspire the child with their sweet resonances.

The Brambach is used by the best teachers because it is a beautifully-proportioned instrument, of wonderful responsiveness and tonal excellence. And on account of its convenient size it is the ideal piano for the modern home or apartment.

Easy to own one

Because of the enormous Brambach production, this remarkable grand piano is priced surprisingly low, $650.00 and up, f. o. b. New York City On convenient terms, if desired. Distributed by leading music houses everywhere.

Mail coupon below for further information and for a paper pattern showing the exact space requirements of this beautiful Baby Grand. The pattern will be mailed with our compliments.

BRAMBACH

BABY GRAND

$650 *and up f.o.b. N.Y.*

BRAMBACH PIANO COMPANY
Mark P. Campbell, Pres.
615 W. 51st St., New York City
YES, you may send me the descriptive paper pattern and full information regarding the Brambach Baby Grand.

Name _____

Address _____

Please mention THE ETUDE when addressing our advertisers.

AMERICAN CONSERVATORY
CHICAGO'S FOREMOST SCHOOL OF MUSIC

41st Session Commences September 9, 1926

Offers superior courses in all branches of music and dramatic art, including Master School. Diplomas, Degrees and Teachers' Certificates granted by authority State of Illinois. Thorough preparation for concert, opera and teaching positions. Many special features, recitals, concerts with full orchestra, lectures, etc.

Excellent Dormitories Offer Accommodations at Moderate Rates

UNSURPASSED FACULTY OF ONE HUNDRED ARTIST-INSTRUCTORS

Among these might be mentioned

PIANO — Heniot Levy, Allen Spencer, Silvio Scionti, Henry Purmort Eames, Louise Robyn, Kurt Wanieck, Earl Blair, May Doelling.

VOICE—Karleton Hackett, E. Warren, K. Howe, Charles La Berge, Elaine De Sellem, John T. Read, Carl Songer.

VIOLIN—Jacques Gordon, Herbert Butler, Adolf Weidig, Scott A. Willits.

ORGAN—Wilhelm Middelschulte, Frank Van Dusen.

MUSICAL THEORY, COMPOSITION—Adolf Weidig, Arthur O. Andersen, John Palmer, Leo Sowerby.

VIOLONCELLO—Hans Hess.

ORCHESTRAL INSTRUMENTS—Members Chicago Symphony Orchestra.

and others of equal importance

PUBLIC SCHOOL MUSIC—O. E. Robinson.

HARP—Enrico Tramonti, Clara L. Thurston.

DRAMATIC ART, PUBLIC READING—Walton Pyre, Louise K. Willhour.

DANCING—Louise Willhour.

THEATRE ORGAN SCHOOL — Frank Van Dusen.

GUEST INSTRUCTORS, 1926—Delia Valeri, John C. Kendel

Free Advantages: Admission to Teachers' Normal Training School; Students' Orchestra; Vocal Sight Reading. Admission to all Conservatory Recitals; Lectures; Musical Bureau for securing positions.

THIRTY FREE SCHOLARSHIPS AWARDED
EXAMINATIONS FROM SEPT. 3 TO SEPT. 7. (APPLY FOR EXAMINATION BLANK)

Lyceum and Chautauqua engagements secured

Examinations Free - *Catalog mailed free on application* - Moderate Tuition Rates

AMERICAN CONSERVATORY, 571 KIMBALL HALL, CHICAGO

JOHN J. HATTSTAEDT, President. Karleton Hackett, Adolf Weidig, Heniot Levy, Associate Directors

School for the Training of

THEATRE ORGANISTS

Direction: CHARLES H. DEMOREST and HENRY FRANCIS PARKS

Famous Theatre Organists and Teachers

FALL TERM OPENS SEPTEMBER 13TH

Students have lessons and practice before the Screen provided by the College in its studios. New two, three and four manual Wurlitzer and Moeller theatre organs for lessons and practice, owned and operated by the College.

COURSE OF STUDY

A two-year course. Varied to suit the individual student.

FIRST YEAR

First Term: First working registration, arranging of popular ballads, semi-classic ballads. Themes for feature films.

Second Term: Preparation for news reel playing, arrangement of piano numbers for the organ, waltzes and marches. Characteristic numbers arranged.

Third Term: First studies in adapting orchestrations to the organ, first studies in jazz playing, second or double-touch, playing of song-slides. Comedy film.

Fourth Term: First actual screen work, the news reel, comedy film, classification and construction for feature films, cuing short and long feature film, thorough preparation in adapting music.

SECOND YEAR

First Term: Repertoire, transcriptions of violin and orchestral music, orchestral overtures adapted, first actual screen work in playing the feature film, scenics, cartoons, travelogues, etc.

Second Term: Modulation and improvisation for all types of films, memorizing for important situations, dramatic music such as misteriosos, furiosos, etc. Actual dramatization of all kinds of films, meeting actual conditions of the theatre, improvisation including waltzes, marches, intermezzos, jazz, melody work.

Third Term: All scenic effects such as storms, falls, thunder, trains, etc. Constant practice before screen.

Fourth Term: Devoted entirely to screen work by those who have followed the complete course, and opportunity will be given to play before invited audience, so that practical experience may be gained fitting the organist for public work.

LENGTH OF COURSE

The time which will be consumed in covering the course will be determined to a large extent upon the ability as organists of those who take it. Students who never have studied organ previously will require two full years to finish the course. Experienced organists may cover it in one year.

NOTE—*Church and concert organists of experience are eligible to enter the Advanced Course.*

FREE FELLOWSHIP

Mr. Demorest and Mr. Parks have each consented to award Free Fellowship of two lessons weekly, each of thirty minutes, to the students who, after an open competitive examination, are found to possess the greatest gift for playing theatre organ. Free Fellowship application blanks on request.

COMPLETE WINTER CATALOG ON REQUEST

CHICAGO MUSICAL COLLEGE

60 East Van Buren Street (Chicago Musical College Building) **Chicago, Ill.**

A Conservatory Pledged to the Highest Artistic Standards. Established 1867

HERBERT WITHERSPOON, President
CARL D. KINSEY, Manager

Department of Public School Music

(*Continued from page 648*)

to a first violin desk who can-
" on some other instruments,
bass-viol, melophone or some
rument such as viola or one

A Big Job

PROPER development of a good
tra and band is a big enough
require the entire time of the
ıer. When we consider the
different instruments involved
umentation of the average or-
band, we can readily under-
little else can be accomplished
cher who handles this work
The over-burdened music
not hope to assemble an or-
symphony proportions but he
ct the good players available
ıe number down to a suitable
instrumental parts. Have an
y all means, but stick to the
quality rather than quantity.
.ra is considered as an extra-
ctivity but it should be carried
mental ensemble, meeting four
eek for credit on a laboratory

gh Music Appreciation

onsidering the vocal and in-
ıtal music in the high school,
ırse in importance is the course
the development of an appre-
ıusic. Four periods weekly on
it basis should be devoted to
ubject. The course will have
organized and suitable texts
ıent provided such as repro-
hines, rolls and records. Sev-
d texts are available and the
s been standardized with suit-
ngs listed for use in present-
ons. What we need to-day is
the art of listening and under-
the deep, true beauty of good
whole trend of the ethical
life of a school can be ordered
er presentation of the material
se in the courses in music ap-

ıle of the effect of great music
n in the high schools which
ed in many ways to buy pipe-
nsider an assembly of all of
listening intently to the mag-
es of a fine organ played by
performer. The majesty and
he beautiful music will create
ere which will spiritualize the
school and change it in a
iterious way into a temple of
ning and the reaction on the
student body will be incalcu-
course in music appreciation
nly develop a deep love for
, but must also furnish a
for an understanding of the
principles of music as an
t.

Theory Courses

EXT in order of importance
e courses in theory and har-
ıy high schools present ele-
ory work in conjunction with
ses. While this is helpful in
ay, yet it is not wise to force
school pupil to take theory
better to establish an elective
eory and practice and to give
to the pupils who are par-
erested in elementary theory
reading and ear training. A
be supplied on terminology
n, and material provided for
ork in the practice of sight
l ear training. Scale and
lding, key relationships and
work for the study of har-
mony should be provided. This course should be given to all of the students preparing for a course in elementary teacher training.

Harmony

RECENTLY suitable texts for the presentation of harmony have been prepared and the high school teacher need not fear to present a course in harmony to high school students. A good text is essential and the time has passed when the boast of the school music teacher that "we have our own course, we do not use any text" is not accepted but is considered a sign of weakness.

Applied Music Study

PROVISION should be made for granting credit for instrumental study taken with private teachers. Credit for this applied music study should be considered on the basis of one thirty-minute music lesson taken weekly with five hours of practice for two or more semester hours of credit or one thirty-minute lesson with ten hours of practice for four or five semester hours of credit. Forms must be prepared and supplied to cover all of the reports necessary, and provision should be made for individual examinations.

I have outlined a comprehensive program for most of the music activities which the modern supervisor should consider. All of these activities can be adequately cared for if the supervisor will work out a plan and take advantage of the many standard courses and texts which are now available.

Saint-Saëns' Anonymous Symphony

By S. A. Walsall

IT IS hard nowadays to realize the prejudice against young composers which existed in France in the fifties of the last century, and was probably heightened in the case of Camille Saint-Saëns by virtue of his Jewish blood. In the life of Saint-Saëns, by Watson Lyle, we discover that he was obliged to resort to deceptive methods to get his first symphony played. We learn of the composer's start in life as follows: "In December, 1852, Saint-Saëns was appointed to his first professional post. This engagement, as organist in the Church of St. Méry, he held for five years.

"The following year his symphony in E flat, not published until 1855, was produced by the Société de Saint Cécile, anonymously, under Seghers. Prejudices against the performance of works by unknown composers (as if everybody has not been at one time 'unknown') was even greater then than now, and Seghers knew very well that if the symphony was put before the committee as signed by his young friend it would be contemptuously tossed aside. He therefore said that it had been sent to him anonymously from Germany.

"The symphony was enthusiastically praised. At the rehearsal, the youth of eighteen, all trembling for the success of the year-old child of his brain, listened to a conversation regarding it between Berlioz and Gounod, who were already interested in him, but were unaware that he was the author of the work they had just heard. They freely discussed the good and bad points of the composition and were naturally greatly astonished when they learned, after the public performance, that the young man, whose ideas they had sought to improve by the discussion of the new symphony, was actually its composer."

OVER 200 YEARS OF MUSICAL INSTRUMENT MAKING

WURLITZER
REG. U.S. PAT. OFF.
Studio Player



Discover the joy of playing a piano yourself

WHAT a delightful relaxation it is to pause at eventide and express your moods, or exult in the day's accomplishments at a Wurlitzer Player Piano! And how easy the action, and responsive the touch—such perfection of mechanism and tonal beauty as never before attained in any Player.

Then, too, the Wurlitzer Player is small enough to fit nicely into the smallest room, alcove or hallway, and the price is so exceedingly low for a high quality piano that no home should be without one.

WURLITZER PIANOS
UPRIGHTS
$295 to $475
PLAYERS
$445 to $650
GRAND PIANOS
$625 to $2,500
INTERPRETIVE
$690 to $2,700
PERIOD GRANDS
$850 to 4,800
REPRODUCING
$675 to $5,500

THE RUDOLPH WURLITZER MFG. COMPANY
North Tonawanda, N. Y.
Wurlitzer Dealers Everywhere

Now sold on the easiest kind of easy terms $445 *f. o. b. factory* Payments extended over a period of 2½ years

Mail this Coupon for Free Beautiful Portfolio

The Rudolph Wurlitzer Mfg. Co., North Tonawanda, N. Y.
Without obligation, send me your brochure containing photos, fully illustrating and describing the Wurlitzer Studio Player Piano.

*Name*_____ *Address*_____

The Curtis Institute of Music

Endowed by Mary Louise Curtis Bok

Third Year Begins Friday, October 1, 1926

The endowment of The Curtis Institute of Music has enabled it to assemble a faculty which comprises many of the greatest artists of our time, and the opportunities offered to study under their guidance and instruction are unique.

THE TEACHERS

Voice

Marcella Sembrich
Madame Charles Cahier
Horatio Connell
Emilio de Gogorza
Harriet Van Emden
Madeleine Walthèr

Piano

Josef Hofmann
Benno Moiseïvitsch
Moriz Rosenthal
David Saperton
Isabelle Vengerova

Violin

Carl Flesch
Frank Gittelson
Richard Hartzer
Sascha Jacobinoff
Emanuel Zetlin

Viola

Louis Bailly

Violoncello

Felix Salmond

Harp

Carlos Salzedo

Orchestra

Leopold Stokowski

Students not only pursue their major subjects under distinguished artists but in all their supplementary studies they have most unusual advantages. Thus, students of singing may have instruction in repertoire and interpretation from Richard Hageman; diction from a number of eminent specialists; and in the theoretical department receive such instruction in solfège and harmony as is necessary for their general musicianship. The students in piano may be coached in accompanying by Richard Hageman; may work in ensemble with Louis Bailly or Felix Salmond; take Wanda Landowska's lectures on Ancient Music; and, if qualified, may study composition with Reginald O. Morris or Rosario Scalero. For students of the violin, viola and violoncello, there are the ensemble classes of Mr. Bailly and Mr. Salmond, practical work in the orchestra under Leopold Stokowski, special orchestra classes under Marcel Tabuteau, as well as the usual theoretical work, and composition if they are qualified. Similar opportunities await those that study harp or one of the many orchestral instruments.

Moreover there are rich opportunities to secure a sound background of general culture through the classes and lectures of distinguished educators, authorities and critics, and to hear in recital and concert the artists who make the faculty.

The sole qualification for entrance is the possession of native musical talent worthy of being taught by these great masters. For those who can pay, the tuition is very moderate. To those of exceptional talent who cannot pay financial exemption is granted.

For Catalogue and other information address William E. Walter, *Executive Director*

The Curtis Institute of Music

Rittenhouse Square Philadelphia Pennsylvania



Musical Pointers *for* Musical Parents

Conducted by MARGARET WHEELER ROSS

"Etude" takes pleasure in announcing a new column in which pithy paragraphs ar periodically from the pen of Mrs. Ross, who has had wide experience in '. Address all inquiries to Educational Service Department (attention of Department), "The Etude Music Magazine," 1712-1714 Chestnut Street, Phila-Pennsylvania.

e questions on a separate piece of paper bearing the above address and give n name and address in full. Answers will be published under only the ' the inquirer.

all questions brief.

questions except those of general interest to the greater body of "Etude" ill be answered in this department.

ngs and good wishes to THE umily of interested parents. In corner, all by ourselves, I shall we may work out to a satis- onclusion the points that perplex our children's musical progress, ner, that we may become real hrough our mutual interest in ie most delightful and fascinat- s in life—music and children. . I have been both a mother and teacher I feel that I can be of p to the musically untrained f the multitude of children en- the study of music, in whose IE ETUDE is a regular visitor. ie study of music advisedly; for iat it should be from its earliest s. Unfortunately, too often the are merely "taking music les-

ntrained Parents, Victims

ly untrained parents must ac- blind faith the instruction in t their children receive. As in specialized subject, unless they some training themselves they ble of judging the qualifications vho teach their children. In all ubjects the parent is protected te school laws, and the children nably safe. In music and pic- , however, they have no legal s; and when the time comes to instructor the parents must on the popularity of the teacher, e of friends, perhaps no better han they to judge, or the en- of their childrens' playmates for ticularly favored teacher; and iese sources is absolutely reliable lesired.

ost parents believe their children cal talent, which in the majority is likely to be true, there is a nount of time and money spent suit of music than in any other rt.

teachers were always carefully then the excess would need not ored; but so long as we have no dardization for music teaching, vs protecting the public therein, rity of the subject and the easy be made thereby is going to profession overcrowded to the detriment both of the art and of the teacher who spends the time and money for the necessary preparation.

Music Advances

But happily, music in America has made tremendous strides within the past few years; the general public is fast becoming musically educated; and we have a noble army of experienced teachers devoting their best efforts and unlimited energy to the musical advancement of our children—and I might add, in the main, an army as yet unappreciated, and shamefully underpaid. We must educate the parents to a realization of the necessity of *scientific pedagogy* in the study of music. They must be made to understand its fundamental economic value. We must hammer continuously upon the fact that the beginning lessons are the most important, and that the best teacher obtainable is the one to have at that stage.

Because THE ETUDE comes into your home it is but natural to conclude that you are interested in music, or that it is there upon the recommendation of the teacher of your children. In either case then, we can safely assume that you have selected a wise and intelligent teacher, and that your problems are going to be only those of keeping the children interested in the subject of directing the practice habits, that the best results may be obtained from the time put into it or, perhaps, the clearing up of some points relating to methods or materials.

Let Us Help

But, whatever they may be, I hope you will bring them to this department that we may work them out, not only for yourself, but also for the benefit of other parents similarly perplexed. After all, most of the problems pertaining to any subject in life are common to every one of us and need only thought, and perhaps some specialized training, for a ready solution. Indeed, just getting the viewpoint of somebody else will often clear up a very complicated matter that we have looked at too long from one angle.

Let me again assure you of my interest and cooperation, and welcome you into what I hope may become a happy family of ETUDE parents—the fathers, as well as the mothers.



Bach, Beethoven, Chopin, Mendelssohn, Wagner, Liszt!

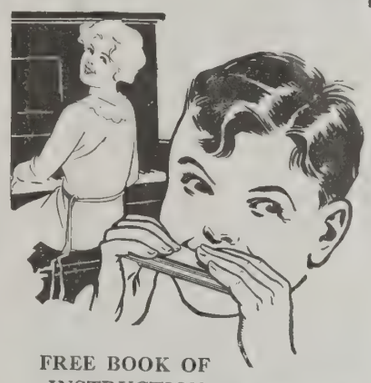
The glory and splendor of the music of all these at your command, and played as it should be played, by such artists as Paderewski, Pugno, Nickisch, Grunfeld, Cesare, Carreno. All this, and more, at the touch of a button, if you possess a

Jesse French & Sons' (Welte Licensee) Reproducing Grand

As an artist on your own account you will also possess a grand piano with "a name well known since 1875," as well as a reputation for "Quality First and First Quality." *Write for interesting free catalogs.*

JESSE FRENCH & SONS PIANO CO.
J and 20th Streets **New Castle, Indiana**

Homework on a HOHNER Is Fun!



Music plays an important part in the education of the boy and girl; and to-day the harmonica is playing an important part in musical education.

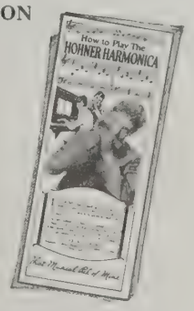
Any child can quickly learn to play a Hohner Harmonica with the aid of the Free Instruction Book available to music teachers and others through dealers or direct.

There are no long hours of study and practice—just a few minutes a day, at home or in the school—and very soon the pupil will be playing popular, classical and operatic selections.

Homework on a Hohner is *fun!* It teaches accuracy, rhythm and expression—the basis of a musical education. If you are interested in knowing the possibilities of the harmonica as "a stepping-stone to serious musicianship," write M. Hohner, Inc., Dept. 204, 114 East 16th Street, New York.

FREE BOOK OF INSTRUCTION

This interesting and helpful booklet comprises 16 pages of simple instruction illustrated with charts and pictures, and includes six popular musical selections arranged for harmonica and piano. Copies in any quantity will be supplied upon request.



Hohner Harmonicas are endorsed by such prominent group educators as—

Peter W. Dykema, Prof. School Music, Columbia University, New York.
Dorothy Enderis, Ass't Supt., Milwaukee Schools.
W. A. Gore, Supt. Schools, Webster Grove, Mo.
Nellie C. Hudd, Principal Mozart School, Chicago.
Harry Keeler, Principal, Lindblom High School, Chicago, Illinois.
Edward Randall, Maguire, Principal Junior High School 61, N. Y. C.
W. H. Wheeler, Principal, Alton Community High School, Alton, Illinois.

—AND MANY OTHERS—

HOHNER Harmonicas

The Organist's Etude

Edited for September

By CLEMENT ANTROBUS HARRIS

Eminent Organist and Choirmaster of Adelaide, South Australia

It is the Aim of THE ETUDE to make this Organ Department "An Organist's Etude Complete in Itself"

Getting Organ Practice on the Piano

Part I.

THE DIFFICULTY of finding someone to blow when there is no mechanical blower, the distance of the church from one's home where there is one, the expense in both cases and the fact, in some instances, of a church being open for private prayer all day, these and other factors dangerously reduce the amount of practice which an organist can get on his own instrument. Faced with a Bach fugue, a Rheinberger sonata, or a Widor symphony, to be mastered, perhaps, at short notice, the case at times seems desperate.

Moreover the difficulty is often a *deterrent to pupils.* To so balance oneself on the stool that one can play high notes on the uppermost of three or four manuals with both hands, while playing low notes on the pedals with both feet, and at the same time to feel no misgivings about the rest of one's anatomy in relation to the bench—this at first seems impossible *with* practice, let alone without it! Add the manipulation of stacks of stops at each side of the manuals, thumb-pistons between them, and two or three sets of composition and coupler pedals, a swell pedal or pedals, and possibly a tremolo pedal underneath them, and two books to read from, one music, the other printed words, and—well, no wonder an English cathedral organist estimated the organ pupils of the general practitioner as about one per cent. of those for voice and piano!

To the average organist the position would be hopeless were it not that a great deal of organ music can be practiced on the piano; and most of that which cannot be played exactly as written can be adapted to the lesser instrument. Indeed, those who have not made the experiment will be amazed at the amount of ground they can cover in an hour at the organ if they have first done everything which was possible away from it.

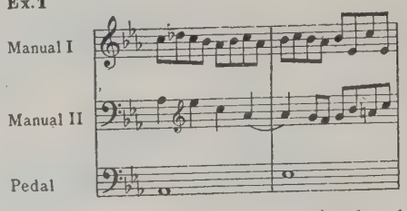
Passage Without Pedal-Part

THE STUDENT whose opportunities for practice are limited should study *and finish* on the piano *all passages for manuals only.* The whole of the second movement of Bach's *St. Anne Fugue* is a case in point. The difference in touch need be no bar to this. It is possible to play just as *legato* on the piano as on the organ. Not only so, but all piano playing should be *legato,* unless the contrary be specified. The co-relative of this is equally true. The *staccato* touch is just as practicable on the organ as on the piano, and in modern playing is nearly as frequently called for. (I say in modern *playing,* rather than in modern *music,* from a conviction that the older composers used far more varieties of touch and tone-colors than it has been customary to adopt in playing their works which were for long rendered in a studiously "stodgy" manner! Expression *marks* are of comparatively recent introduction; not so expression itself!)

Manuals Simultaneously

ALMOST THE ONLY difficulty likely to be encountered in playing organ manual parts on the piano is when two manuals are in use simultaneously, and the hands cross. Even then the crossing may be so extreme as to be practicable on the piano by crossing the hands on the one keyboard. The last page of the famous *Toccata in F,* which concludes Widor's "Fifth Organ Symphony," is a striking instance of this. The left hand has chords an octave higher than the broken-chord passage in the right hand! When the hands are nearer together the difficulty is often greater. But it can generally be overcome by simply playing the right-hand part an octave higher, or the left-hand an octave lower, or, in extreme cases, both. Even the possession of a pedal-piano or practice-organ, if it have only one manual, will not always obviate the necessity for resorting to this device, as the following extract from Bach's *Trio in C Minor* will show:

Ex. 1



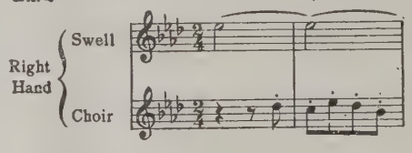
By breaking ties this passage can be played at the pitch written on one manual; but the resulting effect is very unsatisfactory. Far the better plan is to play one hand an octave higher than written. Either hand may be so treated, but the best effect is obtained by raising the left hand. The pedal part can be represented by playing the whole-notes as quarter-notes with the left hand and using the sustaining pedal.

Changing Manuals

WHEN TWO manuals are *alternated,* both hands moving simultaneously from one to the other, as in producing echo effects, the difficulty of getting effective practice of the passage on the piano is quite apparent—the reason being, of course, that no skip is involved. For this reason it will often be advantageous from an executive standpoint to play the second manual part an octave higher than as written though it is not necessary to do so.

A favorite modern device is to play on two manuals simultaneously with one hand—generally the right hand, but sometimes both hands. Almost invariably such passages can be played on one keyboard, the only objection being, as in the previous case, that doing so is much easier than playing them as written. Care must be taken to adopt the fingering necessary when two manuals are used and not that which might be better if the ultimate object was to play them on one. Very frequently one part consists of a long sustained note which the other part crosses. This need not deter the student from obtaining useful practice on the piano. In all such cases the continuity of the sustained note should be sacrificed, not the iteration of the shorter one of the same pitch. (Similar passages often occur in music composed expressly for the piano—a crossing of parts which cannot possibly be played exactly as written, and the same rule applies.) A very simple extract from a Widor symphony will be sufficient to illustrate this principle: as written, two manuals:

Ex. 2

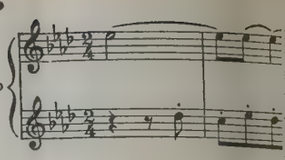


as practiced, one manual:



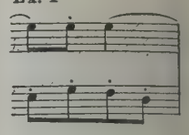
CLEMENT ANTROBUS HARRIS

Ex. 3



Of course, the *staccato* touch can maintained on the third note, E flat, lower part unless a *second* break tie, plus the introduction of a *st* note, is made in the upper part plan is followed as a matter of tas

Ex. 4



Passage with Pedal Part

THE CRUX of the whole matt in the fact that the harmonic b a composition being, as its name i the foundation, can never be omitted tain principles—not arbitrary rul *natural laws*—apply to it which are cable to no other part. (The *harmon* in music must not be confused w vocal bass. The lowest of any t more simultaneous sounds is the ha bass, however high they are, or by soever means they may be produce where there is a pedal part in organ it always forms the harmonic bass in the course of a pedal point.) quently to omit the bass would vitiate the student's ear, and to a to all within earshot of his pra room that he was devoid of the m mental musical sensibility! Yet th part is the most difficult to master piano has no pedal-clavier. So wha student to do?

(Part II will follow)

Congregational Hymn Si

By Edward Gould Mead

JUST AS music is one of the features of the church service, so t important feature of church musi hymn singing. No matter how ive and pleasing the singing of or soloist or the playing of the o it is the singing of hymn tunes congregation that constitutes the essence of the service. Yet the mains that in the preparation of th for the church service little or no is paid to the practice of hymn least by the congregation. Yet if gregation is not familiar with the the ensemble singing can not be m pressive, even though the choir hearsed the hymn tunes well a with much assurance. If time wer say, at the weekly prayer meeting, tice on the hymn tunes for the Sunday, drill could be given on arate parts and proper phrasing to bring out the true meaning verses.

Many churches have poorly edit books in which the verses of th are printed underneath the tunes to or, what is far worse, on the posite the music. In either case the notes is made difficult for the singer. Moreover many airs are hymn books which are either un their texts or musically inferior church should provide itself as possible with well-edited hym "Hymns of the Christian Life" or of the Living Age."

nister and the organist can each are in helping to improve con- l singing. The minister can call o the merits of the hymn itself, s its author, and reading one or ne verses. The organist, in play- elude to a given hymn, can sug- pecial character by the use of ops, afterward enlarging the reg- n playing for the congregation. necessary for the organist to ongregation in singing (especially if no singing leader is present), and in so doing, maintain a perfect rhythm and steady tempo. If the congregation is large or if it shows the slightest tendency to drag or flatten in pitch, playing the upper three voices as detached chords, while keeping the bass part legato is very effective.

No form of music is more inspirational than hearty congregational singing of good hymn tunes. Why should not this be developed as much as possible?

Pedal Points

By E. A. B.

one of those brave, brave or- o use *both* feet when they play ? If so, let me first congratu- and then inquire whether you *ch* foot to use *when*. Of course, ion is quite a poser, and is the cult in that it belongs to that f questions which can never be very accurately, at best.

one way, though, that you can approximately when to use the ne right foot: Sitting on the ch, cross your legs—taking care *ght* is placed over the *left*. With still crossed and resting on the pedals, extend each foot (in the opposite direction to the other) as far as possible. You will find that the right foot reaches about to B♭, the left about to F♯. Now in general, the notes below that B♭ are the domain of the left foot, whereas those above the F♯ belong to the right. And between the B♭ and the F♯, the feet can be used nearly interchangeably.

Of course, as we all know, there are many occasions when one foot enters the other's precincts; but the rule that we have laid down is true 99 and 44/100 per cent. of the time.

Mixtures

MINATE mixtures from the mod- is to deprive it of its chief life ancy.

was a strange theory presented years ago by a visiting organ at mixtures were an unnecessary s new string pipes were so full ones' that they more than com- for the lack of mixtures. The ccepted by many of the American nd organists, and one by one they cut out the mixtures. Possibly eason was to save money on their ntracts—hence maybe, when such specified they resorted to what dulciana mixtures, which are so soft and insignificant that it is difficult to distinguish whether they are in tune or not.

"Without properly and brilliantly voiced swell and great mixtures (I do not allude to a selected combination of overtones on a choir dulciana mixture) there is a lack of harmonics, which abound in orchestral instruments. To overcome this deficiency in an organ, the old builders introduced mixtures, or 'filling up' stops. To go into the history of mixtures is not within the province of this article. All that need be said is that in large instruments they are of as great importance as an independently voiced pedal department."—EDWIN H. LEMARE in *Diapason*.

Organ Schools Compared

By Herbert Westerby

CENT Romantic movement has n penetrated pianoforte, or- hamber and choral music, and to nt British songs. But it still tside the realm of church music, hat is quite unique in itself, and anding composers for the organ. is ahead of Britain in the Romantic manifestation in organ music; its characteristic and impressionistic school of organ composition is already well founded, and it remains for British composers to follow their lead and instil the spirit of Romanticism into that as well as other branches of British musical art.

Double Pedaling In Hymns

By Helen Oliphant Bates

atment of hymns may be varied both the bass and the tenor on . This requires careful practice, py, unrestful effect will be the ach foot should be practiced the attention should be directed liminating unnecessary motions ng the necessary motions as possible. On the piano, if the the hand and arm is carried note to another, a simulated btained even when the hand must n one section of the keyboard to The same principle should be em- h the feet. If you wish to make f a fifth, for example, do not foot up and hunt around in the e next note. But before leaving note, turn the foot in the direc- e note to which the skip is to be m a mental impression of the will be necessary to slide, and then glide noiselessly over the tops of the keys, always keeping the foot in contact with the pedal-board.

After practicing each foot separately, put them together, taking pains to bring both feet down at exactly the same time. Nothing is more inartistic than to have the parts coming in one after another.

When the two pedal notes do not lie over a third apart, it will sometimes facilitate a connection to play the two parts with the same foot. To do this, turn the foot sideways, at right angles with the pedalboard, and hold the arch high.

Double pedaling should be used in the church service only when it can be done smoothly and when the character of the hymn is suited to this kind of treatment; but as an exercise it may be applied to any hymn and will be of value in improving pedal technic.

PROFESSIONAL APPROVAL



The Premier Aristocrat Small Grand Model

5 feet, 3 inches long. Price, $725. f. o. b. New York

WITH the resumption of school and college activities, this artistic Baby Grand Piano is again proving a most valuable aid to the music teacher.

The Premier Aristocrat Model has a remarkable history of achievement and is constantly demonstrating its artistic worth in studios and conservatories from coast to coast.

See and *hear* this instrument at your dealer. If you cannot obtain it locally, let us know. We shall tell you the name of our nearest representative.

New edition "Magic of Music"—most convincing literature—mailed upon request, also paper pattern, showing floor space requirements.

PREMIER GRAND PIANO CORPORATION

America's Foremost Makers of Baby Grands Exclusively

514-580 WEST 23rd STREET NEW YORK

Manually Played Small Grands, Period and Ornamental Models, Premiera Reproducing Grands and Reproducing Grands (Welte-Mignon Licensee)

AUSTIN ORGANS

THE standing of Austin in the one great city of Philadelphia, is indicated by Austin organs in St. Mark's, St. Luke and Epiphany, St. Clement's, Church of the Saviour, Arch Street Presbyterian, Cathedral SS. Peter and Paul, Girard College, First New Jerusalem Church. All are very large, comprehensive instruments; models of modern construction and beautiful churchly tone.

AUSTIN ORGAN CO.

165 Woodland St. Hartford, Conn.

Guilmant Organ School

Dr. William C. Carl
Director

A Distinctive School for Serious Students

FREE SCHOLARSHIPS

Write for Catalog

17 East Eleventh St., N. Y.

INSTRUCTION IN

THEATRE ORGAN PLAYING

Practice Facilities. Special course for pianists changing to organ.

Advanced pupils have the advantage of lessons before the screen under the same conditions as prevail in any large theatre.

OUR PUPILS SUCCEED WHERE OTHER ORGANISTS FAIL

VERMOND KNAUSS SCHOOL OF THEATRE ORGAN PLAYING

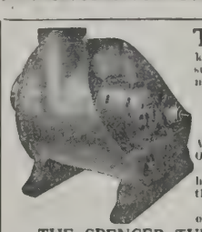
210 North 7th St., Allentown, Pa.



Send for FREE copy of the 28th ANNIVERSARY EDITION of our book, "Winning Independence." Read how students master TUNING with our Tune-A-Phones and WHY our graduates head the profession in all part, of the world. With Bryant's patented devices, tools, charts, and lessons, one learns quickly and easily. Low tuition, easy terms. Diploma granted. MONEY-BACK GUARANTY. $10 to $25 a day, exceptional opportunities, and an ideal profession await you.

BRYANT SCHOOL OF TUNING

72 Bryant Building Augusta, Michigan



TWENTY YEARS of development has won universal acknowledgment of "ORGOBLO" superiority. Recent improvements have made the

SUPER "ORGOBLO"

Sturdy—Efficient—Quiet

Most of the largest and finest American Organs are blown by ORGOBLOS.

The ORGOBLO has won the highest award in every exposition entered.

Special "ORGOBLO JUNIOR" for Reed and Student Organs.

THE SPENCER TURBINE COMPANY

Organ Power Department

HARTFORD CONNECTICUT

Choral Conductors and Choirmasters!

Send us 10 cents in stamps with name and address for sample copies of any group checked below. Two groups, 20 cents, etc.

	Check
4 Best Choruses—3-pt. Women	☐
4 Best Choruses—2-pt. Women	☐
4 Best Choruses—Men's	☐
4 Best Choruses—Mixed	☐
4 Best Anthems—2 pt. Women	☐
4 Best Anthems—Mixed	☐
4 Best Anthems—Men's	☐
4 Best Anthems—3 pt. Women	☐

HAROLD FLAMMER, Inc.

113 West 57th Street, New York, N. Y.

Please mention THE ETUDE when addressing our advertisers.

Detroit Conservatory of Music

Finest Conservatory in the West 53rd Year

Francis L. York, M.A., President; Elizabeth Johnson, Vice-President. Offers to earnest students courses of study based upon the most modern educational principles. Renowned faculty of 80. Students' orchestra, concerts and recitals. Diplomas and Degrees conferred.

Teachers' certificates. Desirable boarding accommodations

Fall Term Opens September 13, 1926

Unrivaled Free Advantages

Piano—Francis L. York, M. A.; Elizabeth Johnson, Georgia Richardson Baskerville, Alle D. Zuidema, Mus. Doc.; Helen Andrus Merrill, Minor E. White, Henry Lichtwardt, Oleane Doty, Wilhelmina Sutz, Laverne Brown, Mus. Bac.; Ethel Littell, and 40 additional instructors.

Organ—Francis L. York, M. A.; Alle D. Zuidema, Mus. Doc.; Wm. Schenk.

Cello—Jules L. Klein.

Harp—Winifred Carter.

Theory, Harmony, Composition—Alle D. Zuidema—Post Graduate work in this department. Francis L. York, M. A.

Normal Training for Piano Teachers—Francis L. York, M. A.

Band Instruments—Mrs. B. Weaver.

School of Expression—Mrs. Ethlyn Briggs Mann.

Dancing—Mrs. Ethlyn Briggs Mann.

Singing—Archibald C. Jackson, Marshall Pease, Mrs. Chas. H. Clements, Miss Elizabeth H. Bennett, Fred H. Protheroe, Carl Mann, Mrs. Leslie G. Lamborn, Mrs. A. W. Davis, Mrs. Jessie Collins.

Violin—Earl W. Morse, E. N. Bilbie, Walter Braun, Paul Bukantis, Max Rogucki, Chas. Clever, Mrs. Raymond Brown, Raymond Dulitz.

Examinations Free. For Catalog and Other Information, Address

JAMES H. BELL, *Secretary*

5035 Woodward Ave., Box 7, Detroit, Mich.

LAWRENCE CONSERVATORY OF MUSIC

(A Department of Lawrence College)

APPLETON, WISCONSIN

FOUR-YEAR COURSES LEADING TO DEGREE OF BACHELOR OF MUSIC

Three-Year Courses Leading to Certificate and Diploma

Departments:

PIANO, VOICE, VIOLIN, CELLO, ORGAN, PUBLIC SCHOOL MUS
BAND INSTRUMENTS, THEORY, COMPOSITION, MUSIC HISTORY, APPRECIATION AND ART. SUPERIOR NORMAL TRAINING COURSES

22 Instructors, 500 Students, Excellent Equipment, Dormito

Orchestral and Choral Training, Recitals, Music Festival

FALL TERM OPENS SEPTEMBER 21, 192

Send for Free Catalog. Address:

CARL J. WATERMAN, Dean, Appleton, Wisconsin

NORTHWESTERN UNIVERSITY

announces the establishment of a Department of

CHURCH and CHORAL MUSIC

on a scale not hitherto attempted in this country. Fall term begins September 20, 1926. Open to either full course or special students.

Special Lecturers

REVEREND CANON WINFRED DOUGLAS.
WALDO SELDEN PRATT, Hartford Theological Seminary.
H. C. FRICKER, Mendelssohn Choir, Toronto.
F. MELIUS CHRISTIANSEN, St. Olaf College.
H. AUGUSTINE SMITH, Boston University.

Bulletin sent on request. Address

Dean P. C. LUTKIN
1822 Sherman Avenue Evanston, Ill.
Telephone: UNIVERSITY 1900

Cincinnati Conservatory of Music

INCORPORATED

A COMPLETE SCHOOL OF MUSIC

Affiliated with the University of Cincinnati

Pianoforte—Voice Culture—Violin—Organ—All Orchestral Instruments
Public School Music (accredited)—Opera—Drama—Languages—Dancing

Catalogue will be sent on application

IDEAL DORMITORIES ON THE CAMPUS FOR STUDENTS FROM A DISTANCE

BERTHA BAUR, President and Director
Burnet C. Tuthill, General Manager

Highland and Burnet Aves., and Oak St., Cincinnati, Ohio

VALPARAIS UNIVERSI

Founded 1873

VALPARAISO, INDIA

SCHOOL OF MUS "Better Than Ever"

Offers courses in Piano, Voice, Violin, and Public School Music. Students may at Music School and also take the regular wor University.

FALL TERM STARTS OCTOBER
Controlled by Lutheran University Ass since Sept., 1925. Open to all. For special address office of the President, Dept. K.

VALPARAISO UNIVERSITY Valparaiso,

DANA'S MUSICAL INSTITUTE

WARREN, OHIO

The Only University of Music in the World

All branches taught on the daily lesson plan : : Special Music Supervisors Course

Fall term opens Monday, September 6th, 1926. Summer School opens Monday, June 22nd, 1926

Catalogue on application to LYNN B. DANA, Pres. Desk E.

DENVER COLLEGE of MUSIC,

The Largest in the West
An Endowed Institution—Not for Profit
Nationally Recognized—Diplomas and Deg

Fall Term Opens Sept. 1

Inspirational surroundings in a glorious cou

Excellent Faculty and Educational Facilit
Courses in Voice, Instruments, Public School Theory, Etc.

Write for Catalogue E for full information

EDWIN JOHN STRINGHAM, Mus. B., P. D
10th Ave. and Grant St., Denver, Col

The Cleveland Institute of Music

FALL TERM, SEPTEMBER 20th

Four year course in voice, instrument or theory leads to teacher's certificate or diploma.

Orchestra course prepares for symphony positions.

New Student Residence for out of town students.

Send for catalogue outlining courses and fees

Mrs. Franklyn B. Sanders, Director
2827 Euclid Avenue, Cleveland, Ohio

DUNNING SYSTEM of Improved Music Study for Beginners

The Demand for Dunning Teachers Cannot be Supplied—Why?

NORMAL CLASSES AS FOLLOWS:

MRS. CARRE LOUISE DUNNING, *Originator*, 8 West 40th St., New York City.
Mrs. Zella E. Andrews, Leonard Bldg., Spokane, Wash.
Katharine M. Arnold, 93 Madison St., Tiffin, Ohio, Arnold School of Music.
Allie Edward Barcus, 1006 College Ave., Ft. Worth, Texas.
Elizette Reed Barlow, 817 Central Ave., Winter Haven, Florida.
Catherine Gertrude Bird, 658 Collingwood Avenue, Detroit, Mich.
Mrs. Jean Warren Carrick, 160 East 68th St., Portland, Oregon—Normal Classes.
Dora A. Chase, Carnegie Hall, New York City; Pouch Gallery, 345 Clinton Ave., Brooklyn, N. Y.
Beulah Crowell, 201 Wellston Bldg., 1506 Hodamont Ave., St. Louis, Mo.
Adda C. Eddy, 136 W. Sandusky Ave., Bellefontaine, Ohio. September—Wichita, Kansas.
Beatrice S. Eikel, Kidd-Key College, Sherman, Texas.
LaVerne C. Fleetwood, 1344 N. Spaulding Ave., Hollywood Studio: Hollywood Woman's Club, 7078 Hollywood Blvd., Hollywood, Calif.
Ida Gardner, 17 East 6th Street, Tulsa, Okla.
Gladys Marsalis Glenn, 1605 Tyler St., Amarillo, Tex.
Florence Elizabeth Grasle, Lansing Conservatory of Music, Lansing, Mich. Normal Class, January 15, 1927.
Carrie Munger Long, 608 Fine Arts Bldg., Chicago, Ill.
Harriet Bacon MacDonald—13434 Detroit Avenue, Cleveland, Ohio. Sept., Little Rock, Ark.
Mrs. Kate Dell Marden, 61 N. 16th St., Portland, Oregon.
Mrs. Wesley Porter Mason, 6262 Oram Ave., Dallas, Texas.
Robin Ogden, Box 544, Waterbury, Conn. Normal Classes held April and June.
Mrs. Laud German Phippen, 1536 Holly St., Dallas, Texas. Classes held Dallas, Texas, and Ada, Okla.
Ellie Irving Prince, 4106 Forest Hill Ave., Richmond, Va.
Virginia Ryan, 940 Park Ave. New York City.
Isabel M. Tone, 626 S. Catalina St., Los Angeles, Calif.
Mrs. H. R. Watkins, 124 East 11th St., Oklahoma City, Okla.

INFORMATION AND BOOKLET UPON REQUEST

SAINT LOUIS, MO.

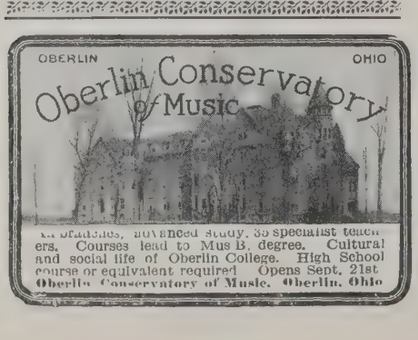
KROEGER SCHOOL of MUS

(E. R. KROEGER, Director)

All Branches of Music Taugh

Send for Catalog

MUSICAL ART BUILDING
Olive and Boyle Avenues



...graduates, advanced study. 35 specialist teachers. Courses lead to Mus B. degree. Cultural and social life of Oberlin College. High School course or equivalent required. Opens Sept. 21st. Oberlin Conservatory of Music, Oberlin, Ohio

NO TEACHER Should despair of finding educational material des... out first writing our service department.
THEODORE PRESSER CO., Philadelph...

Organ and Choir Questions Answered

By Henry S. Fry

:sident of the National Association of Organists, Dean of the Pennsylvania Chapter of the A. G. O.

y is it I do not find the theater they are described? I am prac- two-manual theater organ. There uplers, but duplication is possible manual. I have examined half-a- ans and find them all this way. practice is necessary to play for ctures, and what pedal studies are commended for beginners? Also, good substitute for the Vox Ce-

having a "description" of the or- mention, nor the actual specifica- is difficult to state why they are scribed. The instruments you have ndoubtedly built on the Unit and stem by which a smaller number of ets of pipes serve to do duty for a ber of stops—that is, one long set used for two, three or more stops ne manual, of the same quality of at different pitches, 16 feet, 8 feet, d so forth. These same stops are on the second manual. If all the unified and duplicated, no manual re necessary. If all are not unified xed some effects are lost by the manual couplers. Unless all the ar in the Pedal department, some also lost to the Pedal Organ if pedal couplers are missing. mpossible to state the amount of cessary to play for pictures—much on the requirements of the par- eater, and on the ability of the dapt his work to accompanying the

uld recommend Nilson's "Pedal or the acquiring of Pedal Technic. no satisfactory substitute for the Vox Celeste stop. The nearest ap- probably Salicional or Viol d'Or- ith tremulant, the former for Vox d the latter for Viole Celeste. If these stops appear in the organ r stop of string quality may be tremulant.

the 1926 examination for Associ- the American Guild of Organists ing questions were included: en did Pergolesi live? Name two t works. ho was the father of modern violin

kindly give some information that te the answers to these questions?

Giovanni Battista Pergolesi was 1710 at Jesi near Ancona. The place of his birth were given y many historians until the Mar- illarosa finally settled the question ce to the register of his baptism, e of which is given by E. Faustini- his life of Pergolesi (Gazzetta Musi- ilano, Aug. 31, 1899; published in by Ricordi, 1900). The original the family appears to have been t in accordance with local custom nbers of it who settled at Jesi vn as Pergolese or Pergolesi, from town in the Marche, of which they es. Among Pergolesi's well-known ns are "Stabat Mater," "Salve Re- opera "La Serva Padrone" and a ra "Olimpiade."

rcangelo Corelli, who has a double a prominent place in the history art, that of a great violinist who n foundation for all future devel- technic, and pure style of playing of a composer who materially ad- e progress of composition. nformation in reference to Pergo- Corelli may be found in Grove's y of Music and Musicians."

church is contemplating the pur- second-hand pipe organ. Would you e me an expert opinion as to the The organ is a ————. It is ty years old, has been in a well- position and in use for only about utes a day all this time. It was a dred-dollar organ at the time of its and an organ of the size would to- r much more, I suppose. I think it five or six hundred pipes. An organ saw it some time ago named two nd twenty-five dollars as his fee for it. He said the damages were due y roof. It has not been repaired. ourse, you do not know just how age could be done by leaks, but you e on general principles whether a ion organ, in moderate use for rs, ought still to be a good, service- or not. It would be impossible for hurch to purchase a new pipe organ. be expensive to keep the organ in r church is a frame building. Would uction organ be sufficiently protected limate in this, or would it continu- ing trouble?

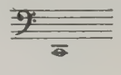
omit a very important item in your ., what it would cost you to secure in addition to the amount necessary organ in repair. If you are cor- rmed as to the amount of use the has had, barring the damage due roof, the instrument should be good onal service and might be a good can secure it for a very reasonable If the organ is in good condition damage resulting from leak, and ge is thoroughly repaired, it should expensive to maintain. Ordinarily not advise the purchase of an organ ge, but the comparatively small use it has had may be in its favor. It might be well for you to have the interior of the organ thoroughly examined, for even though the organ may have had comparatively little use, the pipes and other parts may have received abuse from careless or incompetent tuners. The editor would recommend careful investigation before purchasing the instrument.

If your church building is free from excessive dampness you should not have any extraordinary trouble. Where there is dampness the sliders are apt to swell and stick.

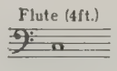
Q. Indicate on the staff the actual pitch produced when the lowest "C" on the manuals is played on the "Harmonic Flute," "Stopped Diapason," "Piccolo," "Open Diapason," "Flute."

A. An important part of the above question is missing, *i. e.*, the pitch of the stops. We will supply the pitch in the answer, which can not be definitely correct unless this is indicated. The pitch of the note sounding is not affected by the quality of the pipe but by the pitch at which the stop appears; therefore, to specify a "flute" without designation of pitch is vague.

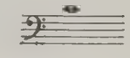
Harmonic Flue (8 ft.), Stopped Diapason (8 ft.), and Open Diapason (8 ft.).



Flute (4 ft.),



Piccolo (2 ft.),



Q. What was the original meaning of Positif Organ? Name some other types of early organs.

A. "Positive Organ" (French "Positif") was originally a stationary organ as opposed to a "portative" or portable instrument used in processions. Hence the term "Positive" came to signify a "chamber organ"; and, later still, when, in a church instrument, a separate manual was set aside for the accompaniment of the choir, this was also called a "positive" owing, no doubt, to the fact that it usually had much the same delicate voicing as a chamber organ and contained about the same number and disposition of stops. The Positif of our present-day church organ is known as the Choir Organ.

Other types of early organs included:
Pan's Pipes or Syrinx
Cheng or Chinese Organ
Magrephah (Hebrew Instrument).

Q. What influences the "timbre" of organ pipes?

A. Difference in timbre is produced by variation in the upper-partial tones or harmonics which accompany the foundation tone of a note or sound. In Lavignac's "Music and Musicians" we read "The *material* of the pipe has no influence upon the vibrations; its *dimensions* are everything, for the pipe itself has no share in the production of the sound." This statement probably does not meet with agreement on the part of organ builders of today, when we have advocates of pure tin pipes for string tones, spotted metal for certain other stops, and so forth, which would indicate material had some effect on the tone quality. The editor recalls, however, at one time hearing William E. Haskell, well known for his experiments in production of tone from pipes, say "that for money he would produce just as keen a tone from a piece of lead pipe." Wood pipes would scarcely be said to produce in every case exactly the same tone as that produced by metal pipes, which is another indication in the mind of the editor that material does affect the result. Tone quality of pipes is also influenced by the height and width of the mouth of the pipe; by variation in the nicking or notching of the beveled edge of the languid and by the placing of "beards" near the mouth of the pipe. Beards are generally of dowel-rod shape and are made of wood or brass.

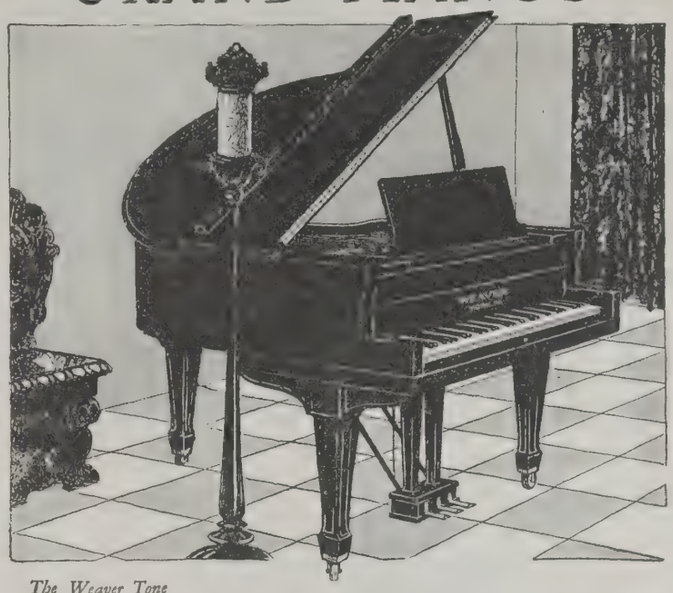
Q. Name the orchestral instrument which has the fewest overtones.

A. The flute. Helmholtz appears to have considered that the octave and twelfth were the only upper partials heard, but the writer of the article on "Flute" in Grove's "Dictionary of Music and Musicians" found that when d' on the flute was sounded the seventh partial was discernible, but with a' no partial higher than the fifth was detected.

Q. What is the purpose of the Eustachian Tube?

A. The Eustachian Tube is sort of a conical duct connecting the middle ear with the pharynx. At each movement of swallowing this tube opens, and in this way enables the air contained in the middle ear to remain in equilibrium of pressure with the external air; without this perfect and constant equilibrium the tympanic membrane would not be in good condition to receive vibrations.

WEAVER
GRAND PIANOS



The Weaver Tone . . . undimmed by age but steadfast through the years.

CREATED for those who have a desire for the finer things of life and the judgment to select wisely.

The unqualified approval of world-famous musicians and the thousands of Weaver owners is proof, beyond cavil, of its supremacy.

WEAVER PIANO CO., INC. - - York, Pa.

Musical Composers, Attention!

We offer the following twelve prizes:

One 1st prize of $150.00 for the most attractive unpublished anthem submitted.

Two 2d prizes of $75.00 each for the next two most attractive unpublished anthems submitted.

Three 3d prizes of $50.00 each for the next three most attractive unpublished anthems submitted.

Six 4th prizes of $35.00 each for the next six most attractive unpublished anthems submitted.

$660.00 in 12 Prizes in Cash

All anthems submitted must be in our hands not later than February 1, 1927.

Send for our special announcement folder outlining all conditions and rules of the competition.

Lorenz's 6th Anthem Competition

We publish about two hundred anthems a year. By our method of distribution, these anthems are sung by not less than 20,000, in some cases, by as many as 35,000 singers within about two months of publication. The demand for so many new anthems every year constitutes a large opportunity for anthem writers, and this anthem contest is our earnest invitation to them to embrace it.

LORENZ PUBLISHING CO.

Dayton, Ohio (216 W. 5th St.)
New York (70 E. 45th St.)
Chicago (218 So. Wabash Ave.)

ZABEL BROTHERS CO. INC.
MUSIC PRINTERS, ENGRAVERS AND LITHOGRAPHERS
Send for
ITEMIZED PRICE LIST
Write to us about anything in this Line
The Music Supplement of this Magazine is Printed by Us
Fifth St. and Columbia Ave., PHILADELPHA, PA.

A Music Students' Loan Fund of $12,500

To assist students lacking sufficient means for their study, the Alumni Association of the Sherwood Music School is providing a Music Students' Loan Fund of $12,500; to be distributed in amounts averaging $500, and used to defray the 1926-27 tuition expenses of new students entering the Sherwood Music School, beginning with the 1926 Fall Term.

These Loans are repayable over a period of six years, with very small payments during the first two years.

No competition is involved in securing the benefit of a loan from this Fund. The loans will be placed at the discretion of the officials of the Association, with students who can provide good character recommendations and who need financial assistance.

Requests for particulars and application blanks are invited; address—

Alumni Association

of the

SHERWOOD MUSIC SCHOOL

300 FINE ARTS BUILDING · 410 SO. MICHIGAN AVE.

CHICAGO, ILLINOIS

COLUMBIA SCHOOL OF MUSIC

Clare Osborne R
Director

TWENTY-SIXTH YEAR OPENS SEPTEMBER 13th

One of America's Finest Institutions Devoted to Education in Music

FULLY ACCREDITED COURSES LEADING TO CERTIFICATES, DIPLOMAS AND DEGREES

by authority of the State of Illinois

A School for

The Mature Musician · **The Public School Teacher**
The Young Artist · **The Ambitious Amateur**
The Teacher of Music · **The Talented Child**

Training in the following departments:

Piano, Voice, Violin, Theory, Violoncello, Normal Training, Public Scho Music, Chorus Singing, Correlated Arts, History of Music, Ensembl Orchestral, Professional Accompanying, Conducting, Harp, Brass a Wood Wind Instruments, Dramatic Expression, English and Psycholog

Send for complete catalog

Columbia School of Musi

Box E, 509 South Wabash Avenue, Chicago
Telephone Harrison 5930

THE GUNN SCHOOL OF MUSIC AND DRAMATIC ART

CHICAGO

GLENN DILLARD GUNN
President

DIRECTORS

Piano
Lee Pattison
Glenn Dillard Gunn
Arthur Granquist
Theodore Militzer

Voice
Percy Rector Stephens
Frantz Proschowsky
Albert Borroff
Dr. Daniel Protheroe
Burton Thatcher
Stuart Barker

Violin
Amy Neill
Guy Herbert Woodard

Theory
Dr. Felix Borowski
Leo Sowerby

Courses leading to the granting of certificates and degrees. Scholarships donated by Schipa, Galli-Curci, Melius, Raisa and other great artists.

Fine Arts Building CHICAGO
WRITE FOR CATALOGUE

The Starrett School CONSERVATORY MUSIC

Franklin Stead, Director

RENOWNED FACULTY—CONCERTS, RECITA
DIPLOMAS AND DEGREES CONFERRED—
TEACHERS' CERTIFICATES

Courses in Piano, Voice, Violin, Organ, Th Harmony, Composition, Cello, Opera Stu Dept. of Speech and Dramatic Art and P School Music. Special Dept. for Childre All athletics. Horseback riding. Fireproof bu with ample grounds. Two beautiful dormito campus. 43rd year. Fall term begins Septem For catalogue address the Director,

The Starrett School Conservatory of
Box E, 4515 Drexel Blvd., CHICAGO

COSMOPOLITA SCHOOL OF MUSIC & DRAMA ART

DR. CARVER WILLIAMS—Presiden

Located in Kimball Hall—Chicago's Music Cen

Eminent faculty of 60 Artists. Normal traini Teachers. Students' Orchestra, Concerts, Le Diplomas, Degrees and Teachers' Certificates.

Departments—Piano, Voice, Violin, M Theory. Composition, Violincello, Or tral Instruments, Public School M Dramatic Art, etc.

Many Free Advantages and Scholarship Piano and Violin Prizes

For particulars address—Edwin L. Stephen,

COSMOPOLITAN SCHOOL OF MU
Box E, 15th Floor Kimball Hall Bldg., Ch

MILLIKIN CONSERVATORY OF MU
DECATUR, ILLINOIS

Offers thoro training in music. Courses lead Bachelor of Music Degree, Diploma, and C cate in Piano, Voice, Violin, Organ, Public S Music Methods and Music Kindergarten Me

Bulletin sent free upon request

W. ST. CLARE MINTURN, Directo

Diplomas, Certificates of Awards, Medal Other Requisites for Awarding Pupil Completing Courses in Music
THEODORE PRESSER CO.
1712-14 Chestnut St. Phila

BEETHOVEN CONSERVATORY

Special Low Rates for Beginners
Send for handsome Catalog to the **BROS. EPST**
Odeon Building, Grand and Finney, **St. Louis, M**
One of the oldest and best Music Schools in the United Sta

ARE YOU SAVING FOR FUTURE STUDY AT SOME LEADING SCHOOL OR COLLE OF MUSIC? You realize your ambitions by seeking out all nearby homes where there are music lovers interest them in a subscription to THE ETUDE. Write Circulation Department as to how you can earn mo securing subscriptions in your spare time.

CRAGUN
HOOL OF MUSIC, Inc.
's Foremost Band and Orchestra School
ACH CRAGUN, A.B., Mus.B., President
TRUCTION IN ALL BRANCHES
PIANO—VOICE—THEORY
NG AND WIND INSTRUMENTS
AN—DANCING—DRAMATIC ART
ENSEMBLE—CONDUCTING
Cragun School of Music maintains
ellent faculty in every department
udents are brought to high degrees
ficiency as rapidly as is consistent
thorough, intelligent and artistic
ng.
An Unequalled
D WIND INSTRUMENT DEPT.
PHONE CLARINET
Cragun Sax-Symphony, a remarkable
one orchestra of 80 players and a Clarinet
f 35 players bespeak the success of this
nent. Saxophone playing developed on
rtistic standards.
ome a Band or Orchestra Conductor
ertified Teacher of Cragun Method
xophone, Clarinet, Cornet, etc.
ite for Faculty Booklet and Information
. 63rd ST., CHICAGO, ILL.

N VIOLIN SCHOOL
AMON B. GIRVIN, Director
ECIALIZING SCHOOL
for
Double Bass Counterpoint
llo Harmony Composition
is of the School: Lectures, Concerts, Reci-
Symphony Club Orchestra, The Intermediate
, Junior Orchestra, String Quartettes and
tudents may enter at any time.
umber of free scholarships awarded. Free
on upon application.
0 Kimball Hall—Dept. E.
Wabash Ave. and Jackson Boulevard
CHICAGO

iano Tuning Business Yourself
ermanent, clean, independent business any-
ith regular customers and steady income
to $400 monthly. Or make your spare
$2 to $4 an hour. No capital needed. De-
good tuners and player men exceeds supply.
for both, thoroughly and rapidly at home,
cost. Send for particulars.
MACK INSTITUTE
Sta., EM-2 Pittsburgh, Pa.

ENTION! Music Clubs, Schools, Teachers
A Plan of Study with Musical Program
Autobiographical Sketches, Folk Music (Europe),
eras: Snanewis, Mme. Butterfly, and Miguon.
Modern French Opera. Sketches of compos s.
and authors. Music suggested and portrai s in
eful for guest and teachers' programs.
descriptive circular of other books in th e series.
MRS. F. S. WARDWELL
TERRACE STAMFORD, CONN.

Convenient and Practical
CHROMATIC
PITCH PIPE
"The Record"
SE WHO HAVE NEED FOR A
OMATIC PITCH PIPE WILL BE
IGHTED WITH THIS LITTLE
INSTRUMENT.
he Record" Chromatic Pitch Pipe is
ype and is about 2¼ inches in diameter.
outer edge of the disc forms the mouth-
and around it are the openings through
to blow. There are no movable parts
othing to go wrong. It starts at F and
esses by half tones to the F one octave
r. Comes in a neat box convenient for
ocket.
Price, $1.00 Each
ecial Price on Quantities of 12 or more
IEODORE PRESSER CO.
1714 Chestnut St., Philadelphia, Pa.

SIC PRINTERS
RAVERS AND LITHOGRAPHERS
NYTHING IN MUSIC—BY ANY PROCESS
RINT FOR INDIVIDUALS
D 1876 REFERENCE ANY PUBLISHER
ZIMMERMAN & SON CO. INC.
OHIO

ention THE ETUDE when addressing
our advertisers.

Question and Answer Department

Conducted by

ARTHUR DE GUICHARD



Always send your full name and address. No Questions will be answered when this has been neglected.

Only your initials or a chosen nom de plume will be printed.

Make your questions short and to the point.

Questions regarding particular pieces, metronomic markings, etc., not likely to be of interest to the greater number of ETUDE readers will not be considered.

To "Wind" or to "Wind," that is the Question.

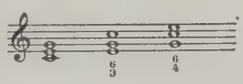
Q. I have been taught to pronounce "wind" to rhyme with "mind," "find," and so forth, wherever it appeared. Some schools are teaching the short i, as in "in." Please let me know the correct manner, as our choir is of divided opinion. "Windy (long i) Tempest" does not appeal to me.—M. O., STELLARTON, N. S.

A. In singing, as in poetry, the single syllable "wind" should be pronounced to rhyme with "mind," with a long "I" sound, as "al" in "aisle." This pronunciation is much to be preferred in singing, on account of the "ah" vowel sound in the long "I" more musical than the short one. However, similar to so many other words, when the word is lengthened by the addition of other syllables the "I" becomes short, as: windlass, windpipe, windrow, Windsor, windy, and so forth.

The Chord of the 6/4.

Q. What is the chord of the 6/4?—J. F. M.

A. The chord of the 6/4 is the second inversion of the common chord, these figures referring to the intervals from the bass which for the chord.



The first is in the original position of a note (C) with its 3rd and 5th; no number needed. The second is inverted or turned upside-down, by placing the bass, or low note, at the top. The intervals from the bass note, which is now E, are a 3rd and a 6th (called the chord of the sixth, or first inversion). The third chord, obtained by inverting the chord of the sixth, shows intervals, from the low note G, of a 4th and a 6th: whence the name.

Length of Time Required for Vocal Studies for Operatic Excellence.

Q. How long does one have to study to become an operatic singer? Is not the possession of a good voice all that is required? ii. Have there not been many operatic singers who "debuted" very young?—M. T. T., MILTON.

A. Anything from five to eight years, and even longer. It all depends upon the postulant's natural endowments, education, intellectual training and acquirements, powers of assimilation, of observation, of critical acumen, of artistic insight and of careful unremitting study of technic, characterization and interpretation. All this? Yes, and more. Voice, for an operatic singer, is a very necessary factor; but it, alone, will not command success; several years' study in order to acquire correct attack, good resonance, an even scale, pure *legato*, steady *sostenuto*, to which must be added perfect technic in breath and voice management, these are all essential elements, before the would-be artist can begin to interpret. Interpretation requires both musical and literary knowledge and study. By "literary" knowledge, let it be understood that diction (popularly so called) is included, as well as the language of the opera to be interpreted. A girl, who begins her vocal studies at the age of sixteen or seventeen, might be ready to enter the operatic field when she is twenty-three or four; and a man, who begins at eighteen or nineteen, could qualify at twenty-five or six: in very rare cases, some are ready after five years' study. As a general rule, singers who enter upon an operatic career prematurely, after a too brief period of preparation, usually lose their voices in a relatively short time. ii. Thank you for that word "debuted"—it is a new light to me! Adelina Patti, the most celebrated coloratura, made her debut at the age of sixteen, but was promptly withdrawn for further study; she made her real and successful debut some two years later, in London. Jenny Lind, called "the Swedish Nightingale," was eighteen when she first appeared, but at the age of twenty-one she gave up her public appearances in order to study in Paris and Berlin during three years. After five years of opera, she renounced the operatic stage and appeared only in concert. Minnie Hauk was sixteen at her debut in New York as a lyric soprano: she sang in the chief European opera houses for about twenty-eight years. Lilli Lehman, a remarkable soprano, made her debut when she was twenty-two; Schumann-Heink appeared at the Royal Opera of Dresden when seventeen; Emma Calvé made her first operatic debut, in Brussels, at the age of eighteen; Etelka Gerster, an excellent high soprano, was twenty-one when she sang the rôle of Gilda (Rigoletto), at Venice; and Marcella Sembrich, who made her debut when nineteen, sang at the Metropolitan Opera House, New York, in 1883, again from 1898 to 1900, and from 1901 to 1909 when she withdrew from opera. The foregoing are some of the *very rare* cases referred to.

Scale-Practice for Advanced Players.

Q. i. What is the meaning of "centripetal" and "centrifugal?"

ii. In the December, 1925 ETUDE *occurs the following answer in regard to fingering the scales: "You should practice all scales with the same fingering as the scale of C, both up and down." This is contrary to all my teaching and to the authorities I have consulted. Perhaps I do not clearly understand just what was meant. Would you kindly explain?*—H. W. CAMERON, TEXAS.

A. i. "Centripetal" (from Latin centri—, from *centrum*, a center, and *petere*, to seek, fly to), tending to a center. "Centrifugal (from Latin: *centri*—, from *centrum*, a center, and *fugere*, to fly from), flying from a center.

ii. The practice proposed is only for those players who have already attained a certain excellence of finger dexterity. It would be dangerous for those students who cannot play Cramer or Czerny, for instance, with a certain degree of facility. They, however, who can play without difficulty Czerny's "School of Velocity" and "School of Virtuosity," would do well to undertake more advanced problems. When they are quite conversant with all the major and minor scales and with their fingering it would be very much to their advantage to practice the scales of all the keys, with the same fingering as for the scale of C (1, 2, 3, 1, 2, 3, 4, 1, 2, 3, 1, and so forth), placing the thumb on the black keys in the usual order of C. This is but a preliminary exercise to other combinations. If you find the study helps you, I shall gladly give you other scale-fingerings. This practice is particularly useful in the compositions of Chopin, Liszt, Débussy, Ravel and the more recent composers.

Octave Playing: From the Wrist, or from the Arm?

Q. Which do you recommend me to use, in playing octaves: wrist or arm motion? Should my wrist and arm be held high or low? I ask your advice because I find my fore-arm speedily becomes very tired and stiff. How can this be avoided? Is it because I have a wrong position at the instrument?—A. C. D., NEW YORK.

A. Primarily, it all depends upon the kind of playing required. For light, rapid execution wrist action is necessary, whereas for stronger, heavier playing arm motion is needed. Your feeling of fatigue comes, most probably, from a certain amount of tension and stiffness of wrist, as well as from a bad position of the hand and arm. For rapid octaves use wrist motion entirely, with a low position of the hand; for heavier octaves use arm motion, with a high position of the hand. The fatigue of which you complain may be overcome by changing your hand position from low to high, and so on. But, above all, let there be no wrist tension; it is this which causes the pain in your fore-arm. Also, do not have your piano seat too low.

Gregorian Music.

Q. What is meant by Gregorian Music? I know it is some kind of church music, chiefly Roman Catholic, but why "Gregorian?" —MARY B., Arlington, Mass.

A. Pope Gregory I, called "the Great," 590-604, is said to have added four Plagal modes (or scales) to the four Authentic modes already introduced by St. Ambrose. Gregory also reformed the whole musical service of the Roman church. Gregorian music, therefore, means music founded upon those eight modes.

Look Inside the Piano for this Trade Mark
WESSELL, NICKEL & GROSS NEW YORK TRADE MARK
The Sign of the World's Standard Piano Action

The Essential Factor In Piano Study

HALF the battle in piano study is acquiring *correct touch!* Start your child this Fall on a piano equipped with the Wessell, Nickel & Gross *piano action*. The perfect balance and delicate responsiveness of this fine action give little fingers an early advantage in establishing correct habits of touch.

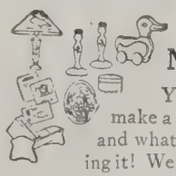
There is another reason why you should ask your dealer for a piano equipped with the Wessell, Nickel & Gross action. This famous product—*the world's highest-priced piano action*—is found only in instruments of *proven merit*. You therefore make certain of obtaining a quality piano when you insist upon the Wessell, Nickel & Gross action.

WESSELL, NICKEL & GROSS
Established 1874 New York City

When you Buy an Upright, Grand, Player or Reproducing Piano—Insist on the Wessell, Nickel & Gross Piano Action.

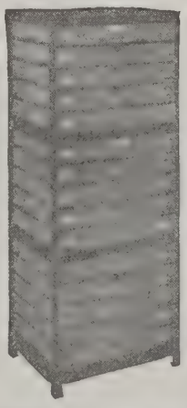


Faust School of Tuning
STANDARD OF AMERICA
ALUMNI OF 2000
Piano Tuning, Pipe and Reed Organ and Player Piano. Year Book Free
27-29 Gainsboro Street
BOSTON, MASS.



Have Fun Making Money
Yes, you can—anybody can make a lot of money right at home and what's more, have real fun doing it! We show you how, we furnish everything necessary on an easy basis.
Costs Nothing to learn about our plan, all details are given you free. Write today for beautifully illustrated idea book telling all about our methods which have made so many women independent. Learn how easy it is to make from ten to fifty dollars per week in the most delightful home work you can imagine. Don't miss this opportunity. Write now. It's FREE.
FIRESIDE INDUSTRIES
Dept. 95-M Adrian, Michigan

Is Your Music MIXED UP?



MUSIFILE
IS THE ANSWER!
The Musifile is the SECTIONAL, Low-Priced Cabinet that will "unscramble" your music.
Send for free catalog and treatise
"HOW TO FILE MUSIC"
Walter B. Simon
Manufacturer
113 North 9th Street
St. Louis, U. S. A.

PIANO JAZZ
By Note or Ear. With or without music. Short Course. Adult beginners taught by Mail. No teacher required. Self-instruction Course for Advanced Pianists. Learn 259 styles of Bass, 684 Syncopated Effects, Blue Harmony, Oriental, Chime, Movie and Cafe Jazz, Trick Endings, Clever Breaks, Space Fillers, Sax Stars, Triple Bass, Wicked Harmony, Blue Obligato and 247 other subjects, including Ear Playing. 133 pages of REAL Jazz, 25,000 words. A postal brings our FREE special offer.
Waterman Piano School, 1836 W. Adams St., Los Angeles, Cal.

Please mention THE ETUDE when addressing our advertisers.

The Violinist's Etude

Edited by ROBERT BRAINE

It is the Ambition of THE ETUDE to make this Department "A Violinist's Magazine Complete in Itself"

Violin Teaching

THOUSANDS of young violinists and violin students all over the country are interested in making a start as violin teachers. Some wish to make it a permanent profession; some wish to use it as a side line to make a little spending money; while others hope to earn enough by teaching to pay for their own lessons and musical education.

THE ETUDE receives many letters similar to the following from a young violin student in New York City, who writes: "I would like you to give me some advice on the teaching profession and tell me if I am capable of teaching. I am a student eighteen years of age, and am studying with a reliable teacher. I am fairly advanced, having gone through Kreutzer, Rode, and other studies, and concertos by well known composers, such as Kreutzer, Viotti, Rode, and DeBeriot. I have just started to teach and am trying my utmost to get pupils, but I have not one pupil yet. As an ETUDE subscriber, and as one of your readers I hope you will give me your best advice on what to do to get a start in the teaching profession."

The Beginners

If this young man has a genuine talent for the violin, has studied the works he names with a good teacher, and can play them in an artistic manner, there is no doubt that, theoretically, he has sufficient knowledge to teach beginners and pupils in the medium grades of violin playing. His success will depend on whether he has the knack of imparting to others what he knows himself.

Violin teaching is a gift. Some people are natural born teachers; some learn to teach well only after long years of experience; while some never learn it. I have known many excellent violinists, splendid artists, who could play the great concertos in public, yet who were utterly incapable of producing good pupils. They could play these great works themselves, but how to lead students up the long and arduous path to this proficiency was completely beyond their comprehension. Some violinists dislike teaching. They lack patience, and the continual mistakes made by their students irritate them, and make them realize their inability to teach. Very often we find teachers, some of whom have considerable ability as players, who simply confess defeat when it comes to teaching. They walk around the room, look out the window, eat apples, read letters, and pay very little attention to what the pupil is doing. It goes without saying that teachers of this class never produce good pupils.

Problems of the Teacher

Violin teaching is one of the most difficult and arduous of all professions. The ideal violin teacher must not only have studied his profession thoroughly, but he must also have an artistic nature and a boundless stock of patience, which must be exercised with even the dullest pupil. Great experience is necessary, for every pupil is a law unto himself, and no two can be handled exactly alike. Above all, the ideal teacher must *love to teach*. He must take the greatest possible interest and pleasure in watching the development of his young violin students, budding and flowering like plants in a nursery. If he dislikes teaching and lacks the necessary patience, he may as well stop right there, for he will never succeed in turning out even mediocre pupils.

This dislike of teaching is why we find so many violinists, excellent as players, who cannot turn out good pupils. On the contrary, we find many good teachers in the ranks of violinists who are indifferent players themselves, utterly incapable of playing a solo in public. Such teachers know how the violin should be played, and owing to their stock of patience, and by dint of taking infinite pains, and by their love of teaching, turn out excellent pupils.

Then we have the really good violin teacher who is indeed a fine artist, but who combines with this ability as a player experience, patience, and love of teaching. Such a teacher will naturally turn out pupils of high atttainments.

Just what class of teacher our young correspondent will become a member of is hard to say. Time alone will tell the story. I should want to know him personally to make any predictions.

The reason why this young man finds so much difficulty in getting pupils is probably owing to his youth. Eighteen is very young for a music teacher, for people usually look for teachers older and more experienced to whom to trust the musical education of their children. In like manner the boyish doctor finds it up-hill work to get patients, and the juvenile lawyer to get clients.

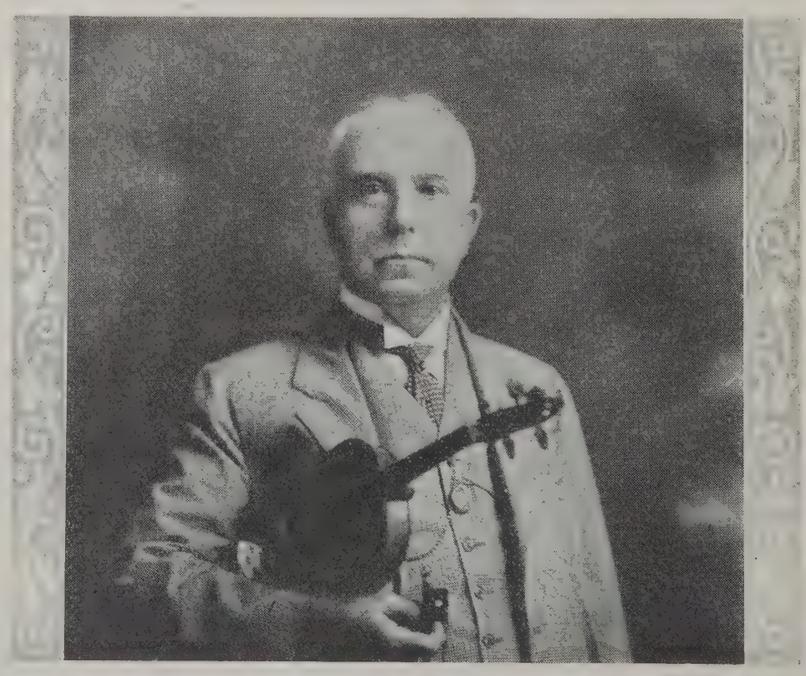
Age to Begin

However, youth is not as great a bar to getting a start in the violin teaching profession as it is in other professions. The young teacher usually charges much less than the older and more experienced one, and this with many people outweighs his youth and lack of experience. However, in the present instance eighteen is very young, and our correspondent who hopes to make money from violin playing might find it better to play in an orchestra for a few years before starting to teach. It all depends on the individual and how he impresses people. If he can gain their confidence and convince them that he can do the work, he can no doubt build up a satisfactory teaching business in time.

As to the chances of gaining a good sized class in a short time, the size of the city has a great deal to do with it. This young man lives in New York City, where it is exceedingly difficult to get a start as a violin teacher unless one has remarkable ability and a very large circle of friends. I have known violinists to spend years in trying to build up a business in violin teaching in New York City only to fail in the end. Teachers of very great ability, who are well known in the musical profession, do not have any trouble, of course. They simply let it be known that they can take a certain number of pupils, and pupils flock to them, no matter where they locate. This is especially the case as regards teachers who have produced pupils who have become eminent in the violin profession.

In a large city like New York, the following suggestions in getting a teaching business might help: First, send announcements to all your friends that you have opened a studio, or that you are prepared to give lessons at the residence of your pupils. Second, have cards printed to distribute to friends and acquaintances and to leave at music stores, or with friends who will help distribute them and recommend you. Third, if you are a good public soloist, play on every occasion you can, making as many friends and musical acquaintances as possible, and letting it be known everywhere that you are looking for pupils. Fourth, advertise in the musical papers, if you can afford it.

Fifth, when you begin getting a few pupils, give pupils' recitals, for this is the one best method of gaining new business. Even if you have only a single good pupil, prepare him as soon as possible for a recital which he can give by himself, possibly assisted by a pianist or vocalist whom you might ask to help. Sixth, try and get a position as assistant to an established violin teacher who will turn over the beginners and the lower-priced teaching to you. Hundreds of music teachers in large cities have gained success by this course.



ROBERT BRAINE
Eminent Authority On All Questions Pertaining to the Violin

Environment Tells

Seventh, if you open a studio, establish it in a good residence di a room on the first floor, where have your sign on the front of th You will get many transient pupil manner. Eighth, make an arrange possible, with pianists, vocalists, ar ers of various instruments, who teach the violin, to recommend y violin teacher to their acquaintance can return the favor by recom these teachers in their respective l to your own friends and pupils.

In smaller cities the getting o is much simplified. The prospective soon becomes well known if he pla in public, and makes as many a ances among the musical people town as he can. He must, of co a certain amount of advertisin cards printed, and let people know is teaching. Personal solicitation a good plan for securing pupil young teacher can get prospects f pupils and from his friends a quaintances. Getting new pupils a is a matter of hard work and ability, and the young teacher wh his hands and expects business to him without solicitation is often pointed.

Playing the Violin in Ch

By Berta Hart Nance

"BRING your violin and help us choir." How often the budding hears such an invitation from som minister or church worker. Very the violinist disdains to play in except for an occasional solo. Wh he learn, he thinks, from playi songs in the first position? His ment would scarcely be heard, any a matter of fact, however, when a works with a choir he gains any of useful information as well as a tunity for growth and service.

The first requirement of success work, as indeed in all religious to take it seriously. The voice of lifted in some soul-stirring hymn, used of God as effectively as the a minister. Also, the violinist sh member at all times that this is a tunity to assist in the church ser not an opportunity to exhibit his o He will therefore strive to make as inconspicuous as possible. He early, get his tuning done, his st case disposed of, and his music a before many people come.

He sits, when possible, at the tr of the organ or piano. His relati the other members of the choir, to say, should be pleasant, but o he should insist upon, even to the stubbornness, is a clear space ab in which to draw his bow. For sweep is nowhere more needed tha work he is going to do.

His work is more exacting tha first apparent. His attempt to b notes of his instrument with th of the singers will soon show hi that he did not know he had. note or a slight contact of the b a string other than the one bei is instantly apparent. Steadiness ing the time is important, for the a leading instrument, and, if it will hold back the singers. Also, best results, the violinist should fo words of each verse of the son plays it, and not merely play the a certain number of times.

His work is capable of cons variety. He may lead the soprano altos. In some songs it is pos render both soprano and alto parts by playing chords on two strings.

y-school is sweeping along on a
r, the violin on the next verse
an octave higher, which usually
ying the tune in the third posi-
an occasional stretch into the
Needless to say, the intonation
awless. The violin soars, flute-
a particularly pleasing effect.
be done with good results in
hool, though it is usually too
church use. It is also needless
t it requires considerable prac-
vate, as both notes and fingering
ed.

ial days in the church and Sun-
the violinist may make his con-
o the program, playing an obbli-
e offertory, or a solo of his own.
should be selected with taste
There are some pieces of music
to lift the soul to a nobler
. These are the solos for
. The violinist will strive to
music, and to avoid using the
s over and over. Such well-
eces as Schubert's *Serenade,*
Humoresque, and Mendelssohn's
ng have been fairly played to
iolin solos. The following list of pieces which range from difficult to very easy are less widely-known solos that contain the spiritual quality which the violinist seeks for church use: *Souvenir,* Drdla; *Cradle Song,* Hauser; *Andante,* Gluck; *Nachtstücke,* Schumann; *Melody in D,* T. D. Williams; *By the Brook,* René de Boisdeffre; *To a Wood Violet,* M. W. Felton; *Nocturne,* Op. 2, Alfred Karpasch; *Hungarian Love Song,* Helen Ware; *Cavatina,* Raff.

Practical Benefits

Nothing so tends to the growth of any gift as its serious use, and the church violinist will find his musicianship growing. His continual effort to make the violin sing out will work wonders in tone. If the choir rehearses under a good leader he will gain in phrasing and expression. Occasionally the church may have special services in which some professional choir leader trains the choir. Here is a golden opportunity.

Why should not the violin be more used in our smaller churches? The pastors are willing; the people welcome it. That it is not more used is the fault of the violinists themselves who overlook this opportunity for growth and service.

The Last Teacher

st pupil stood before his teacher,
aster of the violin, who had
rd and faithfully for years to
the true principles of the violin
pupil had studied with the hope
ig a concert violinist, and this
ast lesson at the conservatory
graduation on the morrow.
ng man took his violin down
chatting for a few minutes with
about his future career.
ieed another teacher, now that
aduated under you," he asked,
ou taught me all that I have to
it violin playing to become a
concert violinist?"
it teacher paused for a moment,
d absorbed in thought. "Yes,
ie more teacher you need," he
ie of the very greatest, a teacher
npart things to you which none
her teachers has ever succeeded

ıo is that?" asked the student
interest. "Tell me the name
s of this great teacher."
ne is Prof. Audience," said the
ı a smile; "and he is the teacher
every violin student must study
final polish and finish necessary
im a successful concert artist.
this that you must have much
in playing for audiences before
evelop the best that is in you.
ice will inspire you and teach
in expression, that no amount
instruction and studio work can

ow the Audience Helps

ychological effect of audience
s very great, and the bond which
ed between player and hearers
e of inspiration to the player
an get in no other manner. The
els with and sympathizes with
in such a way that he is in-
buoyed up to bring out the
passion and inner meaning of
sition in a manner which he
dream of doing when practicing
drab atmosphere of the studio
oom.
much public playing as you can. Play for audiences of all kinds. Try to feel with them, and establish a common bond of sympathy with them, thus making a mutual inspiration between player and audience. The sympathy of the audience will nerve you to attain climaxes and subtleties of expression which you have never imagined in your private practice. Problems in interpretation and expression, which you have never understood, will become clear to you in the excitement you will feel when playing before audiences.

"Then the applause of the audience will be a great incentive. The first applause the young artist gets when he plays at a great concert fairly lifts him out of himself. He is a different being. Passages in his concerto, which have seemed more or less commonplace, take on a new meaning. Under the heat and excitement of public performance, they seem trumpet-tongued like the voices of angels.

Effects of Applause

"The effect of applause and sympathy on the part of the audience was strikingly exemplified when a company of foreign actors toured the United States a few years ago. One of the audiences they played to was so cold and lacking in sympathy and applause that it literally froze the actors' blood, and they found it impossible to give a good performance. One of the actors decided to take the bull by the horns and let the audience into the secret of getting a good performance Going before the curtain he said, 'Ladies and Gentlemen,' you do not applaud. Maybe it is our fault. However, with a little encouragement we could do better.'

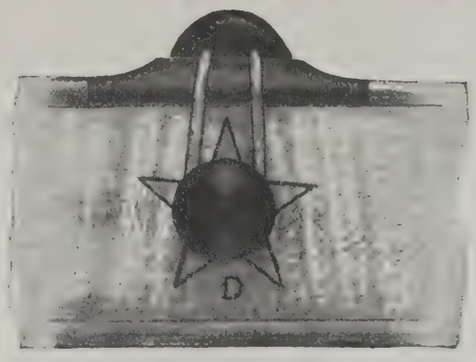
"The audience took the hint, applauded liberally the balance of the evening with the result of getting a magnificent performance.

"The violinist who does much public solo playing, plays very differently from the one who does not, for he has been instructed by his audiences.

"Yes indeed my young friend, there is another teacher. Prof. Audience is the greatest of all—the supreme teacher, the last word in matters of interpretation and expression. He will teach you things which no other teacher can do."

been teaching young violinists ears now. I find that the pres- ion of students has a bad in- slur over its work. It wishes to accomplish what requires a body and a soul and a lifetime all in a few years and with partial application."—CESAR THOMPSON.

A Guaranteed Violin



Master Reproductions

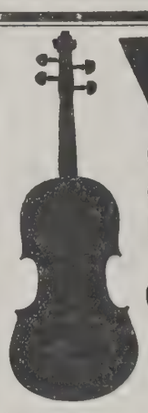
The artist will find in these violins qualities supposedly found only in a real old master's violin. They are finished in detailed reproduction of every mark of use and age of a genuine old master model. Each violin is subjected to two years' seasoning, then graduated and adjusted by experts.

GUARANTEED TO MAINTAIN PERFECT ADJUSTMENT FOR ONE YEAR

Every violin worthy of being a Master Reproduction is guaranteed and distinctively marked with a Vega Star around the end pin, protecting you against inferiority.

Write for our beautiful free catalog describing the many Vega Master Reproductions, and the Company behind them.

The VEGA Co.
159-81 Columbus Ave.
Boston, Mass.



VIOLINS ?

OLD VIOLINS ~ NEW VIOLINS
CELLOS ~ BOWS ~ CASES
FINEST ITALIAN STRINGS

GITTELSON & HOWARD
33 W. 8TH ST. NEW YORK
WRITE FOR CATALOG

VIOLIN ACCESSORIES EXPERT REPAIRING

AUGUST GEMÜNDER & SONS
Makers of the World Famous
"GEMÜNDER ART" VIOLINS
The sympathetic tone Violins. Prices range from $200.00 upwards
Descriptive List on Request
Also our Catalogue of Genuine Old Violins
We specialize in fitting Violins to each individual Violinist
No trouble to answer questions
125-127 West 42d Street, New York City
Read The Violin World, $1.75, with 45 Solos

We specialize in perfectly adjusted
VIOLIN OUTFITS
used by many of America's most discriminating teachers
Our Handsome Catalog sent upon request

JOHN FRIEDRICH & BRO.
279 Fifth Avenue
New York, N. Y.

We invite inspection of our exhibition of
FRIEDRICH VIOLINS
THE SESQUI-CENTENNIAL INTERNATIONAL EXPOSITION
PHILADELPHIA
June 1 to December 1, 1926
Block 44, Section K
Palace of Liberal Arts & Manufactures

On Credit



VIOLINS
Deep, Mellow, Soulful
We are makers of high-grade violins, instruments of the finest tonal quality, appreciated by the greatest artists. Easy terms, if desired. Get details today.
GUSTAV V. HENNING
2424 Gaylord St., Denver, Colo.

The WILDER MASTER PIANO COURSES

Tell How to Master **Memorizing—Sight Playing—Accompanying — Conducting — Interpretation and Note-Values and Rhythms**

Successfully used by hundreds of pupils at the New England Conservatory of Music

These Five Courses may now be ordered from your Local Music Dealer or direct from the Publisher at $1.50 the Single Book, or $5.00 the Set of Five Books

THE WILDER PUBLISHING COMPANY :: West Newton, Mass.

EVERYTHING IN MUSIC PUBLICATIONS

IF IT IS AN OBTAINABLE PUBLICATION YOU CAN GET IT PROMPTLY FROM THEODORE PRESSER CO., 1712-1714 Chestnut St., Phila., Pa.

An unequalled stock of music publications and a large corps of experienced clerks make possible the rendering of prompt, accurate service. Prices on any publication quoted. Special service features of interest to teachers. *Ask about them.* Catalogs of any desired class of music publications cheerfully sent upon request.

Please mention THE ETUDE when addressing our advertisers.

TWO NEW COURSES

INSTITUTE OF MUSICAL ART

FRANK DAMROSCH, Director
120 Claremont Avenue ,New York, N. Y.

CRITICAL AND PEDAGOGIC COURSE
for Teachers and Advanced Pianists under CARL FRIEDBERG

NORMAL COURSE FOR TEACHERS
Methods of interrelating all theoretic subjects and correlating them with the study of piano, violin, voice, etc.

TUITION FEES VERY MODERATE. CATALOGUE UPON REQUEST, ADDRESS DEPT. U

Mr. John M. Williams

Music Educator and Normal Training Specialist
will hold

NORMAL TRAINING CLASSES FOR TEACHERS OF PIANOFORTE

in **New York City** and in **Philadelphia** beginning SEPTEMBER, 1926

Classes will be held ONE DAY each week for ten weeks.
A limited number will be taken in each class.
Mr. Williams will accept a limited number of advanced students for private lessons.
Those desiring further information write to permanent mailing address:—
JOHN M. WILLIAMS, P. O. Box 216, Trinity Station, New York City

VIRGIL PIANO CONSERVATORY

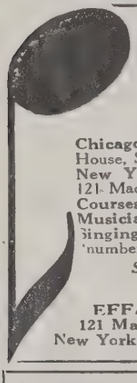
A. M. VIRGIL, Director

Superior INSTRUCTION
Superior RESULTS
WORLD-WIDE REPUTATION

Season of 1926-27 Opens September 20th

ADDRESS:
JULIA WEIL, *Sec'y*

NEW ADDRESS:
137-139 West 72nd Street, New York



SUMMER MUSIC SCHOOL

Chicago, Ill., July 12th to 24th, Palmer House, State and Monroe Sts.
New York City, August 2nd to 28th, 121 Madison Avenue.
Courses for Teachers, in Pedagogy, Musicianship, Piano Playing, Sight Singing without "do-re-me" "intervals," "numbers." Visitors Welcome.

Special Student Classes

Address
EFFA ELLIS PERFIELD
121 Madison Avenue (30th Street)
New York City Phone – Ashland 5551

AMERICAN INSTITUTE OF APPLIED MUSIC

[Metropolitan College of Music

KATE S. CHITTENDEN
Dean of the Faculty

Forty-first Session, October 4, 1926

Pianoforte Department
Normal Training Course for Teachers
Junior Department in Piano, Violin and 'Cello

SEND FOR CIRCULAR

ADDRESS:
ETHEL McINTOSH, *Managing Director*
212 W. 59th St., New York City

SCHOOL MUSIC CATALOG

A very helpful catalog for College Directors and Music Supervisors will be sent gratis upon request. It lists numbers for Unison; Two, Three and Four Part Choruses; Music for Special Occasions, Cantatas, Sight Reading Material, Orchestra, Collections, etc.

THEODORE PRESSER CO.
1712-1714 Chestnut Street, Philadelphia, Pa.

USE
The Piano Compositions of

A. M. VIRGIL

In Your Teaching

They Secure ADVANCEMENT SATISFACTION PLEASURE

Sent on Selection to Responsible Teachers. THEMATIC CATALOG OF 50 PIECES, GRADES I TO VI.

Virgil Piano Conservatory

NEW ADDRESS:
137-139 West 72nd St., New York

GRANBERRY PIANO SCHOOL

149 East 61st St., New York, N. Y.

For PIANISTS, ACCOMPANISTS and

TEACHERS

MUSICAL DEVELOPMENT THROUGH SIGHT-TOUCH and HEARING. *Booklet*

30th YEAR
Alviene SCHOOL OF THE Theatre
UNIVERSITY

Summer and Fall
Courses for Acting, Teaching, Directing
DRAMA, OPERA, MUSIC
STAGE DANCING

DIRECTORS
Alan Dale
Wm. A. Brady
Sir John Martin-Harvey
J. J. Shubert
Marguerite Clark

Singing, Fine Arts and Photoplay. Developing personality and poise essential for any vocation in life. Alviene Art Theatre and Student Stock Co. afford appearances while learning. N. Y. debuts and careers stressed. Pupils – Laurette Taylor, Mary Pickford, Eleanor Painter, Annette Kellermann, J. Arnold Daly, Fred and Adele Astaire, Dolly Sisters, Evelyn Law, Mary Nash, Nora Bayes, Taylor Holmes, Lady Ribblesdale, Vivian M. Astor, Gloria Gould-Bishop, and others. Write Study wanted to Secretary, 66 West 85th St. N. Y., ask for catalog 8M

COMBS CONSERVATORY

PHILADELPHIA **Forty-Second**

BECAUSE of its distinguished faculty, original and scientific methods, individual instruction, high ideals, breadth of culture, and moderate cost, combined with efficient management, the Combs Conservatory affords unequalled opportunities for a musical education.

FORTY YEARS' ACHIEVEMENTS

During the past forty years *A TOTAL OF 63,907 STUDENTS HAVE BEEN ENROLLED IN THE COMBS CONSERVATORY*

Their activities have been distributed as follows:

19,314 ENTERED THE PROFESSION in various fields, including VOCAL AND INSTRUMENTAL CONCERT SOLOISTS, ORGANISTS, COMPOSERS, ORCHESTRA CONDUCTORS, OPERATIC CONDUCTORS, ORCHESTRAL PLAYERS (*36 in the Philadelphia Orchestra, others in the Boston Symphony, New York Philharmonic, Detroit, Chicago, Victor, and other leading orchestras*), LEADERS AND CONCERT MEISTERS of the most moving picture orchestras in all of the country.

8,307 ENTERED THE TEACHING PROF 991 being connected with Universities leges, Normal Schools, High Schools ar servatories.

39 ARE DIRECTORS OF CONSERVATOR

Every State in the Union, as well as England, Ireland, Scotland, Wales, France Italy, Germany, Sweden, Russia, Canada, and South America have been represented in our student body and our graduates and pupils are filling important positions in every civilized country in the world.

OUR ILLUSTRATED CATALOG, WHICH WILL BE SENT FREE, CONTAINS DETAILED AND CO INFORMATION AND WILL OPEN THE DOOR OF OPPORTUNITY TO YOU.

SIX SPACIOUS BUILDINGS ***DORMITORIES FOR W***

A School of Inspiration, Enthusiasm, Loyalty and Success

GILBERT RAYNOLDS COMBS, Director Offices, Dormitories and S Broad and Reed Stree

NEW YORK SCHOOL of MUSIC and ARTS

824 West End Avenue Cor. 100th Street **Ralfe Leech Sterner, Di**

New York's Oldest Music School

Many new and wonderful features planned for the coming season by this institution
Same celebrated faculty headed by Ralfe Leech Sterner, Arthur Friedheim, Paul ing, Frederick Riesberg and other celebrated masters.

Individual Instruction. Entrance at any time.

SEVERAL FREE AND PARTIAL FREE SCHOLARSHIPS OPEN FOR COMPETIT

Dormitories in School Building. A real home for music students.

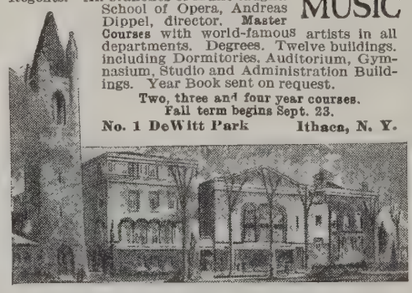
Many Free Classes and Lectures. Diplomas and Teacher's Certificates. Public Concert every Thursday nigh Piano, Violin and all Instruments. Public School Music Dept. Dramatic Art, Drawing and Painting, Inte oration, Dancing and Languages.

ILLUSTRATED CATALOGUE ON REQUEST

ITHACA CONSERVATORY of MUSIC

Registered with N. Y. State Board of Regents. All branches of music taught. School of Opera, Andreas Dippel, director. Master Courses with world-famous artists in all departments. Degrees. Twelve buildings, including Dormitories, Auditorium, Gymnasium, Studio and Administration Buildings. Year Book sent on request.

Two, three and four year courses.
Fall term begins Sept. 23.
No. 1 DeWitt Park Ithaca, N. Y.



College of Fine A

Syracuse University
Harold L. Butler, Dean
Syracuse, N. Y.

MUSIC, ART, ARCHITEC

900 STUDENTS **42 INSTRU**

Four-year Courses in
Piano, Voice, Organ, Violin, position, Public School M
leading to the Bachelor's deg

Unexcelled advantages for the study Special students may enter at any time. tory with 42 practice pianos reserved fo music students. Five pipe organs.

THE NATIONAL CONSERVATORY OF MUSIC OF AMERICA

Founded 1885 by Jeannette M. Thurber
Only Conservatory chartered by Congress
42nd Season opens Oct. 4. Enroll Oct. 1, 2.
ALL BRANCHES TAUGHT
Ad. Sec'y, 53 West 74th St., N. Y. City.

INTERNATIONAL MUSICAL AN CATIONAL A

MRS. BABCOCK

OFFERS Teaching Position leges, Conservatories, S Also Church and Concert Engage

CARNEGIE HALL, NEW YO

VIRGIL PORTABLE KEYBOARD

For Pianists and Piano Students

Invaluable when travelling, or living in small rooms.

Excellent for perfecting the fingers. Weight of touch variable, from 2 to 12 ounces.

Catalog on request

VIRGIL PIANO SCHOOL CO.
120 West 72nd Street **New York City**

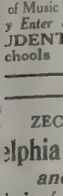


DO YOU ENCOURAGE YOUR PUPILS TO ADD TO THEIR MUSICAL KNOWL REGULAR READING OF THE ETUDE IS A GREAT HELP.

MPLE UNIVERSITY
School of Music
UST ST. PHILADELPHIA, PA.
deus Rich, Mus.Doc., Dean
. Ulrich, Assistant Dean
STANDARDS of MUSICAL INSTRUCTION
s. Diplomas, and Teachers' Certificates
SCHOOL EDUCATION REQUIRED
the College Course of Music.
CHES OF MUSIC—From the Elementary
ghest Grades—Private Lessons.
STINGUISHED FACULTY—
Instruments taught principally by members
ladelphia Orchestra
RECITALS — OPPORTUNITY FOR
TRAL PRACTICE.
N THEORY—Lectures on History and Ap-
of Music by PHILIP H. GOEPP, Mus.Doc.
y Enter at Any Time During the Year.
UDENT DORMITORIES
chools Write for Catalog

ZECKWER-HAHN
elphia Musical Academy
and Branches
dards of musical instruction. Faculty in-
sor Leopold Auer, Guest Teacher; Lee Orn-
ser Pianist, and other distinguished musi-
eason. Registration Sept. 2nd-4th. Classes
8th. Catalog. Charlton Lewis Murphy,
ector, 1617 Spruce Street, Philadelphia.

M.I. FALL TERM SEPTEMBER 7
Special training for teachers
RGH MUSICAL INSTITUTE, Inc.
PITTSBURGH, PENNA.


TINDALE
Music Filing Cabinet
Needed by every Musician, Music Student, Library, School and Convent.
Will keep your music orderly, protected from damage, and where you can instantly find it.
Send for list of most popular styles
TINDALE CABINET CO
Flushing, New York City, N. Y.

olin and Piano Collections
ums counted among the best
able collections for violin
iano. A descriptive catalog
olin collections and methods
e had upon request.

um of Favorite First Position Pieces
nty-two melodious and interesting
rs that are ideal for instructive
es.
Price, $1.00

rite Old-Time Tunes
excellent collection for those who
light in the old familiar melodies.
Price, $1.00

um of Transcriptions
ARTHUR HARTMANN
are over a score of transcrip-
f excellent songs and piano num-
nade available for violinists.
Price, $1.00

Operatic Selections
R. BY F. A. FRANKLIN
ing is more interesting and en-
to violinists than operatic se-
s such as these.
Price, 90 cents

e Standard Violinist
of the best collections of violin
uno music ever compiled, contain-
irty-two numbers in all styles.
Price, 75 cents

CODORE PRESSER CO.
12-1714 Chestnut Street
PHILADELPHIA

tion THE ETUDE when addressing our advertisers.

"Il Benito Fiddle"

By Delphine C. Delu

So MANY men prominent in every walk of life have been musicians that people will hardly be surprised to hear that Benito Mussolini is a violinist and the fortunate possessor of a genuine Stradivarius.

Below is a translation of an article called "Mussolini's Violin" taken from one of the Italian papers:

"Music is his real rest. Every day, no matter how overcharged with work he may be, he finds time to play his violin. Sometimes one has laughed at this. But, pray, why should not a politician be a musician? Mazzini played his guitar during the siege of Rome.

"His favorite composers are Wagner and Beethoven, and above all the old Italian composers Scarlatti and Vivaldi, whose music has such a melodic and Latin strain to it.

"Sometimes in the past summer he would go away over Saturday and Sunday. He would go to Nettuno on the seashore, to an old castle which has been restored, a castle whose ponderous bastions have resisted time, and whose high scalloped terrace dominates the waves; and there, accompanied by an excellent pianist, he would play for hours.

"Just as in the past, after having lunched on a cup of milk, he would for an instant forget the sharpness of the fight, interpreting the divine pages of Beethoven. Without doubt to-day he forgets the troubles of being a celebrity. Only his cheap violin of the past has given way to an authentic 'Stradivarius.'"

"Music in itself is never immoral. It can be made immoral only by the association of improper words with it. . . . What is wrong with many of the popular jazz selections is not that they are ethically bad but that they are musically bad. They are stupid, dull. Even the young men think of them as something to dance by—not something to remember as music."

—JOHN PHILIP SOUSA.

Violin Questions Answered

By MR. BRAINE

Heymann Violin.

J. W.—Josef Heymann, Amsterdam, belonged to the Dutch school of violin making and made some excellent instruments. His label reads: "Josef Heymann, fecit, Amsterdam, 18—." The name is spelled "Heymann," not "Hyman." If you have the Hill (London) guarantee with your violin, the chances are that it is genuine.

Teacher Should Advise.

A. G. S.—The age of twenty-four is too late to begin, if one hopes to become a really finished violinist capable of playing difficult violin pieces. However, if you have talent you can learn to play easy and medium-grade pieces well enough to get a great deal of pleasure out of it. Your teacher who hears you play at every lesson would be better qualified to advise you as to what you may hope to accomplish. I fear that you are trying to advance too fast. You ought to study in the first position at least six months before starting on the higher positions. Violin playing is a plant of very slow growth. You cannot force it. However, I cannot advise you definitely without hearing you play.

The Vibratory Motion.

A. H.—Neither of the methods you name will produce the true vibrato. In executing it correctly, the tip of the finger is held firmly on the string at the point where the required tone is to be produced. The hand is then moved rapidly with a to-and-fro motion (from the wrist) with the result that the tone is alternately raised and lowered to a very slight degree, imitating the trembling of the human voice under the influence of emotion. 2.—No exact rule can be laid down for the speed with which the vibrato should be executed. Sometimes it is more effective played slowly and sometimes more rapidly. 3.—THE ETUDE for November 1922, had an extended article on how to execute the vibrato.

Branded Violin.

A. J. S.—Sorry I cannot trace the violin branded C. G. Hamm. 1780. There are thousands of violin makers quite unknown to fame, some of whom have made very creditable violins. I am afraid this maker could not have been of very high class since he burned his name into the wood on the inside. A high class maker usually places his name, the date and place, on paper labels pasted inside the violin.

Labeled Imitation.

J. J. K.—The violin cannot be a genuine Stradivarius because the label distinctly states that Fried. Aug. Glass "made this violin in imitation of Stradivarius." The first part of the label is in German and the second in Latin. I am afraid this violin is only a German factory fiddle of no great value but could not say definitely without seeing it. 2.—The spelling is "Stradivarius."

Stainer Imitation.

Mrs. W. O. A.—It is probable that your violin is an imitation Stainer. If genuine it would be valuable, but there is probably not more than one chance out of a hundred thousand that it is. You will have to send your violin to a good dealer in old violins as no one can tell anything about it without seeing it.

Where Doctors Disagree.

H. M. F.—There is much difference of opinion among authorities as to just how the violin should be held in playing; what part, if any, the shoulder should play in holding it, whether pads should be used, and so forth. THE ETUDE has published recently an article on this subject. It is a case of "doctors disagreeing." 2.—It is better to do the vibrato with the hand alone, from the wrist, although we often see violinists using the forearm to a greater or less extent. Send for a back copy of THE ETUDE for November 1922, in which the matter is discussed.

A Modern Miracle.

H. C. F.—It is hard enough for a teacher to attempt to forecast the future of one of his own pupils as regards the possibility of his becoming a virtuoso. How, then can I, a perfect stranger, who have never heard you play, form any idea of what the future holds in store for you? You seem to be bright and intelligent, and your enthusiasm for music will carry you a long way. Five hours a day is quite long enough to practice; it shows you are in earnest, in that you are willing to work so hard. I can form no idea of your talent or how you have progressed without hearing you play. Your teacher is the one who should advise you. 2.—As to whether you have had too late a start, you can draw your own conclusions from the fact that almost without exception all the great virtuoso violinists have commenced at from five to eight years of age. Many of them have been professional concert artists as early as twelve to fifteen years of age. 3.—If possible you ought to study in New York, Chicago, in Philadelphia or in Europe where you would be in a musical atmosphere and have an opportunity of hearing great violinists play the great musical compositions. 4.—To attempt to be a Fritz Kreisler, which you say is your ambition, is attempting to be one picked out of a hundred millions. It would be nothing less than a miracle if you could achieve it.

Starting at Twenty-four

F. W. S.—At twenty-four you are starting the study of the violin very late, that is, if you hope to learn violin technic thoroughly and do really artistic work. You can hardly hope to do the higher grades of professional violin work. However, the fact that you are a mandolin player will help with the work of the left hand since the fingering of the two instruments is similar. It is the bowing which you will find difficult. I am glad you have a good teacher and that he says you have talent. He is better fitted to advise you concerning just what you can accomplish than I who have not heard you play. You may progress rapidly on the violin and even hope to be able to do the easier grades of professional work.

Selling a Factory Violin.

W. E. N.—If your violin is a valuable old instrument made by a well-known maker, especially if it is an old Italian specimen, almost any dealer in old violins would purchase it or find a purchaser for you; but if it is a factory-made fiddle with an old date pasted inside, it would be well to try to sell it in the town where you live. You will first have to have it appraised by a violin expert to find out what it is worth. It may be worth little or nothing and again it may be valuable.

PIANISTS!
3 Self Instructive Books on
THE ART OF MODERN
JAZZ PIANO PLAYING
By ART SHEFTE
THE GREATEST REVELATION ON THIS SUBJECT
Now you can learn to play Popular Music, with all the Fill-In Tricks, Breaks, Blues, etc., as used by leading
RADIO ARTISTS
JAZZ BREAKS—Teaches 150 Jazz Breaks, 50 snappy Novelty Endings, Blues, Fill-In Embellishments, etc. Is worth hundreds of dollars to any pianist, amateur or professional..... Price, $1.00
JAZZ BASS—The backbone of Jazz Piano Playing. This book teaches you the various styles of Jazz Bass necessary in professional work in all keys and chords..... Price, $1.00
KEYBOARD HARMONY—The simplest and most condensed method ever published on the subject of Keybroad Harmony. So simple a child can understand it ..... Price, $1.00
COMPLETE COURSE, $3.00
From your dealer or delivered C. O. D. by mail, if desired. Don't delay. Send for these books today.
SHEFTE PUBLISHING CO. (Not Inc.)
825 Lyon & Healy Bldg., Dept. G,
64 East Jackson Boulevard, Chicago, Ill.


AXEL CHRISTENSEN
(Famous Vaudeville and Radio Star)
Will Teach You
JAZZ PIANO PLAYING
IN 20 LESSONS
His wonderful system has made thousands of successful pianists since 1903.
There is a "CERISTENSEN SCHOOL" in nearly every city—see your phone book for local address—or lessons given by mail. SEND FOR FREE BOOKLET
GET AXEL'S COMPLETE JAZZ INSTRUCTION BOOK, showing how to "Jazz Up" any tune, with new breaks, fills, bass and chord work, from your local teacher or sent postpaid for $2.
PIANO TEACHERS: If there is no "Christensen School" in your town, this is your golden opportunity—write quick for lucrative proposition.
CHRISTENSEN SCHOOLS OF POPULAR MUSIC
Suite 420 20 E. Jackson Blvd., Chicago

FRECKLES
Don't Try to Hide These Ugly Spots; Othine Will Remove Them Quickly and Safely
This preparation is so successful in removing freckles and giving a clear, beautiful complexion that it is sold by all drug and department stores with a guarantee to refund the money if it fails.
Don't try to hide your freckles or waste time on lemon juice or cucumbers; get an ounce of Othine and remove them. Even the first few applications should show a wonderful improvement, some of the lighter freckles vanishing entirely.
Be sure to ask for Othine—double strength; it is this that is sold on money-back guarantee.

WANT WORK AT HOME?
Earn $18 to $60 a week RETOUCHING photos. Men or women. No selling or canvassing. We teach you, guarantee employment and furnish WORKING OUTFIT FREE. Limited offer. Write to-day. ARTCRAFT STUDIOS, Dept. D-3, 3900 Sheridan Road, CHICAGO

Violin Bow Technic
By Henry Hoaré Price, $1.50
A work of prime importance to every teacher and student of the violin.
A series of studies covering every fundamental principle essential to the technic of violin bowing. Musically interesting, technically simple and all written for first position. Can be used by beginners and advanced pupils alike.
Among the important features are the careful and intelligent explanation of the "firm staccato;" the explicit instructions that precede each lesson; the metronomic markings indicated for each bowing problem and the illustrative division of the bow best suited for the various bowings.
Clearly a more connective and modern course of the art of violin bowing than has ever before been presented.
CLAYTON F. SUMMY CO.
Publishers
429 South Wabash Avenue, Chicago, Ill.

NEW COURSE of SINGING by CORRESPONDENCE
Including Voice Culture, Sight Singing and Musical Knowledge. A thorough, practical course.
Also Harmony Correspondence Course
Small monthly payments. Send for Prospectus. State distinctly which course you desire.
ALFRED WOOLER, MUS. DOC.
SUITE A. 171 CLEVELAND AVENUE, BUFFALO, N. Y.

Please mention THE ETUDE when addressing our advertisers.

GRAINGER and the Melbourne (Australia Press

HEADLINES:

GRAINGER'S WAY.
JUBILANT AND SUNSHINY.
WINS TRIUMPH. *Sun News-Pictorial*
REMARKABLE VERSATILITY. *The Herald*
MAGNIFICENT PROGRAMME. *The Argus*
A UNIQUE PLEASURE.
AUDIENCE DELIGHTED. *The Argus*
DELICACY AND POWER. *Sun News-Pictorial*

Jubilation sings in the veins of Percy Grainger as he plays, and over our souls he unfurls a banner of optimism. He is a latterday Siegfried, in spiritual tune with the resonant forests and the fresh hill torrents, and where Siegfried failed with his reed Grainger wins with his grand piano.
Sun News-Pictorial.

HEADLINES:

VARIETY AND VIRTUOSITY. *The A*
GORGEOUS AND PRODIGIOUS. *Sun News-Picto*
BRIGHT MOODS—GRAINGER LOVES THEM. *Sun News-Picto*
A FRESH AND VITAL PIANIST. *The He*

Not only have concerts themselves as a rule, in the past, been too formal, but the music performed has almost always been too uniformly dignified. Who could live happily with a person who never unbent, whose dignity was always in evidence? Who for that matter, could live contentedly with a person of the opposite kind, with anyone, that is, who was perpetually full of animal spirits, who never took anything seriously? Into the needlessly firm atmosphere of the concert hall comes Percy Grainger with his "Jubas" and his "Country Gardens," his "Sea Shanties" and his propriety-flouting ditty from Texas, everything done with amazing and quite irresistible verve.

Yes: but that is not the whole story.

This world famous musician, this same person, begins his program, as it were, on the mountain tops with an organ fugue of Bach and a noble sonata by Chopin. The clarity of the execution in the fugue was a thing to marvel at; every note told, and the phrasing throughout was quite perfect. Never, perhaps, has an audience shown more reluctance to leave the hall. They drifted out in a tentative way, ready at any moment to sit down again if the pianist could be persuaded to reappear, looking as they drifted oddly like groups of people playing "musical chairs." The effect might be amusing; the tribute was a very real one and richly deserved.—*The Argus, June 7, 1926.*

The variety of Percy Grainger's programs is as marked as his versatility as an artist. Beginning last night with Bach and Brahms, he passed into the modern French and Spanish schools, and then gave a number of compositions by English-speaking composers, ranging from the beautiful De Profundis Prelude by Balfour Gardiner to one of Grainger's exhilarating Morris Dance arrangements and David Guion's gravely comical "Sheep and Goat Walking to the Pasture," in which a light brisk step moves beside a heavy one. But despite its variety, the program was well balanced and consistently interesting. The large audience in the Auditorium was enthusiastic in its demand for many extras. The rendering of the Bach Partita in B-flat Major was marked by crystal clarity, delicacy, and a charm that cements affection. Then came the chief work of the evening, Brahm's F-minor Sonata, which fully showed the artist's compelling gifts of interpretation, his sense of architectonics, and his strong musicianship. He made the sonata glow with life. The andante was pure poetry, while the majesty of the first movement, the gentle reflective mood of the Intermezzo, and the bold contrasts of the Finals were finely revealed.—*The Herald, June 9, 1926.*

Schumann's Symphonic Studies showed the recitalist ready and able to follow every mood and fancy of this romantic composer. The music abounds in difficulties. Grainger, unconscious of these, pressed his mind to the demands of the theme and its embellishment. For all who could register his impressions there opened a world of astonishment and delight.—*The Age, June 11, 1926.*

Grainger is, of course, the accredited prophet and spokesman of the great Norwegian tone-poet. Grieg himself sent him forth with full authority. A program which in addition to all this, contained a Liszt Hungarian Rhapsody, and Grainger's own arrangement of the Brahm's Wiegenlied, all played in a perfectly masterly style, must have roused in all the listeners a feeling of profound gratitude and admiration and satisfaction. —*The Argus, June 11, 1926.*

When a man can make you love Bach the more, as Percy Grainger certainly did last night with his extremity of delicacy in the first Partita, and yet whisk you along at a later stage to an enjoyment of the sheer two-steppy positiveness of David Guion's "Sheep and Goat Walking to the Pasture," he is a magician—*The Sun News-Pictorial, June 9, 1926.*



PHOTO BY MORS

Management: ANTONIA SAWYER, Inc., White Plains, N. Y.

COLUMBIA RECORDS *STEINWAY PIANO* *DUO-ART ROL*

Master Teachers of Fall-Winter

PIANO FACULTY

Fall Session Opens September 13th

ALEXANDER RAAB
EDWARD COLLINS
MOISSAYE BOGUSLAWSKI
MAURICE ARONSON
C. GORDON WEDERTZ
DAVID GUION
GUSTAV DUNKELBERGE
HARRY DETWEILER
MAX KRAMM

FREE FELLOWSHIPS

The above named Master Teachers have each consented to award Free Fe ships to the students who, after an open competitive examination, are foun possess the greatest gift for singing or playing. Application blanks on reques

STUDENT DORMITORIES

Artistic and sumptuous dormitory accommodations for men and women in college building. Piano furnished with each room. Prices reasonable. Make reservations now.

CHICAGO MUSICAL COLLEGE

60 East Van Buren St. (Chicago Musical College Building) **Chicago, Ill.**

The Leading and Largest College of Music and Dramatic Art in America. Established 1867

HERBERT WITHERSPOON, Pres
CARL D. KINSEY, Ma



A DEPARTMENT OF INFORMATION REGARDING

New Music Works

AND OTHER MATTERS OF INTEREST TO MUSIC BUYERS

Fall Offers

odore Presser Co., in establishing he world's largest music pub- l dealing house, found it most ous to work upon the basis of business with small profit per this is one of the things meant sing "Mail Order Service to yers with Dispatch, Accuracy, and Courtesy."

nd reasonable prices cause the . publications to sell, and there- al value will be found in Presser is at their regular market prices, ear for the advertising value of g recent publications, a point is lacing particularly low final in- offer prices on publications he last twelve months.

er acquaintance gained for these e larger the volume of sales; the low prices that are to the of the buyers also have their to us.

one who is interested in music very carefully over the entire Fall Bargain Offers to be found ages of this issue of The Etude. r opportunities to save money pleasurable acquaintance with alue to those active in the music

Stock of Music in wn Studio

United States there are at least people who live in communities dealer in sheet music exists and nds of music teachers supplying ional opportunities for the musi- e of these 70,000,000 American uld be handicapped seriously if ot for the facilities given them eodore Presser Co., for having fficient music for their pupils.

year brings many new teachers eld, we find it necessary to put and again a brief explanation sser "On Sale" system. By this achers may secure for examin- es, studies or any type of music is that meet the requirements rth in their requests.

ecured "On Sale" may be kept in the entire season if desired and packages as the teacher deems may be secured during the course son and all music not used or oils is returnable and payment is nly for the used portions of the shipments.

rangement makes it possible for r to keep a stock of music in the n which pupils may be supplied vith pieces for the next lessons. music the teachers are allowed al discounts from the prices at publications are to be sold to

cher who has not used the con- On Sale" system or who has not ne help of receiving the monthly of new music "On Sale," during ng season, should write for par-

onies For New Subscriptions

the time to plant peonies for 's flowers. We are offering three t peonies, red, pink, and white new subscriptions or your choice one subscription.

A Musical Souvenir of the Sesqui-Centennial

At this writing thousands of requests are reaching us daily for a free copy of the souvenir booklet "Two Centuries of American Musical Composition" that we have issued as a musical souvenir of the Sesqui-Centennial.

We have made a tremendously large edition of this valuable booklet, but it is impossible to estimate just how long we will have copies to furnish in response to requests. Because of this we would suggest that our friends and readers who have not asked for a copy of this souvenir and who would be interested in having this booklet with its portrait gallery of 482 American composers and among other features, a dozen and one complete musical compositions, make their request immediately.

There is no charge for this souvenir and we are glad to have it well circulated among the active music workers of America, as our part in seeing that there is more or less of a permanent record of American musical achievement made in connection with the Sesqui-Centennial exhibition, that has given music so great a part in its programs.

The Presser Personnel



Introducing our patrons to the highly trained and experienced Members of our Staff who serve them daily.

Richard P. Bender

A valued member of our Retail Department. Of course we render Retail service to music buyers everywhere, but that which we designate as our Retail Department serves the hundreds who daily come in person to our salesroom, at 1712-1714 Chestnut Street. Few of these realize that the clerk waiting upon them must have a knowledge and experience enabling him to know just where to find that for which they have asked in our immense stock of over 25,000,000 music publications.

Library experts, catalog experts or other systematizers would be stumped in trying to arrange a locating system to equal the speed with which the well informed music clerk's mind directs him to get Lieurance's "By The Waters of Minnetonka," when the customer asks for "Moon Dear," or perhaps they only remember "that it was a pretty little second grade piece with the melody in the left hand," when they want "Rose Petals," by Lawson.

It takes more than months to assimilate the needed information that makes it possible to care for the requests of our Retail patrons promptly and Mr. Bender, except for about one year serving our country in the World War, has been in the music business since 1909, when he started with us, and his store of knowledge is one of our assets.

The Theodore Presser Co. endeavors to make the members of its organization happy in their duties, so that there will be years of experience, such as held by Mr. Bender, available to those music buyers depending upon this house for prompt and accurate service.

Iris Planted Now Will Develop Strong Roots For Beautiful Flowers Next Spring

We are offering six beautiful plants bearing blue, purple, white, yellow, lavender and pink flowers. Iris will grow under almost any condition or climate.

We will send you your choice of two for one new subscription or all six for three new subscriptions.

This is your opportunity to beautify your garden without one penny cash outlay.

Save Money On Magazine Combinations

Note the display ad. on the inside back cover of this Etude. The opportunity to obtain your Winter's reading at a substantial reduction by ordering two or more magazines is yours. These prices are not guaranteed and many will change during the season so order early and obtain the benefit of the reduction.

The Presser Personnel



Introducing our patrons to the highly trained and experienced Members of our Staff who serve them daily.

Henry G. Houghton

This is an introduction to many of our readers, but to hundreds of music buyers in Boston, New York and Philadelphia it is but a renewal of acquaintance, since Mr. Henry G. Houghton has served in our Philadelphia Retail Department since 1921, and has had connections with the G. Schirmer, Inc., New York store from 1902 to 1912, and the Boston Music Co. from 1912 to 1921, and therefore has a wide acquaintance with music buyers in the East. Even prior to these dates he has around ten more years in the music business to his credit, these years having been spent in the New England Conservatory Music Store.

At the New England Conservatory during his youth he obtained a thorough musical education and he enjoys a proficiency in both piano and organ playing above the usual.

Mr. Houghton, during his more than 35 years in the music business, has seen thousands of new music publications come on the market, has seen musical tastes change with the times, has seen hundreds of compositions achieve great popularity and thousands more sink into oblivion. Then again in these years, there have been countless publications achieve what might be termed a standard sale and to retain a working knowledge of all these small, moderate and great "sellers," Mr. Houghton has trained his mind beyond the average in the retention of correct titles, sub-titles, composers, publishers, etc.

Expert knowledge with Presser Co.'s unequalled stock and liberal policies make a perfect combination for perfect service.

Look Out For Swindlers

Fall magazine buying is now coming with a rush and fake magazine subscription agents are active. Pay no money to a stranger unless you are convinced of his responsibility. If there is any doubt, take his name and address, send the subscription price direct to The Etude together with the name and address of the agent and we will credit him with his commission, if any.

Every day we receive complaints from the unsuspecting public who have paid good money to so-called ex-service men, men claiming to be working their way through college or getting votes in a popularity contest. The Etude employs no schemes nor "sob-sister stories" to secure subscriptions. We cannot be responsible for cash paid to swindlers.

The Presser Personnel



Introducing our patrons to the highly trained and experienced Members of our Staff who serve them daily.

Frank M. Merz

Walking into our Retail store the observant person will note in the excellent corps of experienced clerks there to serve, a neat, gentlemanly individual who at twenty feet might pass for a young man not too far in the twenties, but after closer observation and seeing the despatch, assurance and courtesy with which he furnishes requested music publications, it is soon apparent that here is experience and knowledge that belies the appearance of not having given twenty-five years of his life to the music business.

Such an individual is our Mr. Frank M. Merz, who is Assistant Manager of the Retail Department. He is well-known to many music buyers, having sold considerable music over retail store counters for nine years before joining the Theodore Presser Co. Retail staff in the year 1911. So great has been the development of our Retail store business that its Manager, Mr. John Y. Blaetz, long has been handicapped by the tremendous demands made upon him and early this year it was found necessary to create the position of Assistant Manager, and Mr. Merz was selected immediately for this position of responsibility.

We could write much extolling Mr. Merz personally, since he has been with us so many years and is one of our World War Honor Roll men, having served overseas, and like most of our men, is a good husband and a proud father, but since space is limited we have to be content with telling of his business attributes and these entitle him to a high standing among the best in the music business.

Change of Address

If your Etude has been going to your Summer address be careful to notify us immediately of your change of address to your home town, giving both the old and new addresses when changes are made. Notifying the postmaster will not cause a magazine to follow you as second class mail is not forwarded. Help us to give you good service by following the above suggestion.

FOR SEVENTY-FIVE CENTS YOU CAN ADD TO YOUR MUSIC LIBRARY ANY ONE OF THESE ALBUMS

YOUNG PLAYER'S ALBUM
70 melodious second and third grade piano pieces.

POPULAR HOME COLLECTION
46 excellent numbers for the average pianist.

POPULAR RECITAL PLAYER
31 pieces that will delight the family good player.

STANDARD BRILLIANT ALBUM
27 showy piano pieces, yet none very difficult.

EXHIBITION PIECES
22 brilliant solos for accomplished pianists.

OPERATIC FOUR-HAND ALBUM
22 excellent piano duets or operatic airs.

THE STANDARD ORGANIST
43 good pipe organ compositions.

VIOLINIST'S POPULAR REPERTOIRE
29 melodious violin and piano numbers.

STANDARD SONG TREASURY
48 recital, concert, classic and sacred songs.

Ask for our little catalog that lists the contents of the above and other albums that sell for 75c.

THEODORE PRESSER CO.
1712-1714 CHESTNUT ST., PHILA., PA.

Annual Fall Bargain Offers

Low-Priced Final Introductory Offers on a Variety of Recent Publication

Failure to Make Selections from These Pages Now May Mean a Loss of Money Saving Opportunities

Piano Study Material

TECHNIC FOR BEGINNERS

By Anna Priscilla Risher **Price, 75 cents**

Offer No. 1—*Introductory Cash Price, 40c.*

INTRODUCTORY PRICE WILL BE WITHDRAWN OCTOBER 15, 1926

THIS little book of preparatory exercises for beginners paves the way for the future study of the more elaborate studies of Philipp, Pischna, Hanon and others. Each finger is developed gradually until there is a proper amount of strength to be able to attempt more strenuous tasks. It is intended that the exercises be played in all keys and that they be used as daily studies in conjunction with the regular work of an instruction book as soon as the beginner has mastered the rudiments. Teachers will find this a work of great help in early developing independent finger action as well as increasing the strength of each finger.

TWO AND TWENTY LITTLE STUDIES
On Essential Points in First Grade Piano Teaching

By Helen L. Cramm **Price, 75 cents**

Offer No. 2—*Introductory Cash Price, 35c.*

INTRODUCTORY PRICE WILL BE WITHDRAWN OCTOBER 15, 1926

THE young student whose teacher uses this book as a refreshing period after the pupil has been confined to a method or instruction book to its completion or almost so, is indeed fortunate. There are little solos and duets that help the pupil to review pleasantly or to become acquainted with contrary scales, parallel scales, crossing hands, playing melodies with the right hand, playing repeated notes, etc. These studies are real teaching gems that help the teacher to encourage the young student to continued progress in playing ability.

MIDDLE C AND THE NOTES ABOVE AND NOTES BELOW

By Lidie Avirit Simmons **Price, 75 cents**

A little book for the Juvenile Beginner in the Study of Piano Playing

Offer No. 3—*Introductory Cash Price, 40c.*

INTRODUCTORY PRICE WILL BE WITHDRAWN OCTOBER 15, 1926

A VERY first instructor for introducing the notes by the names they take for the line or space they occupy. Both clefs are entered from the start and after a note or two have been introduced in a lesson there is space provided for the pupil to write them a number of times and place their names beneath. Then there is a little piece to exemplify each step in notation and give keyboard location of staff knowledge gained. There are words to all these pieces to aid in counting and feeling the rhythm. Altogether this is a charming book for the beginner.

BOOK FOR OLDER BEGINNERS

By John M. Williams **Price, $1.00**

An Instruction Book for Adult Beginners in the Art of Piano Playing

Offer No. 4—*Introductory Cash Price, 60c.*

INTRODUCTORY PRICE WILL BE WITHDRAWN OCTOBER 15, 1926

THE works of Mr. Williams seem to need no introduction, because his teaching ideas have been found so practical by so many teachers that they eagerly seek any new publication bearing his name. This book gives the rapid progress to pieces that older beginners want and yet it covers the ground work in a satisfactory and quite thorough manner. Teachers will find this just the instruction book for those of more mature minds than the average beginner.

TWELVE MOTHER GOOSE MELODIES
For the Pianoforte with Text ad lib.

By W. Berwald **Price, 60 cents**

Offer No. 5—*Introductory Cash Price, 35c.*

INTRODUCTORY PRICE WILL BE WITHDRAWN OCTOBER 15, 1926

ANYONE familiar with the compositions of W. Berwald hearing of this little volume of easy second grade teaching pieces for the first time could not help having a curiosity aroused as to how this accomplished and gifted writer would handle the familiar Mother Goose Rhymes in utilizing them as a basis for little piano compositions. As one might well imagine he has produced little gems that reflect the finish and harmonic interest of his more serious works. The texts are given in full and may be sung if desired. Large notes used in engraving the plates of these pieces make their reading easy for the little players.

EASY STUDIES IN EARLY GRADE

By Mathilde Bilbro **Price, 75 cents**

Offer No. 6—*Introductory Cash Price, 40c.*

INTRODUCTORY PRICE WILL BE WITHDRAWN OCTOBER 15, 1926

WHEN one sees the name of Bilbro there is a promise of something individual, practical and attractive for use in elementary piano instruction. Here is Miss Bilbro's latest work. It gives a valuable beginning in technical work and is of a quality that cares for the musical side likewise. These studies are not very beginning studies, being rather for the advanced first for early second grade. They start in the simplest keys and quieter hand positions and progress gradually. Arm work and those things that lay at the foundation of modern technic are covered.

SECOND YEAR STUDY BOOK

By Arnoldo Sartorio **Price, 75 cents**

Offer No. 7—*Introductory Cash Price, 30c.*

INTRODUCTORY PRICE WILL BE WITHDRAWN OCTOBER 15, 1926

A GROUP of eight interesting study pieces of 2, 3 and 4 pages in length. Each piece is of real service to the teacher and of great value to the pupil well advanced in the second grade and ready to take up the interesting technical phases that abound in third grade work. The characteristic qualities of these study pieces will tend to hold the pupil's interest while the study of them is developing ability to master fingering, sight reading and time problems. Careful attention has been given to the editing of these studies for fingering and phrasing.

MINIATURE FUGUES

By Russell Snively Gilbert **Price, 60 cents**

Offer No. 8—*Introductory Cash Price, 35c.*

INTRODUCTORY PRICE WILL BE WITHDRAWN OCTOBER 15, 1926

IN discussing educational works we frequently have stated that the very foundation of real musicianship is found in polyphonic playing and as this is true, too much attention cannot be given it. The difficulty has been in securing suitable works to lead up to the study of polyphonic playing. These little two part fugues will help the student to possess a clearer idea as well as a freer technique for the simpler works of Bach. The teacher has here a logical step between the *Kunz Canons* and Leefson's *First Study of Bach*.

BACH ALBUM OF FAVORITE COMPOSITIONS

Arranged and Edited by Sara Heinze **Price, 75 cents**

Offer No. 9—*Introductory Cash Price, 35c.*

INTRODUCTORY PRICE WILL BE WITHDRAWN OCTOBER 15, 1926

THE Sara Heinze Bach Album is a well-known compilation of what might be termed the favorite moderately easy compositions of Johann Sebastian Bach, but this final introductory price is on a new and carefully revised edition of this valuable teaching collection in the Presser Collection. The 21 numbers making this volume are chiefly from the Suites and Partitas.

SIX PICTURESQUE STUDIES

By Paul du Val **Price, 75 cents**

Offer No. 10—*Introductory Cash Price, 30c.*

INTRODUCTORY PRICE WILL BE WITHDRAWN OCTOBER 15, 1926

ONE finds a wealth of attractive study material in the earlier grades, and yet there is every bit as much reason for seeing that students of the fourth grade are supplied with studies as engaging as those furnished to hold their interest in the earlier grades. Each one of these studies by du Val has a decided technical value in its exemplification of some special departments in modern mechanism. Their musical qualities are excellent and altogether these studies are a tasteful and original group with which teachers should be acquainted.

A LITTLE OF EVERYTHING FOR EVERY DAY

By Gilmore Ward Bryant **Price, $1.00**

Offer No. 11—*Introductory Cash Price, 40c.*

INTRODUCTORY PRICE WILL BE WITHDRAWN OCTOBER 15, 1926

A TECHNICAL piece is presented first in the key of C. It carries one into a finger passage, changeable rhythm, octaves, trills, turns, scale passages, arpeggios, chords and other technical difficulties, making in all seventeen natural technical divisions that are lettered for individual use if desired. This same material is presented in six other keys and provision made for its playing in four more. Pupils from the third all the way to the sixth grade might well use these studies in daily practice as the perfect mastery of them means a technical acquirement capable of real achievement in pianoforte playing.

ALBUM OF OCTAVES

Study Pieces for Special Purposes, Vol. 4 **Price, 75 cents**

Offer No. 12—*Introductory Cash Price, 40c.*

INTRODUCTORY PRICE WILL BE WITHDRAWN OCTOBER 15, 1926

THE scale of this series of albums of study pieces for special purposes has been so remarkable from the start that we had to check up ourselves to make certain that we were right in making a final introductory offer on this volume as a publication of less than one year on the market. The 26 pieces in this album have been so generously built around octaves that they make the most attractive kind of study material for developing accurate spanning and playing of octaves in the various keys and rhythms. Pupils as early as the third grade would be helped by this volume.

No Returns or Exchanges Allowable on Purchases at These Special Low Prices

Piano Solo Collections

FROM THE DALLES TO MINNETO

By Thurlow Lieurance Pri

Five Impressions for the Pianoforte

Offer No. 13—*Introductory Cash Pric*

INTRODUCTORY PRICE WILL BE WITHDRAWN OCTOBER 1

A BEAUTIFUL offering for the accomplished pianist. W for concert use, personal enjoyment or friendly entertai a pianist will find these five numbers a real satisfying pia These numbers, of course, could not help but be ideal for pu the fifth grade. One of the gems in this group is a wond transcription of that ever captivating Indian love song, "By of Minnetonka."

STANDARD SECOND GRADE RECREATIONS

83 Pieces for the Pianoforte Price,

Offer No. 14—*Introductory Cash Pric*

INTRODUCTORY PRICE WILL BE WITHDRAWN OCTOBER 1

THE teacher who has any doubts about holding the interes just in the second grade should see to it that a copy of is in that pupil's hands for home keyboard recreation. Ther wealth of interesting material for the student who has litt equipment as yet and there are so many excellent teaching pe numbers in this album that teachers will find it helpful for study work also. Just figure how little the introductory p each piece cost and then decide if this is an advantageou

CELEBRATED LIGHT OVERTUR

Piano Solo Edition Pri

Offer No. 15—*Introductory Cash Pric*

INTRODUCTORY PRICE WILL BE WITHDRAWN OCTOBER 15,

THIS nearly 100 page volume gives the pianist the follow overtures: *Bohemian Girl, Festival Overture (Lautner), Lustspiel* (Keler-Bela), *If I Were King, Jubilee Overture, Lig Marriage of Figaro, Mignon, Orpheus* and *Pique Dame.* description is necessary and what more is needed to assure o album should be in his library particularly when it can be p so reasonable a price? These same overtures come in a volume and enthusiasts of the keyboard can have their solo volume, duets with the other or two piano—six hand perform both.

ALBUM OF SONG TRANSCRIPTI
And Variations

Price, $1.00

Famous Melodies, Sacred and Secular, for the Pian

Offer No. 16—*Introductory Cash Pric*

INTRODUCTORY PRICE WILL BE WITHDRAWN OCTOBER 1

EVERYTHING from Hawaiian, Spanish, Russian, Scottish Italian airs to Foster melodies and Sacred favorites s represented in this volume as one glances down the contents. these transcriptions are brilliant, but the average player will thoroughly enjoyable. There is not a dull number in this and as is customary with albums put out by the Theodore P every number has been carefully considered before being in "fillers" appearing.

Piano Four Hands

CELEBRATED LIGHT OVERTUR

Four Hand Edition Pric

Offer No. 17—*Introductory Cash Price*

INTRODUCTORY PRICE WILL BE WITHDRAWN OCTOBER 15

EXCEPT for the fact that this handsome volume is over 17 is deserving of the same description as its companion, " Light Overtures—Piano Solo Edition." This will be found Piano Solo Albums. Certainly for those who play piano du sheer love of them or for sight reading practice or for concer tainment this volume is ideal.

SUITE FOR TWO PIANOS

By A. Arensky, Op. 115 Pric

Offer No. 18—*Introductory Cash Price*

INTRODUCTORY PRICE WILL BE WITHDRAWN OCTOBER 15

THIS modern classic is in such great demand by pianists a of moderately advanced students that we felt inspired to new and carefully edited edition of it in the *Presser Collec* second piano part is bound separately; therefore, but one cop sary for the rendition of the Romance, Valse and Polonai suite. This is a final introductory offer on our recently edition.

Continued on Next Page

Only One Copy to an Individual of Any Offer at These Prices

Everything in Music Publications

THEODORE PRESSER CO.

1712-1714 CHESTNUT ST., PHILADELPHIA, PA.

Take Advantage of Bonu on Large Orders—See Pa

Annual Fall Bargain Offers

cial Reduced Prices that will be Withdrawn October 15th, 1926, Positively

Prices Are for Cash with Order - - You Also Save Transportation Charges - - Use Offer Number in Ordering

Organ Collections

MINIATURE SUITE
For the Organ
H. Rogers **Price, 75 cents**
o. 19—*Introductory Cash Price, 35c.*
TORY PRICE WILL BE WITHDRAWN OCTOBER 15, 1926

ing group of four numbers for any organist. They possess value for the organ teacher since they are of such a char- gan students who have done the first year's work on the e given these numbers that make it possible for them to g to show for their practice.

ORGAN TRANSCRIPTIONS
ed and Compiled by Orlando A. Mansfield
Price, $1.25
o. 20—*Introductory Cash Price, 80c.*
TORY PRICE WILL BE WITHDRAWN OCTOBER 15, 1926

is this volume by thinking it presents nothing but hymn era melodies or strains from the old masters that are heard Mr. Mansfield has selected out of the large Presser Catalog g piano compositions and has transcribed these for prac- the 24 numbers in this substantial collection for the pipe ied requirements.

Violin Studies

CALE STUDIES FOR VIOLIN
ialy **Price, $1.00**
lo. 21—*Introductory Cash Price, 45c.*
TORY PRICE WILL BE WITHDRAWN OCTOBER 15, 1926

these studies will be standard with violin teachers as long as the violin is taught we added them to the *Presser* This final introductory offer presents an opportunity to be- ted with this excellent new edition. These studies begin easiest form in the first position and take the student over nge of the fingerboard through all the scales and arpeggios.

FTEEN STUDIES FOR VIOLIN
With Second Violin in Score
: Dancla, Op. 68 **Price, 60 cents**
lo. 22—*Introductory Cash Price, 30c.*
TORY PRICE WILL BE WITHDRAWN OCTOBER 15, 1926

everal recognized favorite studies for the violin that were in superb new editions during the last twelve months for Collection was this set of Dancla Studies. They give the great opportunities to add so much to the technical equip- student that there is little wonder that they have become

ETUDES FOR THE VIOLIN
litt, Op. 32, Book 1 **Price, 75 cents**
lo. 23—*Introductory Cash Price, 35c.*
TORY PRICE WILL BE WITHDRAWN OCTOBER 15, 1926

pleasing and helpful studies in the first position that make e early to familiarize the student with the various essential iolin playing. In adding this book to the *Presser Collection* s taken to have it thoroughly and correctly edited.

ARATORY TRILL STUDIES FOR THE VIOLIN
cik, Op. 7, Part 1 **Price, $1.50**
lo. 24—*Introductory Cash Price, 60c.*
TORY PRICE WILL BE WITHDRAWN OCTOBER 15, 1926

EYER, the recognized Sevcik authority in this country, hese trill studies for their new appearance in the *Presser* Almost every violin teacher knows how acceptable are these in the first position, so no further introduction is necessary.

RHYTHMICAL A B C'S
For Violin Beginners
By A. Louis Scarmolin
Violin Part, Price, 35 cents
Piano Accompaniment, Price, 40 cents
BE SURE TO SPECIFY PART DESIRED
No. 25—*Introductory Cash Price,*
olin Part, 20c.; Piano Part, 25c.
TORY PRICE WILL BE WITHDRAWN OCTOBER 15, 1926

ie best of all recent new publications in the entire violin t introduces the very elements and carries the student the rendition of attractive, yet simple little numbers that ning and a perfect sense of correct time. Ideal for indi- ction and superb for use by the teacher conducting classes inners.

Vocal

POPULAR PIANOLOGUES
From the Repertoire of Coyla May Spring
Written and Compiled by Clay Smith **Price, $1.00**
Offer No. 26—*Introductory Cash Price, 65c.*
INTRODUCTORY PRICE WILL BE WITHDRAWN OCTOBER 15, 1926

SOME TIME ago Clay Smith was induced to present in a volume some of the musical readings from Coyla May Spring's rich repertoire and because of the great favor with which this volume of "Favorite Musical Readings" was accepted and because of the demand for more from the same source this second volume "Popular Pianologues" was compiled. The nine numbers in this album will delight those who use pianologues or who do musical readings with piano accompaniment. Also because of their suitability for use as encore songs the singer will find them worthy of possession.

Orchestra Collection

SENIOR ORCHESTRA BOOK
For School and Conservatory Use
Compiled by Wm. H. Mackie
Piano Accompaniment, Price, 65 cents
Instrumental Parts, Price, 35 cents
BE SURE TO SPECIFY PARTS DESIRED
Offer No. 27—*Introductory Cash Price,*
Piano Accomp., 40c.; Instrumental Parts, 20c.
INTRODUCTORY PRICE WILL BE WITHDRAWN OCTOBER 15, 1926

NOW if there is a proficient amateur orchestra anywhere in need of good things to play we predict that this collection will prove the most satisfactory of all that might be considered. A dozen and one of the numbers are published for the first time as orchestra numbers in their appearance in this collection, and then excellent, playable, but not difficult arrangements of "Poet and Peasant," "William Tell," "Hungarian Lustspiel" by Keler-Bela, Mendelssohn's "Priests' March" and "Hero's March" are included. The published parts are First Violin, Violin Obbligato—A, Violin Obbligato—B, Solo Violin, Second Violin, Viola, Cello (or Bassoon), Bass (or E flat Bass), Flute, First Clarinet in B flat, Second Clarinet in B flat, E flat Alto Saxophone, C Melody Saxophone (or Oboe), B flat Tenor Saxophone, First Cornet in B flat, Second Cornet in B flat, Third Cornet in B flat, Trombone (Bass Clef), B flat Trombone (or Baritone) in Treble Clef, Horns in F (or E flat Altos) Drums and Piano Accompaniment.

Sacred Cantatas

KING OF THE AGES
A Choral Cantata for Easter
By R. M. Stults **Price, 60 cents**
Offer No. 28—*Introductory Cash Price, 35c.*
INTRODUCTORY PRICE WILL BE WITHDRAWN OCTOBER 15, 1926

THE parable of the ten virgins and their lamps should keep the prudent choirmaster from being the victim of an unsatisfactory Easter service through late selection of material and the resulting lack of thought upon the rendition and rehearsing. Here is an opportunity to give very early thought to next Easter's service. "King of the Ages" is melodious and is effective but not difficult. Satisfying solos are allotted each voice. The time of performance is about 35 minutes.

BELSHAZZAR
A Sacred Choral Cantata
By R. M. Stults **Price, 60 cents**
Offer No. 29—*Introductory Cash Price, 35c.*
INTRODUCTORY PRICE WILL BE WITHDRAWN OCTOBER 15, 1926

THIS is a Cantata for mixed voices that is excellent for use at any time in the Church Calendar. There are Soprano, Tenor, Baritone and Bass solos but in the depicting of the gripping events surrounding Belshazzar's lavish feast the composer has satisfactorily elected to place the prominent parts with the Bass and Baritone. The choruses are of more than ordinary interest and the organ introduction and interludes provide the necessary atmosphere demanded by the text.

There is Something Additional to be Gained on Large Orders—See Page 700

Everything in Music Publications

THEODORE PRESSER CO.

1712-1714 CHESTNUT ST., PHILADELPHIA, PA.

Cantata—Mixed Voices

ABRAHAM LINCOLN
Text by Edward Stockton **Music by Richard Kountz**
Price, $1.00
Offer No. 30—*Introductory Cash Price, 50c.*
INTRODUCTORY PRICE WILL BE WITHDRAWN OCTOBER 15, 1926

A WONDERFUL narrative in musical form of Abraham Lincoln. It is for four part chorus and its rendition would be a credit to any high school chorus or community choral organization. The season of Lincoln's birthday is ideal for choral concerts and this cantata offers an opportunity to make the feature a timely one. With its calm and peaceful passages, its dramatic moments, with the pathos and yearning of the slaves' spirituals and its rise to majestic, swelling tribute, this cantata is full of marvelous possibilities in the effects obtainable.

Children's Operettas

IN THE CANDY SHOP
By Mildred Adair **Price, 50 cents**
Offer No. 31—*Introductory Cash Price, 25c.*
INTRODUCTORY PRICE WILL BE WITHDRAWN OCTOBER 15, 1926

A NOVEL entertainment in which the customers find the candy store man has candies that speak (or sing) for themselves. The children participants may be as small as it is practical to use and all but the shopkeeper should be girls, although this is not absolutely necessary. Piano teachers might well use this as a novelty for pupils' recitals since it is required that one little performer play a piano solo and that two others play a charming little piano duet. Takes about 20 minutes.

THE LOST LOCKET
Words by Gertrude Knox Willis
Music by Mrs. R. R. Forman **Price, 60 cents**
Offer No. 32—*Introductory Cash Price, 35c.*
INTRODUCTORY PRICE WILL BE WITHDRAWN OCTOBER 15, 1926

A GROUP of Boy Scouts camping out in celebration of Washington's Birthday are met by a group of Campfire Girls. The girls' Captain has a colonial heirloom locket and unknowingly drops it. After the scouts and girls have left the scene a pantomime ensues in which the little colonial lady of the locket and her husband lead a group of colonial maids and colonial officers in a minuet. George Washington also appears. This is a very nice little patriotic sketch.

THE MADCAPS
An Operetta for Children or Adults
Words and Music by William Baines **Price, 60 cents**
Offer No. 33—*Introductory Cash Price, 35c.*
INTRODUCTORY PRICE WILL BE WITHDRAWN OCTOBER 15, 1926

CHILDREN could present this just as readily as older performers could utilize it for a most artistic musical divertisement. The story deals with the trial of Boreas, Old Sol, Master Painter, and Jack Frost for alleged cruelties perpetrated upon Mortals during the four seasons. With the Spirits of the different Seasons, Flowers, Snowdrops and other nature characters having a part in the performance, one can imagine readily the beautiful stage pictures that can be presented. There is a moral in the Mortals learning to have a better appreciation of Nature's goodness and blessings. All chorus work is unison.

Musical Plays

HEARTS AND BLOSSOMS
Comic Operetta in Two Acts
Lyrics and Book by Lida Larrimore Turner
Music by R. M. Stults **Price, $1.00**
Offer No. 34—*Introductory Cash Price, 65c.*
INTRODUCTORY PRICE WILL BE WITHDRAWN OCTOBER 15, 1926

AFTER having seen immensely enthusiastic audiences enjoying this musical comedy it is hard to keep from starting a complete description that cannot be accommodated in the space allotted. It is not difficult for the singers and any group of intelligent young people from 16 to —, well on up to when they cease to be sprightly, with proper direction can duplicate the eye, ear and mental enjoyment that was presented in the performances mentioned above. The Stage Manager's Guide which sells for $1.00 gives full directions for actions for song numbers, complete stage business, a diagram of the stage and dance steps that may be used. The plot with interlocked love matches is good and humorous.

NEARLY A HONEYMOON
A Musical Play in One Scene
Book and Lyrics by Jessica Moore
Music by Geo. L. Spaulding **Price, 60 cents**
Offer No. 35—*Introductory Cash Price, 35c.*
INTRODUCTORY PRICE WILL BE WITHDRAWN OCTOBER 15, 1926

A SHORT play so constructed that it can be used as a closing number of a program of miscellaneous specialties or it will be found suitable as a curtain raiser to any play or operetta. It is easily staged and there is humor in the text and fresh melodic attraction in the music. There are seven leading characters, four of these being male.

Continued on Next Page

Annual Fall Bargain Offers

These Offers Annually Create an Immense Festival of Music Buying Because of Unusu Values Offered

Read Below of the Bonus Given on Large Orders of Offers Nos. 1 to 81 - - These Bonuses Are Popular with Many

Musical Literature

GREAT MEN AND FAMOUS MUSICIANS ON THE ART OF MUSIC

By James Francis Cooke **Price, $2.25**

Offer No. 36—*Introductory Cash Price, $1.60*

INTRODUCTORY PRICE WILL BE WITHDRAWN OCTOBER 15, 1926

IT is marvelous how many of the great folks of today and of past years and centuries can be counted among those that might be classed as accomplished musicians, and it is wonderful how much inspiration and practical help the music student can obtain in reading what these individuals have to say about music. Such men as Dr. Crane, Thomas Edison, Charles Schwab, Owen Wister, Rupert Hughes, Ralph Modjeski, Dr. Henry Van Dyke and others have given interesting and inspirational interviews to James Francis Cooke and their interviews along with a number of practical and helpful interviews with famous composers, singers, and pianists are in this book. Here is real pleasurable and profitable reading for music lovers.

LITTLE LIFE STORIES OF THE GREAT COMPOSERS

In Questions and Answers for Juvenile Clubs and Young Musicians

By Mary M. Schmitz **Price, 60 cents**

Offer No. 37—*Introductory Cash Price, 35c.*

INTRODUCTORY PRICE WILL BE WITHDRAWN OCTOBER 15, 1926

AFTER one has gone through this little book he will have quickly gleaned many of the most important facts about 18 of the truly great composers, their birthplaces, where they lived, their parents, their important works, their influences and when and where they died. The title and sub-title tell much of just what this book gives and how it is given.

WHAT TO TEACH AT THE VERY FIRST LESSONS

By John M. Williams **Price, 60 cents**

Offer No. 38—*Introductory Cash Price, 35c.*

INTRODUCTORY PRICE WILL BE WITHDRAWN OCTOBER 15, 1926

THE day is past when someone with a fair piano education may just decide to become a piano teacher and with no further teaching preparation become successful even in a small measure. This day and age is too intelligent for half-way methods and there are too many other attractions that make it difficult to hold the pupils' interest if the teacher has not studied the psychology of the situation and has not learned how to prescribe individually for each pupil. Every teacher will get many times the value of this book in the value of the advice and suggestions that will be obtained from it.

ELEMENTARY PIANO PEDAGOGY

By Chas. B. Macklin **Price, $1.50**

Offer No. 39—*Introductory Cash Price, $1.00*

INTRODUCTORY PRICE WILL BE WITHDRAWN OCTOBER 15, 1926

PIANO teachers, particularly young teachers, cannot give too much consideration to the information upon teaching made available to them through the published writings of those who have devoted years to the study of what makes for results in the field of musical education. There are chapters in this thoroughly practical book telling what to do in teaching Notation, Rhythm, Theory, and Technique. Others tell how to practice and the proper considerations in giving assignments, etc. This book will pilot the young teacher through the shoals of getting pupils started right.

HOW TO PLAY THE PIANO

By Mark Hambourg **Price, $1.50**

Offer No. 40—*Introductory Cash Price, $1.00*

INTRODUCTORY PRICE WILL BE WITHDRAWN OCTOBER 15, 1926

ALTHOUGH the great virtuoso who wrote this book has not visited America since 1914, he is recognized by thousands in the country as one of the master piano pedagogs. This book clears the way for the beginner and it is simple, admirably clear and accompanied by practical illustrations, diagrams and an abridged compendium of exercises daily practiced by himself.

HOW TO SUCCEED IN SINGING

By A. Buzzi-Peccia **Price, $1.50**

Offer No. 41—*Introductory Cash Price, $1.00*

INTRODUCTORY PRICE WILL BE WITHDRAWN OCTOBER 15, 1926

A PRACTICAL guide for singers desiring to enter the profession and a straight-forward discussion of good and bad things in the vocal art that will make teachers think and improve their effectiveness. The writer is a Master Teacher of the singing art and knows the shams and artificialities practiced by teachers and singers here and abroad and is frank to make mention of them in this very helpful book for all interested in voice study.

HOW TO SING

By Luisa Tetrazzini **Price, $2.00**

Offer No. 42—*Introductory Cash Price, $1.25*

INTRODUCTORY PRICE WILL BE WITHDRAWN OCTOBER 15, 1926

SOME of the 30 chapter heads of this excellent book for the teacher of singing or the professional or ambitious amateur singer are "Don't Wait to Be Found," "Qualities Needed," "Placing the Voice," "Coloratura Singing," "How I Sing an Aria," "Registers," "Style and Interpretation" and "Health, Diet, etc." A book full of basic truth and commonsense.

Special Offers on Sheet Music Publications

No More Than One Set of Any to an Individual - - No Examination Privileges Extended at These P

FIVE FIRST-GRADE PIANO PIECES

Total Retail Price, $1.25

Offer No. 43—*Introductory Cash Price, 40c.*

ALL IN PLAY.....By MILDRED ADAIR
BRIGHT AS A BUTTON.....By WALTER ROLFE
DOLLIE WALTZ.....By J. M. BALDWIN
OFF TO THE SEA.....By MILDRED ADAIR
QUEEN OF THE MAY, WALTZ...By WALTER ROLFE

FIVE SECOND-GRADE PIANO PIECES

Total Retail Price, $1.40

Offer No. 44—*Introductory Cash Price, 40c.*

FLOWER DANCE.....By WM. JOHN HALL
SKIPPING ROPE.....By WALLACE A. JOHNSON
GRASSHOPPERS.....By A. LOUIS SCARMOLIN
RUSTIC DANCE.....By W. BERWALD
MOONLIGHT ON THE PRAIRIE, By RICHARD J. PITCHER

FOUR MEDIUM-GRADE PIANO PIECES

Total Retail Price, $1.40

Offer No. 45—*Introductory Cash Price, 45c.*

SUNSET.....By A. O. T. ASTENIUS
QUIPS AND QUIRKS.....By ALLENE K. BIXBY
BURGLARS.....By JOHN G. LAIS
MARCH OF THE NOBLE.....By FREDERICK KEATS

THREE DIFFICULT PIANO PIECES

Total Retail Price, $1.30

Offer No. 46—*Introductory Cash Price, 45c.*

SATANELLA.....By CARL SCHMEIDLER
POLONAISE MILITAIRE.....By J. FRANK FRYSINGER
VALSE ETINCELANTE.....By AUGUST NOELCK

THREE SONGS FOR HIGH VOICE

Total Retail Price, $1.25

Offer No. 47—*Introductory Cash Price, 40c.*

THINKING OF YOU.....By RICHARD KOUNTZ
SHE STANDS THERE SMILING, By THURLOW LIEURANCE
THROUGH DREAMLAND'S GOLDEN HOURS, By R. S. STOUGHTON

THREE SONGS FOR LOW VOICE

Total Retail Price, $1.15

Offer No. 48—*Introductory Cash Price, 4*

THE PIRATES' DELIGHT.....By TOD B. GALLO
THE ROVER.....By RICHARD KOU
A TWILIGHT LULLABY.....By JOHN DU

THREE SACRED SONGS FOR HIGH VOICE

Total Retail Price, $1.25

Offer No. 49—*Introductory Cash Price, 4*

DEAR LORD AND MASTER MINE....By W. BERW
THE HEAVENS DECLARE THE GLORY OF GOD, By OSCAR J. LEH
WHILE SHINING STARS.....By C. W. HENR

FOUR SACRED SONGS FOR LOW VOICE

Total Retail Price, $1.25

Offer No. 50—*Introductory Cash Price, 4*

I'M NOT WEARY YET.....ARR. BY ELIZABETH G
JUST BIDE A WEE.....By MRS. R. R. FORN
WALKING WITH THEE.....By ALFRED WOO
O JESUS THOU ART STANDING..By C. W. HENR

THREE VIOLIN AND PIANO PIECE

Total Retail Price, $1.20

Offer No. 51—*Introductory Cash Price, 4*

STREPHON.....By A. LOUIS SCARMO
MARCH OF THE YEOMEN.....By GAYLORD Y
SOARING BUTTERFLIES.....By HELEN DALI

THREE PIPE ORGAN NUMBERS

Total Retail Price, $1.30

Offer No. 52—*Introductory Cash Price, 4*

ALLEGRO CON BRIO.....By J. E. ROBE
CHANSON PASTORALE.....By CUTHBERT HAR
NUPTIAL MARCH.....By S. TUDOR STRA

Bonuses for Orders of Offers Nos. 1 to 81 Totalling $2.50 and O

Be Sure to Name Your Choice and State That It Is the Bonus You Are Selecting
You Will Receive the Bonus to Which You Are Entitled Without Any Additional Cost

Any One of These With a $2.50 Order

Young Folks' Piano Folio. (34 numbers.)
Clarke's Pocket Dictionary of Musical Terms.
Standard Lesson Record. (An excellent teacher help.)

Your Choice of These Free With a $3.00 Order

Standard Song Treasury. (48 songs of medium range.)
Popular Home Collection. (46 pieces for average players.)
Violinist's Popular Repertoire. (29 violin and piano pieces.)

A $5.00 Order Entitles You To One of These Volumes

Album of Favorite First Position Pieces for Violin and Piano.
Oratorio Repertoire. (Specify voice desired.)
Forgotten Trails. (Four songs.) By Thurlow Lieurance.
Sunday Piano Music. (Melodious, dignified numbers.)
First Pieces in the Classics for the Piano.

If Your Order Totals $7.50 Ask for Any One of These

Master Pieces for the Piano. (From the great composers.)
Original Four Hand Pieces. (Excellent piano duets.)
Artistic Vocal Album. (State whether high or low is wanted.)
Organ Melodies. (47 pieces for pipe organ.)

A $10.00 Purchase Gives You One of These V

Harmony Book for Beginners, by P. W. Orem.
Organist's Offering for Church, Recital or Theatre Playing.
Eight Songs from Green Timber, by Thurlow Lieurance.

$15.00 Purchasers May Select One of These

Standard History of Music, by J. F. Cooke.
Wedding and Funeral Music for Pipe Organ. (41 number
Chopin Album of Selected Works.

$20.00 Purchasers May Secure Any One of Th

Mistakes and Disputed Points in Music. (Elson.)
Brahms' Album for the Piano. (Oesterle.)
Music Talks with Children, by Thomas Tapper.

$25.00 Purchasers May Have One of These as a

Great Pianists on Piano Playing, by J. F. Cooke.
Secrets of the Success of Great Musicians, by E. Pirani.
Descriptive Analyses of Piano Works, by E. B. Perry.
Selected Sonatas. (14 favorites.) By Beethoven.

Bonuses Given, of Course, Are Not Exchangeable or Returnable in Any Way.

INTERESTING ADVANCE OF PUBLICATION OFFERS ANNOUNCED ON PAGES 701 AND 70

Music Publishers and Dealers

Established 1883

Everything in Music Publications

THEODORE PRESSER CO.

1712-1714 CHESTNUT STREET, PHILADELPHIA, PENNA.

Service Fea Despat Accura Econom Courte

Advance of Publication Offers

›y Ordering These Works Prior to Publication--Delivery will be Made as Soon as Published

These May Be Included with Any of the Introductory Offers Nos. 1 to 52 to Gain the Bonus - - See Page 700

Piano Study Material

'E LITTLE TUNES FOR FIVE LITTLE FINGERS
›ieces for the Left Hand Alone
By Mildred Adair

No. 53—*Advance Offer Price, 25c.*

e pieces will not only help little students, but they also : them. They are about grade 1½ and are written in both ›elp the pupil to develop facility in left hand work and e a little training in the elementary use of the pedal. It ppreciated how pleasing the young students will find it to ›o and perform effectively, numbers with one hand alone. ›lmost ready for delivery, so those ordering in Advance of w will receive their copies quickly.

'ELVE MELODIOUS STUDIES
›ring Scale and Chord Formations
By Carl Wilhelm Kern

No. 54—*Advance Offer Price, 30c.*

admirable group of studies for the student beginning the :. Teachers will appreciate the notes at the beginning of ›ich keep before the pupil things to be observed in the ›h piece. These studies have the same technical and musi- t have made this composer's many compositions successful. tudies will be priced at 90 cents when placed on the delivery will be made on this set of studies.

INNING WITH THE PEDALS OF THE PIANO
By Helen L. Cramm

No. 55—*Advance Offer Price, 30c.*

›o the finger proficiency that is developed in young pupils, natic attention should be given to the proper use of the r to acquaint ambitious little pianists with the effects and n be developed in their playing through learning when and e pedal. These studies are certain to aid along these lines . the latter part of grade 1 or beginning grade 2.

TWELVE PIANO ETUDES
For Young Students
By Mathilde Bilbro

No. 56—*Advance Offer Price, 30c.*

admirers of the teaching pieces and studies by Mathilde welcome the announcement of this new work. It is a set e studies which may be graded as One and One-Half and vould be suitable to use at the completion of First Grade ›ing right into the Second Grade. While each study has a : of its own, all of the studies are tuneful and of musical ›ality, they do not go beyond One Sharp and One Flat. rhythms are exemplified and each study has a title of its a little piece.

1 OF STUDY PIECES IN THIRDS AND SIXTHS

No. 57—*Advance Offer Price, 30c.*

›ediate grade study book develops an important requisite piano playing, which is ability to play double notes. ›iding studies written purposely for the development of this ›ique, this album provides a number of attractive piano n which thirds and sixths predominate. We have issued ›mes in this series of study pieces for special purposes and narket have received a most enthusiastic reception.

' EASY MELODIOUS STUDIES
By A. Biehl, Opus 7

No. 58—*Advance Offer Price, 30c.*

›entary exercises in mechanism suitable for the beginning grade work, present almost every variety of conventional The merit of these studies is attested by the favor they ›ith many teachers and schools and our new edition is y prepared to take its place in the excellent *Presser* ›tandard studies and classical collections.

IM'S FIRST STEPS FOR PIANO BEGINNERS

No. 59—*Advance Offer Price, 25c.*

: took over the publications of Brehm Brothers, we did on the market all of the works in this excellent catalog favor that this beginners' book has found with many re convinced, after a careful examination of it, that it has g of its continuance upon the market despite the other ›ers' books in our catalog. Our new edition of it will be ›de and every study passage will be carefully edited. This with both hands in the treble clef.

Offers Nos. 53 to 81 Good Only on ›ers Received Prior to Publication

Piano Solo Album

ALBUM OF FRENCH COMPOSERS

Offer No. 60—*Advance Offer Price, 35c.*

DISCRIMINATING pianists obtain real joy in an attractive music library and knowing the way in which worth while compilations are received by these pianists, we are issuing this volume of charming and graceful numbers by such composers as Saint-Saens, Godard, Widor, Dubois, Debussy, Pierne, Wachs and Lack. All of these numbers can be rendered by the average good pianist.

Piano Four Hands

NEW EASY FOUR HAND ALBUM

Offer No. 61—*Advance Offer Price, 35c.*

A GENEROUS number of second grade piano duets will be given in this album, along with some in the first grade and a few just touching the third grade. These will be tuneful numbers arranged somewhat in progressive order and it is apparent how valuable a collection of this kind will be to beginners in four hand playing.

THREE DANCES FOR FOUR HANDS
By Cyril Scott

Offer No. 62—*Advance Offer Price, 35c.*

THESE novelties for piano duet playing are about fourth grade and they are graceful flowing numbers that all pianists will enjoy playing in public or private. The harmonies are of somewhat modern qualities and careful and well interpreted renditions of these numbers will be most effective.

Violin Works

NEW FIRST AND THIRD POSITION ALBUM
A Collection for Violin and Piano

Offer No. 63—*Advance Offer Price, 50c.*

THIS will be an unusually good collection of violin pieces in every way and they will spur the student to further achievements in performing ability. When we announced an *Album of Favorite First Position Pieces* some time ago, the number of advance of publication orders was beyond our best expectations and since that album has been on the market it has enjoyed popularity far beyond that anticipated. Every effort is being made in this compilation to attain the same satisfactory results enjoyed by the *Album of Favorite First Position Pieces.*

VIOLIN METHOD FOR BEGINNERS
By Ann Hathaway

Offer No. 64—*Advance Offer Price, 40c.*

WE have much pleasure in announcing a new elementary violin book. Mme. Ann Hathaway, a well-known violinist and teacher, is American born, bred and educated. She was a pupil of the famous violinist and composer, Mr. Felix Borowski. This new book is strictly a First Position Method. It starts directly in the key of G, the natural key of the violin, and moves consistently and in the most practical manner from one step to the next. It is a complete instruction book, giving all the rudiments, together with diagrams for position, finger placing, bowing, etc.

FIRST GARLAND OF FLOWERS
Favorite Melodies in the First Position for Violin
By Julius Weiss, Op. 38

Offer No. 65—*Advance Offer Price, 35c.*

WE have been making every effort to have the *Presser Collection* as complete as possible in its standard study works for the violin. It has been very gratifying to note the manner in which our carefully edited and revised editions of various standard violin works have been received and violin instructors may confidently turn to this new edition of the *First Garland* for their future needs. These little study pieces with a piano accompaniment of simplicity are most pleasing and helpful to pupils who do not have much technical equipment as yet.

TWENTY-FOUR CAPRICES
For Violin Solo
By P. Rode

Offer No. 66—*Advance Offer Price, 45c.*

THIS is to be an excellently prepared publication of the celebrated Caprices that are in the form of studies for violin solos in all the 24 keys. These are indispensable studies for the advance violin student and we are sure of the reliability of our new edition after observing the fine work done upon it by Mr. Otto Meyer.

Everything in Music Publications

THEODORE PRESSER CO.

1712-1714 CHESTNUT ST., PHILADELPHIA, PA.

Violoncello

FUNDAMENTAL STUDIES IN VIOLONCELLO TECHNIC
By G. F. Schwartz

Offer No. 67—*Advance Offer Price, 40c.*

WE are now announcing for the first time the publication of a new and important work for the Cello. While not precisely a Beginner's Method, it is a work which can be taken up immediately after the student has acquired the rudiments. As a rule, those who take up Cello have either studied some other instrument or have some knowledge of the theory of music. Such students will be prepared to take up this book with enthusiasm. It gives practically and in detail just what is specified in its title, *The Fundamental Principles of Cello Technic.* The idea is to form at the outset correct technical habits rather than the mere playing through of study after study. The technical exercises given in this book are just such as the player needs, and as a reference book the student will return to it again and again even after he has passed on to other studies. The author is a very well-known and successful player and teacher.

Saxophone

DOZEN SONGS FOR SAXOPHONES
By Clay Smith

Offer No. 68—*Advance Offer Price, 45c.*

THIS is a real offering for those who play or teach the Saxophone. These dozen numbers for the Saxophone are to be published in a volume giving a solo and second part for the C Melody Saxophone. Another volume will cover solo and second E Flat Alto Saxophone parts and there will be a solo and second part in the volume for the B Flat Tenor Saxophone. With these volumes available, new solos may be secured for any of the various saxophones or duets for any two members of the Saxophone family. The piano accompaniment volume supplies the proper background in the solo or duet Saxophone work.

BEGINNER'S METHOD FOR THE SAXOPHONE

Offer No. 69—*Advance Offer Price, 40c.*

THE Saxophone today is one of the most popular of all orchestral instruments. Students and those who are contemplating studying this instrument, will welcome the announcement of the preparation of a new instructor prepared by a well-known saxophonist. This new method gets right down to the beginning of things, giving all the necessary rudiments, and starts the student off in the correct manner from the very outset. The book contains a splendid collection of studies and exercises, together with original and standard melodies.

Vocal Collections

FORTY NEGRO SPIRITUALS
Compiled and Arranged by Clarence Cameron White

Offer No. 70—*Advance Offer Price, 40c.*

THERE are Negro Spirituals and Negro Spirituals. Some are authentic and others are more or less imitations. Only the true spirituals have permanent art value and in the selection and arrangement of such, no one is better qualified than the well-known violinist and composer, Mr. Clarence Cameron White. We have in preparation a new volume of *Spirituals* which will contain only the best and most deserving of attention, including of course all the old favorites. These will be arranged for solo or unison singing with piano accompaniment. We feel confident that this will prove to be the best collection of its kind ever published.

NEW COLLECTION OF FAVORITE SONGS AND CHORUSES FOR ALL OCCASIONS

Offer No. 71—*Advance Offer Price, 10c.*

THIS book in addition to having a generous number of well known songs—favorites such as are effective for home circle, school use or community singing—will have some feature numbers individual to it. Here is an exceptionally interesting offering for those having anything to do with school or group singing. The compilers and editors are making a careful analysis of many numbers available and the result will be a well-balanced compilation with a wide appeal to singing groups of all ages. The prices will be very low both for single copies and quantities.

The "Advance of Publication Offers," presented by the Theodore Presser Co. each month, give the teacher and the active music worker opportunities to secure first copies of important new publications at prices considerably lower than any at which the works are offered at any time after publication. The "Advance Offers" are described every month in THE ETUDE, *under the "Publisher's Notes."*

See Additional Advance of Publication Offers on the Following Page

Advance of Publication Offers

The Music Buyer's Opportunity to Get Our Latest Book Publications at Very Low Pri

After Ordering Any of Offers Nos. 1 to 81 You Desire, Count the Total to See If You May Secure a Bonus - - See Page 700

Vocal Methods and Studies

THE BEGINNER'S VOICE BOOK
By Frantz Proschowsky

Offer No. 72—*Advance Offer Price, 60c.*

HERE at last is something genuine in the line of a Voice Book for Beginners. It aims to do for the beginner in singing, just what Presser's *Beginner's Book* does for the piano student. The author of this book, *Frantz Proschowski*, is one of the most successful of all vocal teachers. It is sufficient to state that he is the teacher of the famous artists, Madame Galli-Curci and Tito Schipa. This book begins at the very beginning, just like any instruction book, giving all the fundamentals, elements of notation, etc., including intervals and the structure of the scale. Then, it goes right into the elements of practical voice work with all the necessary exercises for breathing, tone production and vowel formation, together with copious explanatory annotations.

MASTER VOCAL EXERCISES
By Horatio Connell

Offer No. 73—*Advance Offer Price, 40c.*

THIS is a compilation of vocal study material selected from the exercises created by the greatest Masters of singing in the history of the art, from the old Italian School to the present and arranged for universal employment with the best methods of skilled voice teachers. Mr. Horatio Connell is one of America's foremost Baritones, was for a number of years the pupil of the great Julius Stockhausen, one of the greatest exponents of the "Old Italian School." It is believed that these exercises embody the traditional spirit and material of the foremost school of singing in history. Mr. Connell has made careful introductory comments with complete directions for practice with instructions in deep breathing, relaxation, articulation and tone production.

Operettas

FOLDEROL
A Musical Farce Comedy in Two Acts
By R. M. Stults

Offer No. 74—*Advance Offer Price, 40c.*

JUST as individuals who are prospects for an audience will be keenly interested in what "Folderol" is all about, so audiences witnessing a performance of this new operetta that we are to publish will be keenly delighted with its amusing developments and its melodious musical numbers. While advanced high school students or college students are sure to take up this musical play for some of their amateur theatrical activities, it also has qualities that make it suitable for use by any musical club, dramatic organization or any other group having the initiative to undertake performances of something of this character for pleasure or profit. Early delivery on advance orders is assured.

All Works Offered in Advance of Publication (Offers Nos. 53 to 81) are in Course of Preparation. Delivery Made when Published.

Operettas--Continued

PENITENT PIRATES
A Two Act Operetta for Young Men and Young Ladies
By Paul Bliss

Offer No. 75—*Advance Offer Price, 40c.*

IT is always a pleasure to go over the manuscripts of this popular writer, nor is this pleasure missing in later going over the same material in the engraver's proofs and if anything it is multiplied when reviewing the actual printed publication. This is due to those satisfying qualities that are ever present in the writings of Paul Bliss, along with clever individual points that give a freshness. Although this operetta is for young people, it is made particularly easy of performance, without lessening the effectiveness in the fact that the choruses are chiefly in unison. There is a clever plot and excellent possibilities for picturesque staging. This operetta will be ready for delivery soon and advance of publication orders should be entered immediately.

H. M. S. PINAFORE
Comic Opera
By Gilbert and Sullivan

Offer No. 76—*Advance Offer Price, 50c.*

WE have in preparation a new edition of this famous success. The collaboration of the great dramatist, W. S. Gilbert and the composer, Arthur Sullivan, resulted in some genuine art works, some of the most admirable light operas ever written. *H. M. S. Pinafore*, which heads the list, when first produced in 1878, ran in London for 700 consecutive nights. This work is still produced on the professional stage with success and it is one of the best possible works of its kind for amateur production. Its delicious humor and its tuneful solos and choruses, have a perennial appeal. Our new edition which will be printed from engraved plates, has been prepared with the utmost care.

ROMEO AND JULIET
Operetta for Men
By John W. Brigham

Offer No. 77—*Advance Offer Price, 40c.*

THE high school students or college men having an opportunity to engage in a performance of this burlesque operetta will sit down in their old age and relish recollections of it. It is full of fun for both performers and the audience, and so little is required for its production that even an impromptu stage or hall arrangement will not detract from the entertaining qualities of this forgivable burlesque on Shakespeare's classic, *Romeo and Juliet*. Lodges or any other men's organization can also use this to excellent advantage.

Everything in Music Publications

THEODORE PRESSER CO.

1712-1714 CHESTNUT ST., PHILADELPHIA, PA.

Sacred Works

SEVEN LAST WORDS OF CHR
By Theodore Dubois

Offer No. 78—*Advance Offer Price*

THIS is one of the finest and most effective Lenten chor we are preparing a fine new edition of it with all the English adaptation being done by the well known music artist singer and vocal expert, Nicholas Douty. Every ch should have this sacred cantata in his or her personal library be thoroughly acquainted with its beautiful solos and splen choruses. This new edition will be published in ample time quantities being secured for proper rehearsals for the 1927 Le

NEW CHRISTMAS SERVICE
for Sunday Schools
By F. A. Clark

Offer No. 79—*Advance Offer Price*

MR. F. A. CLARK has to his credit some of the mo Christmas Services ever written. He has a vein of original melody that invariably proves appealing to young texts also are effective and theologically sound. The vari are well contrasted and each one is a gem in itself. Th Scriptural readings, recitations and tableaux, all appropriat

MASS No. 14 IN HONOR OF ST.
By Eduardo Marzo, Op. 203

Offer No. 80—*Advance Offer Price*

THE Chevalier, Eduardo Marzo, has made in his long ar time many substantial additions to the literature of Ch His Masses have attained enormous popularity. We no pleasure of announcing the publication of his latest Mass. to many requests, this is a Mass for Two Voices. This re able for Convent and School use and also in many Parishes not possible to sing always in four-part harmony. Many who this Mass played from the manuscript regard it as one poser's best. It is smooth and melodious throughout and w sing, it has a certain dramatic force, a very apt musical cha of the text. It is chiefly in C Major, with no extensive d the compass of the voices.

Music Literature

THE PIANIST'S DAILY DOZE
By Charles B. Macklin

Offer No. 81—*Advance Offer Price*

THIS is just the work for teachers to recommend to pup truly ambitious to accomplish something in piano playing. provides a practical system for daily attention to the devel improvement of the hands for the necessary requirements m in piano playing.

World of Music—(*Continued from Page 627*)

Isaac Van Grove's "The Music Robber," an opera founded on the attempt of Count Von Walsegg to palm off Mozart's Requiem as his own composition (Mozart is the central figure of the opera) had its world première as a complete work at the Cincinnati Zoological Gardens on July 4th. The first act had been performed at Chicago and at the St. Louis summer opera about a year ago. The score is said to be a combination of the jazz idiom and of Mozartian themes.

The Bach Choir made one of its all too rare pilgrimages from Bethlehem, Pennsylvania, when it appeared in the Auditorium of the Sesqui-Centennial Exposition, at Philadelphia, on the evening of July 8th. Eleven movements of the great "B Minor Mass" formed the major part of the program. In this Nicholas Douty, of Philadelphia, who holds the enviable distinction of having been soloist at every Bach Festival at Bethlehem, was the tenor soloist, with Emily Stokes Hagar as soprano. The last part of the program was given over to *a capella* performances of Bach "Chorales."

Fortune Gallo, impresario of the San Carlo Opera Company, is reported to be about to build, on Fifty-fourth Street, between Broadway and Eighth Avenue, a sixteen-story building, including a modern opera house and theatre, at a cost of two million dollars.

"The Monk of Toledo," a serious opera by E. Bruce Knowlton, had its première on any stage, in June, by the American Grand Opera Company of Portland, Oregon. This organization was formed with the primary purpose of allowing American composers to see their works performed and thus to promote the development of a national school of opera. A most worthy cause and aim!

Miss Adelaide M. Lee, of Detroit, Michigan, has been awarded the Estey Scholarship for pipe organ study at the Fontainebleau School of Music in France. This is the second time in three years that this distinction has been captured by a woman.

Herman Bellstedt, one of the galaxy of cornetists that shone in the second and third decades lately gone, died suddenly at San Francisco, on June 9th. A native of Germany, he was for some years soloist of the Gilmore and Sousa bands, and later was for some time at the head of a successful organization of his own.

"Rigoletto," and "Falstaff" are to be the operas performed, with Toscanini conducting, at a short season of September performances in the theatre of Busseto, birthplace of Verdi, when the twenty-fifth anniversary of the master's death will be commemorated.

Erratum—In the "World of Music" for August, it was announced that, in the recent Alberta Musical Festival, the first prize for sopranos went to Mrs. Gordon James, of Edmonton. However, later reports give this honor to Miss Ivy Snape, of Guelph, Ontario.

CONTESTS

A Prize of One Thousand Dollars is offered by the National Opera Club, for the female singer with a voice of the most outstanding quality, to be determined in the contest of 1927, conducted by the National Federation of Music Clubs. Particulars from Mr. E. H. Wilcox, National Contest Chairman, Iowa City, Iowa.

Ten Thousand Dollars in Prizes of five thousand, three thousand, and two thousand dollars each, are offered by the Musical Fund Society of Philadelphia, for the best chamber music compositions for three to six instruments. The contest closes December 31st, 1927; and particulars may be obtained by addressing the Musical Fund Society, 407 Sansom Street, Philadelphia, Pennsylvania.

A Prize of Three Thousand Dollars is offered by *Musical America*, for the best symphonic work by an American composer. The contest closes December 31st, 1926; and particulars may be had by addressing Musical America, 501 Fifth Avenue, New York City.

Prizes Amounting to Three Hundred and Ten Dollars, for the best unpublished Anthems, are offered by the Lorenz Publishing Company, of Dayton, Ohio, from whom all details may be had on application.

Three Prizes of Fifty Dollars Each are offered for the best musical setting of each of three hymns which were awarded prizes by the *Homiletic Review*. Copies of the hymn-poems and conditions of the contest, which closes September 30th, 1926, may be had from The Contest Editor, Homiletic Review, 354 Fourth Avenue, New York.

A "National Capitol Official Song" Contest is to be held under the auspices of the National Federation of Music Clubs. It is open to all American writers and composers, and full particulars may be had from Miss Beatrice S. Goodwin, Contest Chairman, 5 West Lenox Street, Chevy Chase, Maryland.

The National Federation of Music Clubs announces that, in the contest for a Prize of Five Hundred Dollars for the best Three-part Chorus for Women's Voices, the time for closing has been extended from August 1st to October 1st.

A Violin Teaching Hel

By ARTHUR HARTMA

LITTLE SUIT

For Two Violins in the First Position

Very helpful material for violin p being in the form of teacher and duets. These little pieces illustra Open Strings, String Crossings (v Finger Exercises, the Trill and Tre the Pizzicato, the Chromatic, and "Teacher's Part," Double Stoppin the Arpeggio. This is exceedingly esting material that the "wide-a violin teacher will appreciate.

Price, 80c

Violin Teachers are invited to ask for our catalogs on Violin Publications

THEODORE PRESSER CO.
1712 - 1714 Chestnut Street
Philadelphia, Pa.

Educational Study Notes

(Continued from page 679)

Secret, by Charles Wakefield ıan.



DMAN

Mr. Cadman has indeed a secret, and one which is not easily learned—the secret of how to write songs which shall consistently be delightful and worth while. A new Cadman song is, therefore, an event. *I Have a Secret* is entirely charming; a very lovely and sympathetic setting of a lovely lyric. The composer is to be complimented on having the continued cooperation of such a gifted poet as Mrs. Eberhart, whose verses are quite super-abundant in imagery and poetic gesture. Having ics" is a very disheartening business, writer not so fortunate as Mr. Cadstify; and often, in complete despair, one's own words, or else turns, with the shoulders, to instrumental compo-

itset of this song, be extremely care- d a false portamento on the words summer." The portamento is excel- ingly used, but most singers abuse it In the present instance, do not ır voice from note to note, but move directly and cleanly, so that none of the intervening notes are heard.

The consonant D is of frequent occurrence in this song. If it is omitted in phrases like "as of old;" "croons a mother bird;" and (above all) "midnight and moonlight;" the result will be poor indeed.

The second stanza is to be sung with even greater expression than the first; and the climax "for you, for you" must be uttered with the joy bred of the possession of a regular one hundred per cent. gilt-edge secret which you are about to divulge to a worthy confidant.

Lead Thou Me On, by R. M. Stults.

This is a fine sacred song, with a strong textual basis. It is in the so-called "two-part" form; that is, in two identical halves (A-A). Or, if you desire, you can regard the 6/8 section separately, in which case the pattern would be A-B-A-B. Take this 6/8 section at a slightly increased tempo.

Mr. Stults is a resident of Philadelphia. Born in Hightstown, N. J., he later removed to Long Branch, L. I., N. Y., where he was a member of the faculty of the Long Branch High School. His studies were pursued mainly under the guidance of the famous teacher Frederick Brandeis, in New York City. In 1886, Mr. Stults went to Baltimore to live, and in 1898 he finally settled in Philadelphia. His ballads and comic operettas are well-liked, his song "The Sweetest Story Ever Told" having enjoyed enormous sales.

‹tment of Orchestras and Bands

ontinued from page 647)

‹tistic conductors who do not ealize that orchestration is writ- heard, and that such orchestral ıake music beautiful. They insist on that which we would ıost monotonous homogenity of h well could be replaced by a n at much less expense.

Let It Be Heard

;T GLARING example of such :e was in the case of the oboe solo *)verture to William Tell* that l recently when the accompani- ts were played so loudly that :h the greatest difficulty that we all make out the solo, although played it frequently and know e of it. Evidently there must ı some criticism on this per- for a short time afterwards, the same repeated by this or- ıd the solo came out as it should. rt played by the oboe in the is chiefly melodic, either as solo ato, also doubling other parts, ing to its great wealth in over- most effective in enriching the the ensemble. It is also, but ed extent, used harmonically in ects as fully characteristic as the 'cello. In large orchestras, ays been the prescribed right of to give the "a" from which ruments tune.

Compass

COMPASS of the oboe is two a half octaves; from b-flat below o the second "g" above the staff, considered the extreme note on ument. Two semitones above possible under favorable condi- not practicable for use. In fact, low the "g" are not advisable to ted in anything but solo work player is in full control and t to any restrictions as in orches- The real working compass of we would therefore say, to wo octaves. The extreme upper not advisable for rapid execu- me of these are made by special what are termed "cross finger- ing," an awkward condition which prevents quickness of execution. Also this brings about an impossibility of perfect slurring or connecting notes without breaks between them in tone.

The student is advised not to attempt sight-reading in ensemble work until he is advanced in the use of the various fingerings, of which there are in some cases several for the same note. By this means, it makes slurrings of certain passages possible, and also often betters the intonation which in some combinations may be faulty.

Examples of the use of the oboe are so frequent in the classics that it is difficult to select from such a number. A most excellent example, demonstrating the singing quality of the instrument, is the *andante* in Tschaikowsky's *Fourth Symphony*, where it starts off with an oboe solo of considerable length. Another, a very frequently quoted example, is the oboe in the *andante con moto* in Schubert's *Unfinished Symphony*, which is a most beautiful composition for the instrument. The oboe solo in the Symphony in C, by the same composer, although frequently quoted as an example, does not seem to us to be a happy composition to show off the instrument to the best advantage.

These are but a few examples taken from many. However, there will be no difficulty in finding more, as the music of the higher class composer abounds in them, which although not always the best to show off the capabilities of the instrument to advantage, are at least, capable of giving an intelligent idea of its beauty of tone.

Paderewski's Hands

By Hope Stoddard

SOMEBODY has suggested that a slow "movie" be taken of Paderewski's hands at the piano. Think what it would mean to follow every microscopic change of muscle, every intimation of controlled impulse, every preparation for the final assault; all suggesting the psychological processes themselves.

Then, too, graceful as waving grain and as mighty as the toiling sea would be the sweep of those hands. A picture to be handed down to posterity as a worthy companion to records of his music!

SUMMY'S CORNER

THE RIGHT THING TO DO HAS HAPPENED

The music publishers in general have reconsidered their attitude toward the teacher of music; they have decided to price their music on a basis that will permit a reasonable discount to the teacher.

Misinformation, a wrong conception of conditions prevailing in our line of business, and an unfair attitude toward the teacher, all conspired to establish the impractical and impossible.

The whole matter was conceived in error. We felt certain that it could not succeed, hence our stand against it.

The result of the contention left conditions virtually where they were, except that the order is that music shall not be marked at a price higher than it is intended to be sold for at retail. This we deem to be an entirely reasonable request, and is a condition that could just as well have been arranged for by mutual consent. The teacher is not, never has been, and cannot be classified as a retail purchaser.

The outcome will be a gradual, if not an immediate re-adjustment of prices and discounts; a re-adjustment that will be satisfactory to all that are open to fairness and reason, and which will have a tendency to stabilize the business; something that was sadly needed.

Very respectfully,

CLAYTON F. SUMMY CO.



Maybelline

DARKENS and BEAUTIFIES EYELASHES and BROWS INSTANTLY, makes them appear *naturally* dark, long and luxuriant. Adds wonderful charm, beauty and expression to any face. Perfectly harmless. Used by millions of lovely women. Solid form or water-proof liquid, BLACK or BROWN. *75c at your dealer's or direct postpaid.*

MAYBELLINE CO., CHICAGO

Liquid Form



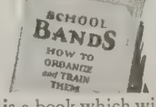
Solid Form





How to Train School Bands

NOW you can have the advice of one of the most conspicuously successful organizers of school bands in the United States—absolutely free. The House of York has sponsored a method, developed and perfected by G. C. Mirick, Upper Iowa University, that has proved to be amazingly helpful to music teachers all over the country.



FREE BOOK

Shows New, Easy Way

"School Bands—How To Organize and Train Them," is a book which will be sent free to all teachers. If you are now making plans to create or enlarge a school band or orchestra, this book offers many helpful suggestions on how to stimulate the interest of pupils, parents and school officials. No obligation. Simply mail this coupon. Act quickly while the edition is still available.

YORK BAND INSTRUMENT CO.
1026-I Division Ave. Grand Rapids, Mich.

MAIL THIS TODAY

York Band Instrument Co.
1026-I Division Ave., Grand Rapids, Mich.

Yes, send me free a copy of "School Bands—How to Organize and Train Them," without obligation.

Name..

Address

City State

Weddings

Ask for loan of handsome portfolio of engraved samples of

Wedding Invitations, Announcements, At Home, Church, Visiting Cards, etc.

12 different, modern, correct styles. Perfect workmanship. Reasonable prices. Direct from Nation's Capital. With Portfolio, will send FREE valuable book, "Wedding Etiquette." Tells all about correct procedure to avoid embarrassment. *Established 20 years.*

HAUSLER & CO.
Dept. J-9, Washington, D. C.

Please send sample Portfolio for inspection. I understand the Portfolio is loaned, so will return it as soon as it has answered my purpose.

Name.....

Address.....

Send For Sample Portfolio



Encourage Him

If a Boy shows signs of interest in music, promote that interest. Encourage him. For music will keep him in good company and aid his mental development. We urge starting with a Buescher Saxophone because it is so easy to learn. Lessons given free with each new instrument. Six days' trial. Easy terms. Write for catalog. Leading musicians play the

BUESCHER
True Tone Saxophone

BUESCHER BAND INSTRUMENT CO.
Everything in Band and Orchestra Instruments
1800 Buescher Block Elkhart, Indiana

Clip the Coupon NOW!

BUESCHER BAND INSTRUMENT CO. 337
1800 Buescher Block, Elkhart, Indiana.
Gentlemen: I am interested in instrument checked below:
Saxophone ☐ Cornet ☐ Trombone ☐ Trumpet ☐
Mention any other.....
Name.....
Street Address.....
Town.....State.....

MASTER TEACHERS OF FALL-WINTER

VOCAL FACULTY

Fall Session Opens Sept. 13th

HERBERT WITHERSPOON
FAMOUS SINGER, MASTER VOCAL INSTRUCTOR, COACH, WRITER AND LECTURER

FLORENCE HINKLE
MME. AURELIA ARIMONDI
ISAAC VAN GROVE
VITTORIO ARIMONDI
GRAHAM REED
BELLE FORBES CUTTER
ROSE LUTIGER GANNON
MABEL SHARP HERDIEN
LUCILLE STEVENSON
GORDON CAMPBELL
DAVID W. GUION
HELEN WOLVERTON

FREE FELLOWSHIPS

The above named Master Teachers have each consented to award Free Fellowships to the students who, after an open Competitive examination, are found to possess the greatest gift for singing or playing. Application blanks on request.

STUDENT DORMITORIES

Artistic and sumptuous dormitory accommodations for men and women in college building. Piano furnished with each room Prices reasonable. Make reservations now.

CHICAGO MUSICAL COLLEGE

60 EAST VAN BUREN ST. (Chicago Musical College Building) Chicago, Ill.

The Leading and Largest College of Music and Dramatic Art in America. Established 1867

HERBERT WITHERSPOON, President
CARL D. KINSEY, Manager

Atlanta Conservatory of Musi

An Institution Pledged to High Artistic Ideals

GEORG LINDNER, DIRECTOR
LIONEL LEVINSON-SINCLAIR, Assoc. Director

Staff Includes Artists of International Reputation
Complete and Accredited Courses in all Musical Subjects a
Dramatic Art

FALL TERM BEGINS SEPTEMBER SIXTH

For Illustrated Year Book
Address the Secretary, 84 North Broad Street, Atlanta, Geo

Manch COLLEGE OF MUSIC

In the Beautiful Shenandoah Valley. Full Courses in all branches of the musical art. Classical dancing, physical training, expression, languages, art and

SPECIAL COURSES OFFERED IN ACADEMICS

New $150,000 buildings and dormitories, extensive campus. Swimming pool, gymnasium, golf and horseback riding.

Catalogue on request. We offer special courses in academics and music to girls under 14. Write for special form.

14th Session Opens Sept. 9th

Address: Manch College of Music, College Park, Box E, Staunton, Va.

Frederic A. Cowles, Director

An Accredited School conferring Degrees. Piano, Organ, Harp, Voice, Violin, Dramatic Art, Orchestral Instruments and Theoretical Subjects t Cultural work accredited by Univer Student and faculty recitals. Three orchestras. Piano Normal Course. Tw Three Year Public School Music Courses ing to Certificate and Diploma. Pr Teaching in Public Schools. Graduat cepted by State Boards of Education. D tories.

Catalog, suggestions, and information from
JOHN L. GRUBER, *Manager*
218 West Broadway, Louisville, Kent

Louisville Conservatory of

WILLIS J. CUNNINGH
Piano

JOSEPH D. DeNARD
Harmony, Composition

ASHEVILLE, NORTH CARO

Educational Announcements In Th
May be found on Pages 630, 682, 684, 688, 694, 695, 696 and 702. Unequalled opportu presented on these pages to those contem musical course during the coming season.

ESTABLISHED 1857

PEABODY Conservat Baltimore,

HAROLD RANDOLPH, Director

Announces

—ITS— REOPENING OCTOBER 1

and the completion of the extended building improvements, which make it p to offer culture in all grades ar d branches, and to maintain a staff of eminent Eu and American masters, including:

Frank Bibb	Frank Gittelson	Gustav Strube
Charles H. Bochau	Pietro Minetti	Pasquale Tallarico
F. C. Bornschein	Alfredo Oswald	Howard R. Thatcher
George C. Castelle	A. Papalardo	Bart Wirtz
Austin Conradi	Louis Robert	Eliza McC. Woods
Charles Cooper	Margaret C. Rabold	J. C. Van Hulsteyn
Edmund Ender	Alexander Sklarevski	

Arrangements for classes now being made *Circulars on*

Scholarships, diplomas, teachers' certificates

AT LAST—FOR ONLY $15.

The Neely 4-Octave Keyboard



With INDIVIDUAL KEY-ACTI

Standard size keys; standard dip; piano touch. A portable silent k board with handle for carrying and a folding music rack inside the c About the size of a violin case; finely finished; weight, 7 lbs. A real aid class teaching and the lowest-priced high-quality keyboard available for pr tice work.

SENT ON APPROVAL; GUARANTEED FOR FIVE (5) YEARS

FORSE MFG. CO., 700 Long Street, Anderson, India



JUNIOR ETUDE



CONDUCTED BY ELIZABETH A. GEST

Through Musicland

Constance McGlinchee

inued from August Etude)

the prettiest roads in through
;—and there are so many—is
Avenue. Let's take it! The
flat country, which the sun's
almost without an obstruc-
get some shadows here, of
that in places the colors are
in others; but the general
is flat. Its shrubbery, grass
are of the lighter shades of
e find many graceful birch
ragged-robin flowers, yellow
golden-rod. In the Double
are hardly any hills. The
avelly and so narrow in many
the shrubbery is so thick on
of us that it seems almost as
cutting our own path through
auties.

an abrupt turn brings us
r and better road, where the
acter of the landscape seems
nly changed—so quickly, in-
ve notice only that everything
er. This, then, must be the
ry. The colors here are all
richer. Our road leads
eat stretches of pine forest,
ful deep blue lakes whose
great, sharp, graceful curves.
the sky is, and how unusually
sunshine and flowers in the
rps! This road goes over a
ite steep hills which make the
er difficult, but we will swing
re soon.



the next right turn which
:o Fingering Brook Reserva-
n't you heard of it? It is
s for the brook. Fingering
ne of the longest and most
ams in the country. It flows
c River, which empties into
Ocean. This reservation is
Let us wander around in
while. The directions in the
are all by numbers. Some of
quite intricate; but if we do
them with care we shall get
ed up; and our car won't run
or us, either. This seems
it every time we get a
something bumps. Shall we
look at the brook? It is so

ntinued on page 706)

The Right Thing to Do

By Anna M. Taylor

Miss Alcott was a lady who taught boys and girls how to play on the piano. She was going to give a musicale, but when she wanted to put Loretta Dean's name on the program, because she thought she was one of her best pupils, that little girl burst into tears sobbing, "I *can't*, I *can't* play with so many people looking at me."

Miss Talcott's face showed her disappointment, but, putting her arm around Loretta she tried to persuade her to change her mind. Nothing she said or did could make Loretta forget the horror of being "*looked* at."

Feeling it was useless to try to gain her consent, her teacher told her to dry here eyes and she would take her name from the list, although she knew how grieved her mother and father would be not to see their daughter's name among the performers.

Loretta smiled gratefully, and, wiping away her tears on the corner of her apron, because she had left her handkerchief on the piano, she put on her coat and hat and, tucking her music roll under her arm, said "good-bye," hurried out of the door and skipped down the street without a thought of what her refusal to play had meant to her teacher.

She had not gone very far before she saw a crowd of people looking at something in which they were very much interested.

Loretta edged her way until she was in front of the crowd. What she saw was a boy who had fallen off his bicycle and cut his head. He was very white and Loretta thought he was going to faint, like her brother Joe did when he fell down stairs. Nobody tried to do anything until a young girl not very much older than Loretta stepped forward and, taking a clean pocket handkerchief out of her bag, bound it carefully over the wound after cooling his temples with water. The boy thanked her and said, "Gee, that makes me feel a whole lot better."

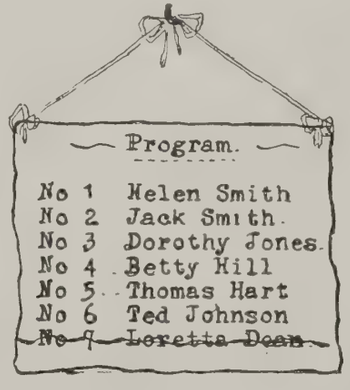
As she turned to go away, Loretta heard somebody say, "How *could* you do it with all those people *looking* at you?"

"I wasn't thinking about the people," replied the girl, "It was the right thing to do, and I did it the best that I could."

Loretta was ten years old and large for her age, but when she thought of what she had heard the young girl say, and remembered how foolishly she had behaved over people looking at her at the musicale, she felt as small as her baby brother, who was not big enough to reach the piano keys without being lifted on to the stool.

The more she thought of her selfishness and ingratitude, the more ashamed she felt, until, before she had finished her lunch she said, "Mother, please excuse me; I can't wait to eat any dessert because I've got to tell Miss Talcott something I ought to have told her before."

She ran so fast, it was almost a breathless little girl who stood tugging at Miss Talcott's front-door bell; and it was a very happy music teacher, who, when she opened the door was greeted with the news that her pupil did not want her name, "scratched off the program."



The day of the musicale came. The hall was decorated with bunting; for Miss Talcott had done everything to make the occasion a happy one. The friends and relatives of those taking part in the recital filled every seat, while the girls and boys having a part in the program were seated on the platform, in their prettiest dresses and best clothes.

When Loretta's turn came, she smiled and bowed to the audience, and seating herself at the piano played with such ease and precision that she was applauded until she was obliged to play her selection again.

Miss Talcott kissed her and thanked her for doing so well.

"It was the right thing to do and I did the best I could," replied Loretta, wishing that the young lady could know how much her words had helped her.

Mid-Summer Night's Dream

I dreamed a dream
One summer night,
That I had learned
My scales just right.

I'm trying now
To make it true;
I really wish
It were, don't you?

Club Corner

Dear Junior Etude:

Our music teacher has a music club which meets every month. We have on our program: Telling musical stories, reciting musical poems, playing solos, duets and trios. We enjoy it very much. When we play we have to tell who was the composer and something about him or her. Then in every June and December our teacher has a recital, to which she invites our mothers.

Our mothers see how we are getting along in our music.

We have a splendid teacher and she makes music interesting for us.

We hope we will see our letter in The Junior Etude.

From your friends,
Doris and Frances Ledbetter,
(Ages 11 and 12).

Dear Junior Etude:

Two years ago this past November, the Junior Music Club of Montrose Colorado was started with eight girls, under the supervision of Mrs. E. J. Braund.

The officers of the club are president, vice-president, secretary and treasurer.

The club now has a membership of about twenty-five.

This club meets every two weeks at the homes of the different members. We have volunteers' programs and sometimes one certain child has the program alone. We study different composers and have a program by some one composer.

We often give public programs.

One afternoon a Benefit Program was given for a little girl who is in the hospital.

The club belongs to the National Federation, and we expect them to help us in our programs.

Yours truly,
Maurine Hitchcock,
(Chairman of Committee)
Genell Pence,
Nola Nelson.

Question Box

Dear Junior Etude:

I am eleven years old and I have only taken music lessons since March of last year. I can read well, but I cannot memorize. If you could tell me a remedy I would be glad. It takes me nearly a week to memorize. I am the youngest going to school here.

M. M. (Age 11), Texas.

Answer—There is no really easy way to memorize; but to some students it comes much more easily than to others. As you say you are a good reader, you probably like to read more than to memorize, and consequently you develop your reading more than your memorizing. One of the great secrets in memorizing is to pay strict attention to what you are doing, to "concentrate." Another is to memorize only a few measures at a time, intead of a whole piece and the last is to have a great deal of patience and "stick-to-itiveness."

A Rondeau

By Lynne Roche

To play a note is lots of fun
If once the trick is well begun;
Just raise the finger, 'bout so high,
Hold it awhile, then let it fly
Quick to the key; and all is done.

But, should an o'er-ambitious son
Attempt a lively scale to run
Too soon; a fight 'twill be to try
To play a note.

Beware, my child, and widely shun
A goal by no due effort won;
Take time to test each tone; and vie
That each outsing the last; then nigh
Will be the time 'twill vex you none
To play a note.

JUNIOR ETUDE—Continued

A Trip Through Musicland

(*Continued from page 705*)

clear that we can see the little pebbles on the bottom—and it ripples along in such a graceful, easy, carefree way.

Here we are, coming out at the other end of the reservation. Which way shall we go now? The road to the right is Lazy Street. A few cars go down there; but what does the other sign say? "To Technic River Speedway." We'll go to the left. There is just a little short street before we enter the Speedway; but I think we had better stop at this filling-station and get some more Ambition.

All right, now we are off again.

Oh, there is the river! Isn't it wonderful? And just look what a strong, swift current it has! The Speedway is quite long, but very lovely.

Wouldn't you like to go a little farther and see Imagination Ocean? I knew you would. Then we must go inland for a while through the towns of Good Memory, Courage, Poise, Dramatic Highlands, and Expression-by-Emotion. Each of these towns is so interesting that we enjoy the ride immensely. Do you see that hill ahead? It is called "Never-Stop-Trying-Hill." We drive up it—and what a view greets us! That hill miles back is Beginning Hill; and do you see the Technic River? I do. And look! Straight down that street is Imagination Ocean!

Everybody's curiosity is aroused, so we drive down. We find ourselves on Inspiration Beach on the Ocean of Imagination. Let us go in bathing! All plunge in! This is the only beach in the world where the water and sand can inspire you this way and make you dream such wonderful dreams.

When we come out of the water, we get some "keep-it-ups," a special kind of confection sold only here. We have so much fun! And then—well—nobody wants to go back.

So we take a cottage in the "Colony of Workers," and stay—always doing our very best to give to the world something of all the wonderful Beauty we have seen and known!

Letter Box

DEAR JUNIOR ETUDE:

I am organist in our church. It is just a small church, but the playing is not so easy. I have to prepare four different pieces each Sunday. It is rather difficult to select pieces that will be suitable. The offertories must be somewhat soft and slow.

I began playing when I was eleven.

I am going to write again soon to tell you about our annual Eisteddfod.

From your friend,
CATHERINE DANDO (Age 13),
Ohio

DEAR JUNIOR ETUDE:

I have not seen many letters from Oklahoma, so I thought I would write.

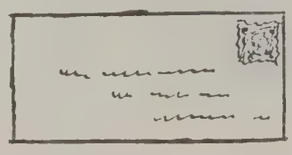
I am only twelve years old, but am teaching music. I have studied piano seven years. I won a track meet when I was eight years old. Next summer I hope to study piano with a good teacher in Oklahoma University.

From your friend,
DOROTHY KIRK (Age 12),
Oklahoma.

Evolution of an Orchestra

Viola
TrIangle
BassOon
FLute
Oboe
HorN
Celeste
TrumpEt
VioLin
CLarinet
PiccOlo

The JUNIOR ETUDE *contests which have been discontinued during August and September will be resumed next month. The answers to the May contest will appear in October.*



DEAR JUNIOR ETUDE:

I hope I will see my letter in print. I am the secretary of the "Harmonia Mozart Club." Our motto is, "I can if I try." At our last meeting we decided to renew the subscription to THE ETUDE for our library, as there is such a demand for it. We all enjoy our club very much.

From your friend,
MARGARET E. ZECHIEL (Age 10),
Indiana.

DEAR JUNIOR ETUDE:

After reading the JUNIOR letters, I feel that I would like to have a part in them.

I am fifteen years of age, and a sophomore in high school. I live in California, in a very small place; and, not having any teacher here for the piano, I have to go to San José, twenty-five miles away, making fifty miles round trip, once a week, for my lesson.

My folks being poor and my lessons expensive, I am making my expenses by teaching piano to ten boys and girls, with the guidance of my teacher. I hope to start a music club soon, for I know it keeps interest aroused among the pupils.

My teacher has such a large class that she has to have five recitals, and they are divided into different groups. I played in the college group.

I live five miles from school, so I have to start early in the morning, and I get home late in the afternoon, which leaves only a short time to practice.

From your friend,
EVA WINIFRED HALL (Age 15),
California.

N. B. Here is another music student who loves music and is willing to undergo all kinds of inconveniences and trouble in order to take lessons. Do not such letters make some people feel a little bit ashamed of things, once in a while?

DEAR JUNIOR ETUDE:

I have enjoyed your page since last January, when I started to take THE ETUDE.

I saw so many interesting letters in this month's JUNIOR ETUDE that I decided I would write, too.

I am very much interested in music, especially that of the piano. I take piano lessons from the Ursuline Sisters at St. Patrick's Academy. I do not take lessons during the summer months and THE ETUDE helps me greatly to keep in practice.

I will enter high school next fall, and I intend to take up chorus work.

We have quite a list of musical talent in our little city. The opera "Fra Diavolo" was staged not long ago, and, within the last two school-years, the "Mikado," "Pirates of Penzance," and "Pinafore" have been given by the high school.

I am afraid my letter is getting too long.

From your friend,
HELEN C. DORAN,
Nebraska.



Edward Hagerup Grieg

Noted Norwegian Composeer, born 1843 died 1907

Composed many works for piano, violin, voice, orchestra. His compositions show marked Scandinavian characteristics. Perhaps you play his "Butterflies" or "To Spring."

Property of

Etude Portrait Series

The Choir Master

Each Month Under This Heading We Shall Give a List of Ar Solos and Voluntaries Appropriate for Morning and E Services Throughout the Year.

Opposite "a" are anthems of moderate difficulty, opposite "b" those of a simple

Any of the works named may be had for examination. Our retail prices are alw able and the discounts the best obtainable.

SUNDAY MORNING, November 7th
ORGAN
Morning Prelude .....*Cummings*
ANTHEM
(*a*) O Come Let Us Sing Unto the Lord.....*Rockwell*
(*b*) My Jesus, As Thou Wilt .....*Wolcott*
OFFERTORY
O Divine Redeemer! (Duet, S. and A.).....*Gounod*
ORGAN
Festal March .....*Strang*

SUNDAY EVENING, November 7th
ORGAN
Berceuse .....*Barrell*
ANTHEM
(*a*) Praise the Lord, O My Soul .....*Jones*
(b) God is Love.....*Marks*
OFFERTORY
Is It for Me? (Solo, S.).....*Stults*
ORGAN
Alleluia! Alleluia!.....*Armstrong*

SUNDAY MORNING, November 14th
ORGAN
Choeur Celeste .....*Strang*
ANTHEM
(*a*) God Be Merciful Unto Us.*Wood*
(*b*) The Lord Reigneth.....*Baines*
OFFERTORY
God Cares (Solo, A.) .....*Nicholas*
ORGAN
Grand Chorus in A Minor.*Cummings*

SUNDAY EVENING, November 14th
ORGAN
Canzone .....*Faulkes*
ANTHEM
(*a*) O Lord, Thou Hast Ascended .....*Roberts*
(*b*) The Homeland .....*Schnecker*
OFFERTORY
Blessed Is the Man (Duet, T. and B.) .....*Hosmer*
ORGAN
Minuetto in G.....*Galbraith*

SUNDAY MORNING, Nover
ORGAN
Sabbath Calm .....
ANTHEM
(*a*) Gloria in Excelsis.....
(*b*) Far from My Heavenl Home .....
OFFERTORY
Lead On, O King Eternal (Solo, T.) .....
ORGAN
Allegro Con Brio .....

SUNDAY EVENING, Nover
ORGAN
Shepherds' Pipes .....
ANTHEM
(*a*) Shepherd, With Thy Tenderest Love ....
(*b*) God that Madest Earth and Heaven .....
OFFERTORY
At Eve it Shall be Light (Duet, S. and T.) ...
ORGAN
Festival March .....

SUNDAY MORNING, Nover
ORGAN
Cathedral Shadows .....
ANTHEM
(*a*) Prepare Ye the Way of Lord .....
(*b*) The Earth is the Lord's
OFFERTORY
More Love to Thee (Solo, A
ORGAN
Postlude in G.....

SUNDAY EVENING, Nover
ORGAN
At Evening .....
ANTHEM
(*a*) Harken Unto Me, My People .....
(*b*) I Heard a Great Voice
OFFERTORY
Search Me, O God (Duet, and B.) .....
ORGAN
Postlude in F.....

How much is it possible for you to earn? Ho home kno

which there is a piano or a music lover? Each one you can think of is an opportunity to your earnings. You are not asked to make any investment, so do not hesitate to write for pa

THE ETUDE—THEODORE PRESSER CO., Publishers, Philadelph

THE SIMPLEST AND YET THE MOST COMPREHENSIVE WORK UPON THE SU
STRONGLY ENDORSED BY GABRILLOWITSCH, ROSENTHAL, BACHAUS AND O

Mastering the Scales and Arpeggios

TENTH EDITION

By JAMES FRANCIS COOKE

PRICE $1.25

ORIGINAL FEATURES CONTAINED IN NO OTHER W

Preparatory Section. Gives full description for the formation of all scales, major an employing writing exercises and ingenious scale checkers which any teacher may make without expense.

Tonality Exercises. A new, practical, thoroughly tested series of simple keyboard enabling the pupil to become as familiar with all that can be known about the keys weeks, making the subsequent scale practice far more efficient.

Radiating Exercises. A system of introducing scale study based upon universally pedagogical principles, makes the study of fingering very simple.

Velocity Exercises. A system of developing the great possible velocity in scale study lea rate of 1000 notes a minute.

The Story of the Scale. Complete history of the development of scales entertainingly

Complete Arpeggios. All chords explained. Special exercises for expanding the hand witho

This work contains all the standard scale and arpeggio ma demanded for leading conservatory examinations. Can be usec any system.

SEND FOR FULL DESCRIPTIVE CIRCULAR.

THEODORE PRESSER CO.

1712 Chestnut Street Philadelphia

tention! Wise Magazine Readers Ordering Early

SAVE—TIME MONEY AND POSSIBLE DELAY

NOTE THESE LOW PRICES FOR Etude Music Magazine Clubs

MANY WILL ADVANCE JANUARY 1st. NOW IS THE TIME TO BUY!

Subscriptions May Begin on Any Future Date Designated



NOTE THESE SPECIALS AND ORDER TODAY!

ETUDE MUSIC MAGAZINE (One Full Year)	$2.00
With **PICTORIAL REVIEW** (Regular Price $1.50)	2.85
With **McCALL'S** (Regular Price $1.00)	2.35
With **WOMAN'S HOME COMPANION** (Regular Price $1.00)	2.75
With **MODERN PRISCILLA** (Regular Price $2.00)	3.40
With **CHRISTIAN HERALD** (Regular Price $2.00)	3.00
With **COSMOPOLITAN** (Regular Price $3.00)	4.50

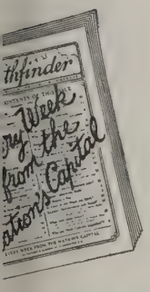


ADDITIONAL STARTLING COMBINATIONS AT SUBSTANTIAL SAVINGS

ETUDE MUSIC MAGAZINE	$2.00	All	$3.85
WOMAN'S HOME COMPANION	1.00		
PICTORIAL REVIEW	1.50		
Regular price	$4.50		Save 65c
ETUDE MUSIC MAGAZINE	$2.00	All	$3.35
McCALL'S	1.00		
WOMAN'S HOME COMPANION	1.00		
Regular price	$4.00		Save 65c
ETUDE MUSIC MAGAZINE	$2.00	Both	$2.25
PEOPLE'S HOME JOURNAL	.50		
Regular price	$2.50		Save 25c
ETUDE MUSIC MAGAZINE	$2.00	All	$3.10
WOMAN'S HOME COMPANION	1.00		
BETTER HOMES AND GARDENS	.60		
Regular price	$3.60		Save 50c
ETUDE MUSIC MAGAZINE	$2.00	All	$4.70
CHRISTIAN HERALD	2.00		
PICTORIAL REVIEW	1.50		
Regular price	$5.50		Save 80c
ETUDE MUSIC MAGAZINE	$2.00	Both	$3.85
RADIO NEWS	2.50		
Regular price	$4.50		Save 65c
ETUDE MUSIC MAGAZINE	$2.00	Both	$3.50
BOYS' LIFE (Boy Scout Magazine)	2.00		
Regular price	$4.00		Save 50c
ETUDE MUSIC MAGAZINE	$2.00	All	$3.00
WOMAN'S HOME COMPANION	1.00		
FARM & FIRESIDE	.25		
Regular price	$3.25		Save 25c
ETUDE MUSIC MAGAZINE	$2.00	Both	$4.25
AMERICAN MAGAZINE	2.50		
Regular price	$4.50		Save 25c
ETUDE MUSIC MAGAZINE	$2.00	Both	$4.75
REVIEW OF REVIEWS	4.00		
Regular price	$6.00		Save $1.25
ETUDE MUSIC MAGAZINE	$2.00	Both	$5.25
ST. NICHOLAS	4.00		
Regular price	$6.00		Save 75c
ETUDE MUSIC MAGAZINE	$2.00	All	$4.70
PICTORIAL REVIEW	1.50		
YOUTHS' COMPANION	2.00		
Regular price	$5.50		Save 80c
ETUDE MUSIC MAGAZINE	$2.00	All	$4.05
McCALL'S	1.00		
MODERN PRISCILLA	2.00		
Regular price	$5.00		Save 95c
ETUDE MUSIC MAGAZINE	$2.00	All	$4.25
McCALL'S	1.00		
YOUTH'S COMPANION	2.00		
Regular price	$5.00		Save 75c
ETUDE MUSIC MAGAZINE	$2.00	All	$4.75
MODERN PRISCILLA	2.00		
CHRISTIAN HERALD	2.00		
Regular price	$6.00		Save $1.25
ETUDE MUSIC MAGAZINE	$2.00	Both	$2.50
PATHFINDER	1.00		
Regular price	$3.00		Save 50c
ETUDE MUSIC MAGAZINE	$2.00	Both	$3.00
AMERICAN BOY	2.00		
Regular price	$4.00		Save $1.00
ETUDE MUSIC MAGAZINE	$2.00	Both	$2.10
TODAY'S HOUSEWIFE	.50		
Regular price	$2.50		Save 40c
ETUDE MUSIC MAGAZINE	$2.00	Both	$4.00
PHYSICAL CULTURE	2.50		
Regular price	$4.50		Save 50c
ETUDE MUSIC MAGAZINE	$2.00	Both	$3.50
YOUTH'S COMPANION (52 Issues)	2.00		
Regular price	$4.00		Save 50c
ETUDE MUSIC MAGAZINE	$2.00	Both	$4.75
GOLDEN BOOK	3.00		
Regular price	$5.00		Save 25c
ETUDE MUSIC MAGAZINE	$2.00	All	$4.75
WOMAN'S HOME COMPANION	1.00		
AMERICAN MAGAZINE	2.50		
Regular price	$5.50		Save 75c
ETUDE MUSIC MAGAZINE	$2.00	All	$4.50
MODERN PRISCILLA	2.00		
PICTORIAL REVIEW	1.50		
Regular price	$5.50		Save $1.00
ETUDE MUSIC MAGAZINE	$2.00	Both	$4.25
FASHIONABLE DRESS	3.00		
Regular price	$5.00		Save 75c
ETUDE MUSIC MAGAZINE	$2.00	Both	$3.50
COLLIER'S NATIONAL WEEKLY	2.00		
Regular price	$4.00		Save 50c

















Above Prices do not Include Canadian nor Foreign Postage

For Everyone Interested in Music

Write to us for prices on any magazines not listed.

ETUDE MUSIC MAGAZINE

Price $2.00 a Year

Add Canadian Postage, 25c—Foreign, 72c

THEODORE PRESSER CO., Publishers

1710-12-14 Chestnut Street, Philadelphia, Pa.

Musicians, Attention!

Take subscriptions for ETUDE and add to your income. Send postcard for particulars.



The Right "Gang" to Join

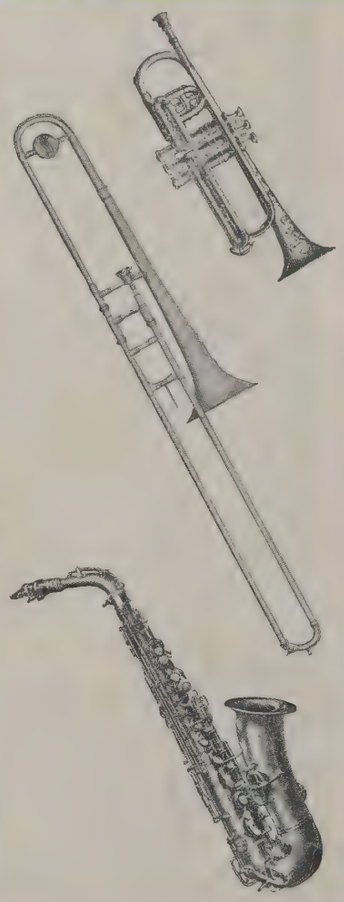
FINE, manly fellows, these chaps who play in the band! They like fun, and get a lot more of it than most others. They go places and see things, as few others can. For the band is in the spotlight wherever big things are happening.

Parents, to insure your boy's future, let him join a band. Big men in American business, statecraft and professions played in the band in their youth. Many earned their education with their talent. They know the fun, and the value of it. In any career, music helps the young man to success.

You fellows, who are out to make something of yourselves, start now with a Conn instrument. You'll learn to play it quickly. **Easy-playing** qualities, exclusive features, speed your progress; practice is real fun. Famous professionals prefer Conns. You can have the same instruments at no greater cost.

Conn will help organize a band in any school, legion post, lodge, scout organization or community. Write for full details now, no obligation is involved.

Free Trial, Easy Payments on any Conn instrument. In over 50 years' experience building high grade instruments Conn has won highest honors at world expositions. Send the coupon now for free literature and details of free trial offer.



C. G. CONN, LTD., 913 Conn Bldg., Elkhart, Ind.
Please send literature checked and details of free trial offer on

_____
(Instrument)

Name_____

St. or R. F. D._____

City_____

State, County_____

☐ "Success in Music and How to Win It"
☐ "An Easier Way to Earn a College Education."
☐ Am interested in organizing a band or ☐ orchestra

CONN
BAND INSTRUMENTS
WORLD'S LARGEST MANUFACTURERS

CULTIVATE YOUR MUSICAL "BUMP" WITH A CONN INSTRUMENT

Factory Branch Stores

New York, Strand Theater Bldg., Broadway at 47th
Detroit, . . 1431 Broadway Ave.
New Orleans, 125 Carondolet St.
Chicago, . . 62 E. VanBuren St.
Seattle, . . . 1613 Third Ave.
Portland, . . 11th & Alder Sts.
Atlanta, . . . 62 N. Broad St.
Mobile, . . . 5 St. Emanuel St.
Boston, . . . 488 Boylston St.
San Francisco, . 47 Kearney St.
Oakland, ... 531 16th St.
Kansas City, . . 1011 McGee St.
Baltimore, . 406 N. Howard St.
Tacoma, . . . 1155 Broadway
Vancouver, B. C., 324 Hastings St., W.

CONN NATIONAL SCHOOL OF MUSIC, 62 East Van Buren Street, Chicago

MUSIC STUDY EXALTS LIFE

ETUDE MUSIC MAGAZINE

25 Cents | OCTOBER 1926 | $2.00 a Year

LIBRARY
OCT 5 192
UNIV
OF ILL



BEETHOVEN DISCOVERING HIS DEAFNESS

al Enlarged Issue ⌀ A Remarkable Master Lesson on Beethoven's "Sonata Pathetique" by reat Pianist, Wilhelm Bachaus ⌀ Don'ts for Artists by Cyril Scott ⌀ Marvels of the Human by Oscar Saenger ⌀ How to be a Drum Major by J. B. Cragun ⌀ Queer Notation by F. Berger.

Christmas Music Suggestions

To Help in the Early Selection for Church Services and Other Festivities

ANTHEMS

15670	**Adeste Fidelis** (O, Come All Ye Faithful)	Reading	$0.12
15678	**Adore and Be Still** (Violin ad lib.)	Gounod	.12
10528	**And Thou Bethlehem**	Chaffin	.10
15570	**Angelic Message**	Stults	.12
15681	**Angels from the Realms of Glory**	Stults	.12
15624	**Arise, Shine**	Maker	.08
10672	**Arise, Shine**	Roberts	.12
10964	**As with Gladness Men of Old** (Women's Voices)	Berwald	.12
15668	**Behold I Bring You!**	Sheppard	.08
20658	**Behold, I Bring You Good Tidings**	Goss	.08
15783	**Behold the Days Come**	Woodward	.08
10975	**Bethlehem**	Morrison	.12
20618	**Bethlehem Star**	Ambrose	.12
10581	**Break Forth Into Joy**	Harris	.12
6012	**Break Forth Into Joy**	Berridge	.16
10581	**Break Forth Into Joy**	Harris	.12
6278	**Bright and Joyful**	Williams	.15
10588	**Brightest and Best**	Little	.10
10512	**Calm on the Listening**	Bridge	.12
15741	**Calm on the Listening**	Stults	.12
10141	**Christ the Lord**	Dressler	.15
20472	**Christians, Awake**	Norwood Dale	.12
10974	**Christians, Awake**	Meyer	.12
10746	**Christians, Awake**	Stults	.15
20246	**Christmas Carol**	Halter	.08
20369	**Christmas Night**	Adam	.06
5981	**Come and Worship**	Dressler	.15
15740	**Come Hither, Ye Faithful**	Morrison	.12
10871	**Come Hither, Ye Faithful**	Stults	.12
10462	**Coming of the King, The**	Stults	.15
20251	**Constant Christmas** (Carol Anthem)	Beach	.15
10677	**Dawn of Hope**	Shelley	.15
20105	**Emmanuel**	Dale	.12
5985	**First Christmas Morn**	Newton	.12
5980	**For Unto You**	Trowbridge	.15
10305	**Glory to God**	Eastham	.05
20400	**Glory to God, "Messiah"**	G F. Handel	.06
6079	**Glory to God**	Rotoli	.20
10756	**Glory to God**	Stults	.12
20111	**Hail Messiah King**	Pearsall-Nevin	.12
10453	**Hail to the Lord's Anointed**	Stults	.15
20682	**Hark! A Burst of Heavenly Music**	Stults	.12
20112	**Hark the Herald Angels**	Stults	.12
10627	**Hark! What Mean Those Holy Voices**	Neidlinger	.15
10196	**He Shall Be Great**	Lansing	.15
20103	**He Shall Be Great**	Stults	.12
10470	**Holy Night**	Mueller	.10
10468	**Holy Night** (Women's Voices)	Adam-Warhurst	.05
15564	**In Bethlehem a King is Born**	Berwald	.12
20248	**It Came Upon the Midnight Clear**	Baines	.12
10354	**It Came Upon the Midnight Clear**	Berwald	.06
15677	**It Came Upon the Midnight Clear**	McGrath	.08
10600	**Jesus Christ To-day is Born**	Marzo	.15
10909	**Joy to the World!**	Stults	.12
10228	**Joy to the World!**	Berwald	.15
20423	**Joyful Christmas Song, A**	F. A. Gevaert	.12
20424	**Legend, "Child Jesus Made a Garden"**	Tschaikowsky-Bliss	.08
10355	**Light of Life**	Brackett	.15
20419	**Lo, How a Rose**	M. Praetorius	.05
20387	**Lord Said, The**	Orem	.12
10137	**Message of Christmas**	Lansing	.15
10197	**Message of the Bells**	Blount	.15
20382	**Mortals Awake**	Berwald	.15
20232	**Nazareth**	Gounod	.12
10374	**Nazareth** (Women's Voices)	Gounod-Warhurst	.10
10747	**New-Born King, The**	Morrison	.15
10965	**O Little Town of Bethlehem**	Stults	.12
10952	**O Thou That Tellest**	Pierce	.15
10748	**Of the Father's Love**	Dale	.15
20321	**Old French Christmas Carol** (Men's Voices)	Gevaert-Smith	.08
20104	**O Zion, that Bringest Good Tidings**	Morrison	.12
20235	**Send Out the Glad Tidings**	Stults	.1
10352	**Shepherds O'er Their Flocks**	Dressler	.1
10449	**Shout the Glad Tidings**	Brackett	.1
10463	**Shout the Glad Tidings**	Morrison	.1
10099	**Shout the Glad Tidings**	Rockwell	.1
10720	**Silent Night** (Men's Voices)	Gruber-Camp	.0
15557	**Sing, O Heavens**	Clark	.1
10146	**Sing, O Heavens**	Grant	.1
10304	**Sing, O Heavens**	Handel-Eastham	.0
15729	**Sing, O Heavens**	Schuler	.1
6208	**Sing, O Heavens**	Solly	.1
15568	**Sing, O Heavens**	Stults	.1
6	**Sing, O Heavens**	Tours	.0
15796	**Sing, O Sing this Blessed Morn and The Christmas Tree**	Grieg-Norden	.1
15680	**Sleep, Little Babe**	Stults	.0
15571	**Song of the Angels, The**	Morrison	.1
15704	**Song of the Angels, The**	Upham	.1
20422	**Sleep of the Child, Jesus, The**	F. A. Gevaert	.0
10364	**Stars All Bright**	Spence	.0
10182	**There Were in the Same Country**	Bohannan	.1
10604	**There Were Shepherds**	Marks	.1
10461	**There Were Shepherds**	Staton	.1
10353	**There Were Shepherds**	Stults	.1
15683	**Watchful Shepherds, The**	Dale	.1
10207	**We Have Seen His Star**	Clare	.1
20358	**We Have Seen His Star in the East** (Men's Voices)	Simper-Bliss	.0
20495	**We Worship Him**	August Halter	.1
10218	**What Sounds are Those?**	Bird	.1
10524	**When Christ Was Born**	Chaffin	.2
23	**While Shepherds**	Best	.0
10507	**While Shepherds**	Burleigh	.2
6064	**While Shepherds**	Goodrich	.1
10577	**While Shepherds**	Holden	.1
10356	**While Shepherds**	Morrison	.1
10656	**While Shepherds**	Percippe	.1
10872	**Wondrous Story, The**	Stults	.1

Excellent Christmas Cantatas

The Awakening.....William Baines .60

Christmas Cantata for treble voices (Two Part). Very desirable for churches where men singers are not available. The music is excellent and the text well selected. Junior choirs can use this cantata. Requires a little over a half hour.

The Promised Child.....R. M. Stults .60

A Choral Cantata for Christmas for Mixed Choir and Solo Voices. A melodious cantata that a choir will enjoy singing. Each solo voice has grateful work and there is a special number for women's quartet or chorus, and also one for men's quartet. An effective 35 or 40-minute cantata. Words only. $2.00 a hundred.

King of Kings and Lord of All.....R. M. Stults .60

A new Christmas cantata with a pleasing variety of solos and choruses; not too difficult.

The Herald Angels.....R. M. Stults .60

A new and very attractive cantata based on the part taken by the angels before and at the time of the birth of Christ. An effective rendition may be given by an average church choir.

The Wondrous Light.....R. M. Stults .60

Adapted for the average choir. Solos and choruses well assorted. Telling the Christmas story in tuneful and well-written numbers. Brilliant and effective.

The Holy Night.....Lucien G. Chaffin .60

A short but very attractive cantata, suitable for a choir of any size, and effective even with a quartet.

The Greatest Gift.....H. W. Petrie .75

The Greatest Gift is brilliant, dramatic and effective throughout, without being at all difficult.

A Christmas Oratorio.....W. W. Gilchrist 1.25

An impressive work, for any choral society or large chorus choir. The music is dramatic and modern in tendency.

The King Cometh.....R. M. Stults .60

The work is divided into three parts: "A King is Promised." "The Incarnation," and "The King is Born." Suited for the average chorus or volunteer choir.

The Morning Star.....John Spencer Camp .60

A charming Christmas cantata. This work will make a splendid novelty for a special musical service.

Carols

Three Slovak Christmas Carols. For mixed voices. By Richard Kountz.

The melodies are authentic Slovak carol-tunes, dating from the late tenth and early eleventh centuries. Catalog No. 20255. Price, **10 cents.**

Christmas Praise. Six Carols, by H. M. Staton.

A fine set of carols, bright and festive, yet churchly and dignified; original musical settings to some well-known standard and traditional texts. Good for either the church or Sunday School. Price, **6 cents, $5.00** a hundred.

Standard Christmas Carols No. 1.

Standard Christmas Carols, No. 2.

Standard Christmas Carols—Two Parts, Treble Voices

Standard Christmas Carols—Men's Voices.

The very best and most popular Christmas carols. Price, **10 cents** a copy. **$6.00** a hundred.

Services for Sunday School

Christmas Night! Holy Night! A well-planned service. Singable Christmas Hymns, Responsive Readings and impressive little recitations.

The Christmas Story. The Sweetest Story Ever Told.

A very interesting and melodious service that will please Sunday School members.

Glad Tidings. Words and music by R. M. Stults and others.

A successful service, delightful in every particular and in great demand.

Joy of Christmas. Words and music by R. M. Stults and others.

Joyous music set to bright and appropriate texts, tuneful and catchy, echoing the true Christmas spirit and sure to please.

Christmastide Reverie. A Christmas service for Sunday Schools. Contains all recitations, etc., necessary for an entire service.

With Joyful Song. Complete Christmas service for Sunday Schools. Words and music by R. E. DeReef and others.

A brilliant Song Service, easily learned. Consists of twelve tuneful carols, interspersed with novel and appropriate exercises, recitations and readings.

Price of any of the above services: Single copy, 7 cents; dozen, 80 cents; 50 copies, $3.25; 100 copies, $6.00, all postpaid

Alleluia. Christmas Service of Praise. Words by Gertrude Knox Willis. Music by Mrs. R. R. Forman.

Will appeal to all those who are looking for a short service to be used in connection with other addresses and carols for a Christmas program for the young. Price, **20 cents** a copy.

OUR STOCK OF CHRISTMAS MUSIC IS NOT LIMITED TO THE NUMBERS NAMED ON THIS PAGE AND ANY DESIRED CHRISTMAS MUSIC, NO MATTER BY WHOM PUBLISHED, CAN BE FURNISHED PROMPTLY.

Fine Entertainment Material for the Christmas Festivities of the Young

OPERETTAS

The Crosspatch Fairies

By Norwood Dale **Price, 60c**

A Christmas play with music for little folks, giving a brand-new treatment of the holiday spirit. It may be used in Sunday School or Day School. The Mother Goose and Fairyland characters appear, and Mr. and Mrs. Santa Claus, of course. The story is exceedingly interesting and the music tuneful, sprightly and safely within the range of children's voices.

In Santa Claus Land

By G. M. Rohrer **Price, 60c**

A little Christmas play in one act, admirably adapted for use with Sunday School or day classes. An excellent performance may be given with very little preparation. Contains nine musical numbers, all tuneful and catchy.

CHILDREN'S SONGS

Happy Children

By Wallace Johnson

Catalog No. 19571 **Price, 25c**

A joyful little number that may be played or sung by a young performer.

Babies' Night

By M. Greenwald

Catalog No. 11796 **Price, 25c**

This is an easy little piano number with three verses of text that may be sung to the melody. The text is sacred in character.

Little Skeptic

By G. Spaulding

Catalog No. 11949 **Price, 25c**

This is one of Spaulding's melodious little piano solos with cunning text that may be sung by a little boy.

TOY SYMPHONIES

Christmas Toy Symphony

By H. D. Hewitt

Price, Piano Four Hands and All Parts, $1.50

Piano, Four Hands alone, 75c

Can be given with almost any number of instruments. Easy to rehearse and very brilliant. The performers will enjoy it as much as the audience.

Christmas Bells

By Arthur Seidel **Price, 40c**

Does not require many performers, as it is for piano, and three glasses, bells or metal bars and two or three players are sufficient.

Toy Symphony

By J. Haydn **Price, 25c**

Arranged for Two-Part Treble Voices to be used with instrumental arrangement

THEODORE PRESSER CO., *Music Dealers and Publishers,* 1712-1714 Chestnut Street PHILADELPHIA, PA.

The Schirmer Catalogs

ıy of the following material will be nt free to any address upon request

COMPLETE CATALOG

. **Vocal Music:** Songs with Piano, Songs Piano and other Instruments, etc., 144 pp.
. **Vocal Music:** Choral Collections, Octavo ions, Masses, Oratorios, etc., 149 pp.
. **Piano Music:** Piano Solos, Methods, ies and Exercises, Piano Four-Hands, etc., pp.
. **Organ Music** for Pipe Organ and Har- ium; Methods and Studies, etc., 16 pp.
. **Orchestra and Military Band Music,** ding full and small orchestra, and symphony estra, 44 pp.
. **Music for Wind and String Instru- nts,** 32 pp.
. **Theoretical Works, Musical Literature, nuscript Music Paper, etc.,** 12 pp.

SPECIAL CATALOGS

lic Church Music, 12 pp.
s Conductor's Guide, 201 pp.
lan Science. A List of Songs, 12 pp.
itional Dance Music Collections, 12 pp.
New Choirmaster's Guide, 136 pp.
dst's Guide, 75 pp.
Piano Teacher's Guide, 202 pp
ner's Library of Musical Classics, 88 pp.
ner's Scholastic Series, 18 pp.
ng Teacher's Guide, 202 pp.
r Series for the Young, for Piano, in 12 mes, edited by Edwin Hughes, 20 pp.
visor's Handbook of School Music, 52 pp.

IN ADDITION

addition to the main catalogs and ad- ing matter listed above, we publish nation about all of our important cations. Anybody seeking the details any Schirmer publication may have pt and thorough informative service request.

MUSIC APPRECIATION FOR THE STUDENT

By **J. Lawrence Erb**

"More important even than making music *understood* is making it *enjoyed.*" This spirit animates and pervades this remarkable new book. It is entertaining without being superficial; informative without being pedantic or dogmatic. American music and musicians are at last given the impartial consideration and representation which they deserve.....*net* **$2.50**

Descriptive Folder on request

The DILLER and QUAILE BOOKS

By **Angela Diller** *and* **Elizabeth Quaile**

This very popular Series has two objects: To provide, in the earliest stages of the child's piano study, material of permanent value, which shall serve as a basis for the development of his taste. This material consists of folk-tunes and classic compositions. To provide a plentiful selection of pieces of real musical interest so carefully graded, both musically and technically, that the child is stimulated, but not overtaxed.

First Solo Book	.60 net
Second Solo Book	.75 net
Third Solo Book	.75 net
Fourth Solo Book	.75 net
First Duet Book	.90 net
Second Duet Book	1.10 net
Third Duet Book	1.10 net

(*Send for Complete Booklet*)

ZEPHYRS FROM MELODYLAND

By **C. W. Krogmann**

A new edition of this very popular set of twelve easy and tuneful little pieces, in a variety of keys and tempos; exemplifying many fundamental elements of touch and technique. Each number bears an appropriate stanza, which, in many instances, can be sung to the music. An exceptionally interesting and varied collection of first-grade pieces, so well and favorably known that detailed descriptions are unnecessary.

Each, *net* **.35** except No. XII, *net* **.50**

The twelve compositions, as described above ,complete in one volume...*net* **$1.00**

THE GERANIUM SEWING CLUB

By **Mathilde Bilbro**

A musical play for little girls

net, **.50**

SECOND CHORUS BOOK FOR BOYS

Compiled by **Ella M. Probst** *and* **J. Victor Bergquist**

This second book, like the first, is especially designed for boys of junior high school age, where some of the voices are changed and where the unchanged voices are limited in range. It contains a great variety of material, arranged for four parts. Every selection has proved very popular with boys' clubs and classes, and with the public.....*net* **$1.00**

THE FIRST ENSEMBLE

TWELVE PIECES

By **Franz Bornschein**

Foundation material for the violin groups of school orchestras. Suitable for one or more 1st violins with piano; 1st and 2nd violins with or without piano; 1st, 2nd and 3rd violins with or without piano; 1st, 2nd, 3rd and 4th violins with or without piano.

Score (including Piano Parts)...*net* **.75**

1st, 2nd, 3rd or 4th Violin Parts (singly or in quantity) each.....*net* **.25**

HAZEL GERTRUDE KINSCELLA'S WORKS

The great success of the Kinscella books and pieces is due to their undoubted practicality. All of the principles they embody are the result of careful experimentation in the composer's own activities. These works are recommended by supervisors in the public schools.

First Steps for the Young Pianist (*S. S. S., Volume 63*).....	.75 net
Second Steps for the Young Pianist (*S. S. S., Volume 84*).....	.90 net
Third Steps for the Young Pianist (*S. S. S., Volume 110*).....	.90 net
Fourth Steps for the Young Pianist (*S. S. S., Volume 145*).....	1.10 net
Fifth Steps for the Young Pianist (*S. S. S., Volume 173*).....	1.25 net
Sixth Steps for the Young Pianist (*S. S. S., Volume 179*).....	1.25 net
Essentials of Piano Technic (*S. S. S., Volume 100*).....	1.25 net
My Own Little Music Book...	.75 net
Velocity Studies for the Young Pianist (*S. S. S., Volume 148*).....	.60 net
Many Little Separate Solos and Duet	

MASTER SERIES FOR THE YOUNG (PIANO MUSIC)

In 12 Volumes. Selected and Edited by **EDWIN HUGHES**

This unique Series gives the young pianist an assortment of fine material from the master composers for the piano. It fills a long-felt want in educational piano music. It is virtually a miniature *Schirmer's Library* of classical piano music. Each volume is a simple, reliable and progressive introduction to the individuality and characteristic style of the master in question. Every composition was written especially for the piano. All are here given in their original form. Carl Engel has written a delightful biographical and esthetic introduction to each volume. The masters represented are: BACH, HANDEL, HAYDN, MOZART, BEETHOVEN, SCHUBERT, WEBER, MENDELSSOHN, SCHUMANN, CHOPIN, GRIEG, TSCHAIKOWSKY.

Complete Descriptive Booklet on request

LABORUM DULCE LENIMEN G. SCHIRMER

MASTER SERIES FOR YOUNG ORCHESTRAS

In 12 Suites. Selected and Edited by **VICTOR L. F. REBMANN**

At last! Worthwhile music that young orchestras can play, adapted to any combination of instruments. An extensive system of cues and cross-cues insures effective rendition by small and unconventional combinations of instruments. *Saxophone Parts are included.* The full orchestra score which accompanies each suite is a veritable text-book on orchestration. The masters represented are: SCHUMANN, BACH, GRIEG, WEBER, HANDEL, MENDELSSOHN, BEETHOVEN, SCHUBERT, HAYDN, MOZART, TSCHAIKOWSKY, and in the Suite of Classic Dances, —COUPERIN, KREBS, GLUCK, GRÉTRY, MATTHESON, RAMEAU.

Write for Complete Descriptive Pamphlet, Prices and Special Subscription Offer

SCHIRMER'S LIBRARY OF MUSICAL CLASSICS

The world-famous American Edition of he great Masterworks of Music. Edited by eminent musicians; the piano numbers carefully and authoritatively fingered; engraved, printed and bound in the best possible manner. The 1500 volumes already published cover the whole field of **Vocal and Instrumental Music.**

LATEST ADDITION

1503. *Bach.* Sonata No. 1 in B-minor, for Violin and Piano..... **.75**

Complete Descriptive Catalog on request

SCHIRMER'S SCHOLASTIC SERIES

A new series of copyrighted material for Vocal and Instrumental Study—from the very easiest to the most difficult. In order to make this Series as comprehensive as possible, the coöperation of eminent pedagogues of all countries has been enlisted to contribute new works to it.

LATEST ADDITION

191. *Bilbro, Mathilde.* Daily studies for young students (Piano).....*net* **.75**

Complete Descriptive Catalog on request

THEORETICAL WORKS

By **George A. Wedge**

Ear-Training and Sight-Singing

Applied to elementary musical theory. *net* **$2.50**

Advanced Ear-Training and Sight-Singing

Applied to the study of harmony. A continuation of the above..... *net* **$2.50**

Keyboard Harmony

A practical application of music theory. *net* **$2.50**

Complete Descriptive Booklet on request

LES NOCES D'OR

(The Golden Wedding)

By **Auguste Maurage**

Piano Score, net $2.50

A colorful, melodious opera, splendidly adapted to community performance and the more ambitious amateur organizations.

Lyric Idyl in one act and three scenes for soprano, baritone, and bass. Parts for either full or chamber orchestra can be rented.

SINGING

By **Herbert Witherspoon**

A treatise for teachers and students. A new text-book of extraordinary importance. Endorsed and recommended by hundreds of eminent teachers..... *net* **$2.00**

Descriptive Folder on request

THE GOLDEN CAGE

By **Arthur Whiting**

A Dance Pageant arranged from the Poems of William Blake by Catharine C. Smith, *net* **$2.00**

The instrumental Prelude is followed by seven pantomimic and choreographic Episodes, introduced and interspersed by the delivery of Blake's poems in monologue and dialogue form. Can be given with piano accompaniment or string orchestra of 1st, 2nd and 3rd Violin, Violoncello, Contrabass, Flute, Triangle and Cymbals.

THE SPIRIT OF THE SEA

Scenario by **Ruth St. Denis**

Music by **R. S. Stoughton**

Piano Score, net $1.00

A beautiful ballet for schools to give as a welcome change from the customary operetta. The choreographic pantomime pictures the adventures of the Fisher-boy with his alluring little play-fellows, the Sand Nymphs; and finally with the fascinating Spirit of the Sea, herself.

"THE MUSICAL QUARTERLY"

75c. a copy; $3.00 a year

Published in January, April, July and October

"We look forward with pleasure and anticipation for each number. It is the most valuable magazine coming into the house."—*C. W. Berryman, Omaha, Neb.*

If not in Stock at Local Dealer's, order direct

3 East 43d St., G. SCHIRMER, Inc., New York

To the Teacher of Music

We prefer to distribute our materials through the local dealer. It so happens, however, that some teachers are located in territories which do not have the services of a music dealer immediately available. Also there are some dealers whose stocks are inadequate properly to accord the teacher "On Selection" privileges. To those teachers we offer to send direct such classifications of materials as they may specify, most carefully selected by specially trained clerks, in that branch of music in which the inquirer is interested.

If the teacher so interested prefers to advise us the name and place of business of his or her local dealer, we will, if that dealer be in proper standing with us, charge and send the "On Selection" material to that dealer, properly identified so that it will be brought promptly to the attention of the teacher. If the teacher chooses, he or she may make lists from the "On Selection" music sent by us and order same from the local dealer.

Our intention is not to solicit teacher-patronage from the legitimate dealer to whom it rightfully belongs, but rather to enable us to bring more intensively to the attention of those interested, the large quantity of new, interesting and improved materials which we are publishing continually and which otherwise may escape the teacher's notice.

Cordially yours,
G. SCHIRMER, INC.



Taking stock of your beauty

—at the end of a perfect summer

ON the one hand, you have health, radiance, energy! On the other, layers of tan, islands of freckles, coarsened skin, "squint lines" at the eyes that deepen into crowsfeet and wrinkles, open pores, and all the penalties of neglected beauty.

At the end of every summer, the salon of Helena Rubinstein is eagerly besieged with damsels and matrons who have enjoyed the summer all too well—and who now hasten to obliterate the relics of outdoor exposure.

For quickly clearing and bleaching the skin —for removing sallowness, tan and freckles — for youthifying and beautifying both the complexion and contour—daily use of the following Helena Rubinstein preparations is especially recommended at this time of the year.

The basis of beauty

VALAZE PASTEURIZED FACE CREAM—a marvelous cleanser—removes dust and grime thoroughly—keeps complexion smooth, protected, healthy. Excellent for all normal skins, also the only cream that positively benefits an oily, pimpled or acne blemished skin. *4 oz.* 1.00, *½ lb.* 2.00, *lb.* 3.50.

If your skin is very dry, alternate *Valaze Pasteurized Face Cream* with VALAZE CLEANSING AND MASSAGE CREAM "the indispensable quick cleanser"—keeps the complexion exquisitely smooth. 75c, 1.25.

To clear and whiten, follow with

VALAZE BEAUTIFYING SKINFOOD—"*the skin-clearing masterpiece*"—lightens, purifies and refines the skin, bleaching away tan, freckles and sallowness. The ideal beauty cream for daily use, the year round—creates a fascinating delicacy and whiteness. 1.00, 2.50, 4.00.

For very obstinate freckles or a heavy coat of tan, use VALAZE FRECKLE CREAM. Bleaches, freshens and tones up the skin. 1.50.

"Squint lines", wrinkles, crowsfeet

VALAZE GRECIAN ANTI-WRINKLE CREAM—richest of nourishing creams—feeds the underlying tissues, smoothing out lines, wrinkles, crowsfeet and filling out hollows. Unequalled for crinkled eyelids and old-looking hands. Prevents summer "squint lines" from forming into wrinkles. To keep youthful, pat in nightly, especially around eyes. 1.75, 3.50.

For smart finishing touches, use the flattering VALAZE ROUGES in *Red Raspberry*, a brilliant, colorful tone, Red Geranium, a youthful color or *Crushed Rose Leaves*, a subtle conservative shade. *Compact* 1.00, *Rouge-en-Creme* 1.00, 2.00. VALAZE LIP-STICKS to match 50c, 1.00. Scientifically compounded to guard even the most delicate skins.

Dispensed by trained and competent advisers at the better stores—or order direct from Dept. E-9

Helena Rubinstein

46 West 57th Street, New York

PARIS LONDON

CHICAGO DETROIT BOSTON

NEWARK, N. J. PHILADELPHIA

Fill Out and Mail This Diagnosis Chart

MME. HELENA RUBINSTEIN (E-9)
46 West 57th Street, New York, N. Y.

Please send me full individual instructions for correct daily care of my skin and facial contour. No charge or obligation involved.

Check each of the items which applies to yourself—

( ) Dry Skin ( ) Double Chin
( ) Oily Skin ( ) Puffy Eyes
( ) Average Skin ( ) Flabbiness
( ) Wrinkles ( ) Tan, Freckles
( ) Crowsfeet ( ) Coarsened Skin
( ) Sallowness ( ) Pimples, Acne
( ) Blackheads ( ) Hollows
( ) Enlarged Pores ( ) Dry, Red Hands

Name.....
Address.....
City..... State.....
Dealer's Name.....

THE ETUDE MUSIC MAGAZINE

"Music for Everybody"

Contents for October, 1926

		Page
World of Music		711
Editorials		713
Don't! An Article for Budding Professionals	*C. Scott*	715
Selling One's Services	*W. F. Gates*	716
Music That Endures	*A. Elson*	717
Safe and Sane Memorizing	*L. P. Gunter*	718
"Daddy's" Musical Family	*S. Bushell*	718
Variety in Recitals	*E. J. Benson*	718
Solving Rhythmical Riddles	*L. Fairchild*	719
How to Improve Your Sight Reading	*G. M. Stutsman*	720
Can I Develop Absolute Pitch?	*C. A. Harris*	721
When Shall I Stop Learning?	*S. G. Hedges*	722
The Marvel of the Human Voice	*O. Saenger*	723
Engaging a New Music Teacher	*J. Koehl*	724
The Faithful Pupil	*F. B. Soulé*	724
Fascinating Journeys in Music Land	*C. Johns*	725
The Personality of Rameau	*V. Wynn*	726
Making the Most of the First Year	*R. L. F. Barnett*	726
The Dictionary Habit	*H. O. Bates*	726
Practical Lessons in Hand Culture	*C. V. Lachmund*	727
Life Stories of Great Masters	*M. Schmitz*	728
Queer Notation	*F. Berger*	729
Well Done	*P. Rayburn*	730
The Saxophone Family		730
Simple Suggestions to Teacher of Small Children	*H. T. Cope*	730
The Long Vacation	*F. B. Soulé*	730
Department of Orchestras and Bands	*J. B. Cragun*	731
Department of Public School Music	*G. L. Lindsay*	732
Teachers' Round Table	*C. G. Hamilton*	733
Musical Scrap Book	*I. S. Garbett*	734
Beethoven's Sonata Pathétique	*W. Bachaus*	735
Educational Study Notes	*E. A. Barrell*	765
Singer's Etude		766
Organists' Etude		772
Organ Questions Answered	*H. S. Fry*	775
Questions and Answers	*A. de Guichard*	777
Violinist's Etude	*R. Braine*	778
New Musical Marvels in the Movies	*Editorial*	781
Books Reviewed		792
Junior Etude	*E. A. Gest*	793

MUSIC

Could I Forget?	*G. Bernard*	737
Sonata Pathétique, 1st Movement	*L. van Beethoven*	738
Allegretto from "7th Symphony"	*L. van Beethoven*	743
Andante from "Surprise Symphony"	*J. Haydn*	743
Three Dances for Four Hands, No. 3	*C. Scott*	744
Galop Chromatique (Four Hands)	*F. Liszt*	746
By the Gypsy Campfire	*M. L. Preston*	748
Mountain Zephyrs	*G. Eggeling*	753
Une Pensee Romantique	*E. Saint-Juste*	754
A Stately Measure	*E. Lumley-Holmes*	754
Irish Reel	*N. Louise Wright*	755
Marching Song	*T. Dutton*	756
Evening on the Lake	*H. R. Ward*	756
Cuckoo	*A. Foote*	757
The Fairies' Jubilee	*G. N. Benson*	758
Summer Twilight (Organ)	*H. P. Hopkins*	759
Elegie (Violin & Piano)	*R. Drigo*	760
God Cares (Vocal)	*Helen Nicholas*	762
Remember (Vocal)	*P. W. Reed*	763
Land of My Heart's Desire (Vocal)	*R. Coverly*	764

Professional Direct

EASTERN

ALBERT — CARL, VIOLIN INSTRUCT 139 West 97th Street, Telephone 1620 River

BECKER — GUSTAVE L. Pianist, Composer, P 610 Steinway Hall. N (Method combines the Artistic and Scient

COMBS — Broad St. Conservatory of Gilbert Reynolds Com 1327-31 S. Broad St. Phi

DUNNING — SYSTEM. Improved Mu beginners. Normal Trai Carre Louise Dunning, 8 W

GUICHARD — ARTHUR de—SINGIN [from Rudiments t Professiona MUSICOLOGIST, LECTURER, 176 Huntington Ave.,

HAWTHORNE — Piano School Leschetizky Pota

LOWER — JOHN P., Musical Direc and Orchestra. 217 South Philadelphia, Pa.

MOULTON — Mrs. M. B. Piano Studio—Sternberg 30 S. 21st St. Pl

NEW YORK — School of Music Ralfe Leech Sterne 150 Riverside Drive, c

PIANO — AND SIGHT-READING TA Mme. M. Martin, Leschetizky 712 West End Ave., New Y Telephone Riverside 0192

RIESBERG PIANO — F. W. Piano Instruct personal instruction Scharwenka & Liszt. N. Y. School of Musi Tel. Cal. 10091 824 West End Ave., cor. 100th St., New

TRENTON — CONSERVATORY OF A modern institution with a 540 E. State Street, Tren

VEON — CHARLES Correspondence Ins Musical Theory, Harmony, Melo Counterpoint and Musical Form. Tuition for each course is Twenty Dollars, payabl advance—STATE NORMAL SCHOOL, California.

VIRGIL — MRS. A. M. Piano School and Conse 120 West 72nd St.,

VIRGIL — Mrs. A. K. SCHOOL OF MUSI 510 West End Ave.

WILLGOOSE — FRANK Violin and Theoret 915 Carnegie Hall, N

WESTERN

AMERICAN — CONSERVATORY 70 Piano, Voice, Organ, V Kimball Hall

BOYD — ANNA TOMLINSON Forty Lessons on Hand Develo Materials and books for children's c Summer session for teachers and students June 21 700 Lyon and Healy Bldg, Chicago, Ills 6937 34th St.,

CHICAGO — Musical College. 60th ye School in America. Pia Violin, Organ, Theory, P. Van Buren St., Chicago.

CINCINNATI — Conservatory of M ESTABLISHED 1867. and Oak St. (Inc

DETROIT — CONSERVATORY OF MUSI 1000 Students. 50 T 1013 Woodward Ave., Det

EDDY — ADDA C. Normal Teacher, Teacher Classes in Dunning System of Impr Study. Leschetizky Technic. C 136 W. Sandusky Ave., Bellefontai

KNOX — Conservatory of Music Galesburg, Illinois Catalog free. Wm. F. Bentley

SOUTHERN

CONVERSE COLLEGE — School o C. Mayf Spartan

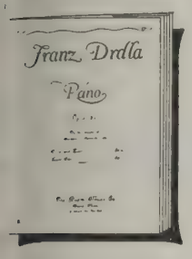
SHENANDOAH COLL AND CONSERVATORY OF MUSIC. Rates Catalog free. In the heart of the Shenandoah Vall Dayton,

Please mention THE ETUDE when ad our advertisers.

A Page for Progressive Teachers

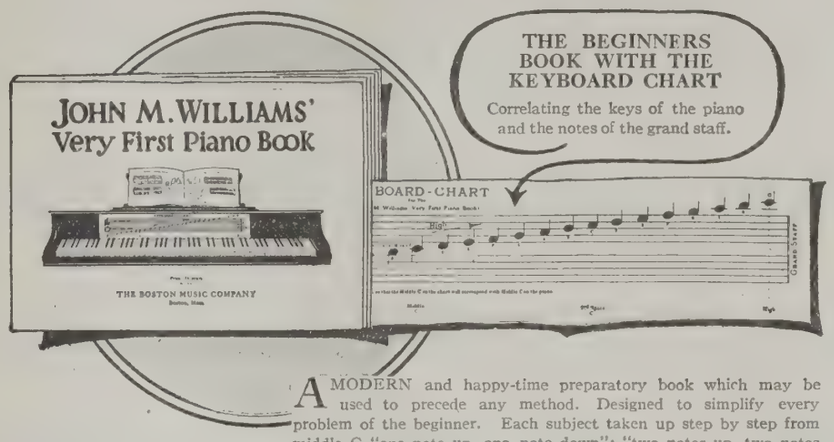
For over twenty years the aim of The Boston Music Co. has been to keep its publications abreast of the very best educational tendencies in the musical world. To materialize this purpose, new works have been regularly secured from the most successful educator-composers, and every skilful artifice known in musical editing employed in their presentation. Moreover, the firm has consistently kept its "ears to the ground" in anticipation of giving the teachers exactly what they want in the manner and form in which they prefer it. The music offered on this page is worthy of the consideration of any teacher, and if it can not be examined by means of your dealer's "On Sale" facilities, write direct to the publishers.

Beautiful New Violin Solos



...GY	Friml	.50
...ENADE	Toselli	.40
...NO	Drdla	.50
...ENADE	Bridge	.50
...MBER MOON	Stewart	.40
...ANSONETTE	Bass	.40
...TIC LULLABY	Beard	.40

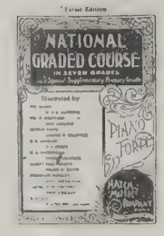
Successful Works By John M. Williams



A MODERN and happy-time preparatory book which may be used to precede any method. Designed to simplify every problem of the beginner. Each subject taken up step by step from middle C "one note up, one note down"; "two notes up, two notes down," *one item to a page.*

Price, 75 cents

Still The Best Graded Course



NATIONAL GRADED COURSE

The Course was already "national" on the day of its publication because it represented the best instructive thought of virtually all the leading American educators. Through much imitation and competition it still stands as the best of all graded courses. Teachers and pupils always succeed with it.

Published in 7 vols. and Special Supplementary Primary Grade.

Price, each, $1.00

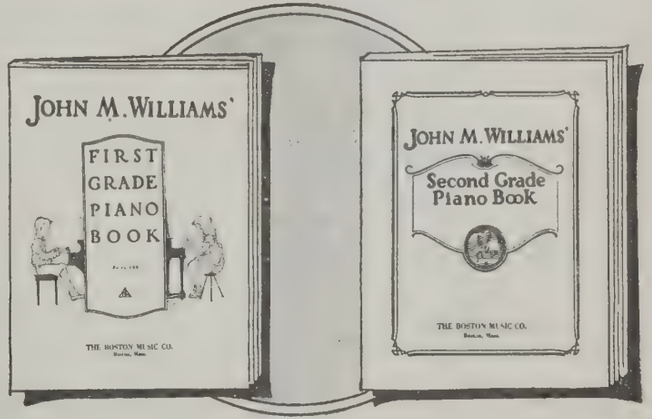
...Piano Four-Hands



...nah Smith's "Dance Carnival"

...iano duets with a very easy bass-part, to ...rize early grade pupils with the bass-clef. ...ble-part is not difficult and may be played ...er th: teacher, the parent or any slightly ...dvanced pupil.

Price, $1.00



Entire book is in five-finger position. Each piece may therefore be easily transposed. Contains full four-octave keyboard chart.

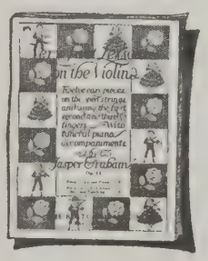
Price, $1.00

A strictly modern and consistent second grade book.

IN PRESS. WILL BE READY ABOUT OCTOBER 1st.

Price, $1.00

For Teaching Violin



Graham, Very First Lessons on the Violin

Expressly designed for beginner's need, these pieces combine attractiveness and usefulness in a grade (1) where the secret of success lies. Contains 12 pieces on the open strings using the 1st, 2nd and 3rd fingers.

Price, 75 cents

Selected Easy Piano Collections From THE BOSTON MUSIC COMPANY EDITION

	...NG [EDITH]. A Crystal Stream of ...olk-lore. 1abc	.60	369	CRAMM. Finger Songs for Little Hands, Op. 24. 1c, 2ab *(Fourteen very easy pieces with accompanying rhymes)*	.75	335	RISHER. From Grandmother's Garden. Five Easy Pieces. 2abc
	...NA-ZUCCA. Five Pieces in the ...irst Grade. 1abc	.75	385	TERRY [FRANCES]. The Camp in the Pines. Five Miniatures for Young Pianists. 2a	.75	306	WYATT. Six Pastels. Easy Pieces. 2abc
	...HMITT [SUSAN]. A Child's Garden of Melodies. Book I, 6 pieces. abc, 2ab	.75	333	SCHMITT [SUSAN]. A Child's Garden of Melodies. Eighteen Easy Teaching Pieces, progressively ordered	.75	340	HARKER. Fairy Tales. Op. 29. Six Easy Pieces. 2abc, 3a
	...OGMANN. Ten Bagatelles for Beginners, Op. 105. 1bc *(All within 5-key span, both hands)*	.75	45	KROGMANN. Moods and Melodies, Op. 106. Ten Easy and Instructive Pieces. 2ab	.75	317	Six Woodland Sketches, Op. 21. 2bc, 3a
	...ERTER. A Bagful of Goodies. Ten ...asy Pieces. 1bc, 2ab	1.00				401	BILBRO. Fireside Tales. Eight Easy Pieces. 2bc
	...XIM. Album of Selected Pieces ...10) for the Young Pianist. 1bc, 2ab	.75				386	ORTH [JOHN]. Ha-Ha! Ten Jolly Pieces. 2bc
						323	PARLOW. Happy Hours. Eight Easy Pieces. 2bc

4	ROGERS. The Golden Age, Op. 32. Six Instructive and Entertaining Pieces. 2bc, 3a	.75			
14	ZILCHER. Sketchbook for the Young. Six Easy and Instructive Pieces. 2bc, 3a	.75			
15	MARSCHAL-LOEPKE. In the Woodland. Six Little Pieces for the Study of Expression. 2bc, 3ab	.75			
40	FIRST STEPS IN BACH. Nineteen Easy Original Pieces. *(The Clavecin Book for Anna Magdalena Bach.)* 2bc, 3abc	.75			

Send for Complete Catalog THE BOSTON MUSIC COMPANY EDITION
Grading 1-7 subdivided by A, B, C (Easy, Medium and Difficult)

...UR ILLUSTRATED CATALOG "Best Music of Proven Merit" IS FREE. WRITE FOR IT

THE BOSTON MUSIC CO.

116 Boylston Street
BOSTON, MASS.

University Extension Conservatory

The World's Largest Conservatory of Music

(Twenty-fifth Year)

If you were fortunate enough to attend a Summer Master School at a large music center this ye you gained much inspiration and many valuable ideas. Teachers from all over the country com Chicago during vacation time to further their music studies. They are anxious to crowd as much s as possible in a short summer term. Whether or not you have spent part of your vacation in impro your own ideas so you may get better results in your teaching for the coming Fall, you realize importance of constant study. You can continue your work throughout the entire year.

Get An Accredited Course

State Departments of Education recognize schools with high scholastic standing. Our Diplo Degrees and Teachers' Certificates granted by the authority of the State of Illinois.

Extension Courses Growing in Popularity Each Month

The greatest Universities in the Country —more than seventy-five colleges and 200 schools—have departments for correspondence instruction. The total mail-study enrollment in the United States is estimated at between four and five million students, which is nearly five times the whole enrollment in all our universities and colleges, great and small. Somebody in every fifth family in the United States is "taking a mail course" of some sort.

The method of teaching by mail is not new. Some of the ancient Romans left series of instruction letters that are virtually mail lessons. In England and Germany, more than a century ago, correspondence instruction was given in ethics, morals and politics. In Germany and France, many years ago, languages were taught this way; and in the United States the Chautauqua movement had already created a demand for mail instruction.

Study in Your Own Home with the Best Teachers in the Country

Earnest, ambitious students are invited to send for our catalog and sample lessons. Sent any obligation and they show how it is possible to get accredited courses without having to g from home for an expensive course.

We have been offering our courses through the ETUDE ads since 1908. If you haver for literature before, *do it now*. Check on the coupon below what particular course you wis have back of you the organized experience of the largest music training institution in the wo authoritative findings of able specialists, the actual procedure of the most successful teachers.

The Piano Course is by William H. Sherwood; the Harmony Course by Rosenbeck Protheroe; History, including Analysis and Appreciation of Music by Glenn Dillard Gun vanced Composition by Herbert J. Wrightson; Ear Training and Sight Singing by F. B. Director of Music, University of Illinois; Public School Music by Frances E. Clark; Chora ducting by Daniel Protheroe; Violin by Dr. Heft; Cornet by Weldon; Banjo by Frederick J. Mandolin by Samuel Siegel and Guitar by Wm. Foden.

MAIL THE COUPON TODAY!

If you are a teacher of music, take the time to tell us something about yourself. It w us in selecting lessons for you—lessons which will show you how to get better results and sa and make more money.

Wanted: Teachers in the different Cities for affiliation to take charge of our branch schools. If interested, mention in your inquiry.

UNIVERSITY EXTENSION CONSERVATORY, Dept. D-63
Langley Avenue and 41st Street, Chicago, Illinois.

Please send me catalog, sample lessons and full information r Course I have marked with an X below.

☐ Piano, Normal Course for Teachers	☐ Cornet, Amateur	☐ Violin
	☐ Cornet, Professional	☐ Guitar
☐ Piano, Course for Students	☐ Organ (Reed)	☐ Ear Trainin Sight Sin
	☐ Voice	☐ Mandolin
☐ Public School Music	☐ History of Music	☐ Adv. Compo
	☐ Harmony	

Name ..... Age.....
Street No. .....
City .....
State .....
How long have you taught Piano?.....How many pup you now?.....Do you hold a Teacher's Certificate?..... you studied Harmony?.....Would you like to earn the De Bachelor of Music?.....

University Extension Conservatory

LANGLEY AVENUE and 41st STREET

DEPT. D-63 **CHICAGO, ILL.**

UBSCRIPTION PRICE, $2.00 per year in the d States and Possessions, Argentine, Bolivia, l, Columbia, Costa Rica, Cuba, Dominican Re-, Ecuador, El Salvador, Guatemala, Mexico, agua, Paraguay, Republic of Honduras, Spain ding Balearic Islands, Canary Islands and Pos-ns in North Africa (Ceuta, Melilla and Tan-Peru and Uruguay. In Canada, $2.25 per year. her countries, $2.72 per year.
ngle copy, Price 25 cents.
EMITTANCES should be made by post-office or ex-ioney orders, bank check or draft, or registered letter States postage stamps are always received for cash. sent in letters is dangerous, and we are not responsible safe arrival.
SCONTINUANCES.—Owing to the educational cter of THE ETUDE a majority of its readers t wish to miss an issue. Therefore, the pub-s are pleased to extend credit covering a Twelve hs' subscription beyond expiration of the paid-riod. Those of our subscribers not wishing to themselves of this convenience of remitting will please send a notice for discontinuance.

PRESSER'S MUSICAL MAGAZINE

The Etude

A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT, AND ALL MUSIC LOVERS.
Edited by JAMES FRANCIS COOKE
Assistant Editor, EDWARD ELLSWORTH HIPSHER

Vol. XLIV. No. 10 OCTOBER, 1926

Entered as second-class matter Jan. 16, 1884, at the P. O. at Philadelphia, Pa., under the Act of March 3, 1879.
Copyright, 1926, by Theodore Presser Co., for U. S. A. and Great Britain
Printed in the United States of America

RENEWAL.—No receipt is sent for renewals. On the wrapper of the next issue sent you will be printed the date on which your subscription is paid up, which serves as a receipt for your subscription.

Liberal Premiums and cash deductions are allowed for obtaining subscriptions.

MANUSCRIPTS.—Manuscripts should be addressed to THE ETUDE. Write on one side of the sheet only. Contributions on music-teaching and music-study are solicited. Although every possible care is taken the publishers are not responsible for manuscripts or photographs either while in their possession or in transit. Unavailable manuscripts will be returned.

ADVERTISING RATES will be sent on application. Advertisements must reach this office not later than the 1st of the month preceding date of issue to insure insertion in the following issue.

THEODORE PRESSER CO., Publishers,
1712 Chestnut Street, Philadelphia, Pa.

The World of Music



Two American Compositions—Howard Hanson's new orchestral work, "Pan and the Priest," and Henry Hadley's symphonic poem, "The Ocean"—are to appear as novelties on the programs of the series of "prom" concerts, which began August 14, in Queen's Hall, London, under Sir Henry Wood. Few musical institutions of the world have done so much to encourage the new composer velop a popular appreciation of good have these "Prom" concerts.

rick Schalk has become a center sturbed conditions which involve the tate Opera (or United States Thea-bined). Called from his post of t, the resignation of the Minister of , under whose department of the it the administration of the state falls, as well as involved financial recent seasons, have created a l Charybdis for the one who attempts e the troubled waters of those oper-

ixth Annual Ashville Musical was held at Ashville, N. C., from to 14. Nine performances were he San Carlo Opera Company.

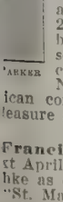
rpheus Male Choir of Cleveland, , on August 7, the first prize at the tional Eisteddfod held at Swansea. organization, under the leadership of . Dawes, finished the difficult test audience rose spontaneously and

eo," by Monteverde (1568-1643), dely regarded as the founder of the harmonic style of composition, was performances by the combined talent ford University Opera Club and the lege of Music of London at the thea-latter school on June 3d.

ayreuth Festival Opera-house d fifty years ago, on August 13, with ance of "Das Rheingold," to attend peror William I, then almost an oc-, made the journey to Bayreuth.

nerican Society of Composers, and Publishers has been decided guilty of violating the anti-trust ding to an announcement of Colonel Donovan, Assistant to the Attorney the United States Department of t came after two years of investiga-mplaints by theater owners, *recs* and broadcasters.

iladelphia Grand Opera Asso- as been incorporated with Mrs. Jo-y as the leading spirit; Leopold conductor of the Philadelphia Or-its honorary musical director, and lgenzio Guerrieri as conductor of its iption performances which will be from October 28 to April 19 next. nced object of the organization is ntation of grand opera of the high-standards, at a price which can all classes of music lovers."



Memorials to Horatio Parker and Victor Herbert are late accomplishments. A bronze tablet has been placed on the birthplace of Parker, at Auburndale, Mass., by the American School of Normal Methods and was dedicated on July 26. A bronze bust of Herbert is to be placed at the southwest corner of the concert grounds of Central Park, New York, making him the ican composer to be thus honored leasure grounds.

Francisco Music Festival is to rt April, with Alfred Hertz and Dr. hke as conductors. A performance "St. Matthew Passion Music" is to g feature; also there will be a series al concerts with eminent soloists.

Irenée Bergé, composer, conductor and pianist, died at Jersey City, N. J., July 30. Born in Paris in 1867, he graduated at the Conservatoire where he was a pupil of Massenet, later became assistant conductor at Covent Garden, and in 1900 came to New York as a member of the faculty of the National Conservatory organized by Jeannette Thurber. In 1923 he won the $500 Prize of the National Federation of Music Clubs with his song, "Spring in Sicily."

The Three Choirs Festival of Worcester, England, was held from September 5th to 10th. It opened with Mendelssohn's "Elijah," included Elgar's "The Apostles," and "The Kingdom," Berlioz's "Te Deum," Ethel Smyth's "A Canticle to Spring," Beethoven's "Mass in D," and closed with the "Messiah." The London Symphony Orchestra supported the great Festival Chorus, under the baton of Sir Ivor Atkins. This is the festival which first gave prestige to our Horatio Parker by the performance of his "Hora Novissima."

Alessandro Scarlatti's Birthplace, which has been disputed by Trapani and Palermo, Sicily, seems to have been authenticated by a recent discovery in the Marriage Register of Naples which designates Scarlatti as "civitas Panormi." As Panormus was the ancient name of Palermo, this evidence seems to be conclusive.

Louis Fleury, one of the greatest flutists of our time, died recently in Paris, at the age of forty-eight. He founded in 1906 the Société Moderne d'Instruments à Vent (Modern Society of Wind Instruments), and since that year has been director of the Societé des Concerts d'Auterfois (Society of Ancient Concerts).

The Conneaut Lake Park Music Festival was held from July 17 to 25. Performances of Haydn's "Creation" and Handel's "Messiah," by a chorus of one thousand voices, the Rochester Philharmonic Orchestra and well known soloists, under the direction of Guy Fraser Harrison, were the outstanding choral events. An "American Ode," by Richard Kountz, written especially for this event, was another item of interest. Following this festival the Rochester Opera Company gave in August a season of two weeks of grand opera in English.

The Tercentenary of Dr. William Heather, the Tudor music-lover who founded the professorship of music in Oxford University, was recently celebrated at Oxford and by a special service in Westminster Abbey where he was a lay clerk.

Sir Edward Elgar has achieved the unprecedented by conducting a program of his own compositions for both the London Symphony Orchestra and the Royal Philharmonic Society. From the latter organization, with a past unexcelled in the world, he received the Gold Medal of the Society on the occasion of their concert.

Reginald Heber, author of "From Greenland's Icy Mountains," and Bishop of Calcutta, recently had a tablet unveiled to his memory, at Wrexham, England.

"Snowbird," an opera by Theodore Stearns, an American composer, and with its libretto on an original story of New England life, by an American writer, is to be produced in the Dresden Opera House early in the coming season, with Fritz Busch conducting.

The Committee of the "Old Vic" Theater is sponsoring a scheme for a joint theater, The Sadler's Wells, where they aspire to establish "a permanent opera company where young aspirants may gain an operatic training and where some of those English artists who are at present obliged to adopt foreign names and sell their talents to foreign capitals will be included." America, take notice!

"Venus and Adonis," a Seventeenth Century masque, by Dr. John Blow, teacher of Purcell, for whom he made way as organist of Westminster Abbey in 1680, and then again resumed the post on the death of the younger musician in 1695, was recently revived at the New Scala Theater of London by the Students of the School of Opera of the Royal Academy of Music.

The Milwaukee Liederkranz, under the direction of D. C. Luening, its seventy-eight-years-old choirmaster, has returned lately from a tour of forty concerts in Germany and Switzerland. Another series is planned for 1928, when it will go to participate in a song festival at Vienna. At Dresden representatives of thirty-three organizations, each carrying its own flag, greeted the singers.

Havana, Cuba, heard Beethoven's "Eroica" Symphony for the first time when it was played at a concert in the National Theater on the morning of July 18 by the Havana Symphony Orchestra, under the leadership of the brilliant young conductor, Gonzalo Roig.



PIETRO MASCAGNI

Mascagni will arrive in America early in September to conduct a series of performances of his works, by the San Carlo Opera Company, in Philadelphia, New York and Boston. Of particular interest will be his conducting of the American première of his latest opera, "Il Piccolo Marat (the little Marat)." This had its first performance on any stage in Rome in 1921 and has been described as the composer's greatest success since "Cavalleria Rusticana." The composer's first and only other visit to this country was in 1902.

The Grand Prix de Rome has been awarded to René Guillou, a native of Rennes, twenty-three years of age, who was a student at the Conservatoire from 1910 to 1917, when he won prizes in harmony, fugue, composition, piano, accompanying and history of music.

"Turandot," Puccini's posthumous opera, has been produced in Dresden with great success. Its oriental atmosphere, its spirit of romance, its wealth of pageantry, with the genius of the music, seem to have created another opera with a prospect of longevity.

The National Association of Organists met at Philadelphia from August 31 to September 3, with Henry S. Fry presiding. Discussions relative to the interests of the profession were led by prominent speakers; and there were recitals on the great Wanamaker organ, on the Atlantic City High School organ, and one by Firmin Swinnen while the convention attendants were the guests of Pierre S. du Pont at his sumptuous residence at Longwood, Delaware. On August 31st the organists were entertained at the Presser Home for Retired Music Teachers.



OTTORINO RESPIGHI

Ottorino Respighi, a leader among the famous Italian composers, according to late reports will be with us again in the coming season. His new symphonic poem, based on the life of Nero, is to have its first hearing in this country when it is played by the New York Philharmonic Orchestra during Signor Toscanini's season. Of the modern Italian composers Respighi has been an especial leader in creating in the larger forms.

The Historic Costanzi Theater of Rome has been purchased by the municipality at a reported price of 16,000 lire. It will have a new facade erected, commensurate with its dignity of position, and it is rumored that Mascagni may become its artistic director.

The Geography of "Summer Opera" is interesting, the Middle States seeming to furnish its most congenial soil. At Ravinia Park, Chicago; at the Zoological Gardens, Cincinnati, and at Forest Park, St. Louis, grand and lighter opera of a distinctly artistic type thrives each summer for a long season. Other cities might do worse than investigate these methods a little.

Two Hundred Opera Singers, five hundred actors and actresses, six music composers and other artists applied for and got the unemployment dole in the Schoenberg district of Berlin in the month of June. The popularity of jazz is credited with much of the ill fortune of "legitimate" music and musicians.

Ralph Lyford, after twelve years of zealous activity in Cincinnati, is taking a year for residence in Europe. Though he will make guest appearances in several musical centers, he will reside most of the time quietly in Paris for the purpose of devoting his time to the completion of several important scores which have had to await a time when his leisure would be sufficient for this purpose.

Sesqui-Centennial Music Souvenirs have found favor with the host of Sesqui visitors, and the free distribution of the Theodore Presser booklet, "Two Centuries in American Musical Compositions," has about exhausted the printings originally ordered. Subsequent editions will be distributed at the nominal less-than-manufacturing and mailing cost of ten cents per copy. John Friedrich & Sons, makers of high-grade violins, are among other musical exhibitors at the Sesqui and are distributing upon request a handsome souvenir brochure, containing handsome illustrations of fine instruments.



W. T. BEST

W. T. Best, the eminent British organist of the last generation, who founded the strictly secular organ recital, who was practically the originator of the popular organ-transcription, and who did more than any other man in Britain to make organ music popular with the masses, was born August 13, 1826, and his centenary has been lately observed in England.

The London String Quartet will visit the States again this winter, beginning its season with a concert at Hartford, Conn., on January 4, for which it will come from a tour of South America.

The Philadelphia Orchestra, under the baton of Leopold Stokowski, is announced for a season of eighteen concerts in European music centers next summer.

Permanent Opera Comique in New York is to be furnished by the Schuberts who have organized a company for a forty-weeks' season at the Century Theater. There will be revivals of the classic operettas of Sullivan, Suppé, Planquette, DeKoven, Herbert and others, each work to have a season of four weeks.

(*Continued on Page 780*)

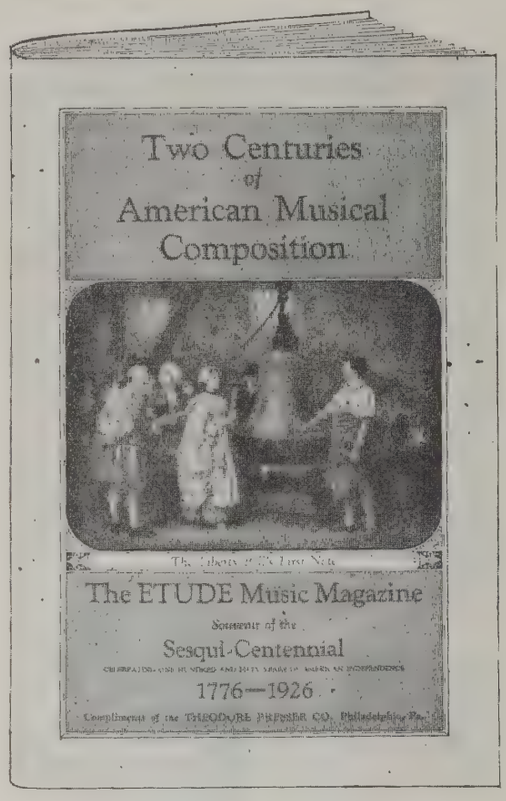
It is the constant ambition of the editors and publishers of the "Etude" to make each issue of the journal worth many times more, in practical instruction, stimulating inspiration and real entertainment, than the price of the entire year's subscription. The music lover can not possibly find a better two-dollar investment.

OWING TO THE IMMENSE DEMAND

The First Printings of the

"TWO CENTURIES IN AMERICAN MUSICAL HISTORY"

Are Now Entirely Exhausted



This handsome SIXTY-EIGHT PAGE book was originally issued by THE ETUDE Music Magazine as a souvenir of the Sesqui-Centennial for free distribution. It contains over FOUR HUNDRED PORTRAITS OF AMERICAN COMPOSERS from Francis Hopkinson to the present day.

No other book in print has anything approaching this remarkable collection,—(not even books costing $3.00 or $4.00.) In addition to this it has SIXTEEN COMPLETE PIECES OF MUSIC in small size.

COVER IN THREE COLORS

THE enormous demand and the very great cost of manufacture makes it impossible for us to distribute any more copies without asking our friends *to share with us the cost of production.*

The book is invaluable to teachers who desire this rare collection for their work with their pupils. It is a monument to American musical achievement.

EVERY PUPIL IN AMERICA OUGHT TO HAVE ONE
EVERY CLUB MEMBER SHOULD HAVE ONE

Therefore we have extended our printings and shall be glad to send copies to all who desire them in any quantity for

10 CENTS A COPY

ONE DOZEN COPIES FOR $1.00 **ONE HUNDRED COPIES FOR $8.00**

The prices quoted are less than the actual cost of manufacture

ORDER PROMPTLY. WHEN THIS EDITION IS EXHAUSTED NO MORE WILL BE PRINTED

The Book cost thousands of dollars to publish

THEODORE PRESSER CO. Publishers of THE ETUDE 1712-1714 Chestnut St. **PHILADELPHIA, PA.**

THE ETUDE

OCTOBER, 1926 | Single Copies 25 Cents | VOL. XLIV, No. 10

What Makes Mastery?

Recently we played over a collection of pieces by the late Carl Bohm. They were pieces that have sold by the hundreds of thousands and will still continue to give delight to many generations.

Bohm was a very prolific writer. He was exceptionally gifted as a tune maker. His music is always correct from the standpoint of musical grammar and musical form. Yet few would proclaim Carl Bohm as a master.

There is something very strange about this because Bohm had in his soul the making of a real master. He proved it with his wonderful song *Still as the Night*. If Schumann or Franz Schubert had written that song, either might well have been very proud of it. Bohm wrote other works of high character, but for the most part his best known works are just good enough to escape the curse of absolute banality. On the other hand they often make excellent teaching material for the kind of pupil whose mentality has not yet been sufficiently developed to enjoy work of a fine degree of musical development.

Works of this kind often contain melodic material superior to that to be found in some symphonies. Many of the great masters could have taken some of the Bohm themes and so developed them and expanded them as to make works of large dimensions and real musical worth.

This does not mean elaboration by any means. Bohm often elaborated to a tiresome degree. What he did in *Still Wie Die Nacht*, however, was to take a fine theme and develop it organically until it made a beautiful whole, with all of the parts subordinate to the central thought. This is what really constitutes mastery. We would, however, advise our readers to secure the Album collection of Bohm's works, which may be purchased at very slight expense, and note just how remarkable was this writer's melodic fecundity.

Music and Fairyland

Can you soar back over the years to your fairy days? Can you walk again with Aladdin, Cinderella, Little Red Riding Hood, as you did when these dream children of juvenile romance seemed so real and so dear? If you can you are a better teacher than the average, because you can place yourself nearer to the child soul.

All children love fairies. Once they are convinced that music is the plaything of elves and gnomes and sprites, it seems to mean so much more to them. Years ago an exceedingly conventional little waltz by Streabbog (Gobbaerts) was called "The Little Fairy Waltz." We remember it particularly because it was our own first little piece. Goodness, how we loved it! Incidentally, it was one of the most extensively sold compositions ever printed. Hundreds of thousands of little fingers have danced it out on the keyboard. There was very little of anything fairy-like about it but the name. That, however, was enough

A Schubert Issue

Next month The Etude Music Magazine will present its readers with another special issue, this time devoted to the works of Franz Schubert. There will be splendid biographical articles including a character study of Schubert by the well-known composer, Felix Borowski. The great Schubert-Tausig *Marche Militaire* will be the subject of a master lesson by the noted Russian pianist, Mark Hambourg, whose previous lessons in The Etude have attracted wide comment.

Are We at War?

There are more armored motor cars traveling the streets of America today than were on all the battlefields of Europe.

This is the report given personally to us by a representative of a bankers' detective agency.

America is apparently at war against brigades of guerrillas who are organized in a way that makes the robber barons of the Middle Ages seem like toy soldiers.

The armored cars are a present necessity.

But do we want to have their number multiplied many hundredfold in the future?

The only way to prevent this is to reduce the number of bandits and anti-Americans; and the only way to reduce these is to extinguish them or to breed fewer of them.

The truth is that America is now at war and does not realize it. The enemy is far more dangerous, far more strongly entrenched, than that which our ancestors encountered at Lexington and Valley Forge. If we are to perpetuate those ideals for which our ancestors gave their lives, the conflict can begin none too soon.

On the firing line are the teachers of America. The police, the judiciary and the penal institutions are wholly incapable of stemming the tide. Multiply them as we will, the army of the enemy is increasing far faster. Small wonder that at the great convention of the National Educational Association in Philadelphia last June, the conspicuous topic was "Moral Education;" and at the same time more attention was given to music than at any N. E. A. convention for fifty years. The main address of the convention, delivered by Dr. A. E. Winship, was a powerful oration devoted to "Music in Our Schools."

The public is beginning to realize that character education in the home, the pulpit, and in the schools, is the only solution of the great problem of fortifying the minds and souls of our youth to resist dishonesty, immorality and anarchy Our educational systems have been remarkable in providing for the "Three R's." We have developed high degrees of accomplishment and efficiency in intellectual training. The tragic weakness of this system, which makes for brilliant minds and fragile characters, is shown by the two abnormally bright Chicago youths, Loeb and Leopold, given the advantages of great wealth, only to culminate in the most hideous crime of the era —a crime which in itself was so epochal that it shocked millions into the realization of the necessity of taking means to prevent repetitions of such outrages in the future. The problem is whether the crime was really that of the unfortunate boys or of the educational system that permitted them to get into the mental state which made such an act possible.

Our readers know that for many years we have been hammering away at this problem, by promoting the "Golden Hour" ideal—a plan for the regular study and practice of character-building in the public schools, inspired by the invaluable force of music. Music and ethics combined cannot fail to have an immense influence upon the growing mind. More and more schools are introducing the idea, in various forms.

Speakers are advocating the importance of music as an antidote for crime. Mr. Geoffrey O'Hara, among them, is giving a very stimulating address upon "Music and Murder." The public press, all over the country, and particularly the *Saturday Evening Post*, is emphasizing the need of character training in the home and in the school. We present herewith a cartoon from the *Saturday Evening Post*, in contrast with one prepared to parallel it.



THE OLD-FASHIONED HOME AND HOME INFLUENCE, WITH THEIR RIGID DEMAND FOR STERLING CHARACTER BUILDING, ARE RAPIDLY VANISHING

This Picture Appeared in The Saturday Evening Post—Copyright 1926, by the Curtis Publishing Co., Philadelphia, Pa.

Compare These Two Scenes

The Home-centered Family inspired by the delights of Good Books, Good Magazines, Good Art, Good Music, High Ideals, Wholesome Morals and Spiritual Unity fosters no criminals. It is the obligation of every citizen to promote the interests of such homes.



HERE IS THE HOME-CENTERED FAMILY, SAFE-GUARDED BY THE FASCINATING DOMESTIC STUDY OF MUSIC, ART AND LITERATURE

PEN this article, it chances to
a Sunday morning, and I am
minded that church-goers are be-
for the billionth time (to make a
timate) that they "have done
ngs which they ought not to have
have left undone those things
ey ought to have done." That
ue of all of us, including a few
an assured fact; and the music-
no exception to the rule.
ne knows that it is well to com-
r good habits early in our career,
t to break ourselves of bad habits
y contracted) before their roots,
in the soil of our being, become
breakable. There are certain
ools which advocate nightly self-
ion—that is to say, the disciple is
o recollect all the events of the
overhaul his or her conduct in
n with them. The music-student,
a lesser degree, might with ad-
ollow this example and give him-
riodical overhauling, not forget-
ave a pick-axe handy in order to
o smithereens his bad habits. The
, however, that many of us either
alize the existence of such habits,
still, imagine some, if not all of
be desirable—this latter, of
ecause we cannot see ourselves as
e us; if we could, we should
blush with humiliation rather
pride.
just because I have observed a
nber of these unpleasantly divert-
s, characteristics and idiosyncra-
I am prompted to enumerate the
"Don'ts," so that students and
ly fledged artists may be oppor-
arned and may take the necessary
ore it is too late. It is true that
my "Don'ts" may appear so ob-
a number of people that they may
why I mention them at all; and
happens that there exists a curi-
erverse trait in human beings,
ften causes them to overlook or
nat which most "stares them in
." For this reason I make no
for shouting at these singularly
blind persons when they are just
boom into the largest tree-trunk
oad of their professional career.
So now to business!

Concerning Recitals

1

T MAKE your programs long;
ke them short. Remember that it
sense more tiring to listen than
m, and that a good thing becomes
e when unduly protracted.

2

place a classical work after a mod-
it is unfair to both works and is
cal misdemeanor!

3

sacrifice art to virtuosity, for this
g less than musical prostitution,
the desire to "show off."

4

be too free with your encores; it
dest and cheapens you in the eyes
ublic.

Concerning Platform Manners

5

rush on to the platform as if you
ching a train; it is both unneces-
undignified.

6

when bowing to your audience,
perpetual and ingratiating smile;
er you are an artist and not a head-

7

look inordinately pleased at the
applause: it gives the impression
u have never been applauded in
e before.



CYRIL SCOTT

Don't! An Article for Budding Professionals

A Brilliantly Witty, Satirical Article, Written Expressly for THE ETUDE by the Distinguished English Composer-Pianist

CYRIL SCOTT

8

Don't be coy with your audience: if you are young and pretty, it is irritating and superfluous, and if you are elderly it makes you look ridiculous.

9

Don't, while performing, think either of yourself or of your audience but solely of art and its interpretation.

Concerning Tricks of Pianists

10

DON'T SNORT or breathe loudly while playing, but learn to breathe silently and correctly. Proper breathing is never accompanied by noise.

11

Don't throw yourself about, or squirm and gyrate on the piano-stool; remember you are a pianist, and not an acrobat, a ballet-dancer nor a monkey. Remember also that the piano is not an orchestra to be conducted nor a child to be punished, but an instrument to be *played*.

12

Don't, in impassioned moments, jump on the pedal with your whole foot, but keep your heels well on the ground and press the pedals silently.

13

Don't roll yourself into a ball and put your head nearly on the keyboard, following, as it were, every movement of your fingers. The latter do not require scrutiny and your appearance is not improved by your turning yourself into a hunchback.

14

Don't perform tricks with your mouth or your tongue, because, if you do, the audience will be so preoccupied with *looking* at you that they will forget to *listen* to you.

15

Don't prelude each item with the same chords, usually of a banal nature. Should you possess no creative talent or gift for improvisation, then do not prelude at all.

Concerning Divers Things

16

EXECUTANTS—*Don't* practice so much that you practice all the music out of your souls and become automatons: remember that spontaneity is one of the greatest charms.

17

Don't take yourselves or your achievements too seriously: self-exaltation is more than often the cause of nervousness.

18

Singers—*Don't* forget that you are concerned with a double art—the musical and poetical combined; therefore literary culture is as important to your achievements as musical culture.

19

Don't be (or appear to be) so preoccupied with producing your notes correctly that interpretation becomes a secondary consideration: a really great singer is not merely a glorified megaphone but an orator and actor as well.

20

Don't ever mistake exaggeration for musical expression—true and charmful expression is always produced by beauty of tone and phrase, *never* by distortion.

21

Female singers—*Don't* make "catty" remarks about other singers: how can you ever be a channel for noble sentiments if you soil your minds with jealousy and pettiness?

22

Musicians in General—*Don't* be always talking or thinking "shop!" If you have only the one idea in your heads you will never be great artists, but only musical "tradesmen."

23

Composers—*Don't* worry over bad criticisms: remember that work which is too easily understood is seldom worth understanding and that all individualists have been berated for their early attempts.

24

Don't assume either that the critics or the public are a mass of fools merely because they do not understand you: even the cleverest men do not understand everything—the art of making an omelette, for instance.

25

Don't fail to cultivate the right wisdom-attitude while you are still young and a student, for a philosophical attitude of mind is a prophylactic against most troubles.

Commentary

1

IT IS A CURIOUS fact that so few recitalists have learned the art of brevity—are they afraid of appearing mean, or what is it? Generosity is no doubt a very excellent virtue, but even generosity must be tempered with wisdom, otherwise it becomes immodest. Are we certain that people always want all the things we give them? If they do *not*, we are merely encumbering their closets with so many white elephants. Thus, in the case of long programs, the recitalist lavishes musical food upon his listeners which they are unable to assimilate. Instead of going home satisfied they go home suffering from a "musical indigestion." *Enough is as good as a feast* runs the old proverb. Not so! Enough is *better* than a feast; the feast may produce heart-burn.

2

The placing of a classical work after a modern one on a program is sedulously to be avoided. Recitalists are sometimes guilty of this, but those who arrange the programs of orchestral concerts more frequently are so. However fine a classical work may be, it is apt to sound thin and colorless after a modern one—provided, of course, that the latter is not merely some clap-trap salon-piece. If you honor the old Masters, treat them with fairness.

3

Virtuosity can never elevate your listeners; it can merely tickle their senses and pander to their love of sensation. The greatest artists—like Kreisler, for instance, have achieved their greatness and fame through their power to touch the heart; only second-rate performers have been "pyro-technicians!"

4

Excessive encore-giving is a particular weakness of female singers—they trip back on to the platform almost before they have tripped off; and the audience, instead of being impressed, is merely amused in the unflattering sense of that word. The man or woman who gives too freely, whether it be presents or encores, is never appreciated: he is considered a bore who is suffering from conceit.

5

Time may be money, but in this connection time is not *dignity*, and undue haste is quite out of place at a concert where people are enjoying themselves at their leisure. But there is a further reason why performers should not rush on to the platform: a "comic turn" is an unsuitable prelude to a serious piece of music and creates the wrong atmosphere at the outset.

6



Don't be coy.

An ingratiating smile is less out of place on the lips of a woman than on those of a man, but in both cases it should be used with discretion and never be perpetual. The impression it creates is one of "toadying." The artist appears to be so afraid he has not produced a sufficiently good impression by his performance that he tries to "make good" by the methods of captivation and only ends in appearing ridiculous.

7

This aphorism requires no comment.

The Matronly Sylph

8

IT IS A strange fact that some elderly and very corpulent female singers are in the habit of behaving as if they were sylphs, fairies or at least young maidens; this is particularly unfortunate and entirely out of place on the concert platform, for it suggests the vaudeville "show-house" rather than the concert-hall. Both age and size are consistent with a certain dignity; therefore, why seek to destroy what poise already exists?

9

Every genuine artist possesses something of the mystic in his nature; therefore it is not irrelevant to say that he who is preoccupied with the things pertaining to vanity cannot be a true and unsoiled channel for that Divine Beauty which comes from God Himself.

10

A Viennese professor from whom I once took piano lessons had a charming, soft touch and other pianistic qualities, but his playing was entirely ruined by a habit he had of snorting and groaning like a traction-engine when it climbs a hill. The traction-engine, however, is not comic, whereas the professor was distinctly so—at first; though after a short while his noises became highly irritating. There is another pianist I could mention, who has recently acquired a European reputation, and who has contracted the same distressing habit. If a person in the audience were to snort and snarl and snore while the artist was playing, the latter would at least glare at him. As for his neighbors, they would probably ask him to leave. Therefore, O, artists, do not do to others what you would not have others do to you!



Don't punish the instrument.

The Simian Accompanist

11

NOT LONG AGO a fine and well-known vocalist went to Vienna and gave a recital after engaging a certain accompanist. The hall was packed with a fashionable audience and everybody looked forward to a great artistic treat. But they were disappointed—or rather the "treat" was of a different nature from what they had expected. This was due to "Monsieur the Accompanist." A few seconds after the singer had commenced her first song (some serious old Italian arietta) she was much surprised and extremely disconcerted to see her audience convulsed with irrepressible laughter. (It should be mentioned that she stood with her back to the accompanist.)

Her first thought flew to her appearance. Had she, perhaps, put on her dress back to front? No—all was in order. Finally she discovered that the eyes of the audience were riveted not on herself but on the gentleman at the piano. He was behaving like an emotionalized monkey. Every note he produced was accompanied by such contortions that the audience was oblivious to all else but his antics. The concert, from the singer's point of view, was a complete fiasco.



Don't rush on the platform.

12

A certain pianist of note, when he gets impassioned, jumps on the pedals with his whole foot, with the result that the noise of his heels resounds on the platform-boards and proves highly disturbing and unpleasant.

13

Nobody's playing is improved by contracting the chest: expanded chest gives strength and looks well; contracted chest causes weakness and looks bad. A hunchback is a subject for commiseration but not for *imitation*.

14

Performers should examine themselves sedulously to see whether they have acquired the bad habit of pulling faces, rolling their tongues into their cheeks, constantly blinking, screwing up their eyes or performing any other distracting tricks while playing. Numerous performers, I regret to say, are addicted to one or more of these objectionable habits. We should always remember that concerts are not given in the dark.

The Monotonous Prelude

15

FOR THE LAST thirty-odd years a pianist of renown has preluded each of the numbers on his recital programs with three chords of the dominant seventh. Why? Does he think them so ravishingly beautiful that he can never hear them sufficiently often, or is he lacking in inventiveness? Whatever the cause, the *effect* is musically disastrous. Those who prelude at all should beware of "vain repetition."

16

An old adage runs that "practice makes perfect," and so it does, but *too* much practice makes "Jack a dull boy."

17

It is only advanced souls who do not take themselves seriously. This sounds like a strange statement, I am well aware, but it is true nevertheless. There is nothing so important that it cannot be joked about at the right time, and the man who can joke about himself, his art and his achievements has learnt humility. When people take themselves too seriously they are apt to become morbidly introspective and neurasthenic; moreover, they are apt to *grind* instead of work, with a resulting lack of spontaneity.

18

It is of the greatest importance that singers should be even more cultured than other executants, but unfortunately this is not always the case. It is, in fact, seldom the case. Yet how can singers expect to interpret poetry unless they possess a real taste for poetry? Besides, how can they select good songs to sing unless they have the necessary knowledge and culture to distinguish good verses from bad? As it is, the number of songs that vocalists *will* sing in spite of deplorable verses are not to be counted.

19



Don't be delighted with little applause.

It is largely owing to what I have stated above that so many singers appear to be too much occupied with their voice-production to bother sufficiently about their interpretation. If they were as fond of poetry as they are of music, this could not happen, for they would produce a perfect blending of the two arts.

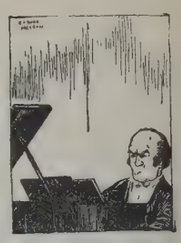
20

It is only second-rate artists who resort to exaggeration. Their aim is to achieve originality of interpretation, but when all is said, they are merely swindlers. Distortion is not expression. What would we think of an orator who tried to gain his points by pulling faces? But, in the case of the orator, it is at any rate his own face which he distorts, and I suppose everybody must be allowed to do what he likes with his own face. But in the case of the executant, it is somebody else's compositions with which he takes liberties, and therein lies the difference.

Kitty, Come Here!

21

BERNARD SHAW has pointed out in his "Doctor's Dilemma" how tragic it is when a man of genius is not likewise a man of honor. It is equally tra
a great art
not behave lik
soul. It
everybody n
"catty," but
all her whos
it is to eleva
by means of
"cattiness" is
alent in the
profession t
the other day
the remark:
charming girl—she is one of the
singers who doesn't make catty
about other singers."



Don't perform with your face.

Let the unwary remember this!

22

Many musicians are apt to bec
ing in conversation because they
capable of discussing anything
music. They laugh at golfers
talk of nothing but their "stro
they "go one better" themselves.
once said of a celebrated violini
deceased: "He is adorable as lo
plays; when he stops, he is just
ferable bore."

23

Composers should be elated w
get well "slanged," for no compo
merit can be understood in an
critics who have come (at times)
the very sound of music.

24

Nevertheless, as already said,
imagine the critics are all fools—
merely tired. Moreover, their
are perforce based on tradition.
nal composer oversteps traditio
fore how can he expect to be u
—at once?

25

The right wisdom-attitude consi
realization that all original arti
misunderstood *in their day*, a
were victims of the "mangling
adverse criticism."

Self-Help Questions on Mr. Scott'

1. *Why is it not proper to plac
cal before a modern work on a pr*
2. *Why should repeated encor
profuse acknowledgment of ap
avoided?*
3. *What are some of the bad
pianists, which attract attention
"looks" ins
their music?*
4. *Why s
musician, for
good, avoid
thoughts an
remarks?*
5. *What
danger in o
ticing, and
one's self
ously? Wh
remedy for t*



Remember, you are not a head-waiter.

Selling One's Service

By W. F. Gates

THERE is an axiom in business—"If you have nothing to sell, don't advertise." A corollary is, "If you have something to sell and do not advertise it, don't expect to sell it." And these statements apply as much to the one who would sell his services as to the one who would sell merchandise, as strongly to the professional musician as to the merchant and manufacturer.

It is all very well to expect the world to make a path to one's door; but it first is necessary to tell the world who lives behind that door, and what he has to sell. It is necessary to create in the mind of the public a desire for what one has to sell and the equally important feeling that you are the one of whom the public should buy it.

One way to sell goods is to have a monopoly, to have something that no one else has—but no teacher of music can have that. What remains is for the teacher to have a plan of work and a personal manner that appeals strongly to pupil and parent. Once the pupil is secured, procure, as solid and rapid advancement, as the pupil's talent permits.

There was a day when the musician felt that advertising by the usual methods of print was beneath him; so he relied on gossip and word-of-mouth. Then he took a leaf from the book of the concert artist, after seeing that print—publicity—could be at once dignified and financially profitable. Today, the best teachers are the best advertisers.

The better artist, has better goods to sell; he advertises in a better way, and secures better results. The same is true of the teacher. If he advertises i
dignified way, in a cheap medium, he is classifi
public as "cheap," no matter what his abilities
he advertises in a small way, he gets small res
must advertise liberally in dignified mediums a
proper location in those mediums. He must
circulation and what it reaches. He must use
that go into the best families in his own territo
he must "keep everlastingly at it."

When one has his class full, the best way t
full is to add to his announcement, "Names
added to the waiting list." Then there always
a waiting list. He has the goods; and the p
come to demand more than he can furnish.
satisfactory state of affairs.

Music That Endures

By ARTHUR ELSON

\KING UP the subject of this e, one is naturally forced to in- whether there are any recog- qualities that give permanence to compositions, while others have mporary vogue. To many people, merely a matter of taste—they piece or dislike another, without why, and divide the repertoire ic that endures, in contrast with at has to be endured, but there e certain qualities that make the rks last through the centuries.

note the apt saying that "Music here language ends," we are at to the idea that music is partly a f expressive power. The qualities y are often paralleled in music; ny comparative lists have been ith more or less accuracy. Bee- as been likened to Shakespeare, Milton, Wagner to Browning, nd Mozart to Pope and Dryden, to the lyric poets, and so on. , therefore, assume that some of dards of poetry will apply to

among these is a control of the f expression, the ability to say g worth while in a terse and strik- . Everyone can pick out many e bits of poetry, all the way from erbury Knight's

nd honour, freedom and courtesie"
irring call of Lilia,—
it,' she cried,
make us what we would be, good t.'"

rly, in music, one may cite dozens ples of expressive power from the tensity of the "B-minor Mass" to ve of Fate or the Transfiguration One of the first requisites for per- , then, is a well-expressed message arer. It may come in many styles, hasize one or more of several dif- ialities, all the way from the grace mann's *Arabeske*, or the delicate of Debussy's *Clair de Lune*, or the eling of Chopin's *G-major Noc-* the dramatic grandeur of a *Ninth ny* or of *Les Preludes*. But in ase the composer has shown the o express fully, and with controlled something that is worth while, and to all of us.

The Expressive Theme

IC is so intangible that the expres- veness of a theme is really a mat- psychological study. There have ny definitions of music, all the way Wagner's "Music is truth" to s assertion that "Music is the most e of noises." Fétis calls it "The ioving the emotions by combinations nd;" but there is an intellec- well as an emotional side to music, classics show.

elements that enter into the expres- of a theme consist of rhythm, and harmony. Of these, rhythm is sent. The wildest modern experi- has not yet dared to try to do with- and, incidentally, here's hoping that r will. It is ingrained in humanity, been felt as a necessity, from the ric footfalls of Pithecus Anthropus, was the gentleman's name, to the rokes in the *Scherzo* of Sibelius' mphony, or in the battle section of eldenleben."

dy, by itself, has not much appeal. to the musician it always affords a to supply mentally the harmonies uld go with it. But even in melody room for a wide variety of expres- , depending on succession of inter- vals, variation of rhythm, imitation, balance of measures against measures, and so on. As a striking example of the effect gained by shaping a melody properly, the first theme of the *Andante* in Beethoven's "Fifth Symphony" may be cited. In that composer's note-book, which contains the themes as jotted down when they first occurred to him, that passage is comparatively commonplace. But in the symphony, with almost no changes in rhythm or harmony, its effect has been so altered that a most powerful appeal results. There is no royal road to teach the student how to improve his melodic efforts, or else music would become a matter of manufacture rather than inspiration. The teacher can only make the student try something, and then point out improvements in individual passages, as they suggest themselves. When the young composer starts "on his own," however, the Beethoven example may show him the force of Carlyle's assertion, that "Genius is a capacity for taking pains." Like many definitions, this is only a partial statement of the truth, for inspiration is needed also; but the pains are surely necessary, if anything worth while is to result.

Harmony Mathematical

HARMONY is largely a matter of mathematical perception. The vibration-rates of the different notes in a chord have a more or less simple proportion to one another and seem related in effect; so that, as Browning made Abt Vogler say,

"Out of three sounds I frame,
Not a fourth sound, but a star."

It is the ability to notice changes in the proportions of the successive chords that enables the hearer to appreciate harmony. These figures for any one chord, as the student knows, may be quite simple, even going as low as three, four, and five for the notes of the six-four inversion of any major triad. The succession of two practically unrelated chords, with wholly dissimilar notes and intervals, will therefore produce a discord, because the hearer cannot readily grasp any underlying mathematical relation between the two. Not that discords may not be occasionally of dramatic effect, but the modern radicals who rely too much upon them will produce nothing of permanent character. Not that it is easy to find two absolutely unrelated chords, for the mind will note the changes in pitch or in size of intervals, if nothing else. But a continued succession of distantly related chords will tax the brain that is accustomed to follow music by its harmonic structure, just as a too closely related series will sometimes seem commonplace.

It does not follow, however, that the simplicity or complexity of chord relations is the only factor in harmony. Variety is said to be the spice of life; then there should be varying degrees of relativity in the same work. Yet even this does not explain why some harmonies sound better than others. There again the composer stands or falls by his choice of material. The harmonies of the first *Prelude* in the "Well-Tempered Clavichord" are simple enough; but they have a haunting beauty nevertheless, of such a compelling nature that they led Gounod to express their suggestion in the well-known melody that he composed for them. Another of the many examples of strong expression by simple means is found in the side-theme of Chopin's *C-major Nocturne*. Chopin is always very expressive; but one of his most striking bits, achieved with simple means, is found in the third full measure of this section, where the three lower notes (subdominant) are held, while a simple movement in the upper voice makes the harmony run through a dissonant major seventh (fourth degree), a more consonant minor seventh (second degree), and two positions of the subdominant triad, creating a most impassioned emotional appeal by the simplest of means. Incidentally, the sense of harmonic appreciation is what is lacking in those who are not musical; and the crudeness of many popular songs lies in their harmonic coarseness of effect.

In uniting themes and passages into larger works, the composer has many fairly definite forms at his choice. As every student of Theory knows, these range from the simplest of so-called song-forms, with contrasted periods, through the rondos, with longer or more numerous sections, to the sonata-allegro form, and the various other structures occasionally used in the large symphonic movements. In the classical times, the tonal art fully justified the saying that "Architecture is frozen music." Even in the freer compositions of recent years, one still finds the balance of sections, the contrast between different passages, and the due proportion that were so evident in the more definite forms of earlier years. Dating from earlier centuries, too, are the various contrapuntal forms, in which melody was supported by melody, or part by part, instead of by chords, though harmonies naturally resulted from the interweaving of parts. These various forms play their part in giving to music an intellectual as well as an emotional beauty.

Figure Treatment

IN ADDITION to the effect gained by the larger outlines of form, a most potent appeal to intelligent perception and enjoyment is made also by the devices known as figure treatment and development. Of the many important examples of this method of building up or embellishing a composition, one of the best is found in the first movement of Beethoven's *"Pastoral Symphony,"* in which a theme of a few measures is reiterated, wholly or in part, and made to form the melodic line of the entire movement. A musical figure may be put through many changes—transposition, changing of intervals, inversion, rhythmic imitation, and so on—in a way that enables a good composer to develop his themes, as the process is called, into a musical structure of most absorbing interest. Some devotees of melodic and harmonic richness consider this method of procedure rather arbitrary; and one very eminent Wagnerian friend of the present writer once accused Brahms of "musical dressmaking;" but figure treatment and development will always remain one of music's chief charms, in spite of its being held somewhat in the background during the present modernistic search for new harmonic effects.

What have been the works that have survived, and which of the foregoing characteristics do they exhibit? One might fill a history of music in answering this question; but a brief survey will fulfill the purpose of this article.

Passing over the few relics of ancient music, the Gregorian epoch, the music of Charlemagne's time, and the comparatively simple songs of the Troubadours and Minnesingers, which are mostly curiosities at present, one comes first to the contrapuntal schools. The music of these schools has been largely shelved, but enough of it remains in vogue to merit attention. At the very outset the student finds a famous composition from England—the so-called six-men's song entitled "Sumer is icumen in," dating from the year 1215. This is really a four-part canon, with two voices singing a bass accompaniment. The most noticeable quality of this song is the remarkable freshness and beauty of its melody. Of course the skill with which it is blended into a whole when taken up by the parts in turn, and carried through, as in a long four-part round, is most noticeable. Many other compositions of that time and later will show the same skill without the terse and clean-cut melodic beauty; for which reason no one cares to exhume them from the libraries where they lie buried. But there must have been many effective compositions in England at that time, as is proven by the writings of the Frenchman, Jean de Muris, who stated in 1325 that the composers of his day were falling below the high standards set by the English, and losing their effective directness of expression. In music, no less than in literature, brevity is the soul of wit; and composers who have little of interest to say, and who spin that little out in whatever happens to be the approved technical method of composition at the time, will not achieve any permanent vogue.

When England Led

ENGLAND still retained its prominence in the time of Dunstable, who lived while the early continental schools were developing. Then came the days of Flemish leadership, under Okeghem, who held high positions, but nevertheless made music a matter of arbitrary rules, using technical mastery to make puzzle canons, or to cause the setting of such dry subjects as the Genealogy of Christ. It is not surprising that this school did not last, that when Josquin de Pres brought back inspiration as a criterion, Luther could say of him, "Josquin rules the notes, while others are ruled by them."

Palestrina and Di Lasso represent the culmination of the contrapuntal schools; but their works are not by any means confined to set standards, like those of Okeghem's school. When they wished to write in the harmonic style, they did so. Churchgoers are all familiar with the beautiful "Alleluia" of Palestrina, for example, which seems harmonic in spite of its part-writing; while such a song as Di Lasso's "Mon coeur se recommande a vous," is entirely and freshly modern in style. It should be true now, as it was then, that the real composer will write good music, independently of what may be the technical fashion of composing at the time. He should have something to say that is worth saying and should say it with all his might. If his message is worth while, posterity will recognize its value. As an instance of this the student should examine the Fitzwilliam collection of virginal music. The virginal, popular in the Shakespearian epoch, was a box-like predecessor of the spinet, with a compass of not more than three or four octaves and with the light tone that one would expect of an instrument that could be picked up at will and carried from room to room. Yet the early Elizabethan composers wrote such expressive music for it that their works really demand the resources of the modern piano.

With the advent of the harmonic style, in 1600 and later, there was much that was experimental at first. The Italian violinists, such as Corelli, Tartini, and their pupils, led the way to the necessary control of expression, while the two Scarlattis and others developed opera and harpsichord music. Then the leadership passed to Handel and Bach, in Germany. Much of the music of Alessandro Scarlatti, like some of Handel's, is kept in partial obscurity, because the archaic form of the early

operas prevents their revival. But music of value will survive, despite handicaps, and the Scarlatti arias, no less than Handel's famous *Largo* (from "Xerxes," originally) or "Lascia ch' io Piango," will show, to alter the saying, that you cannot keep a good tune down.

The works of the great composers are too familiar to need any detailed description. In classical times the blending of intellect and emotion, best expressed in the well-defined but plastic sonata-allegro form, showed itself in the expressive fluency of Haydn and Mozart, the dramatic power of Beethoven, the melodic feeling of Schubert, the enthusiasm of Schumann, the inimitable grace of Mendelssohn, and the quiet intensity of Brahms. Then Rubinstein and Tschaikowsky led Russia to fame, while other countries developed other leaders.

The Classic Blend

WHICH OF this music wears best? To the writer, a long course of hearing and looking through the classics seems to show that the music showing its full share of the intellectual side seems to last longer in its effect than that which relies more on emotion. But this is set forth rather as a personal opinion than as a general truth. If one finds that the emotional qualities of Schubert lose power on repetition when compared with the grandeur of Beethoven, or if the richness of Tschaikowsky becomes cloying while the more formal shapeliness of Brahms keeps its effect, another hearer might find the reverse true in both cases. But there must always be some blend of the intellectual, as expressed in structure or design, with the emotional in order to give the music any permanence.

No less a modernist than Cyril Scott, admitted the necessity of present-day composers using some scheme or plan to replace the earlier forms that are now strictly followed. The transition, of course, came through the introduction of the symphonic poem, which had its origin in the program symphony of Berlioz, and was brought to its climax by Liszt and Strauss. Beethoven no doubt foreshadowed it in his *Ninth Symphony*, which made him say that all his previous work was as nothing to what he meant to plan afterwards.

If the symphonic poems are not based on one definite design, each will have its own structure, showing a balance of various sections and a judicious contrast between them. The program element (making the music tell a definite story) adds an interest of its own, that compensates for the lack of strict form; but even in such works as "Til Eulenspiegel," depicting the adventures of the famous mediaeval hero-rascal of that name, the recurrence of themes and passages gives the work a tonal design that is the reverse of formless.

Opera seems to need a style of its own, that not even the greatest of composers can necessarily achieve, though some have done so. Here emotional expression is more in the foreground—feeling, sentiment, passion, and intensity, rather than any highbrow methods. Wagner brought intellect to it, in the shape of guiding motives that could be built up into great orchestral *scenas*. But it was matter rather than manner that made his operas great, for he could write themes of tremendous power, which his imitators have not been able to equal. Opera must have something almost crude, tawdry, and blaring in effect to achieve what audiences expect in the way of dramatic power. The trumpet fanfares of the march in "Aida," for example, will always be far more popular and achieve far more numerous performances than the more involved and less dramatic measures of the same composer's "Falstaff."

The Search for Harmonies

MODERNISM, as arising from Satie's unusual effects, and from Debussy's whole-tone scale ideas, has developed into a search for new harmonies. As such, it is of course largely experimental, so that many works, now hailed with applause by large audiences and over-appreciative reviewers, achieve only a few performances before being shelved. In so far as the search for new harmonic effects are used to replace real inspiration, instead of as an adjunct to it, the resulting productions are bound to fail. But as Josquin succeeded Okeghem, so it is not impossible for a composer of the first rank to arise at present and to show a mastery of modern effects. At present, too many are ruled by the notes and have not the genius necessary to control them. Even if we are to have a school in which melody is relegated to the background, we need masters of that school rather than experimenters. If composition is to be nothing more than an attempt to find unusual effects, the present writer has often suggested an easy method for doing this. Let the would-be composer seat himself at the piano, with a recording device at hand. Then, with closed eyes, he may attack the keyboard at will, using a due sense of rhythm and variety of effect and finishing the work with some customary cadence. The result may be wilder than the "Wild Man's Dance," but many will acclaim it as an advanced modern work. This is not meant as a slur at the excellent qualities shown by numerous recent compositions, but is intended to show that the really great composer is a master of his effects and does not need to feel his way, just as the really great actor is he who is not swayed by the emotion of his part but creates his effects with cool precision.

The qualities that have made music last, from other schools and other days, may therefore be summed up as an interesting variety of rhythm, a control and conciseness in melodic expression that avoids any effect of rambling or diffuseness, a variety and depth of harmonic expression, and a proper use of form or design. These are what the composer should always strive for, without letting himself be limited by the special methods of whatever school or style may be in vogue at the time.

Self-Test Questions on Mr. Elson's Article

1. *What is a chief standard of poetry applying also to music?*
2. *How is Harmony mathematical?*
3. *What musical device does Beethoven use effectively in the first movement of his "Pastoral Symphony?"*
4. *How does "Sumer is icumen in" hold an unique place in musical history?*
5. *What particular blend is made in the classic type of music?*

Safe and Sane Memorizing

By Lucille Pratt Gunter

SOME seem to have a natural ability for memorizing. In fact it is done with no conscious effort. But for others it is the most difficult part of musical study.

In memorizing we are shaping a mental picture that we want to be able to rely upon at all times. The idea is always to present the same mental picture in exactly the same way. The more correctly we do this, the more quickly will our task be accomplished for any one thing done over and over becomes a habit. If the memory performs by force of habit, we are given a clear field in which to think of interpretation and musical rendition.

Taking a small phrase or section at a time is the easiest and quickest way, as a small idea is more accurately repeated as to fingering, notes, rhythm, phrasing and pedaling.

"Daddy's" Musical Family

By Sidney Bushell

THE problem of giving the children a proper start in small towns and in places where there is no qualified music teacher, is an acute one.

The description of an attempted solution of the difficulty which has come to the writer's attention, may be of interest, possibly an inspiration, to others.

With the musical education of his children (as yet in the kindergarten stage), in prospect, the father, with a view to acquiring for himself a thorough theoretical grounding, invested some ill-spared dollars and many hard-won leisure hours, upon a certain widely advertised music course which he has now successfully completed.

The next step was to contrive a method whereby the knowledge thus gained might be passed on to the children and so enable them to receive efficient instruction right in their own home.

A large blackboard was procured, upon which four sets of "five lines" were permanently scored. This board has been secured to the wall in a corner of the "music room" by two hinges. At the two sides, and as close to the edges as possible, two legs, also hinged, have been attached to the board. These are hung, and blocked in such a manner, that when the board is let down they swing out at an angle to rest against the wall where it joins the floor. Thus, when the board is not in active use for tuition purposes it is transformed into a very handy work table. When in position for lessons it is held securely in place by an ordinary screen door spring appropriately adjusted.

By this blackboard method it has been found very practicable to give satisfactory instruction in elementary fundamentals.

The lessons comprise talks upon the different clefs, how to recognize and name them; names of lines and spaces; leger lines and the reasons for their employment; the different values of the various notes; "accidentals," their shape and uses, the formation of scales, etc. The building up of common triads and afterwards locating and sounding them on the piano the children have found very interesting. They can readily distinguish between a major and minor triad by the sound. On one occasion during an ear test of this description the tutor played the chord of the dominant seventh, with the usual query:

'Is that major or minor?"

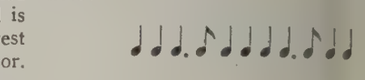
There was silence for a few while the chord was being mentasected, then came the answer, in dent voice, "It's *major*, but there's in it!"

Another splendid feature of this that during a lesson the children called upon at any time to demtheir knowledge upon the board.

One very useful lesson in rea where the instructor writes notes oing values, anywhere about the clchildren calling them out as writtencalls the note by its name value, follows with its position on the staf"Half-note."

"Half-note on E," and so forth.

In another lesson the tutor writes ber of different notes in a straight lthe pupils are required to sing "each note, simultaneously marking ation by clapping hands the requireber of beats. The introduction of a of action into the lessons is very pto them. They were taught the valdotted quarter by being told to mthis rhythm, taking a *hop* on the note:



If left to their own devices whfather is absent these children freconduct their own music class amongselves, the eldest assuming the dututor. This in itself has the educvalue of fixing in their minds detready grasped, and in its own peculidevelops initiative and originality.

In this family, also, they have irated what they term "singing That is, at the termination of a mealall are present, they sing the doto a tune which has been taught thethe blackboard during recent lessons endeavor to learn a new tune every

This opens up yet another possibilthe blackboard method as outlinedthe teaching of sight singing.

Already it is noteworthy how wchildren mentioned in this article, nosix years of age, can hold a melody,learned only a short while ago, agstrong counterpoint.

Variety in Recitals

By Edith Josephine Benson

TO AVOID monotony in recitals of easy piano music, the teacher must use every type of composition that belongs on programs of advanced music except, perhaps, that which contains thematic development. The foundation of variety is in the selection and arrangement of descriptive, emotional and dance solos.

The opening and closing numbers are no more important than the main part of the program, for the last-named can easily become monotonous. The first number may be a simple piece given by a very little child who plays excellently, or it may be a composition advanced enough to hold the interest over the next few easy pieces. Duets may begin or end the program; but their greatest usefulness is in breaking the continuity of solos. Duets for players of equal ability should be used sparingly because they are not very interesting.

Vocal and ensemble numbers are ive if the teacher knows how to training, but good vocal solos for cl are not numerous. The name of th accompanist should be printed.

The writer has sometimes ar groups according to the idea set forth group of duets was entitled *Melodies,* (a) French, (b) Dutch Russian, (d) Irish, each duet play different pupils. The selections of a group, *Three Chorales,* were also likewise by different pupils. The fir of a June program was called *The of Summer,* in which Mrs. H. Beach's charming *Summer Dreams* used with explanatory notes by a pup the second part of the same progra called *The Music of Childhood.* writer has learned that duets and numbers are most needed in the ma of the program.

"A trashy piece of work, which a world-renowned soloist may present with impunity or even with profit, will leave the audience of ever so good an upstart cold, while a great work is often more s ing to the pure musician in the hands, because the interpreter's pers does not obtrude itself unduly."

Solving Rhythmical Riddles

By LESLIE FAIRCHILD

YONE RESPONDS in some ee to a rhythmic stimulus. It is to be instinctive in man. The s its best to conform with a impulse, yet one may easily re- he power of rhythm and still be create it. There is a vast dif- tween keeping time and beating

rhythms are so complicated that it has great difficulty in master- However, with a knowledge simple principles and the use n arithmetic, there are no rhyth- ibinations that cannot be under- mastered by the student.

y rhythmically one does not possess any special inborn gift ig." All that is required is a common sense and the willing- unt aloud. "Trust no measure cannot count aloud," should be n of every student who desires a rhythmic consciousness.

Metronome

hesitate to use a metronome. s of what has been said about it, always find it a most efficient ful friend to assist you over the places. Seek its aid on all dif- ages. If you cannot count aloud he aid of the metronome, it is roof that you are not playing

Accents

r located accents are the means a composition its rhythmic Vith two or three beats to the he accent falls naturally on the Where there are four beats to e, the accents are on the first called the primary accent, and rd which is called the secondary n the case of six beats to the this secondary accent comes on n beat. Primary accents are al- ed with more force than sec- cents. For example:



ese normal accents be shifted arts of the measure, the rhythm yncopated.

Sub-Divisions

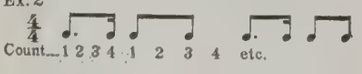
ole secret in solving a difficult l problem is to know how to sub-divisions in the measures. ay are the most complicated pas- ly understood and mastered. A n a composition is similar to an rule or scale; it has its many and sub-divisions of halves, eighths, sixteenths, thirty-sec- sixty-fourths. So, in consider- plicated rhythmical problem, we d the smallest unit in the meas- use it as a basis on which to entire group of notes in the This method will be explained etail in the examples that are to

An Inexcusable Fault

Newcomb relates that one of y's assistants declared that no knew the value of the short owing a dotted note, and she w an American who could give note its exact value in relation es around it. "In all my studies chetizky," said Miss Newcomb, l my experiences in taking pupils nd hearing others' lessons, I do not think there was any technical point that gave him so much trouble and annoyance as this one of the real value of the short note; a sixteenth after a dotted eighth, for instance, coming before an accent. There seems to be no end of difficulty in this little motive."

No matter how absurd this may seem, it is really a common fault among students and can be entirely eliminated if given a little consideration and thought. Let us consider the following example.

Ex. 2



The smallest unit to count in this measure is a sixteenth note. Since it will take four sixteenth notes to equal one quarter note or one beat of the measure, we count four to each group. This, you can readily see, will do away entirely with any uncertainty of the rhythm and will give to each note its just value. Another way is to conceive the sixteenth note as being a grace note and connect it closely with the note that follows it. *Harp Tones*, by George L. Spaulding, is a good example of this sort of rhythm and the student is also advised to play scales in similar rhythms such as:

Ex. 3



Irregular Rhythms

Another problem which seems most disconcerting to the student is the ability to play correctly such irregular rhythms as two against three or three against four.

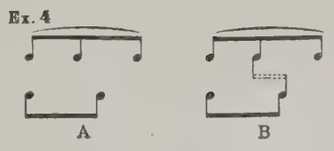
I know that students have been advised to practice diligently with each hand alone and then put them together, but this method hardly simplifies matters. In the first place, two against three is more easily visualized if the teacher will connect up the two interior notes as shown in the illustration at "B."



MR LESLIE FAIRCHILD

Mr. Fairchild, one of the younger school of writers for "The Etude Music Magazine," is a mechanical expert who in recent years has seriously been devoting much of his time to Music. He is a pupil of Percy Grainger.

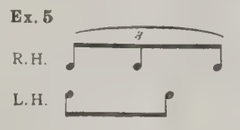
Ex. 4



Now then, if the student will count the sub-divisions of this interesting little figure, it will assist greatly in smoothing out the difficult rhythmical situation.

If you will follow closely the analytical example given below you will readily understand the method of sub-dividing any irregular group and will be able to master its rhythm. For example:

Ex. 5



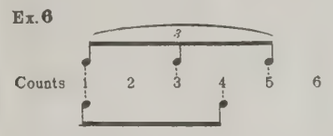
Here we have three notes in the right hand against two in the left. Making a fraction of it gives us

right hand..... 3 notes

left hand..... 2 notes

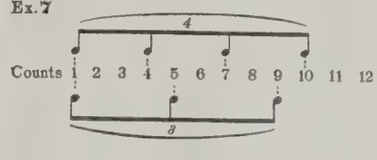
Now then, inverting the fraction gives us 2/3, which shows us that each note in the right hand must receive two beats, while each note in the left hand must receive three beats. If we multiply the two numbers together it gives us the exact number of counts used in working out the problem. The completed problem becomes:

Ex. 6



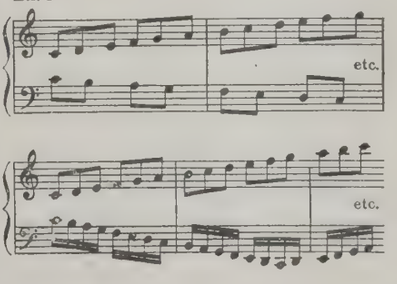
Should the example be four against three or five against four, or some such arrangement, the solution is the same.

Ex. 7



The student might practice scales to advantage in these irregular rhythms, such as:

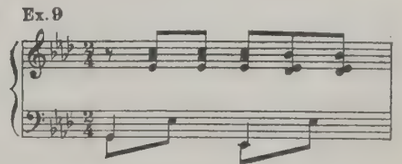
Ex. 8



Every thorough musician should be able to play these scales.

The student will find a good example of a study of two against three in the posthumous Chopin's *Study*, No. 2:

Ex. 9



Tempo Rubato

IN THE FIRST part of this article we have considered only the mathematical side of rhythm. There is, however, a more emotional, artistic and subtle side known as *tempo rubato,* a term over which the minds of many musicians are greatly befuddled.

Apart from the brief notes to be found in lexicons, only a few authorities have written anything upon the subject. Perhaps Paderewski's article on the subject is one of the best.

There seems to be some controversy over the meaning of the word *"rubato,"* which is the past participle of the Italian verb "rubare," which is derived from the Latin "repere"—to steal. Now we will not deal with the whys and wherefores of how or how not this word should be interpreted for musical purposes, but will give the general accepted uses of it. Perhaps a more fitting name would be "flexible rhythm" instead of *tempo rubato.*

The Metronome's Enemy

TEMPO RUBATO is the greatest enemy of the metronome, but when we have thoroughly mastered the use of this mechanical timekeeper we can turn to one which is more human and that one is the heart. When one is emotionally excited the heart does not beat with exacting regularity. Now if music is to be emotional it cannot possibly be played with clockwork precision, so *tempo rubato* is used. This simply means that there is more or less slackening or quickening of the rate of movement. This is a potent factor in playing music of an emotional character as it tends to lend variety, infuses life into it, emphasizes the expression—in fact it really idealizes the rhythm. Of course there are many dangers of exaggeration and its artistic use will depend upon the musician's musical background, culture, knowledge of the various styles and a fine sense of rhythmic balance.

Malwine Bree, who was an assistant to Leschetizky, gives some splendid advice regarding variations in tempo. "There is no composition which is played in a uniform tempo from beginning to end. Even in exercises this is allowed only in those practiced solely for finger dexterity. In the performance of other etudes, taste in style is by no means excluded, although in them its expression devolves chiefly on dynamic changes.

The changes in tempo must be so delicately graded that the hearer notices neither their beginning nor their end; otherwise the performance would sound "choppy." Thus, in a *ritardando,* calculate the gradual diminution of speed exactly, so that the end may not drag; and conversely in an *accelerando,* that one may not get going altogether too fast. In a *ritenuto,* moreover, many play the final tone a trifle faster, which abbreviates the *ritenuto* and gives the hearer a feeling of disappointment. Where an *a tempo* follows, it should quite often not be taken literally at the very outset, but the former tempo should be led up to gradually—beginning the reprise of the theme like an improvisation, for instance. Thus in the course of one or two measures, one would regain the original tempo.

Liszt's Figurative Teaching

ALMOST ANYONE can learn to play like a sewing machine but when it comes to the fine, delicate variations in rhythm it requires real musical talent. Liszt once gave an idea of *tempo rubato* to one of his pupils. "Look at those trees," said he, "the leaves and the small twigs are dancing about freely, but the large branches move but little, while the trunks are not swaying at all! Let that be your rubato."

Primitive Rhythms

WE OFTEN think of primitive music as being quite simple in its construction whereas a little study of the subject will convince one that the reverse of this is true in so far as rhythm is concerned. Many seem to think that what is called irregular barrings (that is, every measure in a composition being given a different rhythm such as 3-4, 4-4, 6-8, 2-4, etc.), is a distinctive and original touch when in reality it was used by the North American Indians and the Blacks of Africa. So you see the moderns are not looking half so far into the future as they are into the past for material to work with. In the North American Indian music one may hear the drum beats played in 2-4 time and the song in 3-4 time or the beats in 5-8 time against a melody in 3-4 time or the song may be sung to a rapid tremolo beating of the drum; the beats governing the bodily movements while the song voices the emotion of the appeal. One may often hear three rhythms, two of them contesting, someti syncopation yet resulting in a whole.

Rhythmic Phenomena

THERE IS RHYTHM in a recurrence. In the heavens planets revolve around their su exact measure. On earth the tides fall with rhythmic regularity and sons return at regular intervals— also follows the same rhythmi Rhythm has become wrought in organism of man and as B. S. M.D., writing in one of the medi nals, says: "General rhythm mar physical and spiritual manifesta life. There is rhythm in all bodi ments. All functions work in rh cyclic actions occurring in a rhyt ries. The structural arrangement is in harmony with rhythm. We a rhythmical in our life habits. Rh derlies all art. Rhythm forms of music, poetry, representative dancing." Thus rhythm becomes problem aside from its use in n

---

Five Test Questions to Mr. Fairc Article

1. How may a student acquire mic consciousness?
2. What is one of the most rhythmic faults?
3. What advantage is there in the sub-divisions?
4. In what way do accents affect
5. (a) What are primary accen Secondary accents?

How to Improve Your Sight Reading

By Grace May Stutsman

ONE of America's foremost musicians recently remarked that "sight-readers were born, not made." In other words, the instinct for grasping quickly large groups of notes and the ability to transform them into sound, while at the same time mentally seizing another group ahead, was to his mind a God-given gift. This is no doubt true; but it is also true that sight-readers can be manufactured up to a certain point by systematic application to the problem. There are at least three contributing factors:

Absolute familiarity with the keyboard;
Keenness of pitch perception;
Concentration.

Keyboard. Does a student "fumble" for his keys? If so, tie a handkerchief lightly over his eyes and have him locate the notes as dictated by you. Teach him the use of the groups of two and three black keys with reference to the white keys. Many students do not know how to use the sense of touch at all, especially beginners.

At first it is well to place the student's right hand on the keys, telling him his thumb is on middle C. Then ask him to locate E′, G′, F′, E′, F′, D′, C′. Other combinations should also be given. Try to make them tuneful as well as rhythmic. It is more interesting. After a drill with the right hand, the left hand should be taken with thumb on small G, and the drill repeated, after which both hands together should be done.

Next, start from the beginning, right hand alone, but have the student locate the position himself, thumb on middle C. Dictate: C′, G′, C″, B′, C″, A′, G′, E′, F′, D′, G′, G′, C′. Repeat with left hand, first finding the position with the left thumb on small G. Then both hands together. Other combinations should also be given for this.

The third step is to find intervals at dictation. By this time the student should have mastered key location, although the drills may have extended over a period of several weeks.

The intervals should cover the range of all major and minor thirds and sixths, as well as all perfect and imperfect fourths and fifths. If the student is too young to understand the meaning of minor and imperfect, confine yourself to major intervals. Even the youngest can, with a little practice, recognize 3rds, 4ths, 5ths, and octaves. These will do for a starter. The age of the student will also determine whether or not he can do them both hands together.

The fourth step applies to older students alone, and consists of locating triads and chords, both major and minor, as dictated by the teacher, *i. e.,* major triad on G′; major triad on A′; minor chord on G′; minor triad on F′; major chord on D′; major chord on C′. Repeat for left hand an octave lower.

Fifth step: Play any scale called for, both hands together, three octaves up and back at a speed of not less than 50=  in 4/4 time. Play any called-for arpeggio in root position and inversions at the same speed.

The student is now ready for drills without the use of the handkerchief.

Keenness of perception. For practice in keenness of perception turn to page 3 of the *Preparatory Exercises,* by Schmitt, Op. 16. Have the student watch the page while you play with the right hand alone Exercise 3, altering at least one note in the exercise, or in some way playing it wrongly. Make him tell the mistake. If he fails at the first attempt, play it a second time, exactly as at first. If he continues to fail, play it as written and see if he can tell you correctly. Strange as it may seem, the student will sense the mistake at this third trial, through hearing the exercise played correctly. If he does not, then go over it with him very slowly, pointing to each note as played, and when the mistake occurs let him hear the correction immediately.

Exercises 3, 4, 5, 6 are excellent for drill in thirds (broken). Exercises 7 to 16, inclusive, are good for other broken intervals. Always make at least one error, and more if you think the student can detect them.

On pages 9 to 11 will be found exercises in thirds which can be altered to suit the student's grade of ability, and on page 13, Exercises 178 and 182 should be played both hands together for at least four measures, with the same mistake in each hand. Then take Nos. 184 and 186, making mistakes in alternate hands. The value of this particular form of exercise cannot be over-estimated. Other material more conveniently at hand may be substituted for Schmitt, but it must, of necessity, be along the same simple lines as Schmitt.

Concentration. Concentration may be developed in a variety of ways, but there is space to mention but one or two.

First: Have the student listen while you play a major scale, carefully matching the tones. Ask him if he noticed any accent in the scale. If he did, play it again and have him be prepared to tell where it occurred; if he did not, proceed to the next step.

Play the scale again and accent the dominant ascending, and match the tones descending. Ask if he noticed the accent and where it occurred. Repeat t scale accenting the mediant and dominant ascendi matched descending. The student to tell where cents occur. Proceed along these lines, inventi own combinations.

The next step is to dictate to the student similar to these:

(*a*) With both hands play the scale of G m and back three octaves, with accented fifth a and no accent descending.

(*b*) Play the scale of F major with second a accented ascending, no accents descending.

(*c*) Play the harmonic A minor scale up a two octaves, with third and fifth accented a and fifth only accented in descending.

The last step. Secure some simple pieces of complicated rhythms, with nothing but single n each hand to play. Folk songs are so arrang by Dillar and Quaile, and by Henry Goodric Christian Schafer has an entire set of four boo cially for sight reading. Turn to the simples pieces and lightly draw a pencil line exactly bet two clefs, as though you were about to establis manent line for middle C. Instruct the student centrate on that line, but play what he can see ab below, each hand alone. Perhaps at first he be able to do a thing correctly. When the fi is complete, have him close his eyes for 60 secon try again, finally playing both hands together. be weeks before he is able to put both hands t but however long may be the period of drill, dis ment should never be allowed to enter the com

If the Schafer books are used, it is quite s draw the pencil line, as there are no marks of ex to distract the eye. As he becomes proficient c use of the line, but have him continue to focus part of the score, imagining the line to be there. he can do this he is ready to undertake tunes i occur intervals and triads. Thus he will g come to read the more complicated scores. account during this work should the student be to look at the keyboard. "Eyes ahead," is the throughout.

As has been stated above, these are only sug which are to be augmented and enlarged upon teacher, as space forbids an exhaustive treatmen subject; but if both teacher and student will perseverance and patience, a marked improvemen be observed in a comparatively short time.

Can I Develop Absolute Pitch?

By the Well-Known English Writer on Musical Subjects

CLEMENT ANTROBUS HARRIS

FOUR times a day, for six days e week, during about forty weeks ie year, the professional student returns to his instrument, after ɛft it long enough to have for- ie pitch of the last note played ie has a natural ear for absolute o have broken the sense of dis- ween the position of the player's n in repose, and that of any given he keyboard or fingerboard, and lispelled the sense of the pace at ie metronome was going. Add . occasions when the same thing and this makes *a thousand times a* he has missed a golden opportu- acquiring a sense of absolute e power to play without looking ngers, and an absolute sense of faculties of inestimable value tist whose medium is sound.

bsolute Pitch Unnecessary

AY BE admitted at once that ie of absolute pitch is not neces- ı to the most advanced musician, most of the great composers, specially, possessed it in a mark- e. Some are said to have been t, and rumor denies it to one of t eminent living music-makers. ırs ago a very interesting experi- s carried out at the Royal Acad- Music in London to determine entage of students who could and accurately name, blindfolded, e played or sung. The result hat *one in seven* possessed the

e general public, of course, the n would be much smaller. In a three thousand inhabitants I my- e across three persons who could ıote in this way; and in a town housand, five persons. But there ıbably many more who made no se of the faculty and may not e known they possessed it!

ndeed, quite possible to have an narily acute sense of the pitch of et little or no soul for music itself, dent of this type does not do nearly ıs others apparently less gifted.

ch Discrimination Valuable

THOUGH an exact sense of the eness or gravity of a given sound, ɔm its relation to other sounds, ecessary to the musician, an *ap- ion* to this faculty is of the high- e—one might almost say, indis- Indeed it is expected in the most ry spheres of musical activity! ance, anyone able to sing at all ed to have it in his power to start tune at a mission meeting, or a a picnic without having an in- to give him the first note! He hit the exact key, but is expected fficiently near it to enable the piece ıg.

ent Sense of Absolute Pitch

WHILE there are, as we have ı, a few who possess an ear for pitch" by nature, and a few who -deaf" and had better not attempt usicians at all, there are a vast -the great majority of mankind— between the two. They have the erial for a sense of pitch which, raining, is of hardly any use at all, cely perceptible, but which with will become invaluable. It is not one will be able to start a tune re is no instrumena on which to



MOZART BEFORE EMPRESS MARIA THERESA

Mozart was regarded as one of the most precocious examples of absolute pitch and musical memory

sound the first note, but one's whole critical faculty and musicianship will be improved.

Difficulties

THOSE who would acquire this faculty are beset with one great difficulty: that is, as soon as a note whose pitch they know has been sounded, the opportunity for training in absolute pitch is gone! Thereafter any guess at a note will be influenced by the note they have heard, and will be an exercise in the perception of relative pitch only. It follows that the few moments spent at the piano or other keyed instrument *before sounding a note* offer a golden opportunity for mental training which it is folly to throw away.

As stringed instruments and the voice are almost invariably tuned or accompanied by a piano the opportunity is open practically to all musical scholars. The chief uses to which it can be put may be arranged under four heads:

Use I. Testing Conception of Sound

ON FIRST sitting at the piano or organ think of some note, and the particular octave in which it lies; mentally weigh or sense it; sing it; then test your guess by sounding it. If you find yourself wide of the mark, try thinking of some melody very familiar to you which begins with the note required: thus, if the note is A imagine yourself just beginning *The Old Hundredth Tune* which is generally set in that key. It must be pointed out, however that this test is not quite as reliable as might be thought, since the sensation in the throat gives the singer some idea of the pitch of the sound he is singing, from knowing the compass of his own voice, and whether the note is high or low in it.

A vocal student is often able to pitch a sound with remarkable accuracy if he can *sing* it, but guesses wide of the mark when asked to name a note sounded on an instrument. The form of the exercise should therefore be varied as much as possible.

Use II. Testing Perception of Sound

THE METHOD of training just explained develops accuracy in the conception of sound, that is, the power to call up or create a mental "vibration"—I suppose one must not say "vision"—of a sound not physically in existence. This is the highest function of the "mental ear." But, as testing it involves singing, it should, for the reasons just given, be alternated with exercises in the recognition of pitches.

That is, after a note has been sounded and a period of silence has elapsed long enough to make sure that there is nothing by which to measure the pitch, name the note which has been struck.

Pitch Tests

ANOTHER test is to approach the instrument with the eyes shut; play a note and guess what it is before looking at it. Having tested the correctness of your guess, close your eyes again, turn round once or twice, and then play two notes, one with each hand. If you cannot identify them, try to determine the interval between them. This however, is an exercise in *relative* pitch.

In some old pianos there is no board underneath the keys; their underside is open to the floor where black and white keys all look alike. In such instruments the hand may be placed underneath the keyboard, far back, beyond the pivots, and notes played by pressing the underside of the key upward. If the lid is down you will not be able to see what note you are playing, though you will know its position roughly. The perception exercise may therefore be varied in this way.

For testing the sense of *relative* pitch, pianos of this kind are particularly useful, since in playing two notes one has much less idea how far they are apart than when doing so by the ordinary method.

These tests may be largely supplemented by carrying about a chromatic pitch-pipe or listening to the countless musical sounds of definite pitch in nature—the buzz of bees, the lowing of cows, the creaking of a gate, the whir of the wind across a taut elastic—by means of which you may test your sense of pitch.

Use III. Aquiring the Sense of "Place"

JUST as before singing a note one must acquire a *sense* of its pitch, so, before playing a note, one must have a *sense* of its whereabouts. It will not do to look at the hands. It is impossible to read an intricate score and look at one's fingers at the same time. Even if the piece is played from memory, it is impossible to look at both hands while they make a wide skip in opposite directions.

Many, if not most, failures in sight-playing come not from inability to read, but inability to read and play at the same time. This is due to faulty teaching in the early stages: the student should have been taught to play from the first lesson without looking at his fingers. But let not such an one be discouraged. The existence of a sense of direction and distance apart from sight is one of the most extraordinary facts in the animal kingdom. It is most astounding, perhaps, in the case of birds and bees, but we humans possess it also. There are blind organists who will give after only a brief acquaintance with the instrument a two-hour recital on an organ of four or five manuals, a pedal-board, fifty stops and innumerable accessories, and play hardly a wrong note or commit a single error in registration!

Sense of Place

THE sense of *place*, like that of pitch, may be said to have both "absolute" and "relative" qualities—at least as applied to the pianoforte keyboard. The latter is in operation wherever the performer is playing without seeing the keyboard, and can be utilized at any time, and therefore does not concern us here. By an "absolute" sense of place I mean the ability to sit at the piano with the lid shut, close one's eyes, raise the lid, mentally select a note, and play it without looking for it. Before opening his eyes the student should endeavor to determine by the sound whether he has played the intended note or not. The test will then have a double value—the training of the sense of both sound and locality.

If the results are at first discouraging, the test may be modified by leaving the lid open; looking well at the note to be

played, putting one's hands behind one's back; then closing the eyes and striking the key.

Pitch and Place of Chords

AS COMPETENCE is gained, the exercise should be extended to chords, first with one hand at a time (both hands being exercised equally) and then both together.

As with the single note, the player should not look to see whether he has played the chord aimed at till he has first come to a decision on the point from the sound only. In some cases this will be quite easy. If the chord he determined on was a concord and the chord he has played a discord he will at once know that he has failed.

Is he then to open his eyes? By no means! To do so at this point would be to throw away a valuable opportunity! He knows what he has not played; now let him determine, without looking, what he *has* played. Then and then only let him look. Thus will he be training the sense of place and pitch at the same time!

But it may be that he has played a chord exactly like the one he intended, but at a slightly different pitch, for instance, a chord of E flat major instead of D flat major. As the relative position of the black and white notes is identical such a mistake may easily occur. In determining whether he has played the test correctly, therefore, he must be guided not only by the general effect or character of the sounds, but also by their acuteness or gravity—to use once again the scientific terms regarding pitch.

Fixing the Chord

WHEN a chord has been located correctly it is well to repeat it several times, closing the eyes or looking away from the keyboard and putting the hands behind the back before each repetition. After this has been done several times without a mistake, the chord should be played in different octaves.

Those who unfortunately have acquired the pernicious habit of excessive looking at the fingers will at first find these tests discouraging, but after a little practice will be surprised at the facility which they find themselves acquiring.

As a final test, combining pitch and place, the student, with eyes closed, may play a chord and sing *simultaneously* a predetermined note which forms part of it, for instance, the chord of F major, singing either F, A, or C. If the result is discordant he should try to diagnose the case, as before, with eyes closed, to determine whether the error was due to his hand or his voice: it may, of course, be either or both.

Use IV. Developing the Sense of Pace

EXACTLY the same use which may be made of a piano in relation to pitch may be made of a metronome in regard to pace. Fix on some metronomic speed—say *72*—and beat or count a few bars at what you consider this rate to be; then test your estimate by the metronome. I cannot myself recommend the plan of fixing some one pace in the mind and measuring others from it anymore than I would recommend fixing one note in the mind as a pivot-point. The whole object of these exercises is to get rid of measuring and substitute an independent sense of each note place or pace, taken separately.

In addition to estimating pace in the abstract it should be done in applied forms. Before determining the pace of a new piece by the metronomic rate given composer, the student should ver fully come to a conclusion as to the which *he* thinks it should be taken. and not before, let him compare h ing with that of the composer. T be an education in something muc than a mere clock-sense of time, in artistic sensibility.

The principle underlying all t ucational methods may be summar follows: *Never determine anyth mechanical means without first est it mentally. Use mechanism only of proof.*

Self-Test Questions of Mr. Harris'

1. *Is absolute pitch an essential t cal ability? Give reasons.*
2. *What per cent. of the genera possesses absolute pitch? What per a school of talented students?*
3. *How may an approximately sense of pitch serve the musician*
4. *How may the perception of p tested?*
5. *What are some valuable pitch*

When Shall I Stop Learning?

By Sid G. Hedges

THE most obvious answer to this is "Never!" It is an excellent answer. But the violin student is often faced with a difficult problem, when he considers whether or not he should give up taking lessons.

Many confuse the two things and consider that they finish learning when their lessons stop; but this ought not to be the case.

How many years should an amateur fiddler study?

It has been said of Franz von Vecsy:

"After three or four years of study he was master of the whole technic of the violin."

But against that can be set the famous dictum of Giardini:

"One should practice the violin twelve hours a day for twenty years."

Only a genius can expect to do what von Vecsy did in four years. The average player cannot hope to reach a very high standard in that time, assuming that he can spare only comparatively little time from his leisure.

And the daily twelve hours for twenty years is also unthinkable to most violin lovers. It is probable that the great Italian's eyes twinkled as he spoke it—the eyes of most people do when they repeat it. Such tremendous labors would most likely make another Giardini; and the ordinary amateur can neither spare sufficient time nor money. Besides, it is enough for most players if they can just play so as to give some enjoyment to themselves and to their friends. They cannot hope to reach even a professional standard.

For these then, the problem is real.

It is almost impossible to make any ruling about a definite number of years, because rates of progress vary so much; but some sound, general principles may be stated.

No violinist should finish lessons before all the positions are thoroughly known and vibrato is mastered. This should be an absolutely minimum standard of achievement.

Unless all the positions are known, a piece of music may be unplayable merely because some of its notes are too high. A knowledge of positions simply implies a complete knowledge of the fingerboard.

Vibrato improves violin tone almost incredibly. To stop without having learned this wonderful grace would be complete folly; but it ought not to be learned by the time a moderately advanced standard of playing is reached.

After all, if one is to live for eighty years, what do two or three additional years of study matter. When considered as a part of those eighty years, it seems quite an indifferent thing whether one finishes lessons at the age of twenty-two or twenty-five; and yet those three extra years of tuition will give a vastly increased capacity for giving and receiving enjoyment throughout the remaining half-century.

On no account should the student "drop the violin" for the tennis season, as some very foolish people do, with the result that when they restart they have to make up a very serious loss of what they previously had mastered.

The farther the student gets with his violin study, the more he will find there is to do. If the positions are "done," there is Kayser ahead; if Kayser has been studied, there are Mazas and Fiorillo waiting; when these are mastered, the great Kreutzer studies are yet to be conquered; and beyond them are Rode, Gavinies, and Paganini.

But the unequalled studies of Kreutzer will form a sufficiently distant goal for the average amateur—he need not rest until these magnificent compositions are known almost from memory. With Kreutzer mastered there is very little violin music of importance that need be feared.

But even when the day comes when lessons are abandoned, there should be no cessation of practice or progress.

Balzac has said:

"If Paganini, who made his soul speak thro strings of his fiddle, had let three days pass practicing, he would have lost, together with his p expression, the *register* of his instrument"—by w meant that union existing between the wood, t the strings, and himself. "This harmony once di he would have forthwith become an ordinary vi

Even a few minutes practice each day is suffi prevent one from dropping back in ability; and a or half an hour daily will keep one steadily prog

Many violinists make a habit of taking single at intervals throughout their lives. This is an e plan for it insures that faults are not contracted. any good teacher would be willing to give a cons lesson of this sort. The student, of course, would see that he got the type of advisory lesson that he

This periodic lesson habit is good from anoth of view—it gives one a feeling of renewed yo cause it helps to make one seem always a stud

One should buy music systematically. This he siderably towards insuring continuous develop appreciation and technic—among sonatas, conce duets for the violin there is almost enough mate a lifetime's study, without touching the other vast of chamber music, overtures, solos, and selectio

It is good to be always aiming at getting fiddle. A friend of mine made the following during about fifteen years of his life; each chang sponding to a financial betterment in his professi started with a Collin Mezin costing one hundred and this was followed by a Storioni for which six hundred. An eight hundred dollar Vuillaun next, and lastly a splendid, thousand dollar Gagl

Of course, his interest was increasingly sti as he played on his beautiful instruments; throughout his life he remained progressive.

Some day, the student's own judgment will ad to discontinue lessons—but on no account sh ever stop learning.

A Thousand Thanks to All Etude Readers

We desire to express our most sincere thanks to our friends for the great outburst of enthusiasm which has greeted "The Etude" Sesqui-Centennial Souvenir. We knew that this was something for which the American music public had long been waiting. No collection even approaching in small degree this gallery of four hundred and thirty-two portraits of American composers had ever been attempted before.. We feel repaid for the great expenditure of time, effort and money required to produce this souvenir. As many have written, it fills an important historical need. Your attention is especially called to the full-page announcement on page 712 of this issue.

The Marvel of the Human Voice

How Natural Methods of Training Produce Exceptional Results

An Interview Secured Expressly for THE ETUDE with

OSCAR SAENGER

Biographical

extraordinary achievement of scar Saenger, as exemplified number of his students who en members of the great Met- n Opera Company of New thirty-three or more), and having produced pupils who nowledged "stars," often suf- in number to take all the rôles in some Metropolitan ions, makes anything that Mr. may say upon the subject of ly of the voice of exceptional Mr. Saenger was born in n, New York. He studied in for six years with William midt. He then went into business with his father. One day he saw the announcement of a free scholarship at the National Conservatory and, at the age of seventeen, he appeared before the famous prima donna, Madame Fursch-Madi, who awarded him this scholarship in the institution founded by Mrs. Jeannette Thurber. There he studied with M. Jacques Bouhy, creator of the rôle of Escamillo in Bizet's "Carmen," remaining with him for some four years. He also studied the piano with Leopold Winkler and theory and harmony with Bruno Oscar Klein. At the age of about twenty he started to teach at the conservatory, his fee at that time being one dollar an hour. After remaining at the conservatory for nine years, he became a private teacher of voice. He sang in concert, opera and in oratorio with great success, and after a concert tour in Europe, had an offer to sing in the Royal Opera, Berlin, but was obliged to return to America.

Among the notable pupils of Mr. Saenger have been: Marie Rappold, the first exclusively American-taught artist to sing leading rôles in the Metropolitan Opera House; Frieda Hempel, Mabel Garrison, Queena Mario, Anna Fitziu, Paul Althouse, Orville Harrold, Riccardo Martin, Mme. Gerville-Reache, Florence Hinkle, Allen Hinckley, Josephine Jacoby, Leon Rains, Rudolf Berger, Henri Scott, Bernice de Pasquali, Kathleen Howard, Putnam Griswold, Christine Miller, Richard Hale, Melvena Passmore, and many others.

THE ETUDE *feels that it is very fortunate in inducing Mr. Saenger to present for the first time in this form many of the ideas which have led to his very great success as a singing teacher. Several of the Foremost Singers and Teachers of the world will be represented in future* ETUDES.

HE PROBLEM of making clear the essential elements which enter into the development of a ie singer is not so difficult as may appear. Generally speaking, we st of all, the instrument itself, and the performer. Unlike the study ther instrument, the singer is him- instrument. Of course, a great ends upon the raw material in ution of a vocal Stradivarius (or factory violin) if this simile makes er any clearer to you. There can gainsaying that some people are th tissue and muscles and vocal which are unquestionably superior of others from the very time of trance into the world. However, e of the ordinary individual can be ngly improved and developed natural methods, persistently and ntly pursued.

same may be said of the performer voice, because that is really what er is. If the singer's sense of sense of precision, sense of rhythm eral intelligence and spiritual en- ent are highly developed; and if ument itself is a good instrument, olved, we have the basis of a real So many singers imagine that the a little musical instrument, boxed at region of the throat known as m's apple, or the larynx. This is roneous, because the voice is the ndividual. Anything affecting any the body is likely to have not only ect effect upon the voice, but also direct effect. This is especially all digestive and nervous disor- d before we can consider anything must consider the voice as the en- nan being. It is not the bridge violin that is responsible for the f tone, but rather the entire instru- With the Stradivarius it is not he wood or the varnish that makes nderful creation, but rather the workmanship, the art that the as put into it.

efore, one of the very first things singing student to acquire is an rriage of the body. I have never a really great singer who did not at I have termed an ideal carriage. dy, as well as the voice of the must become idealized. Unless a as a fine body, capable of develop- gnificently in singing lessons, the are very frequently wasted. The nust be one hundred per cent. fit. starting singing lessons, especially are to be with an expert who is justified in asking high fees for his services, by reason of the demands upon his time, by all means see that you are physically fit. Get rid of your bodily ills. See that you are a well, healthy, enthusiastic, vibrating human individual. I often tell my pupils that the singer who is capable of properly interpreting some of the exhausting opera rôles must be in fine physical condition, better than the average prize fighter when he goes into the ring. I mean this. There is a call upon the physical forces and the vital powers of the singer that not one person in ten thousand ever realizes when watching the performance over the glimmering footlights.



OSCAR SAENGER

Inadequate Bodies

"VERY FREQUENTLY singers have come to me with promising voices, but with entirely inadequate bodies. It is almost a waste of time to try to sing without normal physical development. If you desire to be a great singer, remember that you must develop first of all your body. It is very pathetic indeed to encounter a large, beautiful voice, but with an inadequate body to sustain it, because of the demands made upon the singer. Of course, the study of singing itself tends to make a beautiful body. I remember, some years ago, a student that was sent to me by her doctor, with a confidential letter that there was a suspicion of incipient tuberculosis. She had a peculiar temperament; and, in order to get her to take the proper breathing exercises, it was necessary to have these administered to her in a way so that she did not suspect her real condition. I worked with her and gave her exercises in breathing and carriage which built up her body. She had a fair voice and she worked hard. To-day she is in splendid health, sings with success professionally, and is the mother of a number of children.

"Of course, a singer, particularly in opera, is obliged to sing in many positions —sitting, leaning, and sometimes groveling, on the ground, as does Jeritza in some of her dramatic rôles.

"First, the best position at the start in singing is to stand erect; second, lean slightly forward upon one leg and relax the other; third, relax shoulders; fourth, hold chest high, but never rigid; fifth, draw lower abdomen in slightly, but without tension; sixth, assume a feeling of buoyancy, lightness, flexibility, elasticity, as though you were about to fly.

"If the reader will review these points in order, several times a day for three or four weeks, he will find all his nature assuming this position. He may also notice that his health will tend to improve, that the circulation of the blood is benefited, and that the nervous tension disappears. The main thing, of course, is to avoid rigidity at all times. The arms, for instance, must hang easily at the side. It is futile to try vocal exercise until such a position becomes a matter of fact and literally a habit. As in all kinds of vocal study, this position should be repeatedly practiced before a mirror. The mirror is one of the finest teachers of a student, for the simple reason that when practicing before a mirror he is teaching himself, and the voice student who does not teach himself had better not spend time and money upon a teacher.

Loose Jaw, Loose Tongue, Loose Throat

"NEXT, the student must cultivate three things: a loose jaw, a loose tongue, and a loose throat. Just why the American way of speaking the English language should tend to cause rigidity in the foregoing organs is hard to tell. Not the language itself is at fault but traits of pronunciation handed down by care-

less or misinformed ancestors who have been so involved in the energetic and intense life which has been in a large measure responsible for the growth of America that they have given little thought to the desirability of beautiful speech.

"The inhibitions, the tightenings, and the abnormal tensions which have thus been acquired are ruinous to all attempts to produce good tones. In a great many cases, it is absolutely futile to try to produce a beautiful tone until these inhibitions have been removed. Vocal teachers would be saved an enormous amount of nuisance, and voice students would be saved a great deal of time and money, if the latter would go to a good master of the subject and develop proper habits of speech before applying to the singing teacher. More than this, the pupil must begin to watch his speech with the most meticulous care. It should not become artifical: but he should try to enrich his speaking tone with every word that passes his lips.

"We are looking forward to the time when there will be no topographical restrictions in speech; that is, there will be no South, East, West or North. No ancestral dialects persisting, but a beautiful pronunciation of English which will be one of the greatest attributes that can come to the singer. All vocal exercises are wasted if the student does not watch the voice in speaking. The scriptural injunction, 'As a man thinketh, so is he,' might be paraphrased to read, 'As a man speaketh, so singeth he.' The student naturally asks to whom should he go for models of a beautiful speech. Even the American stage is largely colloquial, having dialectical forms which are preserved; and although we might find in such actors as Sothern and Hampden fines models of beautiful English pronunciation and enunciation, the pupil will usually do better to follow the models provided by the best clergymen; that is, men of broad education and real world experience; men of taste and of character and learning. Go to the best churches and find your models there. A pupil will also be helped by reading such books as 'Technic of Speech,' by Dora Duty Jones, and 'Diction for Singers and Composers,' by Henry Gaines Hawn.

"You see, the pupil who really wants to save time and money can do a great deal of study of this kind, before ever thinking of going to a teacher.

"I Am the Tone"

"WE HAVE now come to a general realization of the fact that the student must feel that the voice is the instrument. I frequently tell my pupils to say to themselves, 'I am the tone, not the larynx.'

"After one has accomplished the relaxation of the jaw, tongue, palate, and facial muscles, and has achieved a fine bodily position, the student should next take up the matter of breathing. You will find that many teachers go so far as to advertise that they have their pupils breathe naturally. To me this has always seemed to be on a parallel with the art teacher who might advertise that 'pupils paint naturally.'

"In my experience, breathing must be taught. When a child is born, it breathes naturally, but very soon thereafter it begins to do the things it sees others do and uses wrong muscles. When it arrives at the age when it desires to begin the study of singing, it is very likely to have acquired a number of habits of breathing which are very objectionable. However, there should not be a great 'to do' about breathing. It is very simple. Before taking a breath, the diaphragm (that is, the heavy muscle forming a kind of domelike floor upon which the lungs rest) is in a convex position upward. As the breath comes in, the diaphragm flattens out, in that way creating a larger space below and making it possible to fill the lower lungs first. The room in the lungs is also increased by the outward expansion of the ribs. The pupil should have the thought first of filling the lower lungs, with the chest perfectly quiet, but not rigid, and the shoulders relaxed. With the last intake of breath, the muscles covering the lower part of the abdomen are slightly drawn in.

"This is, properly speaking, diaphragmatic costal breathing. The best way to know whether you are breathing correctly is to put your fingers below the breast bone and try to detect a slight outward movement of the upper abdomen with the intake of the breath. The best way to control these muscles and to exercise them is by lying flat on the back and feeling an outward and inward movement in this upper abdomen. The movement should be like that experienced when panting. Always remember outward and inward. This should be done rapidly at first and then slowly. An exercise of this kind, practiced persistently every day for a month, will develop the breathing muscles and expand the lungs very noticeably. Remember we breathe from down, up; but this does not mean raising the shoulders.

Vocalization

"AFTER having secured control of the breath, the next matter is vocalization. This does not mean merely singing up and down the scale, precisely and in tune. The first idea is to produce a beautiful tone; in other words, to perfect the instrument with which we sing. Caruso, before he passed on, gave me this message, regarding his method of producing a beautiful tone. Stand well; support the breath with the abdominal muscles and the diaphragm; chest high (but not rigid), and focus the tone in the upper teeth and hard palate, practically into the face. Caruso represented this by placing his hand in a cup-position over the bridge of his nose. He used to say he breathed with his back and felt the support of the breath in the back. While standing in this position, the pupil should sound the vowel 'ah' in the most convenient part of the voice; that is, the part where the least effort is required. This, at first, is an experiment; but it is only by means of many so-called empirical experiments that the ear with its innate sense of beauty and loveliness of tone quality begins to mold the tone into shape. A pupil should cultivate this sense of beauty so that he may hold in the 'mind's ear' a tone so clear, so pure, so rich in vibrations, so warm, so luscious and so resonant, that it is far above the average tone, and the teacher should help the student to realize this mental picture.

"Singing is largely a matter of the idealization of the tone through the mind, the soul and the spirit. In breathing while singing, it is best to breathe through the nose; one can, of course, breathe either through the nose or the mouth; but the preference should be given to the nose, although in rapid singing the mouth may be necessarily used.

"Let us assume you have developed a beautiful instrument, a vocal Stradivarius. Now it remains with you to get a technic of tone production. You must learn to color your vocal tone just as a Paganini, or a Kreisler would color the violin tone. The imagination plays a very strong part in this. The singer who attempts to sing without imagination may as well not sing at all. In fact, one of the first things the student should do, should be to develop the imagination. He must form the habit of having gorgeous concepts of color and form and poetry and drama. He must feel carried away by the wondrous beauty of a rose or a magnificent sunset. Before he utters a tone, he must suffuse his soul with these wonderful things; and when the tone comes forth, it must bear in itself all the beauty that the individual singer at that moment can put into the tone. Now let us assume that you are ready to sing.

"Now Sing"

"PERMIT the tongue to lie flat on the bottom of the mouth, as though it were so much jelly (this on the vowel ah). The tip of the tongue in this position usually touches the lower teeth. Now open your throat. There are two ways of opening the throat, laterally and perpendicularly. The sensation should be an up-and-down sensation of the throat, like a gentle yawn, and a lateral, smiling position of the mouth. Now stand before a mirror. In my studio I have mirrors 'all over the place.' Without them I should be lost. All my pupils practice regularly before the mirror. Feel a slight lifting of the muscles of the cheek as though just about to smile. Do not raise the muscles of the forehead. Let the smile be genuine, not strained. Look as beautiful and feel as radiant as you can.

"Think your beautiful tone and then sing it. The ideal attack of a tone is that which starts without any explosion in the throat (one time known as the *coup de glotte* and actually cultivated by mistaken singers). Now think your beautiful tone and produce it as though you were drawing it, pulling it but never throwing it. The ideal tone is one which seems to come from nowhere. As the violinist draws the tone with bow, you should draw your tone in singing. The focus that so many voice teachers talk about is a means of stimulating the imagination to feel that the tone resounds back of the upper teeth and back of the hard palate. The French have a way of saying this, to sing *'En masque,'* that is, 'in the face.'"

Mr. Saenger's excellent article is merely an example of the exceptionally high standard set by "The Etude" for the coming year in all departments. We shall shortly have the honor of presenting an important series of vocal articles by the great voice master Franz Proschowsky, vocal advisor of Mme. Amelita Galli-Curci and Tito Schipa.

Engaging a New Mu Teacher

By Julius Koehl

MANY a little genius has been by improper training in the beg Many a child's love for the glorious music, so necessary to his spiritual opment, has been thwarted by uni ing, unskilled instruction. Why n best in music? Perhaps, then, your ple would grow up critical in their where music is concerned. I firmly the younger generation would no lor "jazz-fiends," but patrons of the halls and opera houses.

The average mother engages a teacher for her child with less thoug care than she gives ordinarily to e ing a servant. In fact, when hirin of any sort, this same parent will d references and credentials and put t plicant through a veritable third regarding his former activities and capabilities. Not so when engag piano or violin teacher. The mother little about music, the father is di ested or knows less, but Mrs. Jones girl next door has a teacher who to the house and her fee is low. Th teacher of Mrs. Jones' daughter a a new student. If that mother and were placing their child in a doctor' how they would investigate the d reputation! If the mother were pu ing a new gown, how she would about comparing qualities and values a teacher of music? Oh, anyone will the start at least!

The beginning is the most imp stage in the study of music, whethe piano, violin, voice, or any other fo musical expression. The child shoul the best teacher and the best inst procurable.

The parent is well able nowadays termine a teacher's reliability. News run supplementary musical sections Sunday, in some cases bi-weekly; t magazines warn against the quack t and publish lists of the legitimate and private instructors of the city. consulting these sources, should the be doubt, seek the advice of an aut Here are a few points worthy o sideration:

Good instruction is not cheap, a best teachers do not travel from to house peddling their knowledge. teacher is always himself an ex musician. It is true, some of our g concert artists make very poor te because it is not to their liking to knowledge, and their highly strung ous systems do not prove capable extreme patience is required; bu scheme of things does not work th way. A poor performer is never teacher. One must know practical merely theoretically, how to impart edge to others. Different teachers about it in slightly different ways. question is, are the proper results att

The Faithful Pupil

By Florence Belle Soulé

He loves his work. He pays at and tries to learn as rapidly as p He prepares his lesson to the best ability. He arranges his affairs he can leave home a little earlie necessary to allow for delays, arrive for his lesson promptly. well mannered and tidy in appe

He appreciates the interest and he his instructor gives him. He is the greatest compensations that th and often disappointing life of the holds.

Fascinating Journeys in Music Land

By the Well-Known American Composer-Teacher

CLAYTON JOHNS

Professor of Pianoforte Playing at the New England Conservatory of Music

V

With the Mendelssohns

RING the last two or three months of my Berlin years I got to know a number of the members of the Men- n family, who had charming places lottenburg, a part of Berlin where d to play tennis. One branch of ily had a splendid place on the nearly opposite Coblence, where d a number of times, subsequently. ine flowed by and the vineyards as a background. Felix Mendels- ent much time there writing his St. Paul in the old garden house my host, of later years, painted ait of me which he gave me, and still have. There will be further es to the Mendelssohn place in iniscences.

ll things come to an end, my two f Berlin life ended, too. In 1884, ed to Boston to take up my musi- er, establishing a permanent res- there. Having already known a any good Bostonians, I soon found "in the swim." On April 25th, made my first bow in public, be- Boston audience, bringing out a songs as a result of my study in Charles R. Adams was the singer d been one of the leading tenors Vienna Opera House. Having I continued to give a recital nearly ear for more than twenty years, sake of introducing my new songs. playing in public: I never got over eramental nervousness. Neverthe- played from time to time in concerts. Mrs. Gardner invited Charles M. Loeffler to play the ange of piano and violin sonatas, music room, before about twenty- ople each time—Bach, Mozart, en, Schumann and Brahms. The asted through four years. I like l the names of the singers who sing my songs: Lena Little, Julie Marie Brema, Eliot Hubbard, einrich and others.

At Bayreuth

NEXT time I went to Europe was 1886, when, after a while in Lon- ined Mendelssohn and we went to h, when "Parsifal" and "Tristan lde" were given. The perform- ere splendid. Liszt became very ill, there. Mrs. Gardner, offering her placed a laurel wreath on Liszt's which made a great impression e other mourners.

Bayreuth, we went to Heidelberg rate the Five Hundredth Anni- of the University. My Mendels- iend, being a student at Heidel- came my host for the fortnight of s. Months before, two thousand s had been designed and made, ting the different periods of the ndred years of the university. as a great chronological pageant, pened the ceremonies, during the of which, "joy was unconfined." ere dinners, and dinners and some ners, with speeches, and speeches e speeches, and champagne, and ne and more champagne. Old, ged, and young students came rywhere to celebrate. The whole as filled; the students, wearing ilticolored caps belonging to the different corps, some of them leading bull- dogs "enleash" and, most of them, proudly displaying their scars. My friend made me a temporary member of the corps to which he belonged, so I was taken into the student life which, apart from the din- ners, consisted in drinking beer and sing- ing songs.

After the various dinners, in spite of having had more food and drink than was good for them, everybody repaired to the corps, where most of the rest of the night was spent in the above mentioned genial way. There were some more picturesque moments during the fortnight; for in- stance, when the Castle was illuminated, when rockets and Roman candles were shot out of the towers, and where the bridge over the Neckar, down below, looked like a blazing Niagara Falls. The same illumination took place on the last evening of the celebration, when two thousand students, in costume, made merry all night. The inner courts were bril- liantly lighted, tableaux were arranged, bands played, and, of course, there was no end of food and drink. On the "Great Tun," students danced, some of them challenging each other, planning for duels the next day, or later. As good luck would have it, a member of the corps of which I was a guest had been summoned to a funeral, so he offered me his costume, "a suit of mail," which I wore with great success.

Life on the Rhine

AFTER THOSE weeks of hilarity it was no wonder I was glad to go with Mendelssohn to his place on the Rhine where I stayed for a week or more; and when some of the Heidelberg students whom I had got to know came for a day or two, we made merry all over again. While I was there we spent a day going up the Moselle. The Moselle joins the Rhine near Coblence. About twenty miles above the junction of the two rivers is Schloss Eltz a wonderful old place, be- longing to the Counts Eltz who have lived there since the tenth century. As we were only tourists, we could not pay our respects to the family, but we saw the old Count sitting under his "vine and figtree."

Another Journey

IN 1888, with Eliot Hubbard, I sailed directly to France, taking first a little trip through Normandy. The churches and the architecture of other buildings and the Bayeux tapestry were interesting. Going west we went to Mont Michel, climbing up to the top of it. On the shoulders of the "Marquis de Tamber- laine," a picturesque imaginary nobleman, we were carried safely, avoiding quick- sands. At déjeuner we had the best omelette ever made, and chicken broiled by Madame Poulard, who was beautiful and adored by everybody who came to eat her omelettes and chicken. The walls of the inn were hung with pictures painted by various artists and presented by them to Mme. Poulard. We saw the tide come in, a great sight! Standing on the ram- parts, watching the tide come in, a native woman near us said: "Ah, Monsieur, vous pouvez courir aussivite que vous voulez, la marée vous attrapera toujours."

Now, skipping over the next few years, the events of which will be published later on in THE ETUDE, let me add a sketch or two about people, musical, artistic and social.

Having made many references in my Reminiscences to Wilhelm Gericke, may I say a few personal words about him? Gericke was the father of the Boston Symphony Orchestra, the post of which he held longer than any other conductor. His name is still one to conjure with. Last autumn he passed his eightieth birth- day and soon after that he died. When he came to Boston, he was forty. Coming from Vienna, where he had been one of the conductors of the Opera, Mr. Hig- ginson spoke of him as an "Ehrenmann," (man of honor), which he was, and always remained. What Gericke did, we all know. "The proof of the pudding is the eating thereof." His pudding was good, and we all enjoyed it for many years.

The Tavern Club

WHEN HE came, in 1884, from Vienna, I came from Berlin, after my two years of study there, we both immediately became members of the Tavern Club, where we lived in daily intercourse. As Gericke spoke but little English, and I having had two years of German training under Frau Dr. Hempel, we spoke only German, which was a strong bond. Every Saturday night, all music lovers, members of the Club, came back after the concert to supper, from the old Music Hall, in Hamilton Place. Mr. Higginson was always there. He and Gericke had much to talk over. Gericke was a bachelor, and we were all young, so we didn't mind whether we went to bed early or not. We had many genial evenings. Special evenings were celebrated at Christmas, and at "Narrena- bend" (All Fool's night), when the world was not ashamed to mention a German word.

The Lively Master

GERICKE was the moving musical spirit on all these occasions. No matter how tired he might be after re- hearsals he was always ready to take part in any "spree." On one of the "Narrena- bends," was a "Dime Museum," when Gericke, decoletté, with his black beard, was exhibited as "Madame Pastrana, The Bearded Lady, commonly called Herr (hair) Gericke!" Those were young and careless days when life was constantly on the move. The winters were full of interest. The summers were spent in Europe, usually.

After the musical season was ended Mrs. Gardner, every year, asked Gericke and me to pass a week with her and Mr. Gardner, at "Green Hill," in Brookline. After breakfast, Gericke and I took a long walk. The rest of the day was spent in varied pleasures, provided by our host and hostess. Green Hill was one of the loveliest places near Boston, with a charming house and music room, splendid trees, beautiful flow- ers, Japanese irises and a Chinese Water Garden, with a hazy atmospheric view over Boston from the hill. People came and went.

Mrs. Gardner was never at a loss to enter- tain herself and her friends. Russell Sullivan and I called her "The Queen," while Gericke was her "Capellmeister." She had no beauty of face, but a wonderful and illuminating personality, which drew about her all sorts and conditions of men and women. She was interested in every- thing that was happening and in every- body who came there. She had the power of getting the best out of each person and thing. She had a marvelous deter- mination about anything she *wanted* to do. When she broke her ankle, many years ago, in the old Music Hall, she was carried up in a hammock by her servants to the balcony, where she appeared at every concert. She knew no obstacle; in fact, obstacles were to her an inspiration. Her own charm, with her beautiful surround- ings, formed an unforgettable atmosphere of music, flowers and art.

Apthorp, the Critic

AMONG other interesting houses in Boston, let me not forget Mr. and Mrs. Apthorp. (Mr. Apthorp was the musical critic of the *Evening Transcript.*) For many years, their Sunday evenings were unique. Many times during the winter they gave little dinners of six or eight people, usually having some "high light" guest, like Paderewski, Melba, Sara Bernhardt, Coquelin, Salvini and others. After dinner, special friends were in- vited to meet the honored guest. Mrs. Gardner and Gericke were always there, besides members of the "younger set" with youth and beauty as a decoration. Mr. and Mrs. Apthorp were rare enter- tainers, giving hospitality in its best sense. Later in the evening, beer and cigars lent a Bohemian air to the occasions. Mrs. Apthorp appeared, carrying a large pitcher of beer in one hand, and beer mugs hang- ing on each finger of her other hand. As "Blue Laws" still obtained, dancing was not allowed until after midnight, but after midnight, it was "on with the dance."

Mr. and Mrs. Dixey didn't entertain in a large way, but gave charming dinners of ten or a dozen, frequently. Mr. Dixey being a lover of music and Mrs. Dixey being a lover of all things beautiful, they entertained artists, musicians and the "beau monde." Let me recall one when Lilli Lehmann was the chief guest. Her sister Marie and Van Dyke were there, also the Gerickes and others. After dinner Gericke, seating himself at the piano, played bits of Wagner, whereupon Lehmann began to sing *Tristan und Isolde,* and becoming more and more inspired, she sang the whole of *Isolde's Death Scene.* As the company was getting a little too serious, Lilli asked for a broom. Taking a broom- stick, she sang and acted the "Witches' Dance," from *Hänsel und Gretel.* Hilarity then knew no bounds; even staid matrons and maids joined in the dance. I remember one imitated a "Can-Can," that is, as nearly as possible.

An Artist's Toasting

JOHN SARGENT, at the time of the first instalment of his decorations for the Boston Public Library, the Library was opened by a formal supper of one hundred and fifty persons of both sexes. The architects of the Library, Messrs. McKim, Mead and White were there. Sargent was toasted. He hated being toasted, because it was an agony for him to have to respond. On that occasion, slowly rising, and grasping at the table, he began: "I want—I want—Mr.—Mr.

—Mead—Mr.—Mr.—White—Mr. Mead." With that, he sat down. As we walked home together, Sargent said, "Wasn't it awful!"

In London, from time to time, I dined with him and his mother and sister, who lived in Chelsea, near Sargent's house, which was at 31 Tite Street. After dinner, we all went to the theatre or opera. After the performance, the ladies went home while Sargent and I went off for a bit of supper. That was the time when he was at his best.

Once, while we were having a "sup" and a "sip," I saw him looking attentively at a man sitting at a nearby table; I asked if he thought the man would be a good prophet. Sargent said he thought he might. At that time he had been over in Amsterdam, looking for Jewish types, so his mind was full of them. In those days, he led a quiet life, seeing a few intimate friends, most of them musically inclined, Henschel, Shakespeare, Korbay and others. Sargent had a keen interest in music. He liked playing what is called "Four Hands," also he liked to play chess. As time went on, he mingled more in the "great world," but music continued to be his "second love," up to the last. I am proud to have known him intimately for nearly forty years.

May I close my "pen picture" of him, by recalling an incident which he told me connected with the Boston Public Library and its committee. In the beginnings of the library, Whistler was asked, by the committee, to decorate the north wall of Bates Hall. When the committee said, that they would be very glad indeed to have a *serious* work by Mr. Whistler, Whistler retorted: "I thank you, gentlemen, but it would be impossible to change the traditions of a lifetime. If anybody should wonder why that north wall panel remains undecorated, let him be referred to the above incident."

Enter the Prima Donna

EMMA EAMES was a woman of unusual beauty with a beautiful voice. She became a star, shining over two continents where she triumphed in Paris, London, New York, Boston and in all the chief cities of the United States. Many people remember how beautiful she was as *Juliet* in "Romeo and Juliet," and as the *Countess* in "The Marriage of Figaro." I first met and heard her at a musical party, given by Mr. and Mrs. W. S., of Boston, who were giving a "house warming" for their new house.

All society was there. One room, leading out of the music room, was unfinished, but had been converted into a palm garden, temporarily. A. R. the brother of Mrs. S., being the architect of the house, led Miss Eames all about on his arm. Passing in the throng, I overheard her say: "I never saw so many 'spoon corners' in all my life." Miss Eames was just nineteen and radiantly beautiful. After her successes on the stage, she left it, and retired to private life, living for some years in her native town, Bath, Maine. She now has established herself in Paris, permanently.

Mary Anderson

MARY ANDERSON (Mrs. de Navarro) was not only the most beautiful woman on the stage, but was of the most beautiful spirit, kind and thoughtful to everybody, devoted to her husband, children and friends. She forsook the stage, without a pang, because she chose the better part. Her marriage was ideal. During the World War, she played a number of times, at the Stratford Theatre, in London, in Manchester, in fact all over England and Scotland, realizing the sum of £48,000 ($240,000) for the Common Cause.

You will read more about the de Navarros (Mary Anderson) in another number of THE ETUDE. "Court Farm," their place in Broadway, was charming. Next to it lived Maude Valerie White. During "Cricket Week," she sprained her ankle, causing her to be laid up for some time. Miss White was a delightful person and most amusing, belonging to the late Victorian period of music. Her songs had a great vogue, sung by Marie Brema, Plunkett Greene and everybody else. On account of her lame ankle, she remained in bed. Being nearby, we used to go up to her room after dinner. Her spirits were not dampened by her accident. Being a great mimic, lying in bed, she imitated Queen Victoria. Putting a soap dish on her head, looking like a crown, and hanging a towel from the soap dish, imitating a widow's weed; she stuck her forefinger in her cheek and gazed at the picture of the Prince Consort, making a perfect likeness of the well-known photograph of the Queen.

Miss White was a wonderful talker, in a good sense. Once I said to Mrs. de Navarro, "I am sure Miss White never married because she had never given any man the chance to propose." The next day, Mrs. de Navarro and I were walking under Miss White's window; Miss White called down and said, "Tell Mr. Johns, that 'England expects every man to do his duty.'" The next day I returned to London, so I never had a chance to propose.

The Strathmores

A FEW YEARS later, I was again staying with the de Navarros. The Dowager Countess of Strathmore and her daughter, Lady Maud Bowes-Lyon, took a place near Court Farm. Lady Maud being a good amateur violinist, we made a good deal of music together, playing Brahms' Sonatas and other things. Both of the ladies were charming. Mrs. de Navarro had often told me of her visits at Glamis Castle, belonging to the Earl of Strathmore.

Everybody has heard of Glamis Castle with its "monster" (or as it was called, by the knowing ones, "the ghost") shedding gloom over the place, and over everybody in it, guests and everybody else. Mrs. de Navarro said that the sinister influence was indefinable, only it was there. I was interested to see the Countess of Strathmore in her simple surroundings at Broadway, where she seemed to be one of the most calm and serene persons imaginable, in spite of the shadow cast by the "monster" during her married life. The Dowager Countess of Strathmore is the mother of the Earl of Strathmore, and the grandmother of the Duchess of York. The Duchess may become the Queen of England.

The Devonshire Coast

ALL TRAVELERS have been along the coast of Devonshire, and most of them have been to Clovelly. My friend, Mr. Henry White, who was ambassador to Italy and France, gave me a letter of introduction to Mrs. Hamlyn, the chatelaine of "Clovelly Court." Mrs. Hamlyn owned everything in and out of sight, including the celebrated "Hobby Drive." Having presented my letter, immediately afterwards a servant brought a note, saying that "Mrs Hamlyn would expect Mr. Johns, with three other friends, to lunch."

As neither Mr. White nor I had mentioned the fact that I was traveling with anyone else, this all sounded most hospitable. The servant, in some way or other, had noticed that I was with three other friends at the inn. Of course, we all accepted the invitation with alacrity.

Mrs. Hamlyn sent her carriage to bring us from the inn. Clovelly Court is a splendid house and place, with a marvellous view of the sea from the cliffs. After luncheon we walked and drove everywhere. After tea Mrs. Hamlyn asked us to come back to dine at eight o'clock, which we did. The next day, we spent the morning exploring the "Hobby Drive" and other places, but before doing so, a note from Mrs. Hamlyn came, asking us to dine again. Not being able to resist such kindness, we again accepted. English hospitality can't be equalled "when the time, place and the liked ones come all together." Mrs. Hamlyn liked us and we adored her, her place and everything she did. Clovelly and "Clovelly Court" is one of the celebrated places in England. Let me add that our pleasure was largely due to the fact that we were so well introduced by Mr. White who has shown his friendship to me more than once.

The Personality of Rameau

By Victor Wynn

THOUGH he was one of the foremost musicians of France, comparatively little is known of Jean Philippe Rameau (1683-1764), a somewhat lonely, unlovely Belgian who was not only a great composer but was also one of the first to systematize the study of harmony. In "The Spirit of French Music," Pierre Lasserre describes him thus:

"He went unending, solitary walks, striding along the paths in the public gardens apart, and if any one forced him to speak to him, he seemed, we are told, 'to be coming out of a sort of ecstasy.' . . . His abstraction, however, is not the voluptuous slackness of an aesthete who dreads the harshness of human contact and the fatigue of practical affairs. It is the symptom of a strong and tenacious will that has a horror of scattered energies, and concentrates on the main issue, the *unum necessarium*.

"Business does not frighten him, and he handles briskly the men with whom he has dealings. He is known as a rugged character, energetic, imperious, brusque, crushing. He makes the artists who have to perform his works tremble. At rehearsals 'he used to sit in the pit, where he insisted on being alone; if anyone came to see him there, he would wave him away without speaking to him or even looking at him.'

"Here is another important detail—he was a miser; his was a solid, middle-class avarice, which growing on his stock of greatness and genius, stands out in high colors, and would have delighted Regnard and inspired his wit. But there is no reason to suppose that this avarice, even if it went somewhat beyond the limits of wisdom, ever reached the morbid stage. . . .

"He was a very tall man, and extremely thin, 'which made him look,' says Chabanon, 'more like a ghost than a man.' Grimm finds him 'as emaciated and shrivelled as Voltaire,' whom he resembled in appearance, but without having his mischievous physiognomy. The expression of his face was severe, 'all of his features were big and announced the firmness of his character.'"

HE who praises stands equal to the thing praised.—GOETHE.

"A good song is as if the poet had pressed his heart against the paper. . . . The low, musical rustle of the wind among the leaves is song-like. . . . The song-writer must take his place somewhere between the poet and the musician, and must form a distinct class by himself. The faculty of writing songs is certainly a peculiar one, and as perfect in its kind as that of writing epics."

—JAMES RUSSELL LOWELL.

Making the Most of the Year

By Ruth L. F. Barnett

IF ONLY there might be found a w knowing just how the new pupil is to turn out! Unfortunately this k edge comes at the latter end of tra so that one cannot especially pre technic for the soloist, theory fo teacher and harmony for the compos

If a teacher takes a new pupil o supposition that he is to remain one only, he is given the kind of tr that will be most helpful to him in ever line of work he may later unde He is led to an appreciation of what i in music and yet not forced to sit a piano an hour a day to do mere gymna The purely mechanical is the least h of any part of his work, though it is essary insofar as it enables him to easily the simple pieces that go into year work.

Having supplied him with fundam facts about the use of his hands, ounce of the teacher's energy is put training him to think. He is taught t put his finger upon a key until he is that it is the right finger on the righ He learns, too, that every note and rest has a definite value and must be at exactly the right point in the me

Then he learns to listen, to hun breaks in the legato and uncalled-fo cents. Finding such faults, he wa his hand to determine the cause and for improvement.

Also he learns the meaning of every and musical term that he sees, not by nition but by illustration. Thus he te his muscles to respond to the deman his ear. To help him toward insigh appreciation, he is shown how pl answer each other, and he is allow experiment to make them interesting.

At the end of the year, if he is to have talent, the pupil can begin tec work in earnest without the handic dealing with unfamiliar signs and s If, on the other hand, he sees his unf for music, he will be a better lawyer tor or business man for the training h had in listening and observation.

The Dictionary Habit

By Helen Oliphant Bates

A GOOD music dictionary shoul placed at a convenient place in every studio and pupils should be asked t up all words and signs which they d understand. Definitions which the looks up for himself are more apt remembered than those which are by the teacher, because in the f case the exact spelling of the words be noted.

Furthermore, when he is occupied finding out something for himself the cannot journey in fancy to the m picture theater or swimming pool as as he does when he is being told uninteresting foreign words.

But the greatest benefit to be d from making pupils find things ou themselves is that it teaches them h study and how to think independently further this purpose it is a good pl have the pupil write out the definiti his own words when he has "looked i

---

"Scotson Clark is a name we co with in the musical world. He l genius for discovering the wedding of beautiful tonal modulations with a ment which was and remains to modern minds as heroic."—"Jubal" i Guernsey Press.

ractical Lessons in Hand Culture

By the Noted Liszt Pupil and Exponent

CARL V. LACHMUND

With Original Exercises for Self-Study, Covering Two Years



FRANZ LISZT WITH MR. AND MRS. CARL LACHMUND

GENERAL BELIEF that ic is merely a matter of the s, is far from the real facts. better half of technic is *Mind!* ot deny that the muscles of ust be developed; and scien- that there are over two hun- e. But, here again, it is the ill accomplish this three years' study in Weimar, ear Liszt play, and more than yed at our own apartment; us force, ease, and authority! uperhuman for a man of his had passed, by several years, al "three-score-and-ten." But : "When I will, I can play— cannot." As to his teaching, his axiom in the words: "I to turn away from Methods gics. My small amount of is in the main confined to f St. Paul: *'Littera occidit, at!'"* (II Corinthians 3:6— killeth, but the spirit giveth , though, did not mean that nced or otherwise—need not technical work.

ditating on this, and the ever ect of "vacillatory pupils," the studio opened and in its frame ng lady, demure, yet self- appearance. "Assurance and favorable attributes for a ugured mentally, as I bade her

told me of you," she began, to see whether you would give I did not bring a letter of ion, but—."

greeable," I interrupted, "for ve brought your music. Liszt read letters of introduction; shed these aside, and leading to the piano, he would say: r best introduction!' Was he

ought a Sonata," she parried; the rapid movement? I think best what I can do."

Slow Movement Tells

LEASE play the slow part That may reveal better what do."

ayed several lines at random pages, it developed that her of the usual sort; her technic , her touch—dry and hard— ne, no tonal variety, no sing- nd in consequence her playing k, as that of a child; in short, developed a good voice—for ist must *sing*, though with the

can I do all this?" she que- me discouragement.

orry as to that!" she was as- months of painstaking 'hand- will effect a great change; it your style and give it an ty. But this cannot be ex- few words; neither is it suf- ow;' the studies must be fol- ay by day, *persistently;* then is sure to come. It is not dy, but *how* you *practice* it, ing quick results! Students ight viewpoint.' Sometimes followed *persistently*, is worth to you.

old of Leschetizky emphasizes pplicant had so well pleased him that he accepted her, without sending her first to one of his *Vorbereiters* (preparatory assistants). At the appointed lesson he simply gave her *view-points* on piano playing, and finally he told her what piece to bring the next time. Rather indignant, she told a fellow pupil that she had placed the substantial fee on the piano, as customary, but he had not even asked her to play; he had merely *talked* to her. This came to his ears, and at the next lesson he said to her: "My dear young lady, bear in mind that the lesson I gave you last week is the most valuable one you will have from me—provided you are keen to *follow up* the various viewpoints I explained to you."' . . . .

"No, I have not yet done any teaching," said my demure visitor in answer to the question.

The Young Teacher's Pet

"THAT IS WELL," I retorted, "for young teachers too readily dote on pet notions they regard as oracular, and this hampers their progress into broader fields. Some time ago a western teacher wrote that she wished to take a course 'to brush up her technic.' What she really needed was brushing up *mentally*, and I felt tempted to write her that a vacuum cleaner might be the appropriate implement for the purpose."

"I hope I shall not give you any cause to have such thoughts of me," laughingly retorted my new pupil.

"Do not fear; I may sometimes make use of metaphor, but such figurative talk is never intended to be sarcastic; and you will understand the point more quickly than through lengthy explanations Liszt taught much by metaphor; Leschetizky once told a young lady that she 'played like a cow.' The pupil concluded that she was not in training for dairy purposes and — perhaps wisely — discontinued her lessons."

Having arranged a lesson hour for the morning following, Miss Demure departed, assuring me that she, too, had already gained some valuable "viewpoints."

The Lesson on Hand Culture

MISS DEMURE appeared, promptly, at the appointed hour. She was asked to impress upon her memory the following simple, but *important regulations;* and these hold good for practically all of the exercises given in this course.

1. Do not take more than two (or at most three) of the exercises at a time. Practice each from three to six times, with each hand separately. At the end of a week change to the next key, and continue to change each week until you have gone through all of the keys. Professional pupils, who can do this twice a day, may change to the next key twice a week.

2. Practice an exercise several times *slowly first*, two notes to a count (metronome at about 80), then several times, gradually faster, and finally very fast. But unless you can do it with a full, large tone, it is useless to practice very rapidly. Continue slower, until your fingers have gained more strength. Even after you can play an exercise fast, always begin the daily practice by playing it *slowly*, several times, first. Always *press* very hard! Bear in mind: Rapidity can come only from assurance, assurance from strength, and strength, only from much *slow, deep pressure* practice. Always *count aloud;* the fingers will respond with greater precision, and will acquire strength in shorter time.

3. *The Position:* Do not sit far back on the chair; sit well forward; this gives freedom to the arms, and relieves the spine, hence you will not tire so quickly, and the feet can work the pedals more easily. Keep the feet near the pedals.

4. Sit upright, as when riding horseback, and hold the head erect.

5. Many pupils sit too high. This causes a harsh touch; while sitting too low weakens the tone quality. Adjust the stool so that your arms will be on a level line with the top of the hand.

6. *To obtain correct position of the hand:* Stretch the fingers out straight; now draw the finger tips, slowly, down until well curved; now place them on the keys. Do not permit the knuckles to protrude, nor crunch them down; the hand should be well rounded, yet appear table-like. Do not hold the thumb so low that it lies flat; this is a general fault. The thumb should be at an angle of 45 degrees from the key. Shape your hand position in this manner *several times a day.* Remember, the position will not stay as it is; it will either get better, or it will deteriorate. It will get better only if you do this several times a day, and do it for weeks to come.

7. Never permit any joint to kink inward, nor allow the finger to stiffen out, cramplike; weak fingers will do this. If fingers are very weak, one should not press too hard, until they have grown stronger.

8. *The Touch.* Impress on your mind these very *important terms:* The *Pressure* touch; the *Weighty* touch; the *Clinging* touch. This tri-unity will develop a large, healthy tone, if persistently observed.

9. One should not strike, but always press the finger down.

10. If your fingers cannot lift freely (at a good angle) fold your hands and force them back, first with one, then with the other hand. When practicing, lift them well. But if your fingers naturally lift easily, do not particularly try to lift them. The pressure touch, finally, is the more important.

11. As you drop a finger on the key, follow it with a deep pressure, and with this, pull the finger tip slightly toward you; at the same instant give a lifting pressure to the wrist, which should show "resistance" (weight)—then "relaxation." To acquire "wrist consciousness," move the wrist up and down several times as you practice. A rich tone quality depends largely on this wrist consciousness.

12. Always "listen," and criticize the tone quality you are producing. *Teach your ears how to think.* They will soon learn to be helpful teachers.

The Eighteen Cardinal Exercises:

Piano Technic can be narrowed down to *Scale, Arpeggio* and *Wrist* work. These fundamentals, concisely applied, form the quintessence of these exercises, which accounts for their economic efficacy, and that the limited number, when practiced with alert adherence to instructions, will provide ample material for two years' progressive self-study.

Ex.1



Do not be deceived by the apparent simplicity of this exercise. To play it with deep pressure, evenly, and finally rapidly, without stumbling, will tax even a much advanced player, and it will benefit such a one, as much as it will a beginner.

Now, play it, please.

No; that is *too fast;* and you did not play very evenly. Try again.

No; you did not *count aloud*—and you joggle your hand. Again, please.

Now, press—*press harder,* on every finger.

Such are the remarks I have to make to every pupil at the start.

Ex.2a



Ex.2a



Ex.2b



Ex.2b



Exercise No. 2 is one of several that will develop the weak 4th and 5th fingers, which must be the constant aim of every

ambitious piano student. Watch the thumb; keep it extended, and always well over the keys. Watch the legato in passing from one group to the next.

Necessarily this lesson is devoted largely to general directions, and to "viewpoints," which are essential for all of the exercises, and which the student should re-read from time to time, to impress them *lastingly* on his memory. The next lesson will give the sixteen other studies, and cover the instructions for all.

Self-test Questions on Mr. Lachmund's Article

1. *Where is the seat of Technic?*
2. *What are the usual defects in a student's playing?*
3. *How may figurative speech in teaching?*
4. *What is the best bodily pos playing the piano?*
5. *What three styles of touch effective?*

Little Life Stories of Great Masters

Biographies in Catechism Form

By Mary Schmitz

(In Response to a Definite Demand, a Series of These Little Biographies Has Been Republished in Book Form)

Edward MacDowell
(1861-1908)

1. Q. Tell something of Edward MacDowell's ancestry.

A. Alexander MacDowell, his grandfather, and Sarah Thompson MacDowell, his grandmother, were both born in Ireland, of Scotch-Irish parents, but came to America early in the last century. His mother Frances M. Knapp, was an American lady of English descent; his father, a New York business man.

2. Q. Where and when was Edward MacDowell born?

A. In New York City, December 18, 1861.

3. Q. Was MacDowell encouraged by his parents in his study of music?

A. MacDowell's grandparents were Quakers; and when the composer's father showed a fine talent for drawing it was repressed as much as possible. But Edward was encouraged by both father and mother in his talent for drawing and music.

4. Q. Tell something about Edward MacDowell's ability in poetry and drawing.

A. MacDowell made many attempts at poetry when he was quite young; and in later years his poems were so numerous and melodious that they were collected and published after MacDowell's death. He was very talented in drawing and often decorated his music books with clever sketches. One day in a music class he sketched the portrait of the instructor. He was caught at the work and the teacher carried the sketch to a famous teacher of art who begged MacDowell's mother to let him give the boy three years' instruction without cost to her. But the mother decided for a musical career for her son.

5. Q. Who were MacDowell's first teachers in music?

A. Mr. Juan Buitrago, a South American pianist, was his first teacher. Afterwards he studied with the famous Venezuelan pianist, Teresa Carreno, who had gone to New York when she was a little girl.

6. Q. When did MacDowell go to Europe to continue his musical studies?

A. In 1876, when he was fifteen years old, he, accompanied by his mother, went to Paris. He easily passed the examinations and was admitted to the conservatory and became the pupil of Marmontel, in piano, and Savard, in theory.

7. Q. Whom did he have as classmate in the Paris Conservatoire?

A. Claude Debussy, the eminent French composer.

8. Q. Why did he leave the Paris Conservatoire?

A. In 1878 MacDowell heard Nicholas Rubinstein play the Tschaikowsky "Concerto in B-flat Minor." He was amazed at the performance and concluded that if he desired to reach similar results he would have to employ different methods than those in use at the Paris Conservatoire at that time.

9. Q. Where did he go after leaving Paris?

A. After a short time at the Stuttgart Conservatory he went to Frankfort-on-Main.

10. Q. With whom did MacDowell study at Frankfort?

A. Raff was his teacher in composition and Carl Heymann in piano playing. Heymann was so impressed by MacDowell's greatness as a teacher that, when necessary that he resign, he recommended MacDowell as his successor. But as MacDowell was very young and an alien, he was denied the position.

11. Q. What conservatory appointed MacDowell head piano teacher?

A. The Darmstadt Conservatory, where he taught forty hours a week. He found it pleasanter to live at Frankfort and rode daily to the smaller city. During the long rides he studied German, French and English literature.

12. Q. When did MacDowell visit Liszt?

A. In 1882 MacDowell visited Liszt and played his first piano concerto for him. Eugene D'Albert played the second primo part. This concerto was dedicated to Liszt in appreciation of Liszt's kindness to MacDowell.

13. Q. How did Liszt show his interest in MacDowell?

A. Liszt insisted on having MacDowell's "First Modern Suite" given at the Allgemeiner deutcher Verein Convention, held at Zürich. MacDowell played it with great success. The following year Liszt again helped him by securing the publication of both the "First Modern Suite" and the "Second Modern Suite," by Breitkopf and Härtel in Leipzig.

14. Q. When and whom did MacDowell marry?

A. In 1884 MacDowell returned to America and married Miss Marian Nevins, of Waterford, Conn. Miss Nevins had been a pupil of MacDowell in Europe. After a month in America MacDowell returned to Europe with his bride.

15. Q. When did MacDowell return to America for a permanent residence?

A. In 1888, after several years of residence in Wiesbaden, where he wrote many of his less known works, he returned to Boston. Here pupils flocked to him in great numbers, and his orchestral works were performed by the leading orchestras. He made many appearances in recitals and with the Kneisel Quartette.

16. Q. When did the New York public first realize the genius of our American master?

A. In 1894 MacDowell played his "Second Concerto" for piano with the New York Philharmonic Orchestra, under Anton Seidl. All the critics were unanimous in their praise and found that at last America had a great master whose works were on a par with the great composers of other lands.

17. Q. When did MacDowell accept the position at Columbia University and what did he set himself to do there for the cause of music?

A. Mrs. Elizabeth Mary Ludlow endowed the chair of music at Columbia University with a fund of one hundred and fifty thousand dollars. Edward MacDowell was offered the position as Professor of Music. He set himself the task: 1. "To teach music scientifically and technically, to train teachers who shall be competent and compose." 2. "To teach music historically thetically, as an element of liberal culture."

18. Q. What compositions were written while teaching at Columbia University?

A. The famous "Norse Sonata" and the Sonata" for piano solo, and the "Sea Pieces," w among his greatest works.

19. Q. Tell something about the MacDowell home at Peterboro, New Hampshire.

A. When the composer first went to Columb versity he bought a New Hampshire farm. It of fifty acres of forest land and fifteen acres farm land. On it were a fine old house and some buildings. There in a log cabin in the woods most of his later compositions.

20. Q. What was the cause of the sad and tragi the greatest of American masters?

A. The great strain of work at Columbia, with private teaching and composition, caused the of the great brain. He resigned from Columbia but instead of resting he undertook more work. the signs of the decay of the magnificent intell noticed. In January of 1908, when just reaching h Edward MacDowell, beloved American compose on to his rest.

21. Q. Where is MacDowell buried?

A. At Peterboro, New Hampshire. On a bron on the crest of the hill, not far from the little where so many of his splendid musical thoug written down, are the lines he wrote as a motto last composition, "From a Log Cabin."

"A house of dreams untold
It looks out over the whispering treetops
And faces the setting sun."

22. Q. How does MacDowell rank as a song w

A. By many he is ranked with the greatest so ers—Schubert, Franz, and Grieg. "In the Wood Robin Sings in the Apple Tree," "The Sea," sh inspiration and a highly cultivated taste in music ground for the poet's thought.

23. Q. Name some of his shorter piano piece

A. "Witches' Dance," "Shadow Dance," "To Rose," "Scottish Tone Picture."

24 Q. What composition was inspired by the taken in Indian music?

A. The "Indian Suite" for orchestra.

25. Q. What is the object of the MacDowel rial Association?

A. To perpetuate the memory of MacDowell i helpful manner than a monument in stone or Here at Peterboro "people of approved talent ma the purpose of the special creative work, to li stated period to carry out their ideas." Mrs Ma from the proceeds of her lecture-recitals, has uted many thousands of dollars to the enterpri

Why Every Child Should Have a Musical Training

Prize Essay Contest. Prizes Aggregating $270.00 in Value

This great prize contest open to all readers of "The Etude" closes on December thirty-first at five P. M. It is described briefly on page 794 of this issue. No subject is of greater interest to the musical home, to the conservatory, to the private teacher of music, to the music club leader or to the music supervisors of our public schools. Alre a great many compositions have been received as there are twenty- prizes in all. The competition is the most interesting one ever augurated by "The Etude Music Magazine."

Queer Notation

By FRANCESCO BERGER

HAS BEEN described as universal language of all civ- nations. It is a question should not include so-called nes as well, for they certainly of their own, which appeals uch as ours does to us.

is so universal, it is by no orm. Different composers, ying identical musical sounds, ress themselves in identical ore than different authors do, g the same language, say it from one another. Shakes- ot say "good day, it's a fine quite the same words as ld, nor will Dickens say it ongfellow. And so it comes though Mozart may have in- convey something very like ad to say, he conveyed it in , which was not Bach's; and differs from Beethoven, both wrote symphonies. To se personal methods as "man- using too strong a term, but slight peculiarities exist, is true.

syncrasies of Notation

IS NOT only in their modes ressing themselves that the er—some of them carry their s into their notation. Schu- stance, is unmistakably Schu- he marks "ped." at the com- f a piece. In other composers ction signifies "use the pedal does *not* mean that with him. se the pedal in the course of hich is quite a different thing. vague and decidedly mislead- g, and, moreover, quite un- r any pianist sufficiently ad- lay Schumann at all, would l at his own discretion, with- the composer's indication.

s recorded of him be true, as unaccountably fond of the ur of the pedal, and did not do, at the muddle of conflict- es which non-intermittent ped- es. It is lucky for the world his personal fad, he did not pianist in public; for, had he reputation as a composer might fashion for this *olla podrida* discords, thereby adding an- ce to those which many a ert visitor already has to en- music has providentially through the discerning hands who knew better than to pre- his injudicious instructions.

mann's "Soft" Pedal

NN did not confine his affec- the "loud" pedal. He appears an equal *penchant* for the In no other composer of his we find such frequent use of In older masters its total ccounted for by the fact that in their days, been invented. age!) But Mendelssohn, Liszt were his contemporaries, ges are almost entirely free ne likes to think that Schu- nay have been so constructed unconscious of the ridiculous effect that *una corda* creates. e simply desired the passage red extremely *piano*, without deteriorated tone-quality which l produces.

To the question: "What can be worse than a flute solo?" we have all heard the witty answer: "A piece for *two* flutes." Equally so is the miserable tinkle of *una corda* intensified by the addition of the other pedal. The two in combination add insult to injury, and we may be thankful that, with his constant direction to use one pedal or the other, Schumann mercifully spared us the additional torture of both together.

Another peculiarity in Schumann's notation is his use, in many places, of the words *Aus der Ferne* to describe a "from afar" effect. How a pianist playing in New York is to make his music have a Boston quality, would puzzle a Paderewski as much as it would the writer of these lines. Probably the direction can be sufficiently followed by playing the passage with extra light touch, leaving the question of mileage to the imagination of the hearer. It is but one of several far-fetched expressions in which Schumann permitted himself to indulge—a good deal of that nonsense about the "David's bündler" marching against the "Philistines" is easily explained as the exuberant ebullition of an unbalanced mind.

Chopin's "M. V."

CHOPIN has the habit of frequently marking *"m. v."* in his music. He uses these letters as the abbreviation of the Italian words *mezzo voce*, which literally translated mean "half voice," and stand for "in an undertone." Applied to pianoforte music it is ludicrously out of place, though common enough in vocal music. Why he chose it as a substitute for the ordinary *"piano"* would be difficult to tell. He is known to have been an admirer of Bellini, then the idol of Italian opera worshippers; so perhaps, as an indirect compliment to that composer and his nationality, he adopted it, thinking that *"piano"* was no longer Italian enough for his purpose, having become so international. Be this as it may, the Irish music teacher was not wanting in the national wit of his country, when, in explaining to a pupil that *m. d.* meant right hand, and *m. s.* meant left, he added that *m. v.* meant whichever you please.

Besides this fad, Chopin was guilty of a far more serious one in his notation; for when in the course of a piece he has wandered far from its original tonality, he does *not* remove the early signature and substitute the new one, but retains the old, and is thereby under the necessity of employing heaps of "accidentals" (mostly "naturals") which crowd the measure on paper, and whose multiplicity is bewildering to the performer. Suppose the composition to have begun in F-sharp major, and to have modulated into G minor, the quickest way to call attention to this would be to alter the signature from six sharps to two flats, and that is precisely what he does *not* do. Consequently every F, C, G, D, A, and E that occurs has to be separately contradicted by a "natural," and every B and E has to be separately marked as flattened. It is a laborious process, responsible for many false tones and much bad language.



PROFESSOR FRANCESCO BERGER

Certainly one of the most astonishing personalities in the field of music is Professor Francesco Berger, of London, whose articles upon various phases of music continually appear in leading publications abroad and in "The Etude Music Magazine." Professor Berger was born in London over ninety-two years ago. Despite his generous years, he is still actively engaged in teaching in London and is very vigorous, as the youthful spirit of his articles indicates. Among his teachers were Moritz Hauptmann (1792-1868) and Louis Plaidy (1810-1874). He knew Moscheles, David and Dreyschock well. He started teaching in London long before the Civil War in the United States. One of his most intimate friends was Charles Dickens, for whom Professor Berger wrote much incidental music to accompany the dramatic events in which Dickens was always interested. In 1886 Professor Berger became a member of the faculty of the Royal College of Music and in 1887 also a member of the faculty of the Guildhall College of Music. He has given numerous tours as a pianist, written numbers of successful songs and pianoforte pieces, and has recently published an excellent set of little pieces for the left hand. Professor Berger looks out upon the world through optimistic eyes and with a warm heart. On the following pages we present one of his recent letters to the editor of "The Etude" as an evidence of his virile penmanship.

Raff's Invention

RAFF HAS NOT inaptly been styled the Balfe of the pianoforte. His abundant facility and unvarying tunefulness justify the description. He could pour out music in any form almost as readily as Mozart, and had he been gifted with only an ounce more genius, his other qualities would have been sufficient to rank him among the great ones. Lacking this modicum of divine fire, he stands in the outskirts of, but not within, the temple of Apollo's high priests. Of one merit, however, the world's estimate cannot deprive him. He *invented* a mark of his own to signify the sudden (not gradual) cessation of *crescendo*, by drawing a little vertical line at the close of the *foote* of the usual sign, thus . My design resembles a slice of cake, not altogether out of keeping with what leads to *forte* (for tea!)

He and von Bülow, and a few others, employ the word *quasi* in a wrong sense. In its original Italian it means "almost," *not* "like," which they imply, and therefore it is difficult to realize how one can play *quasi tromba* (almost trumpet), or *quasi timpani* (almost kettle-drum). The music may imitate the notes of these instruments, but surely no pianist can be expected to play like a trumpet or a drum. If it be desirable to tell the performer what his music is intended to represent, we shall soon find such annotations as "like the wind," or "like a horse," or "like a cradle," or "like a gondola," or a "sunstroke," or an "aeroplane," or a "cricket match."

On several occasions and in various places I have protested against the increasing practice in music notation of introducing other languages than Italian. Rightly or wrongly this language has for centuries been the accepted medium by which composers of all nationalities have communicated to performers how they wished their music to be rendered, so that music students had but to acquaint themselves with a few Italian words to know what to do. My own "vocabulary in four languages" gives the equivalent of Italian expressions in English, French, and German. But if the music student, in addition to these, has to be familiar with Dutch, Spanish, Russian and Scandinavian, he will have but little time left for his music, and will probably end by disregarding printed directions altogether.

The Careless Old Masters

IN THE OLDER editions of the classic masters we often find that they were very careless in their notation. They did not trouble to show by up or down turned stems whether the right or the left hand should be employed; their "ornaments" were frequently incorrectly given; and repeats, and *"da capos"* were left to the discretion of the player, instead of being determined by the composer. Modern editions of the older masters are in most cases far superior when supplied by accredited editors. But I am sorry to note in them a tendency to extend the value of an "accidental" into the following measure or even beyond. This is in direct opposition to an elementary rule in musical notation, which distinctly lays it down that the influence of an accidental is *limited* to the measure in which it occurs. If a piece is in G-major, and a strong C-sharp occurs in the fifth measure, you have no right to play C-sharp in measure six unless the sharp is again marked. If this has not been done the note C has *reverted* to its original natural condition. The insertion of a "natural" to mark this reversion is a precautionary measure which every careful player should resent.

It is well for us that so much of what the older masters wrote was so lastingly good when created that it has survived mis-interpretation, mis-printing, and mis-naming, to this day. And it is fortunate, too, that, though an inferior composition needs exquisite rendering to make it at all acceptable, a true masterpiece will bear inferior performance and yet charm and delight. The law of compensation is a blessed one.

Self-test Questions on Mr. Berger's Article

1. *In what way did Schumann make unusual use of the pedals?*
2. *What peculiar marking did Chopin favor, and was he apt in its use?*
3. *What limitation kept Raff from being "one of the elect?"*
4. *What general rule should be applied in the writing and application of accidentals?*
5. *In what particular ways were the older masters careless in their notation?*

Aids to Sight Reading

By Dorothy Bushell

WHEN a student is undertaking the study of a fresh composition, instead of letting him try over the right hand first and then the left, as is the usual manner, try letting him play the left hand at sight while the right-hand melody is being played by the teacher who also counts the time for him. It will be found that he reads much more quickly in his anxiety to keep up with the right-hand part. Moreover he grasps the whole meaning of the piece, and gets the rhythm at once.

This "duet" form of practicing a new piece is very appealing to young students. A new piece is always welcomed for the chance it gives to play duets. It is especially valuable to more advanced pupils who take a pride in quick sight-reading. With these it is well for the teacher to keep going, disregarding the pupils mistakes, and, by counting aloud, compel him to follow every note. Where he stumbles or misses a beat, let him pick it up as soon as he can, the object being to focus the pupil's attention. This method develops concentration better than anything else and also creates a desire on the part of the student to be able to read quickly.

It has been said that "the study of music is four-fifths brains and one-fifth fingers;" there is no greater proof of this than the cultivation of sight reading in this manner.

Well Done

By Patricia Rayburn

"Even when a thing seems to be well done, it can always be improved upon."

A teacher remarked the other day—"Have you been playing your *Prelude* very often?"

Her pupil glanced up; "Oh, yes, several times."

"Have you practiced it lately?"

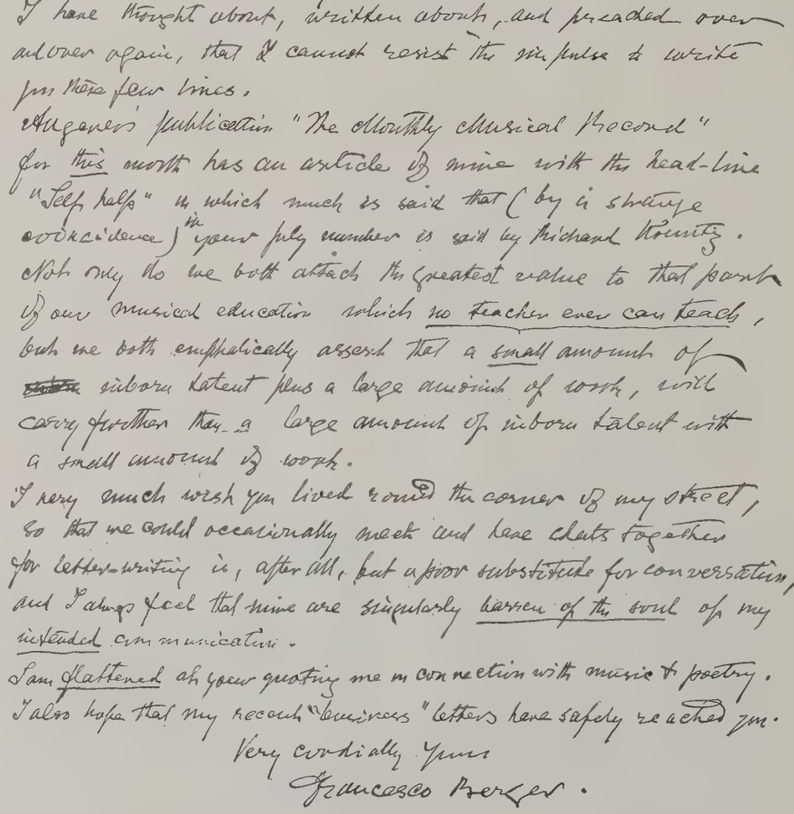
"*Practiced* it? Why, no. I *know* it. That isn't necessary."

"My dear, it *is* necessary. Your *Prelude* is one of the best pieces of music in its class and is therefore worthy of a perfect performance. It is a number into which you must grow. I expect you to continue practicing and working on that selection, not stipulating any time when you may lay it aside permanently."

The pupil stared in astonishment. "But —"

"You may practice, now and then, that Prelude for ten years, and still not play it as well as it *can* be played.

"Dig out the best of your old numbers every now and then, and practice them again, using the big tone, and trying new effects. And remember this: never drop a worth-while composition, for its interpretation can always be improved. No artist has ever yet reached perfection."



My dear old Cooke, 15.7.26.

"The Etude" for July contains so much with which I am thoroughly in accord, — so much which I have thought about, written about, and preached over and over again, that I cannot resist the impulse to write you these few lines.

In your publication "The Musical Record" for this month has an article of mine with the head-line "Self help" in which much is said that (by a strange coincidence) in your July number is said by Richard Kountz. Not why do we both attach the greatest value to that part of our musical education which no teacher ever can teach, but we both emphatically assert that a small amount of born talent plus a large amount of work, will carry further than a large amount of born talent with a small amount of work.

I very much wish you lived round the corner of my street, so that we could occasionally meet and have chats together for letter-writing is, after all, but a poor substitute for conversation, and I always feel that mine are singularly barren of the soul of my intended communication.

I am flattered at your quoting me in connection with music & poetry.

I also hope that my recent "business" letters have safely reached you.

Very cordially yours

Francesco Berger.

An Autograph Letter Recently Received from Professor Berger

The Saxophone Family

"THE saxophone is no youth," remarks Henry Osgood in *The American Mercury*. "Ingenious Adolfe Sax invented it about 1840; in 1844 a forgotten Parisian composer named Kastner introduced it into one of his long-forgotten operas; in 1845 it was officially adopted for French military bands. It was then something quite new, a brass instrument played with a reed. Before that all reed instruments were of wood. There are seven members of the family ranging from the sopranino down to the contrabass, though very few of the latter are now in existence, owing to their unwieldiness and the necessity of having a superhuman pair of lungs to play one.

"The sopranino can climb up to the second G-flat above the treble clef; the baritone (the average orchestra has no lower bass) can drop down to D below the bass clef. There is plenty of room to write for them. They grow bigger according to the depth of their voices. What you see ordinarily when there are three players are two alto saxophones and a tenor; if there is a quartet, the fourth is a baritone. They all have bent-back mouthpieces and bells doubling back and up and out. When one or more of the players suddenly changes to a straight instrument, it is a soprano, and if there is one straight one about half as long as the others, that is little sopranino. They are all transposing instruments; that is, they sound a note quite different from the one actually written.

"Until the days of jazz there was practically no virtuoso saxophone technic because none was called for. In military bands (Sousa has carried a quartet for years) they wander quietly and unobtrusively about, filling in and enriching the harmonic background. Meyerbeer, Bizet, Massenet and Thomas all employed them as solo instruments, though making no great technical demands on them."

"It is a poor use of liberty which substitutes for art a new form of sulphuretted hydrogen." —SIR W. H. HADOW.

"Try to make some slight variation in the registration of each hymn during a service."—G. B. NEVIN.

Simple Suggestions to t Teacher of Small Chi

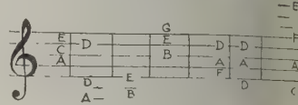
By Helen Tyler Cope

I. Do not neglect developing hand along with the right! Man make this mistake, although we left muscles are harder to contro urally weaker.

II. Study each child's nature its special likes and interests. I the first pieces, be guided by th edge. The title means much to l and pieces of technical limits t can usually be found.

III. Do not make the learnin notes dry and too "school-lik black-board and class work onc are more satisfactory and save ti busy teacher.

IV. Use the following spelling see how many words each can can be formed by the staff lette same time placing the letters for the proper lines and spaces, *i.e.*,



V. Never discourage a child! correction, impatience, and neve its efforts will utterly ruin the mo teacher with a child.

VI. Do not give too long le tired child will not accomplish Frequent lessons of short duratio for beginners.

VII. Strive to help all pupil such poise, that they will never to know "stage-fright!" Train th every opportunity to play in pub by gaining ease and nerve control

VIII. Use some system of them for promptness, regular hours, clean hands and well-ke as well as for good lessons.

IX. Make it a point to meet the parents, and to communicate 'phone or, if possible, a home vis time during the term. A vis child's home may change your e tude to that pupil; and to "han dren of this day a teacher must thing of psychologist.

X. See that a child is comfo fore starting a lesson. Cold hands, a tight collar or sleeve, n one and make a good lesson i

XI. If teaching at home, plan where it will not be interrupt least confusion distracts a child's and before it can concentrate ag of the lesson time is wasted.

The Long Vacatio

By Florence Belle Soulé

WHEN the beginner in mu studying for three or four mo stretch he forgets practically al has learned. Likewise the pup moderately advanced loses gro rapidly. Even a fully matured notices the difference when he st for that length of time.

The difficult work of a teacher ing hands to play and in teachi to think and ears to hear seem wasted in many cases. If parents dents would only realize that it ular practice that counts, the engaged in day after day that m they would arrange their vaca differently.

We all need vacations. A c air, new faces, new scenes an are essential; but the long, long does more harm than good.

The Drum Major

The First of a Series of Two Articles on the Drum Major in the Military Band

By J. BEACH CRAGUN, A.B., MUS.B.



J. BEACH CRAGUN

Mr. Cragun, a graduate of Oberlin College, Oberlin, Ohio, and of Columbia School of Music, Chicago, is a trained writer and instructor as well as an experienced bandmaster. He was for nine years instructor in music at the University of Chicago and is now the head of the Cragun School of Music, Chicago, a school specializing in band and orchestra training. He is well known as a composer, his published works including a four volume method for saxophone, the first published concerto for that instrument, and many recital pieces in the smaller forms.

The military band is one of the fields in which Mr. Cragun may be recognized as an authority. Following are some of the bands of which he is or has been bandmaster: Oberlin College, Spearfish (S. D.) State Normal, North Central College, University of Chicago, 122nd Field Artillery, 124th Field Artillery, Mountjoie Commandery, Englewood Commandery, Bloom Township High School and Chicago Heights Elementary Schools.
—EDITOR'S NOTE.

FOREWORD

e various signals to be used by the drum major have never been fully covered by ining regulations issued by the United States military authorities. These are matter of tradition than of printed regulation and, as might be expected, have ijected to extremely varied interpretations at the hands of individual drum majors army and civilian bands. Except where noted, all signals conform to drill and regulations as issued by the government or to those accepted as traditional by sters throughout the service. The following additional points should be kept :

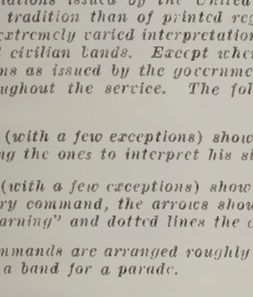
drawings (with a few exceptions) show the drum major as the band members see , they being the ones to interpret his signals.

drawings (with a few exceptions) show the drum major in the position of giving preparatory command, the arrows showing the motion during the brief interval ring as "warning" and dotted lines the command of execution.

signal commands are arranged roughly in the order of their probable appearance aking out a band for a parade.

1. ASSEMBLE

S signal is given to assemble the nd. The drum major goes to the elected, blows his whistle and the baton, as illustrated, to call r the musicians. The band falls ollows:



M. repre-
he drum
r, who
facing the
W. O.,
rrant of-
bandmas-
nd. each
bandsman.
tact plac-

the various instruments is some- matter of choice. The band- stands on a line with the front or line of men placed side by In a band with five in a rank um major marches directly in e of the middle "file" or line of nged one behind the other. The between ranks (from back to is two paces, or 60 inches. The between files (arm to arm) is ce.

n players are assembled, the drum orders "Right—Dress." He then s the alignment of the band (if ry) by each rank and file sep- After this is done, he takes e at the head of the band, stand- attention, facing forward, as in Fig. 2.

STANDING AT ATTENTION

RONT instead of back view is own, since the signal involves no nd of execution and concerns e drum major. The ferrule rests ground about one inch from the the right foot. The left hand on the hip, with the thumb to r. This position is used mostly; hile the band is standing at at- ready to play or move forward er; (2) while the band is play- anding in march formation, un- e baton of the band leader; (3) he band is being inspected.

decorative tassels of the cord on ton should be so fastened that o not drag on the ground when um major assumes this position. military drum major is not made orative as is the case, often, in litary organizations. In the lat- may be uniformed exactly as the nembers of the band, while some the uniform cap to the bear- shako" shown in this picture. band leaders or organizations to add to the gay appearance of d by the use of a complete drum outfit such as is shown here.



1. ASSEMBLE

There is no preparatory command, and no command of execution. The whistle is to be used as little as possible. It is a signal of warning necessary in "Assemble" and "Countermarch," but to be used as infrequently as possible at all other times. (Posed for by Corp. H. L. B. Herson, drum major, 2nd Infantry Band, Fort Sheridan, to whom the author wishes to express appreciation for suggestions.)



2. STANDING AT ATTENTION

There is no preparatory command, and no command of execution. Heels together, feet forming an angle of forty-five degrees. Body erect, chest lifted and shoulders square, with head erect and chin drawn in. Weight resting equally on the heels and balls of the feet. Eyes front. (Wallace Meidell, drum major of Bloom Township High School, posed for pictures in this uniform.)

3. PLAY (Standing, without moving forward)

THE drum major faces the band, right arm and baton extended high enough for the back ranks to understand the order. He now is in the position which issues the preparatory command, "Play." It is by all means advisable to observe the "warning" indicated by the arrows in the illustration. Some such "warning" is essential to any good conducting, especially in the playing of the first note of a composition. This "warning" is not called for in army regulations, but is extremely practical. No conductor starts off an orchestra without some slight motion of the baton serving in this direction. It is equally necessary in the case of the drum major.

The drum major then beats time for the band alternating the two positions illustrated, the dotted line position coinciding with the main pulses of the music (or the first of each measure in ordinary marches in quickstep time.)

The motions used must be definite ones, especially the "down beats," and must come to a definite "stop" at the bottom of the motion, at which exact point is to come the pulse in the music. Musicians find it almost impossible to follow any conductor without a definite down beat.

4. CEASE PLAYING (Band standing still)

DO NOT use the whistle unless necessary. The left and right swings of the baton should serve as sufficient warning to make possible an effective stopping of the music either at the end of the composition or at any time called for by the situation at hand. Only the well trained band is able to stop in clean cut fashion with, possibly, a little extra "punch" on the last note, and at any time the drum major may desire. The somewhat elaborate warning signals shown in the illustration will prove a tremendous help in this direction. They are not called for by the training regulations of the United States Government, but are traditional and in wide spread use among army and civilian bands.

When the band does not play to the end of the composition, the musical effect is far better if the drum major stops the band on the first or main pulse of some measure in the music. If his musical training be insufficient to insure this, he may be given the cue at the proper place by the band leader.

Many marches end on the first pulse, or beat, of the last measure. The drum major must familiarize himself with all marches to be used by the band, or his signals may not coincide with the music.

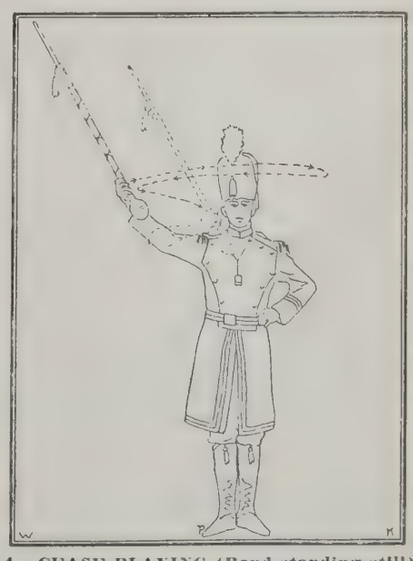


3. PLAY (Standing without moving forward)

Preparatory command: Extend the right arm almost to its full length.

Interval of warning: Give about one and one half seconds to the motion shown in the arrows.

Command of execution: The arm motion comes smartly to a dead stop in the position shown in dotted lines.



4. CEASE PLAYING (Band standing still)

Preparatory command: The same as "Play."

Interval of warning: The left and right swings of the baton, coinciding with two beats of the music.

Command of execution: The arm comes smartly to a dead stop in the position shown in dotted lines.

(*Continued on page 782*)

A NEW DEPARTMENT OF PUBLIC SCHOOL MUSIC

Conducted Monthly

By GEORGE L. LINDSAY, Superintendent of Music, Philadelphia Public Schools

The Junior High School Chorus

Part I

THE JUNIOR High School idea has long been in the minds of educators with a vision. Experiments were made to supply the need of a type of education which would bridge over the gap between elementary and higher education. The pupil is going from the elementary school to the high school was faced with the problem of adjusting himself to an academic atmosphere which was not altogether sympathetic to his needs. In so doing he was often the unfortunate victim of the clashing ideas of elementary and higher education.

The pupil who could not quickly adjust himself to his new environment soon fell behind in his studies and quit in disgust at the end of the ninth or Freshman year, as it was called. The same pupil may have had a good record in the elementary school. Educators tried to solve the problem from an academic point of view by placing the teaching of subjects in the upper grades of the elementary schools on a departmental basis. This was a big move in the right direction, but it did not change the attitude of the high schools toward the individual needs of the growing boys and girls under their care.

The complexity of modern life has challenged educators to meet modern issues in life-work and its preparation. They are being met by the Junior High School idea. I call it an idea because it is not confined to the actual work that goes on in the school building dignified by the name "Junior High School," but reaches out to the broader aspects of the modern needs for training for better citizenship, in all school life. It gives not only ethical and vocational preparation but also provides a background of actual experience in the right use of leisure time.

The Junior High School Chorus

EDUCATORS appreciate the fact that music can and does play an important part in developing a happy social school life and spirit. The value of chorus or massed singing in the assembly and choral periods is well recognized in the Junior High School. There is no doubt of the fact that choral work in large groups is most acceptable to the pupils and the school principal because of the reaction in school spirit and *camaraderie*.

The handling of large choral groups which do not meet daily creates a problem for the music teacher to solve. It can be solved and large groups can be handled successfully provided that sufficient help is given to the music teachers. The music teacher can reach the individual pupils best in small groups, and the organization problem is comparable to any other class room activity, but the music teacher must consider the larger usefulness of chorus singing in the life of the school, and he must sacrifice some of the more intensive teaching of music to the rank and file of the Junior High School pupils.

Elective courses are provided for ninth year pupils who are especially interested in music; and music clubs are provided for all of the pupils who are interested in glee club, orchestra, operetta, appreciation and other music clubs.

The music teacher can make a happy compromise in the choral program by meeting the individual classes of a choral group separately once a week in the music class-room, and later meeting the entire group in the auditorium. This plan is ideal as it permits both types of work in music to be carried on. It is not necessary to teach all of the vocal parts to the small class group. Certain classes can be prepared on one or two parts and the real part work presented in the auditorium by merely combining the classes.

Many schools do not provide two periods of forty-five minutes each in the weekly schedule. Because of housing conditions the chorus music often has to be presented in the auditorium. Let us consider a plan which has proven successful in presenting choral music to large groups massed in the auditorium.

The Progressive Program

THE MODERN Junior High School contains classes of mixed pupils in the seventh, eighth and ninth years of school. There are six terms of work presented and the grades are numbered, 7a, 7b, 8a, 8b, 9a, 9b. This calls for six programs of music on the basis of one for each term of work. The choral groups should be kept separate in grade so as to maintain a general program of music of progressive difficulty. This is not difficult to do in a large school of one thousand pupils or more, but in the smaller school it is necessary to have two periods of chorus or more weekly in order to keep a progressive program in operation for each term of work and still maintain the large mass chorus work.

In the small school a different general program would have to be presented each term for the mass work. The regular program could be carried on in part in the single class lessons. The average Junior High School chorus schedule calls for two periods weekly for the seventh and eight grade pupils and one period for the ninth. The ninth grade pupils who are musical and sufficiently interested should be given an elective chorus of four periods weekly. This should count toward high school graduation on a laboratory basis of two semester hours or points of credit.

The glee club can take care of the seventh and eighth grade pupils who wish to have special work in choral music. The glee club should meet in the club periods or seventh periods. This is on an extra-curricular basis with no credit. The special chorus or vocal ensemble could combine with the glee club for regular or special work.

Music of Suitable Vocal Range

EVERY PUPIL should take chorus whether he is musical or not. The music selected should suit the grade and average age of the pupil. The pupils are in the early adolescent years and the changing voice of the boy presents a real problem in planning a program of music material. This fact alone presents a strong argument for a progressive program of material.

There are many theories advanced for the care and treatment of the changing voice of the boy. Many of these theories fail to consider that we are dealing in school with just the average boy who enjoys a lot of shouting in his play with consequent detriment to his voice. We are not dealing with boy choir singers who have been trained to sing "treble." The occasional choir singer or the exceptional boy-voice can be easily discovered and given a suitable voice part.

In the seventh grade the voice of the average boy has not changed, though a thickening of the lower tones is in evidence. This can be easily detected in the singing of the school assembly. In unison selections of a range from middle "C" to two-line "C" the massed effect is rich and full and the singing of the boys is quite prominent. When the range goes beyond the upper "C" the boys drop out or "scoop" down an octave lower. This gives the grotesque effect of the average upper grade assembly singing. The comfortable range for the changing voices of the boys in the Junior High School lies well below two-line "C."

The boys therefore should be assigned the alto part in three-part selections for unchanged voices and the boys of the eighth and ninth years with unchanged and changing voices which are alto-tenor should sing a part which is similar to a tenor part of alto range. Music of comfortable vocal range must be provided for all of the pupils, girls and boys. We must not forget that the girls' voices are maturing and must be protected from extremes in range. About fifty per cent. of the boys' voices are changed in the upper eighth and ninth grades.

Types of Music

THREE and four part music for soprano, alto and baritone or soprano, second soprano, alto-tenor (or alto) and baritone of limited range should be provided for the upper grades. The selections should be of short or moderate length, fairly easy and melodious. It is only in recent years that the need of music suitable for Junior High School use has received consideration. This need is now being supplied and literature covering this field is available.

It is impossible to sing standard four-part choruses in their original form. The tenor parts are of too extended a range and must be revised. This is also true of the bass parts. There are two types of music to consider, namely, that in which the vocal parts can be presented directly with the words in a rote-reading fashion and that which must be studied intensively because of the peculiarities of the voice-leading of the parts.

The first type is of a contrapuntal nature and each voice part is said to be a melody. The second type is of a harmonic nature which has the melody harmonized, whether it lies in the soprano part or not. Both types should be used and presented accordingly. Unison song and two-part material should be used in all grades. Three-part songs for unchanged voices should be presented in grades 7a, 7b and 8a. Three and four-part songs in which one part is in baritone range should be presented grades 8b, 9a and 9b. Songs of t parts with an optional baritone part sh be presented in grade 8a, since the with changed voices are in evidence

Division of Vocal Parts in the Lower T

THERE IS a popular idea that singing of children should be roarious. An advertisement appeared cently stating the fact that a certain day School had "uproarious singi Secular educators also hold this opinion of "hearty singing." Anyone has had experience with immature v knows that "it takes nine tailors to m a man" and that it takes many imma singers, singing easily and naturally carry a part in the average school ditorium.

Much valuable time can be used u "trying" voices individually. Very singing will be accomplished during first four weeks if this is attempted a large scale and much commotion result from the process.

Decide on a standard scheme of ing; that is, one in which all of the p can hear at least two other impor vocal parts beside the one being s Seat the boys together, either in the mi seats of the auditorium where they be observed easily, or on the conduc right hand. It is well to alternate first and second division of the voices in order to give all of the girl opportunity of singing first and se soprano respectively on certain select

No girl is called "contralto" and signed definitely to that part. M trouble and complaint from parents pupils will be avoided by assuring girls that the second part is "second prano" and in the lower soprano ra The music selected should confirm fact, of course. In the 7a, 7b an grades the boys should carry the thir alto-tenor part. This means that one- of the group is assigned the lowest The boys will do well with one part.

Division of Vocal Parts in the Upper T

IN grades 8b, 9a and 9b, enough of boys' voices have changed to su a baritone part. The boys with uncha voices should be seated to the left of boys with the changed voices. M three-part music for mixed voices has written which permits the boys to together in octaves without disturbing musical effect by an undue crossing the inner vocal parts. This maintains principle of keeping one part for the b Much of this type of three-part m should be used, at least until the baritones have found themselves voc It is not difficult to separate the boys changed voices from the rest. By s ing familiar unison songs, such as "A ica," in the key of F, the boys with cha voices are easily detected. All of the should sing together on songs of lim or low range while the girls remain si If the boys are taken individually will feel self-conscious and often resp unnaturally.

(Continued on page 771)

The Teachers' Round Table

Conducted by PROF. CLARENCE G. HAMILTON, M.A.

Professor of Pianoforte Playing at Wellesley College

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered Department. Full name and address must accompany all inquiries



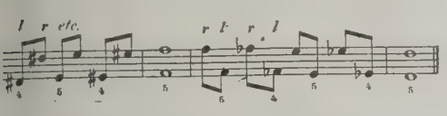
PROF. CLARENCE G. HAMILTON

The Tremolo—Accompaniment Chords

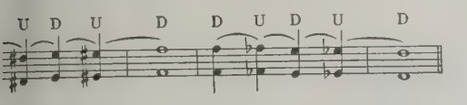
I have an adult pupil who finds it very tir-
o the wrists to play a tremolo.
The same pupil has difficulty in making
and jumps from a single note or octave to a
with any great amount of speed. This is
ially the case when reading the music.
J. A. M.

ie best conditions for tremolo playing are,
perfectly relaxed wrist, and second, the least
forearm rotation that will produce the desired

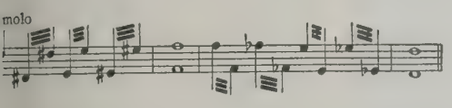
ip to the tremolo by the following exercises.
e given for the left hand, but may also be
o the right.



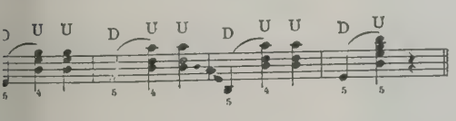
e legato, letting the hand rotate decidedly to
(1) for each low note, and to the right (r)
high note. And in the following:



t falls (D) in sounding each white key, and
) for each black key.



ne the motions described under Exs. 1 and 2,
ing very slightly as in Ex. 1, while the wrist
d falls as in Ex. 2. The tremolo should be
very softly, and the fingers should not rise
e keys.
low practice with the left hand alone is the
panacea for this trouble. But be careful to
the following motions, since accuracy is depend-
fly on the proper focusing of the hand over the



ie wrist fall in playing the lowest note of each
and let it rise with each of the upper chords.
, too, that all of the single bass notes are played
e fifth finger which should not be employed
e upper chords unless it is absolutely necessary,
easure 4.
ie hand move in a straight line from the low note
chord position, avoiding any undue flourishes.
ly, let it move directly from the last note of
easure to the first note of the next.

What is Music?

have had a much-disputed argument over the
nition of music. My friends all seem to get
y as far as that "music is one of the five beautl-
arts." Can you give me a clearer and more
cific definition? A. M. M.

s book: *Music, an Art and a Language,* Profes-
lding says:
define, in the usual sense of the term definition,
usic really is, will be forever impossible. The
leed that music—like love, electricity, and other
al forces—cannot be defined, is its chief glory."
npts at defining music often express merely the
of an individual or an epoch toward it. Per-haps, for instance, many will subscribe to Dr. Johnson's celebrated *bon mot,* that "music is the least disagreeable of all noises." In the eighteenth century, the philosopher J. J. Rousseau defined music as "the art of combining tones in a manner agreeable to the ear"—a sufficient description for a time when music's chief office was to amuse the potentates of the day and to make them forget their troubles.

Of course, as you suggest, music is one of the five fine arts, of which the other four are painting, sculpture, architecture and poetry. Any further definition must take into account what music deals with in the way of materials, how these materials are managed, and what are its chief functions. With these demands in mind, I will venture to give my own definition, which can be taken for what it is worth. It is that *Music is the art of expression through the medium of organized sound.*

How to Teach Chording

Practical methods of teaching "chording" are presented in two letters recently received. The first is from E. L. G.:

I was much interested in the question and answer about chording, in the July ETUDE. I, too, have been asked to teach how to chord.

Because I believe that chords and arpeggios shape the growing hand to the piano, I give my beginners the triads in the key of C major on I, V, IV, V, and I. They soon learn these, and inform me that "Daddy thinks they are the prettiest things I play, and mamma likes to hear them, too."

After the scale and chords of C are familiar, I pass to G major, explaining how the black key occurs. Next I take some little melody in C or G, such as *Silent Night,* and have them sing it, playing the proper chords. Here is where the "gift of God" comes in; for, while everyone can play the chords and arpeggios, not all can fit the chords to the melody.

However, they all gain a valuable acquaintance with keys and tones. After all, the first object with a beginner is to develop a love for music; and what is more beautiful than a chord and its application? I also, by the way, teach them to change a major chord to minor, and the reverse. I hope Mrs. F. G. will try my plan.

In the second letter, note that the writer, Mrs. J. B., begins to teach chording only when the pupil is over ten years old. She says:

Your questions anent chording and extemporization prompts me to give you my experience.

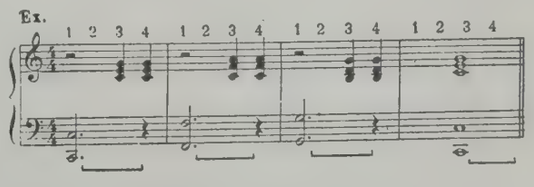
I give the three positions of chords in my weekly work with each student over ten years of age. I find them beneficial in the following ways:

(1) Because they familiarize the student with the keyboard.

(2) Because they teach to play chords more efficiently.

(3) Because a student thereafter does not become confused when he sees a group of notes, even if there are five on one stem. He already has had three notes, so that the other two will be easily recognized.

After giving the chords with both hands together, I have the student break them up into arpeggios. Then I have him play the chords, using the pedal, and counting aloud. The lower octave is sounded on beat 1, the pedal descends on beat 2, then the right hand plays the chords on beats 3 and 4, as follows:



The writer then proceeds to show how these chords are applied to a given tune, such as *Home Sweet Home,* first in the key of C, and eventually in all other major keys. Meanwhile, too, the pupil's growing familiarity with fundamentals, such as the scales in thirds and sixths, major and minor chords, is applied to enrich the extemporized accompaniments. From the outset, the use of the pedal is taught. If the child is not tall enough to reach it, he is taught to press with his foot on a stool, so that he may acquire the right technic.

Professional Possibilities

I am a young man of twenty-one, and commenced piano study about two years ago. Since I have to make a living, I cannot give much time to music, which is meat and drink to me. In two years' time I have mastered four books of a five-book method, and have had thirty-two lessons. I practice an average of two hours a day.

My people tell me to forget my ambitions and turn to something more substantial, so that I am much discouraged. I cannot take more lessons at present, but can play any popular piece after reading it over a few times. I have mastered a number of the classics, such as Beethoven's Op. 13 and Chopin's *Waltzes.* I may state that my friends take pleasure in my playing, and that a music teacher commented on my expressive style. Please advise me. L. J. M.

I should say that you undoubtedly have musical talent, and that you have accomplished much in so short a time. But whether, under the circumstances, you could become a proficient or a professional pianist is another question, for the road to this goal is a long and steep one, and to traverse it one must be prepared to expend much time, labor and money.

If you have a good position in some other field of work, I advise you to retain it, and to devote what time you can find to self study in music. Then, if your enthusiasm still continues, perhaps the way will later open for more intensive musical work. You are still young, so don't give up hope!

Developing Speed

What can I do to develop speed? I am taking Liebling's *Selected Czerny Studies,* Vol. III, Heller's Op. 25, and pieces from THE ETUDE of grades 3-5.

My teacher says that I have talent and good fingering, and I can read music quickly, but my fingers seem stiff and I cannot play runs fast and clearly enough.

What grade am I in? BETTY.

Your lack of speed, I should say comes not from stiff fingers, but from stiff wrists. If you have accurately learned a composition at a slow tempo, the next thing to do is to give your attention to a perfect wrist relaxation. When this condition is attained speed will follow as a matter of course.

From time to time relaxation exercises have been given in this department of THE ETUDE. Look them up, and put them into operation.

You would probably be rated as between the fourth and fifth grades.

Exercises and Pieces

I have a pupil whose mother thinks that he has lost interest, and that I am giving him too many exercises. She asks me when I am to give him only pieces, and no more exercises. I am well satisfied with the pupil's work. What would you answer her? W. G. E.

Point out to the mother that, just as a carpenter must know how to use his tools before he can build a house, so a music pupil must go through a certain apprenticeship in the way of technical exercises before he is prepared to play pieces. Show her that he advances from grade to grade, first by securing the necessary technical equipment by means of the proper exercises, and then by applying these exercises to pieces that fall within the new grade.

Meanwhile, you may temper the severity of the purely technical work by giving an occasional piece that will apply the above principles and that will encourage both the pupil and his mother.

The Musical Scrap Book

Anything and Everything, as Long as it is Instructive and Interesting

Conducted by A. S. GARBETT

SCHUMANN'S EARLY SHORTCOMINGS

ROBERT SCHUMANN became one of the greatest of men, as he was one of the greatest of composers; but he was no plaster saint, and at the University occasionally got into financial scrapes, that led him to reveal some human weaknesses. "Schumann's frequent financial statements cannot be trusted," observes Frederick Niecks, in his newly published biography of Schumann. "The demands, trying in their amount and frequency, now and then embitter the life of the Schumann family, generally so loving and so mutually appreciative, and lead to interruptions of the letters and disturbance of the usual sweet concord. . . .

"Often the demands are not trifles, but a matter of a hundred thalers or more. Sometimes they border on the dishonest. Thus he writes to a brother to send him a bill of exchange, 'but don't tell Mother.' And to his mother he writes not to tell his brothers of his application to her. Worse are his requests to her to raise money for him to tide over the time till his coming of age. As I said, his statements as to his real expenditure cannot be trusted—for instance, the amounts of University fees, payments for language lessons, tradesmen's bills, and so forth. By the way, our proud young gentleman failed to pay his fees to the University, and was threatened with imprisonment and fine. How is this dishonorable conduct of Schumann's to be reconciled with his indubitable gentlemanliness and nobility of character? He himself knew that this contempt for money, this throwing it away, was a pitiable trait in him. He admitted the carelessness that made him throw his money out of the window. But his self-reproaches and good resolutions never had any result—they were forgotten as soon as uttered."

"How many persons try to become musicians without the first essential of musicianship—mental application!"—*Leschetizky.*

THE AUTHOR OF "LA VIE DE BOHÈME"

IN "My Recollections," Massenet tells us that he might have been commissioned to write the opera "La Bohème" which Puccini ultimately wrote, but that his publisher refused to let him, on the grounds that he was too intimately acquainted with personalities involved. "I would have been greatly tempted to do the thing," says Massenet. Of Henry Murger, author of the novel on which the opera is founded, Massenet says: "Like Alfred de Musset—one of his masters—he had grace and style, ineffable tenderness, gladsome smiles, the cry of the heart, emotion. He sang songs dear to the hearts of lovers and they charm us all. His fiddle was not a Stradivarius, they said, but he had a soul like Hoffman's and he knew how to play so as to bring tears.

"I knew Murger personally; in fact, so well, that I even saw him the night of his death. I was present at a most affecting interview while I was there, but even that did not lack a comic note. It could not have been otherwise with Murger.

"I was at his bedside when they brought in M. Schaune (the Schaunard of *La Vie de Bohéme*). Murger was eating magnificent grapes he had bought with his last louis and Schaune said, laughing, 'How silly of you to drink your wine in pills!'

"As I knew not only Murger but also Schaunard and Musetta it seemed to me that there was no one better qualified than I to be the musician of *La Vie de Bohème.* But all these heroes were my friends and I saw them every day, so that I understood why Hartmann thought the moment had not come to write that so distinctly Parisian work, to sing the romance that had been so great a part of my life."

PUCCINI'S STUDENT DAYS

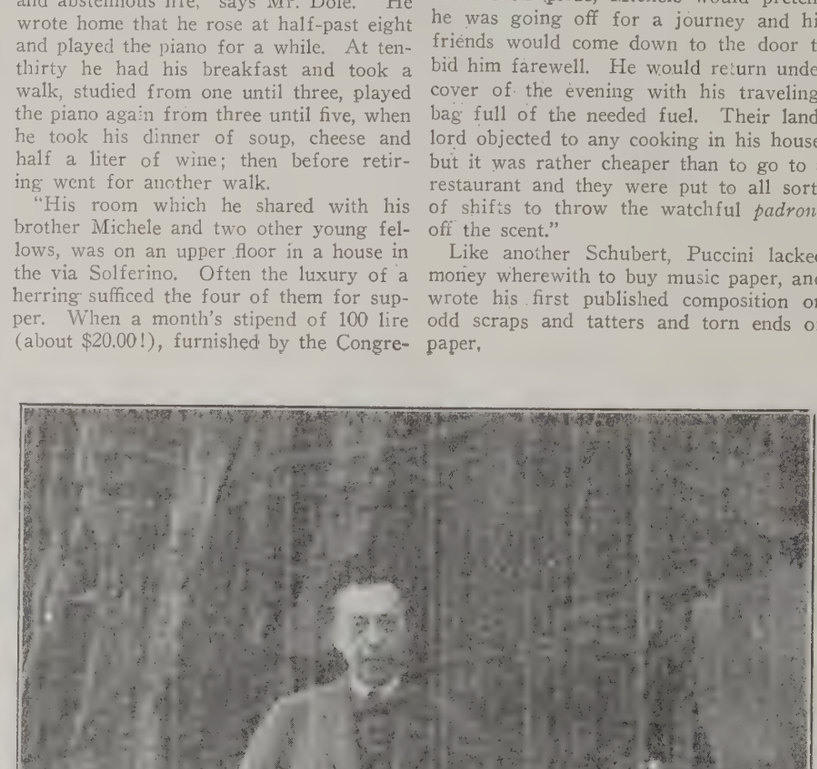
PUCCINI, composer of "Madame Butterfly" and others of the most successful operas of modern times, had the usual experiences of poverty in his student days in Milan. In the new edition of Nathan Haskell Dole's "Famous Composers," an admirable condensed account of his life is given.

"He seems to have lived a very regular and abstemious life," says Mr. Dole. "He wrote home that he rose at half-past eight and played the piano for a while. At ten-thirty he had his breakfast and took a walk, studied from one until three, played the piano again from three until five, when he took his dinner of soup, cheese and half a liter of wine; then before retiring went for another walk.

"His room which he shared with his brother Michele and two other young fellows, was on an upper floor in a house in the via Solferino. Often the luxury of a herring sufficed the four of them for supper. When a month's stipend of 100 lire (about $20.00!), furnished by the Congregation of Charity at Rome, arrived in a registered package their landlord always managed to be present and extracted his rent before he would let them have the rest of it, and that was generally mortgaged to their provision-dealer.

"Occasionally they ran out of coals and in order to hide their impecuniosity and cloak their pride, Michele would pretend he was going off for a journey and his friends would come down to the door to bid him farewell. He would return under cover of the evening with his traveling-bag full of the needed fuel. Their landlord objected to any cooking in his house, but it was rather cheaper than to go to a restaurant and they were put to all sorts of shifts to throw the watchful *padrone* off the scent."

Like another Schubert, Puccini lacked money wherewith to buy music paper, and wrote his first published composition on odd scraps and tatters and torn ends of paper.



RACHMANINOFF IN CALIFORNIA

This remarkable portrait of the musical giant of Modern Russia was taken standing in front of one of the giant Sequoia trees in the Golden Gate State. Rachmaninoff is becoming more and more endeared to Americans.

PEACE—BOUGHT AND PAID

A CHARACTERISTIC story of Verdi in "Memories of a Musician" by W. Ganz, showing how the compos "Trovatore" and "Rigoletto" was fo seek respite from the consequences own tunefulness.

"A friend of mine who went Verdi when he was staying in a v Moncalieri found him in a room Verdi said, was his drawing-roon bedroom combined, adding, 'I hav other large rooms—but they are f things that I have hired for the seas

"Verdi threw open the doors and s him a collection of several dozen organs.

"'When I arrived here,' he sai these organs were playing airs fro *oletto, Trovatore* and my other from morning to night.'

"'I was so annoyed that I hire whole lot for the season. It has co about a thousand francs, but at all I am left in peace.'"

MICHAEL BALFE

BALFE and his pellucidly mel "Bohemian Girl" are not to be for even in these days of tonal gaudines strepitous Russian ballets. Wilhelm in his "Memories of a Musician" te something about him of human inter

"Balfe used to sit up at night posing," says Ganz, "and his devoted used to keep him awake by giving strong coffee. I believe he got a tho pounds for each opera from Messrs. sey & Co., but he generally spent his m pretty freely, and I remember he b himself a carriage and launched out other extravagances; and he was abou only operatic composer I ever saw about on horseback. Unfortunately h not save for a rainy day.

"He was a very pleasant and chee looking man. In his early days he studied singing in Italy and had sung on the stage; so he spoke Italian flu which came in very useful when he be the conductor of the Italian Oper Her Majesty's Theatre. He was a rate conductor, and did not only strict time, as some conductors do their beat is like the pendulum of a cl but also showed sympathy with the si by allowing them *tempo rubato* and *ritardandos* and *accelerandos* if they not overstep the rules of music or out of tune. Being a singer himsel knew exactly where to give way to sin

"Composing gave him no trouble came fluently to him, and he had the of melody, which, by the way, does count for so much in the present day."

USING ETUDE DEPARTMENT

THE idea of using ETUDE departm may be developed by introducing them the "Current Topics" discussion of mu clubs. This will be found especially b ficial to normal classes where the mem are preparing to teach. The ques should be introduced as debates, each m ber expressing ideas that he would c out if he should need to overcome an ob cle of such a nature in a pupil of his ow

To overcome the possibility of an the members reading the answers to questions asked in their own ETUDE should suggest that the questions be t from back numbers, say five or eight y back, if such copies are obtainable. A further suggestion, you might have member of the society obtain questions one meeting, another obtain other ques for the next meeting, and so on. A the questions have been thoroughly cussed, the one offering the quest should read the answers given, which possibly open up a further field for cussion.

A Master Lesson Upon Beethoven's Sonata Pathetique

Prepared Expressly for THE ETUDE by the Eminent Piano Virtuoso

WILHELM BACHAUS

'he Etude" has the honor to present this notable feature by one of t distinguished performers upon the pianoforte of the present era. ı Bachaus, born at Leipzig, March the 26th, 1884, is a pupil of eckendorf, a Moravian teacher, who was a professor of pianoforte at the Leipzig Conservatory for some thirty years. This unusual had been a student of science and philosophy at the Vienna and at delberg Universities and was well known as a musical savant. He d the keyboard genius of Bachaus and left nothing undone to de- 's great talent. Thereafter Bachaus spent a year with d'Albert and d a few lessons with Siloti. Although he appeared publicly at the age of eight, his real début did not occur until 1901. In 1905, he won the Rubinstein Prize at Paris, one of the great distinctions of the pianistic world. His public appearances in Europe revealed intellectual and emotional power of the loftiest order accompanied by one of the most astonishing technical equipments ever possessed by a pianist. His tours in America have been extraordinarily successful. His playing of Beethoven has brought him international fame as a Beethoven interpreter. This is the result of the most exhaustive study of all the details of the performance of the works of the great master. In the November issue Mark Hambourg will present a master lesson on Schubert's Military Polonaise.

HE SONATAS of Ludwig von Beethoven, standing as classical pillars in the great art of music, ly afford new opportunities for vestigation and admiration.

oven was born at Bonn, in r, 1770. The most careful savants nd that a great deal of the early Beethoven is surrounded by ob- In fact, there is no real certainty e actual date of his birth. It re been the 15th or the 16th. is known is that he was baptized 17th of December, 1770. His ıer, Louis von Beethoven (accord- e German authority, Paul Bekker) ɔm Holland to Bonn as a young Alexander Wheelock Thayer, the ı biographer of Beethoven, has e orgin of the family to Belgium, ck as far as 1650.

grandfather, Louis (Ludwig in von Beethoven, was clearly a ed singer and a musician of parts, he became the Hofkapellmeister Elector of Bonn. From all ac- ıe was a man of great ability ı standing. This is noted partic- re, because in most of the shorter ies of Beethoven major attention to the son of Louis, Johann von n, famed in history for his habits and his cruelty to his son, t Master, Ludwig von Beethoven. of heredity may be interested that the mother of Johann was to strong drink, was separated r worthy husband and died in a refuge. Ludwig von Beethoven's maiden name was Daubach). She is reported to have been me, serious woman, who attended ıousehold duties with great care. n was devoted to her and spoke 'excellent mother.' She died of tion at the age of forty.

Beethoven's First Teacher

ETHOVEN himself reported that e had given the major part of his ıusic since the age of four. His iterally persecuted the child with His first teacher (apart from influences) was the old organist, r Eeden. He was succeeded by and good-for-nothing associate father, Tobias Friedrich Pfeiffer, cause of his loose character had anished from city after city. states that Johann von Beethoven eturn home from wild sprees with and at midnight 'drag the weep- thoven from his bed' and begin which often lasted until morning. way Ludwig's art was made a to him under the very eyes of his

ıoven's next teacher was Brother d Koch, a Franciscan organist. n studied with Christian Gottlob who was possibly the greatest e in the life of this amazing child

He Visits Vienna

"WE must now pass rapidly over the events of his youth; his first visit to Vienna at the age of seventeen, where he excited the admiration of Mozart; the beneficent influence of the von Breuning family upon his general culture; the patronage of the refined Count Waldstein; his early compositions some of which were lauded by Haydn; his second journey to Vienna in 1792; his studies in Vienna with Haydn and Schenk and the severe Albrechtsberger. In Vienna, his strong personality and his great genius soon made him a lion of many notable social events.

"Beethoven's compositions when they first appeared were regarded as extremely modernistic, almost as many in this day might look upon the compositions of Stravinsky, Bartok or Scriabine. For instance, Ignaze Moscheles describes his first acquaintance with the *Sonata Pathétique.*

"About this time I heard from some fellow-students that there was a composer recently come to the fore in Vienna who wrote the most curious stuff in the world—a baroque type of music, contrary to all rules, which no one could play and no one could understand; the composer's name was Beethoven. To satisfy my curiosity as to this eccentric genius, I betook myself to the lending library and procured a copy of Beethoven's *Sonata Pathétique.* I had not enough money to buy the work, but I secretly copied it out. I found the novel style so attractive, and my admiration was so enthusiastic, that I so far forgot myself as to mention my new discovery to my teacher. He thereupon reminded me of his precepts, and warned me not to play or study eccentric productions until my style was formed on more reliable examples. I disregarded this advice and acquired Beethoven's works one by one as they appeared, finding in them such consolation and delight as no other composer was able to give me.

He Named but Two

"IT IS said that the *Pathétique* and the *Lebewohl* (*Farewell*) are the only two of his sonatas to which Beethoven himself gave titles.* The sonata itself which was published as the *Grand Sonata Pathétique for the Clavier or Pianoforte, in C Minor* was issued by the house of Eder in Vienna in 1799. It was dedicated to Beethoven's important patron, Prince Carl Lichnowsky. Unlike most of the classical compositions of that day, it was in minor instead of major. Of Beethoven's thirty-six sonatas, for instance, twenty-six are in major and ten in minor. Of his nine symphonies, seven are in major and two in minor.

"The brilliant French critic and novelist, Romain Rolland (author of Jean Christophe), finds it difficult to see why Beethoven called this sonata the *Sonata Pathétique,* except for the 'sad and dramatic introduction theme.' The same author, however, draws our attention to the fact that in 1799, when the sonata was produced, Beethoven was just becoming conscious of the great tragedy of his life—his approaching deafness. Rolland quotes from a significant letter of Beethoven to one of his friends:

Beethoven's Deafness

"'I LEAD a miserable life indeed. For the last two years I have completely avoided all society, for I cannot talk with my fellow-men. I am deaf. Had my profession been any other, things might still be bearable; but as it is, my situation is terrible. What will my enemies say? And they are not few! At the theater, I always have to be quite near the orchestra in order to understand the actors. I cannot hear the high notes of the instruments or the voices, if I am but a little distance off. When anyone speaks quietly I hear only with difficulty. On the other hand, I find it unbearable when people shout to me. Often I have cursed my very existence. Plutarch has guided me to a spirit of resignation. If it be possible at all, I will courageously bear with my fate; but there are moments in my life when I feel the most miserable of all God's creatures. Resignation! What a sorry refuge! And yet it is the only one left to me!'

"In this sonata, Beethoven saw fit to omit the conventional minuet (as he did also in Opus 10, No. 1). The work is distinctly different in type from Beethoven's later work. One writer points out that it is more the prelude to an oncoming tragedy than the tragedy itself. Beethoven's employment of diminished-seventh chords in the introduction is in keeping with his apparent practice of using these chords to express sadness and pain.

Interpreting Beethoven

"BEFORE making a detailed analysis of the *Sonata Pathétique,* I would like to make a few remarks concerning the interpretation of the works of Beethoven, in general. You will discover in the compositions of Beethoven, even in his earliest works, occasional temperamental outbursts, such as are not to be found in the music of any composer prior to his time. This, in combination with many stories current about Beethoven's proverbial bad temper—which according to reports was supposed to have manifested itself in such incidents as throwing a chair or a plate or a cup at his servants, and other displays of uncontrollable anger—leads some mistaken students to the belief that they will catch the right spirit in which to interpret the masterpieces of the great romantic composer by playing certain passages with violent shakings of the head, throwing the arms about or otherwise punishing the

"I live only in my music"—Beethoven



WILHELM BACHAUS

"Nulla dies sine linea"—Beethoven

*Alfredo Casella in his recent edition of the Beethoven Sonatas says, "All these more or less romantic titles are apocryphal, invented by editors to attract the attention of the *dilettante,* and should figure neither in the edition nor in the program. The only sonata the title of which is attributed to Beethoven is *"Characteristic Sonata" Opus 81,* (L'adieu, l'absence et le retour). The *Pathétique Sonata* was so called by the editor, with the tacit consent of Beethoven.

piano. The result of such a performance is comparable with that of a snarling, growling lap-dog rather than a true interpretation of the real power and majesty of the Titan Beethoven.

"It should be understood that Beethoven did not make his art the playground for any exhibitions of his bad humors. We cannot in this age divine what may have gone on in Beethoven's mind and soul in meeting the obstacles, provocations and irritations brought to him by his servants and acquaintances, to say nothing of his sad fate. Therefore, it is not fair for us to criticize the great master. We have only to admire the magnificent manner in which he emerged spiritually and with greater soul power from every affliction which befell him. It is true that some storm of passion or some torrent of rage may have been the source of some of his inspirations. These were not manifested in his works, because of his interminable process of laboring to refine and mould his ideas into the great works of art which will forever remain in their final perfected form, among the treasured possessions of cultured mankind.

Hurried Writing

"BEETHOVEN did not throw his compositions upon paper in a rage or in a hurry. On the other hand, he laboriously kept note books in which he jotted down his ideas. He kept remoulding and improving the themes and their development painstakingly ridding them of all ignoble and superficial ingredients, so that in the end they become the very quintessence, the most intense and exalted expression of the original inspiration. In this you will find no bad humor, but rather a majestic aloofness, a firm and grim determination to conquer fate, a revelation of gigantic strength of purpose. The interpreter who tries to embody this in his work will ascend to somewhere near the lofty plane where Beethoven's works rightly belong.

"In the words of my famous teacher, Eugene d'Albert, in his notes to the Beethoven *G Major Concerto,* 'One must seek to interpret master works himself with the great spirituality of the composer, submerging one's own, probably far lesser, individuality.'

"It should be superfluous to mention that a perfect mastery of the technical side of any musical composition is the fundamental condition leading to its best interpretation.

Outdoing the Player-Piano

"THERE SEEMS to be a popular idea that since the player-pianos of the higher type can reproduce the notes of a composition with remarkable accuracy as to notes, time, rhythm, and all technical details, the performer in public should go to extremes in doing 'more than that.' That is, 'He should exercise all kinds of liberties and distort his interpretations into what is popularly conceived as "emotional playing" In such playing, allowance is made even for "wrong notes" as manifestations of the human element.'

"Of course, this is a fatal error, as only the perfect combination of all factors such as tone, technic, heart and intellect can be called art as distinguished from dilettantism. Even though the design of a building may be perfection in itself, if in the execution of that design there should be a mistake in the construction or an insufficient support anywhere, the building is likely to collapse. In similar manner any wrong note in the interpretation of a piece, any passage that is not perfectly shaped will be a blemish upon the work performed. Therefore we cannot consider the interpretation of a work apart from the technical mastery. The two form an indivisible whole. Beethoven's own very strong views upon this are indicated in his letters to Czerny, who was teaching Beethoven's nephew, in which he dwelt upon the importance of scale study.

The Printed Plan

"IT IS this which adds infinite charm to the art of musical performance. The printed music is nothing more than the composer's design. It resembles, in distant manner, the architect's plans, except that the architect must build in stone, steel, brick or marble, while the musical artist must erect with each performance a fairy structure of tones which dissolve into the listener's memories the moment they are played. The only way in which they may be preserved is by some of the playing devices, such as the Duo-Art, the Welte-Mignon, or the Ampico. No artist plays a composition precisely alike each time. Rarely do the interpretations of two artists more than approximate in their executions of the composer's notes his designs of the same composition. Therefore, the interest in musical interpretation is so varied that it is undying. Yet this does not mean that any great interpreters ever seek to exaggerate their interpretations. On the other hand, they are continually seeking, painstakingly and conscientiously, to come as near as possible to the composer's meaning. Notwithstanding this, the variations in the human mind and the human soul, to say nothing of the nervous and muscular systems, are so great that every interpretation is different.

The Sonata's Character

"AS ALREADY mentioned, the character of *Sonata Pathétique* is determinded by the severe and sombre nature of the introduction, which, though only ten measures long, is intensely dramatic. It bears the tempo mark, *Grave,* and the metronomic marking, ♪ = 69. This is given in some editions as ♪ = 66. Beethoven was for years an intimate friend of Maelzel, the inventor of the metronome. He labored to help Maelzel introduce his invention, but after the two friends had quarrelled, Beethoven said, 'Don't let us have any metronome. He that hath true feeling will not require it, and for him who has none, it will not be of any use.'

"The movement commences with stern *forte* chords, all seven notes of which should be struck at once. Any suggestion of raggedness here would destroy the entire impression of the movement. Kindly watch the pedal marks in this edition very closely. The pedal marks have been indicated very carefully. For the beginner, it is unnecessary to use the pedal more than marked. The *Sonata* permits of great variation in pedaling; but, as I have said, the notes themselves are no more than the design of the structure, and it would be literally impossible to insert all of the pedalings which an artist would instinctively use. Nor would this be desirable in the edition, because they would demand so much detailed and skilled practice that the student might misinterpret directions given without personal explanations and opportunities for experiment under the teacher. In general, however, the pedal should always be depressed after striking the chord, not with it. This is one of the first rules of pedaling. Another is that the release of the pedal at a definite moment is just as important as its introduction. The pedal is a tone blender; its employment is infinite in results and should be a subject for lifelong experiment of the serious artist.

Use of Pedal

"THE PEDAL should be released after the first chord, precisely as indicated, before the next phrase which begins piano and ascends to an effective *crescendo* followed by a *decrescendo.* The second measure has the same expressional complexion as the first. Careful attention should be given in the first three important measures, to Beethoven's quite evident purpose to have the dynamic force develop with increasing intensity, reaching the crest of the wave upon the first chord of measure four, when the composition seems to become broader and broader, attaining a still further climax in the middle of the measure on the solitary A-flat in the right hand.

"In measure three, the student should take particular care to preserve the *tempo* accurately, and not be deceived into exaggerating the thirty-second rest. Comparatively few students play this measure quite correctly, as there is an aural deception.

"The dot over the fourth chord (F minor triad), in the fourth measure, does not mean staccato. The chord should be held just long enough to take the pedal, then both right and left hands should be released. In the nine-note group, terminating the run in measure four, the first four notes should be played in strict time as 128th notes followed by the group of five at a proportionately accelerated speed. The run should not be hurried.

Beethoven's Diminished-Sevenths

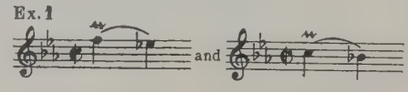
"IN MEASURE five the composition changes temporarily to major, seeming to lose for the time being its forbidding character, for the first three-fourths of the measure, but this is harshly contradicted by the forceful diminished-seventh chords immediately following. Again, let me urge, do not punish the keyboard with violence here. The chords should be sombre and majestic without any suggestion of anger.

"The beginning of the *Allegro di molto* seems to be for most students the signal for a great rush, a furious onslaught. That, however, is a wrong idea. There should be something mysterious about it; at the same time, it must be absolutely clean and crisp in touch, an even *piano,* with perfect rhythm (neither accellerando nor crescendo in measure 14). Even the first chord in measure 15 is still *piano.* Always remember Hans von Bülows' maxim, *'Crescendo* means *piano, diminuendo* means *forte.'*

"This, doubtless, came from von Bülow's experience in teaching pupils to whom the sign *crescendo* meant loud, instead of growing from soft to loud, and *vice versa* with *decrescendo.* It is advisable to take the left pedal for measures 11 and 12. The *sf* in measure 13, which, by the way, must not be exaggerated, should, however, have a little support by a small accent in the left hand. Watch the *decrescendo* in measure 18, so that measures 19 and 20 will be a real *piano* again.

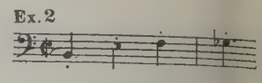
"At the entry of the second theme (in measure 51) do not let the left hand go over the right and the right in turn jump over the left, but rather pass the left hand *under* the right, which you can do very comfortably during measure 50, and the right will be easily within reach of the B-flat in measure 51. The *tempo* slows down just a trifle during measures 49 and 50. The section from measure 51 to 88 contains the most difficult passage in the whole movement, although it may not look it. I am referring to the series of *mordents.* They should be played, as marked in measure 57, all the way through and should never be allowed to degenerate into triplets, which would make the whole passage appear insipid and trivial. This is very difficult and requires a lot of patient practice. I find that the safest fingering is 2, 3, 2, each time, with the first on the following notes, with the exception of

Ex. 1



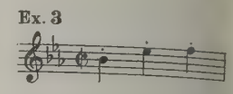
as in those cases it is almost impos bring the first on the black key w fect elegance, and therefore the fi must be 3, 4, 3, with the second fi the following quarter note. Th phrase

Ex. 2



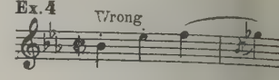
must at all times be staccato all fou as also the three notes

Ex. 3



in measures 52, 60, and others. seems to be a temptation for some to slur the F with the G-flat in the ing measure, which must be ab avoided.

Ex. 4 Wrong



"There should also be no *cresce* those three notes, as it would weaken the significance of the exp melodious *sf* in measures 53, 54 an similar ones. The appoggiatura B measure 53 (and similar measures) *on* the beat, not before. The whole should be played *espressivo* and *ca* not hurried; M. M. ♩ = 138. The part of the theme (measures 56 should be given with more tone a nificance in the repetition of meas and again even more so in meas from which point the theme broaden and become more tranq tempo (not so much, however, as it *ritardando*) and diminish in ton soft *pianissimo* in measure 88. N next four measures should be *piano,* from measure 93 (*crescendo piano,* a very gradual *crescendo,* a not to reach a *forte* until measur The phrasing,

Ex. 5



which looks rather forbidding at fi to be understood more in a spiritua and may have been inspired by the t of the passage played on the violin, the phrasing would be actually carri as indicated and would result in tha fectly natural emphasis of the firs of each group, without any thought real *accent.* This is exactly what thoven seems to want here; the firs of each group to be struck with d and not to be held, in contrast wi four measures preceding, which still a more tranquil character, indicat the whole and half notes which s be carefully given their full value.

"In measure 113, there is a sudden on the second quarter. The right passage here should be practiced to perfection and evenness, and should like a ball rolling down the hillside, own weight. The bass notes, C, and B-flat, should be slightly accent in measures 114 and 116 and strong measures 118 and 120.

"It will be a useful lesson for my ers to put in the pedal marks themsel

(Continued on page 769)

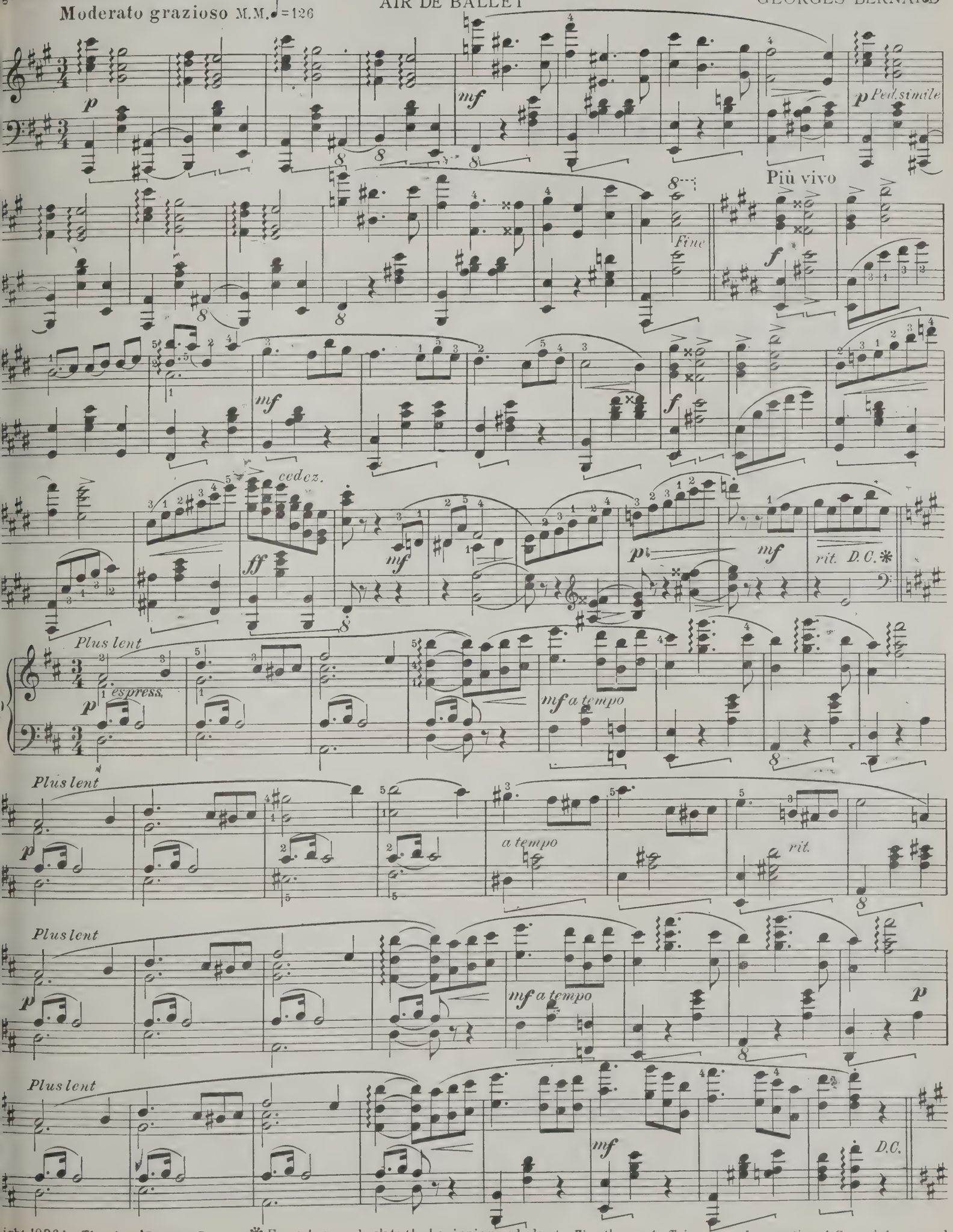
COULD I FORGET?

AIR DE BALLET

GEORGES BERNARD

...e played in *tempo rubato*,
grace and expression. Grade 4.

Moderato grazioso M.M. ♩=126



...ight 1926 by Theodore Presser Co.

* From here go back to the beginning and play to *Fine*, then go to *Trio*.

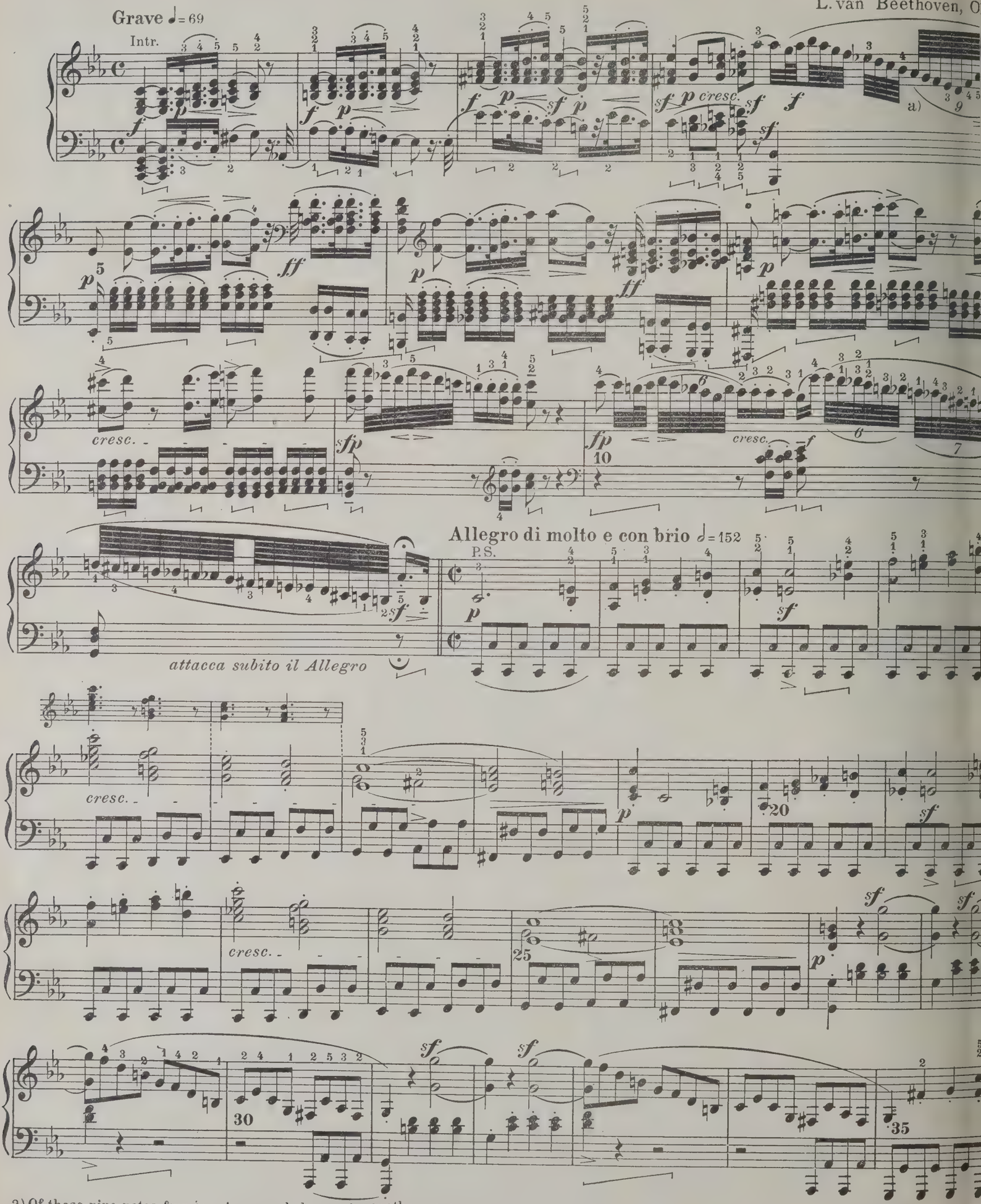
International Copyright secured

SONATA PATHETIQUE

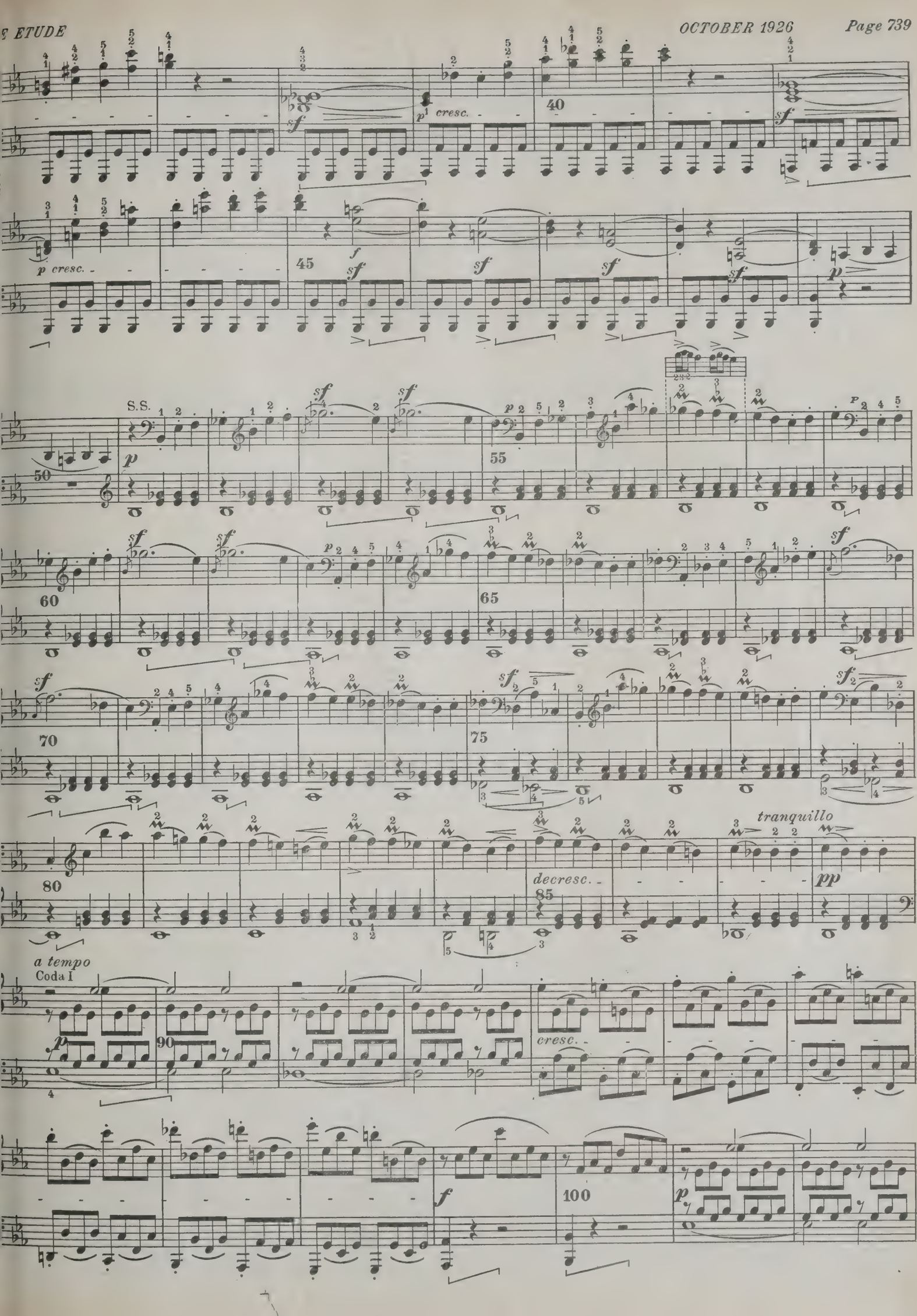
See a *Master Lesson* on this movement, by the eminent Piano Virtuoso, Wilhelm Bachaus, on another page of this issue

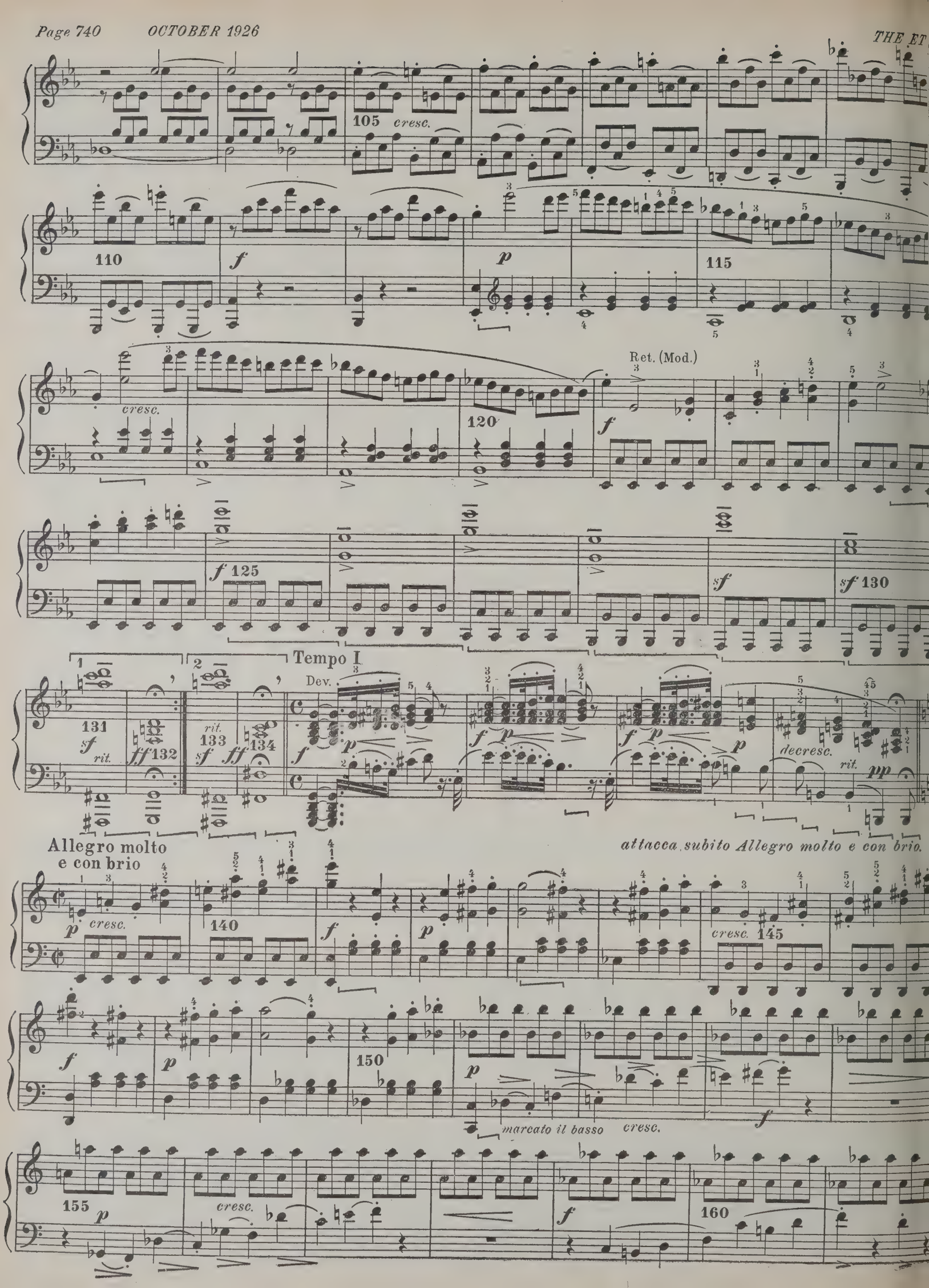
Abbreviations: Intro. signifies Introduction, P. S. Principal Subject, S.S. Second Subject, C. Coda, Ret. Return, Mod. Modulation, Dev. Development

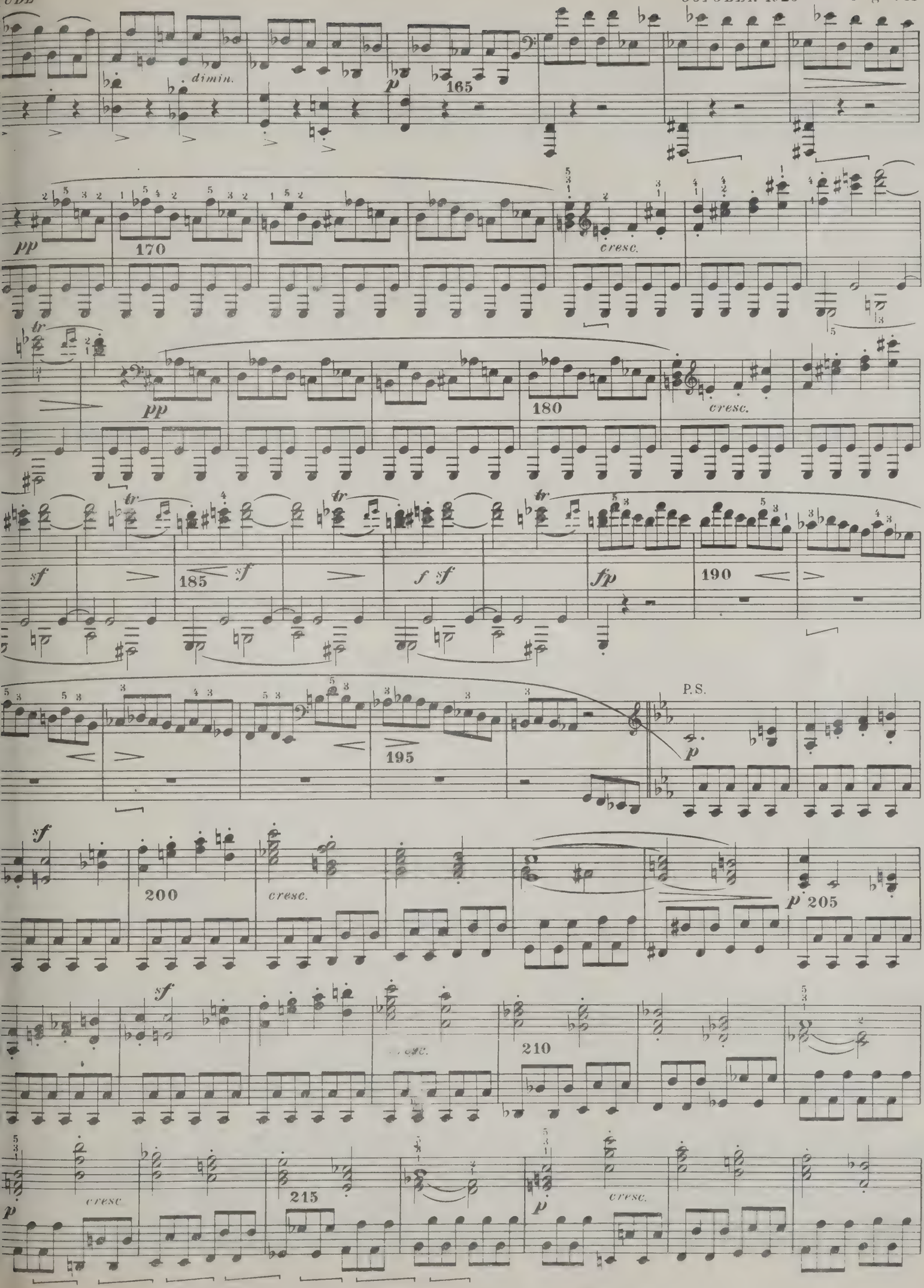
L. van Beethoven, O

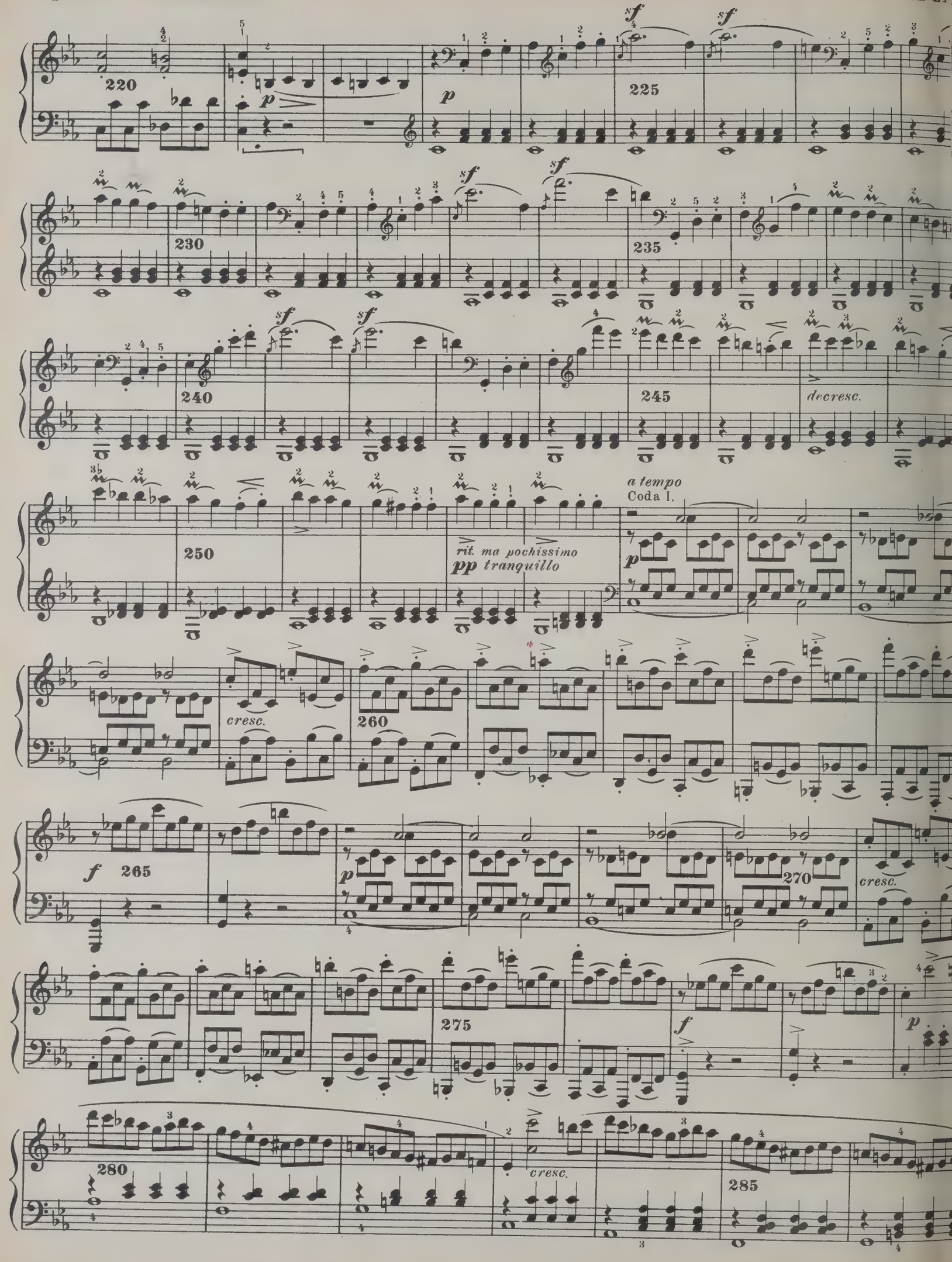


a) Of these nine notes four may be regarded as strict 128ths and the remainder as a group of five.


40
p cresc.
45
S.S.
50
55
60
65
70
75
80
decresc.
85
tranquillo
pp
a tempo
Coda I
90
cresc.
100


105 cresc.
110
f
p
115
cresc.
120
Ret. (Mod.)
f
f 125
sf
sf 130
1
2
Tempo I
Dev.
131
sf rit.
ff 132
rit.
133
sf ff
134
f
p
f p
f p
p
decresc.
rit.
pp
Allegro molto
e con brio
attacca subito Allegro molto e con brio.
p cresc.
140
f
p
cresc. 145
f
p
150
p
marcato il basso cresc.
f
155 p
cresc.
f
160


dimin.
p
165
pp
170
cresc.
pp
180
cresc.
sf
185
sf
f sf
fp
190
195
P.S.
p
sf
200
cresc.
p 205
sf
cresc.
210
p
cresc
215
p
cresc.


220
225
230
235
240
245
250
decresc.
rit. ma pochissimo
pp tranquillo
a tempo
Coda I.
cresc.
260
f 265
270
cresc.
275
280
cresc.
285

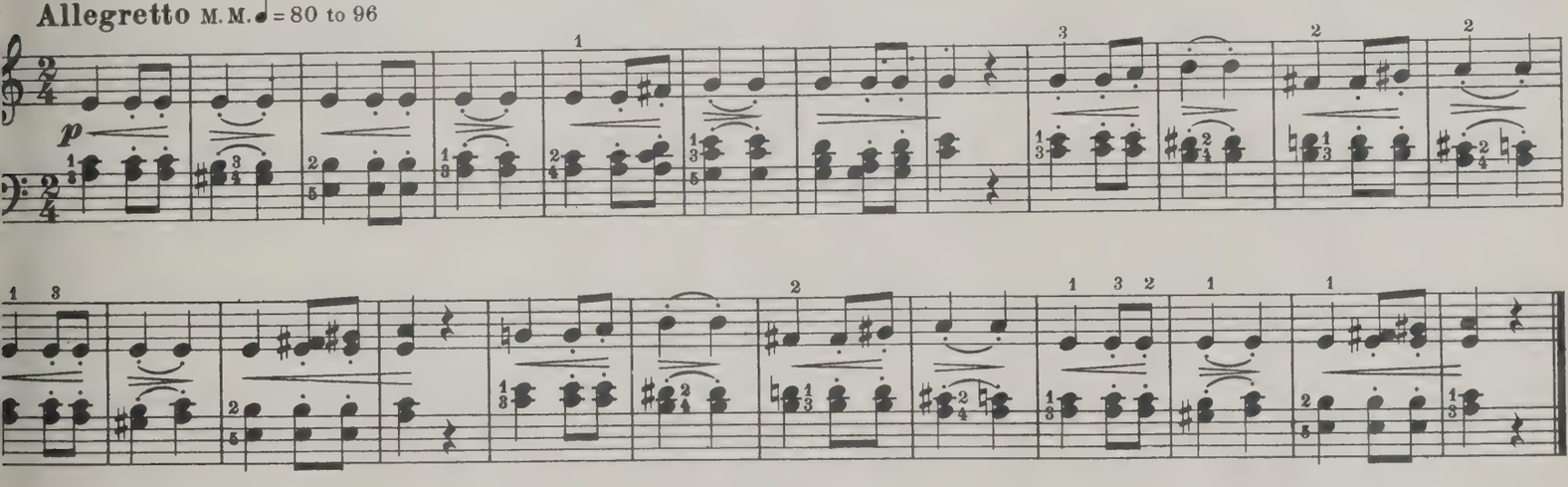


ALLEGRETTO

From 7th Symphony

L. van BEETHOVEN

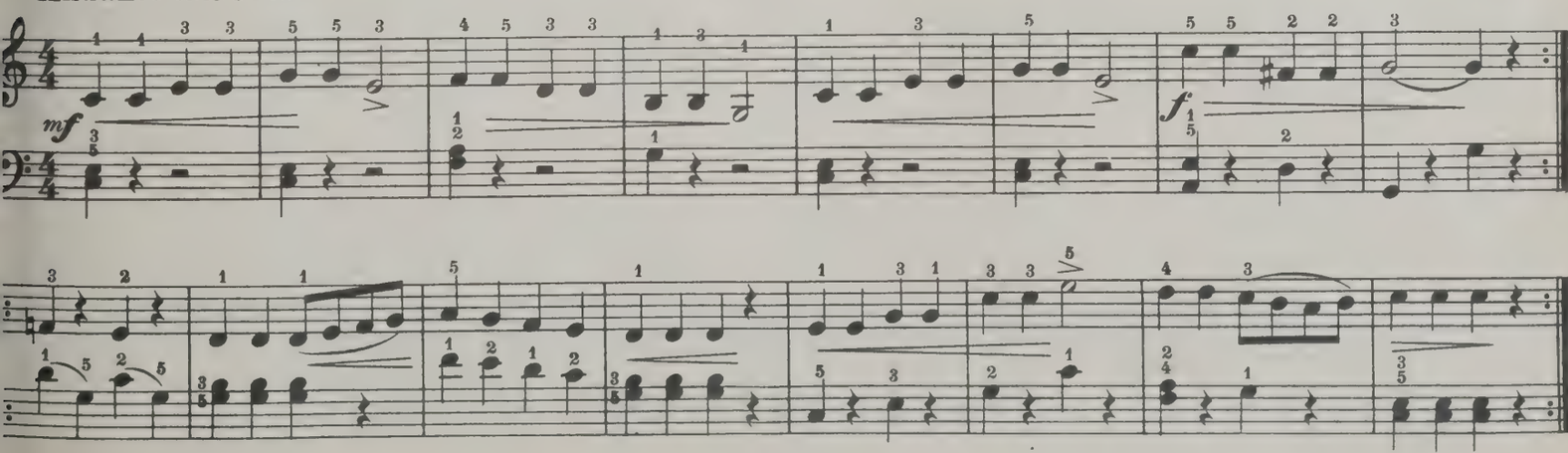
ttle gems from the "Classics." Grade 1½.



ANDANTE

From "Surprise Symphony"

F. J. HAYDN



THREE DANCES

FOR FOUR HANDS

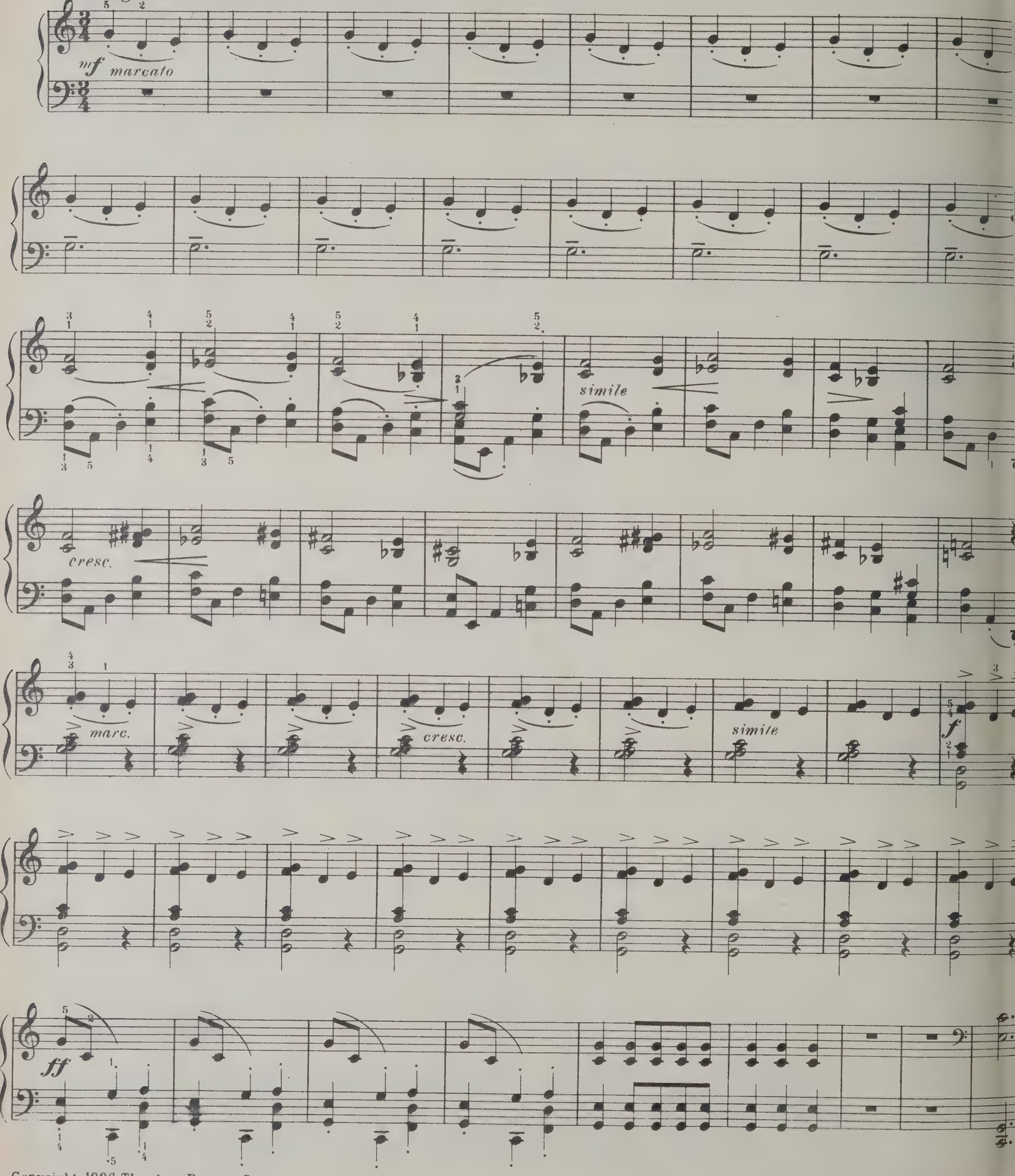
No. III

SECONDO

CYRIL SC

A gay little *scherzo*, in modern style, with a charm all its own. A perfection of *ensemble* must be sought.

Allegro scherzando M. M. ♩. = circ. 72



Copyright 1926 Theodore Presser Co.

International Copyright secur

THREE DANCES

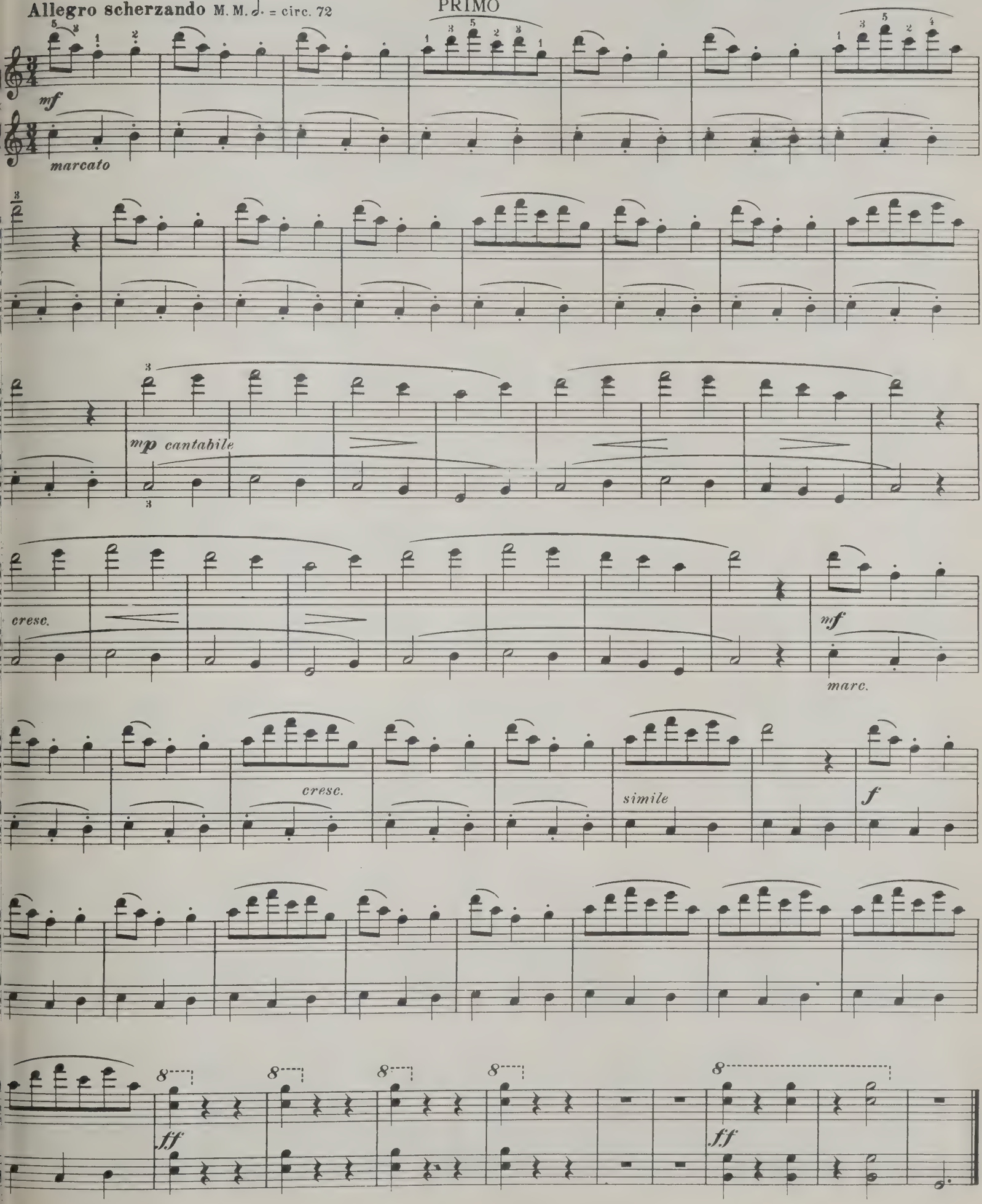
FOR FOUR HANDS

No. III

CYRIL SCOTT

PRIMO

Allegro scherzando M. M. ♩. = circ. 72

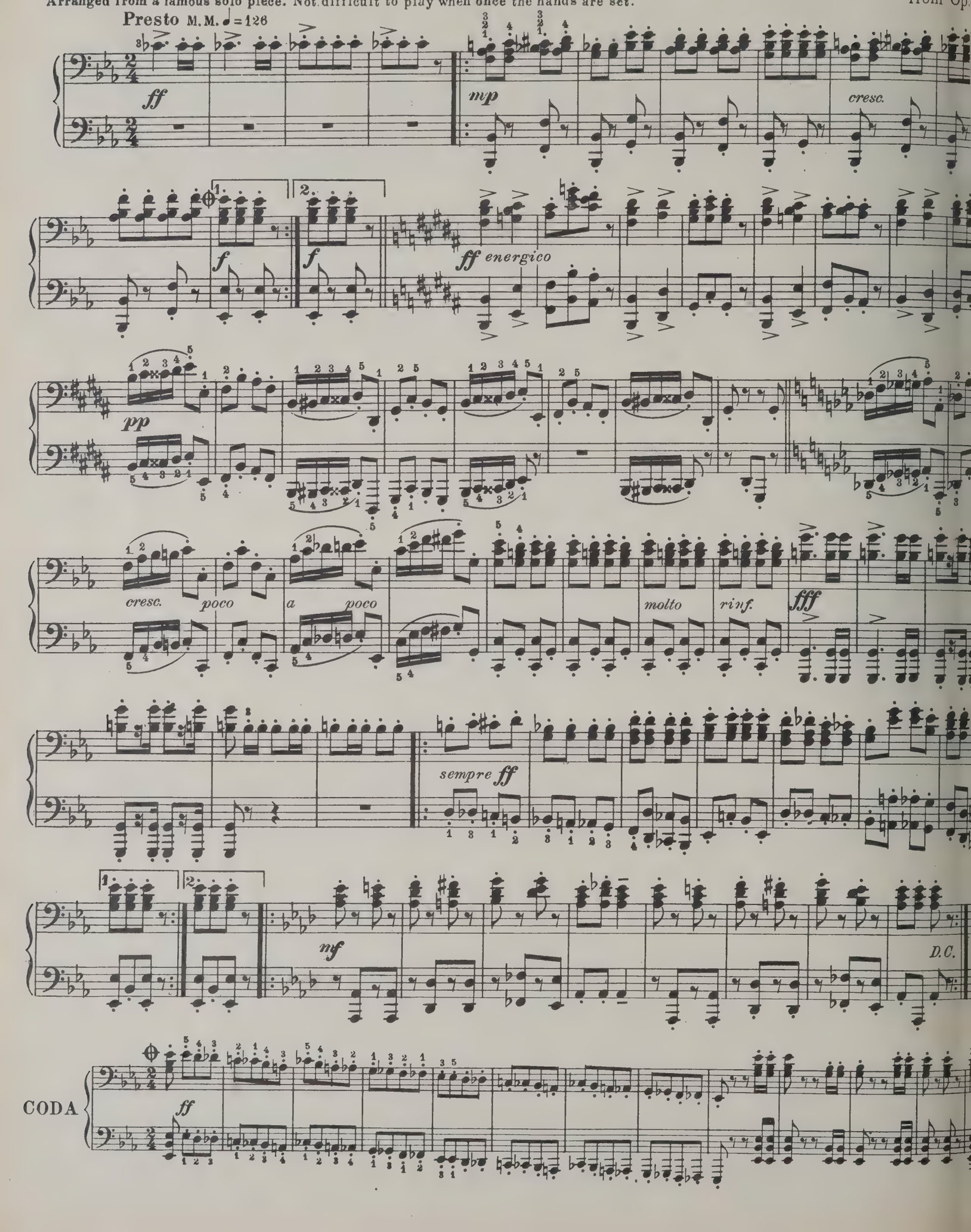


GALOP CHROMATIQUE

SECONDO

FRANZ L
from Op.

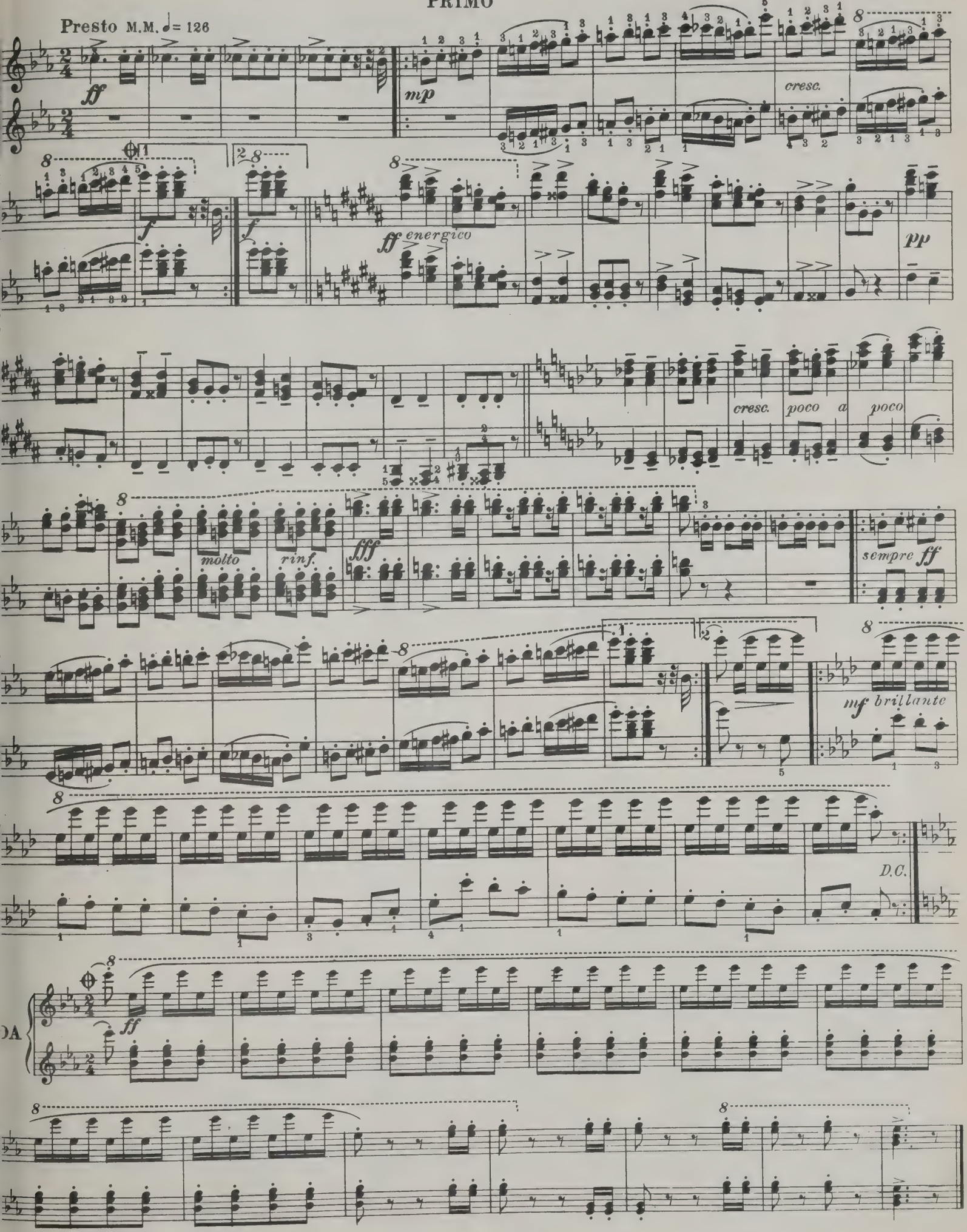
Arranged from a famous solo piece. Not difficult to play when once the hands are set.



GALOP CHROMATIQUE

FRANZ LISZT
from Op.12

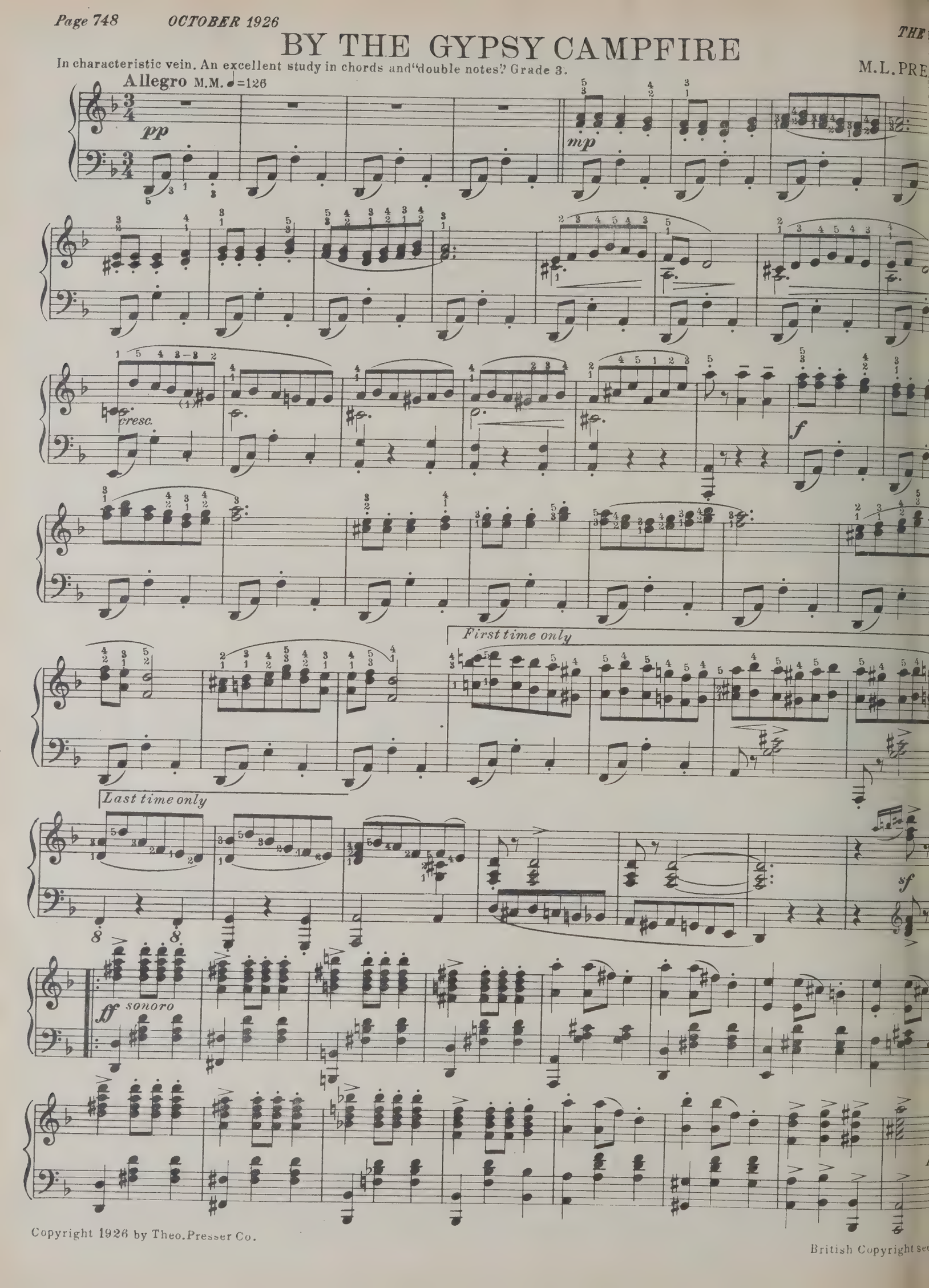
PRIMO



BY THE GYPSY CAMPFIRE

In characteristic vein. An excellent study in chords and "double notes." Grade 3.

M.L. PRE



Copyright 1926 by Theo. Presser Co.

British Copyright se

CHOOSE YOUR PIANO AS THE ARTISTS DO



CARRERAS USES ONLY THE

Baldwin



IN THE loveliness and purity of *Baldwin* tone, Maria Carreras finds *full range* for the expression of her art.

The greatest of Italian pianists writes, "There is something particularly beautiful in the quality of *Baldwin* tone; a quality which corresponds entirely with my intentions and desires."

For its enduring purity and resonance, for its perfect concord of tone and action, the *Baldwin* is the choice of exacting musicians the world over—on the concert stage and in the home. In any *Baldwin* you will find a new revelation of your musical dreams. Visit the *Baldwin* dealer near you.

BALDWIN Uprights, *$850 and up;* Grands, *$1400 and up;* Reproducing Models, *$1850 and up.* Convenient payments if desired.

A SUGGESTION

Choose YOUR piano as the artists do. The book, "How Artists Choose Their Pianos," will help you in selecting the instrument for your home. We will gladly send you a copy free. Address:

THE BALDWIN PIANO COMPANY, CINCINNATI, OHIO

Please mention THE ETUDE when addressing our advertisers.

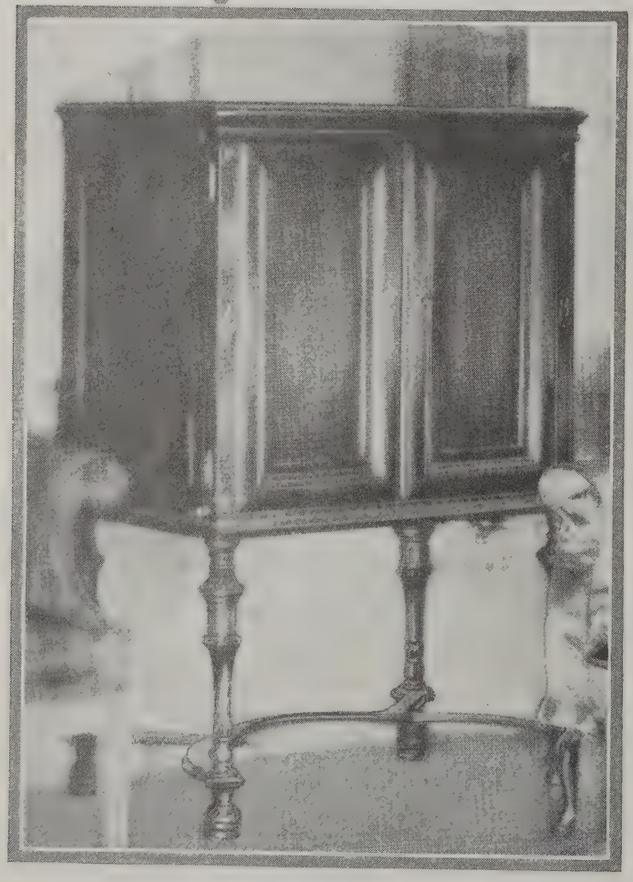
Called by Press and Critics the Greates

The BRUNSWICK PANATROPE

World's first purely electrical reproducing musical instrument



Al Jolson, world's greatest comedian, says: "Records by your new electrical method reproduced on your new musical instruments are certainly 'musical photographs.' The lifelikeness of this music amazes me."



Brunswick Panatrope & Radiola. Panatrope combined with either 6- or 8-tube Radiola Super-heterodyne. Finished in American Walnut.

THE Brunswick Panatrope is the new invention which gives *electrical* reproduction to the new electrical records.

Four institutions whose names are household words united in the development of the Brunswick Panatrope. They are Radio Corporation of America, General Electric Company, Westinghouse Electric and Manufacturing Company, and The Brunswick-Balke-Collender Company.

When this remarkable electrical reproducing musical instrument was first demonstrated in New York City and other music centers, it attracted more attention and comment than probably any other musical invention in history. The great metropolitan newspapers reported the first Panatrope demonstrations in front-page space. Critics as well as laymen were astounded at the unbelievably life-like music attained by this new method of reproduction.

Demonstrations of the Panatrope have continued in schools, colleges, and before public gatherings, until now more than four million persons have heard it. No musical event of its kind ever met such enthusiastic response and approval as have these demonstrations.

The Brunswick Panatrope offers possibilities for home entertainment unlike anything before it.

It has been called the greatest musical invention since the piano.

For radio, too

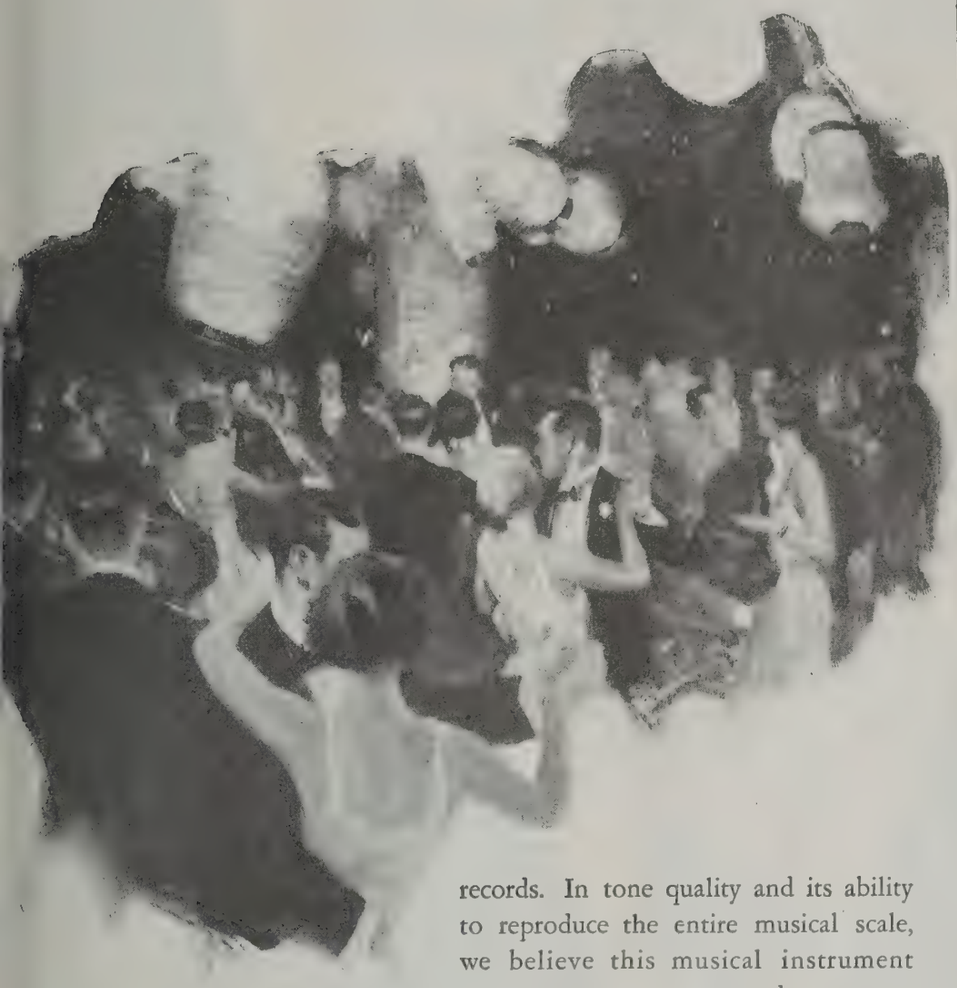
The Brunswick Panatrope may be had either alone or in combination, in one cabinet, with the Radiola Super-heterodyne. Thus it puts at your finger-tips all recorded music and the entertaining,

**$5000 for a name*

To find a suitable name for Brunswick's new musical instrument described on the opposite page, we offer prizes totaling $5000 (1st prize, $3000; 2nd prize, $1500; 3rd prize, $500) for the best name submitted with slogan not exceeding 10 words, describing its music. In the event of a tie, a prize identical with that tied for will be awarded each tying contestant. Contest closes December 15 at midnight. Write for free booklet giving all details. Address Dept. P-189.

THE BRUNSWICK-BALKE-COLLENDER CO., GENERAL OFFICES; 623 SOUTH WABASH AVENUE, CHICAG

usical Achievement of the Age



wsy programs of radio as well. The natrope may also be used as a loud eaker for your present radio set, with usical results equally superior to what u are accustomed.

is marvelous instrument is now ered in a variety of beautiful cabinets. operates entirely from the light ket; no batteries or outside wires eded.

Another triumph

unswick has also developed another usical instrument, as yet unnamed,* bringing out the music of the new records. In tone quality and its ability to reproduce the entire musical scale, we believe this musical instrument represents a very great advance over anything in existence, save the Panatrope. It does not utilize the electrical equipment of the Panatrope, and its prices are lower, ranging from only $115 to $300 (slightly higher west of Rockies).

Before you buy any musical reproducing instrument of any kind, or radio, hear the Brunswick Panatrope, the Brunswick Panatrope & Radiola, and the new Brunswick musical instrument as yet unnamed.*

Brunswick dealers will gladly demonstrate these instruments. If there is no Brunswick store near you, write us.

Great Artists of the New Hall of Fame

—those whom the present-day public proclaims to be supreme

MICHAEL BOHNEN
RICHARD BONELLI
KARIN BRANZELL
MARIO CHAMLEE
THE CLEVELAND ORCHESTRA
Nikolai Sokoloff, Conductor
GIUSEPPE DANISE
CLAIRE DUX
FLORENCE EASTON
ELSHUCO TRIO
LEOPOLD GODOWSKY
JOSEF HOFMANN
BRONISLAW HUBERMAN
MARIA IVOGUN
GIACOMO LAURI-VOLPI
EDITH MASON
LAURITZ MELCHIOR
METROPOLITAN OPERA HOUSE ORCHESTRA
Gennaro Papi, Conductor
MINNEAPOLIS SYMPHONY ORCHESTRA
Henri Verbrugghen, Conductor
MARIE MORRISEY
ELLY NEY
NEW YORK PHILHARMONIC ORCHESTRA
Willem Mengelberg, Conductor
SIGRID ONEGIN
ELISABETH RETHBERG
MAX ROSEN
FRIEDRICH SCHORR
ALBERT SPALDING
RICHARD STRAUSS
JOHN CHARLES THOMAS
WILLEM WILLEKE

—these artists find in Brunswick's "Light Ray" electrical recording (music by photography) reproduced on the Brunswick Panatrope, the perfect medium for their art.

Brunswick

PANATROPES • PHONOGRAPHS • RADIOLAS • RECORDS

New Brunswick Records by the "Light-Ray" electrical method (music by photography) are now on sale every Thursday

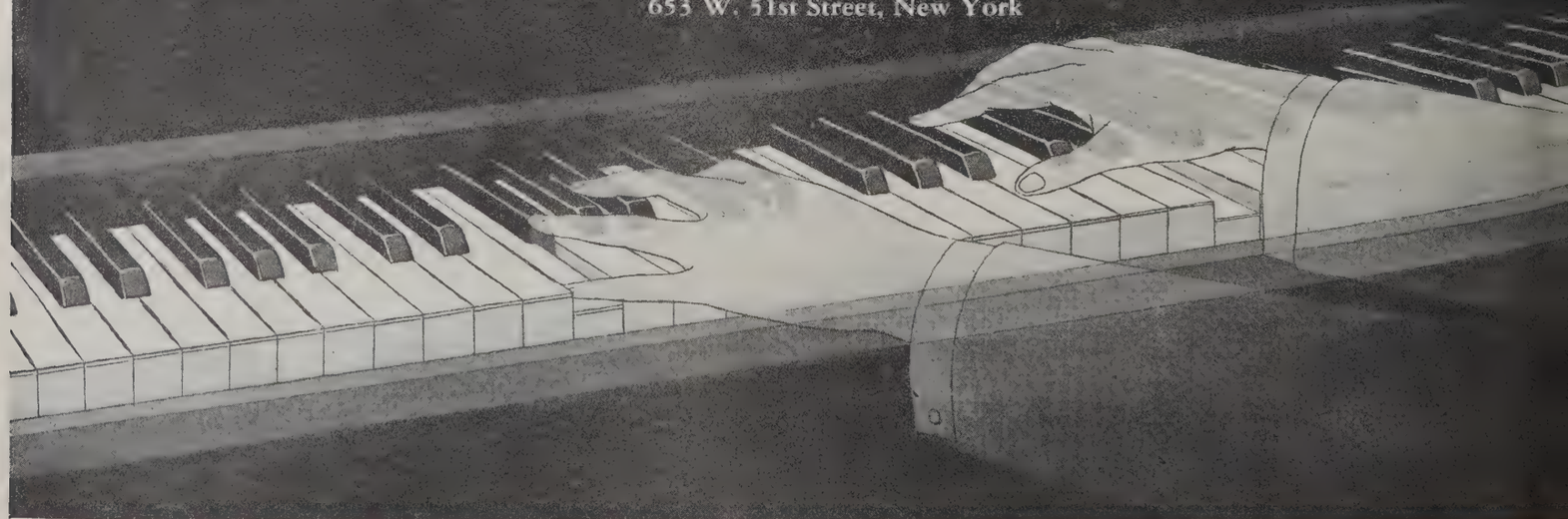
RUNSWICK-BALKE-COLLENDER CO., GENERAL OFFICES: 623 SOUTH WABASH AVENUE, CHICAGO

The superiority of any *reproducing* piano is assured if it contains the Welte-Mignon LICENSEE reproducing action



Before buying any reproducing piano ascertain whether or not it contains the famous WELTE-MIGNON LICENSEE REPRODUCING ACTION. *Only Welte-Mignon Licensee possesses the secret of perfect reproduction.* Welte-Mignon Licensee brings to your home flawless interpretations by the great geniuses of the pianoforte: De Pachmann, Paderewski, Gieseking, Casella, Pouishnoff and many others. You can now have Welte-Mignon Licensee in one hundred and fifteen different pianos. The famous Welte-Mignon Licensee Reproducing Action can be installed in your own grand piano. There are Welte-Mignon Licensee dealers everywhere. Send for copy of our beautiful brochure containing portraits of the great artists.

AUTO PNEUMATIC ACTION COMPANY, W. C. Heaton, *Pres.*
653 W. 51st Street, New York

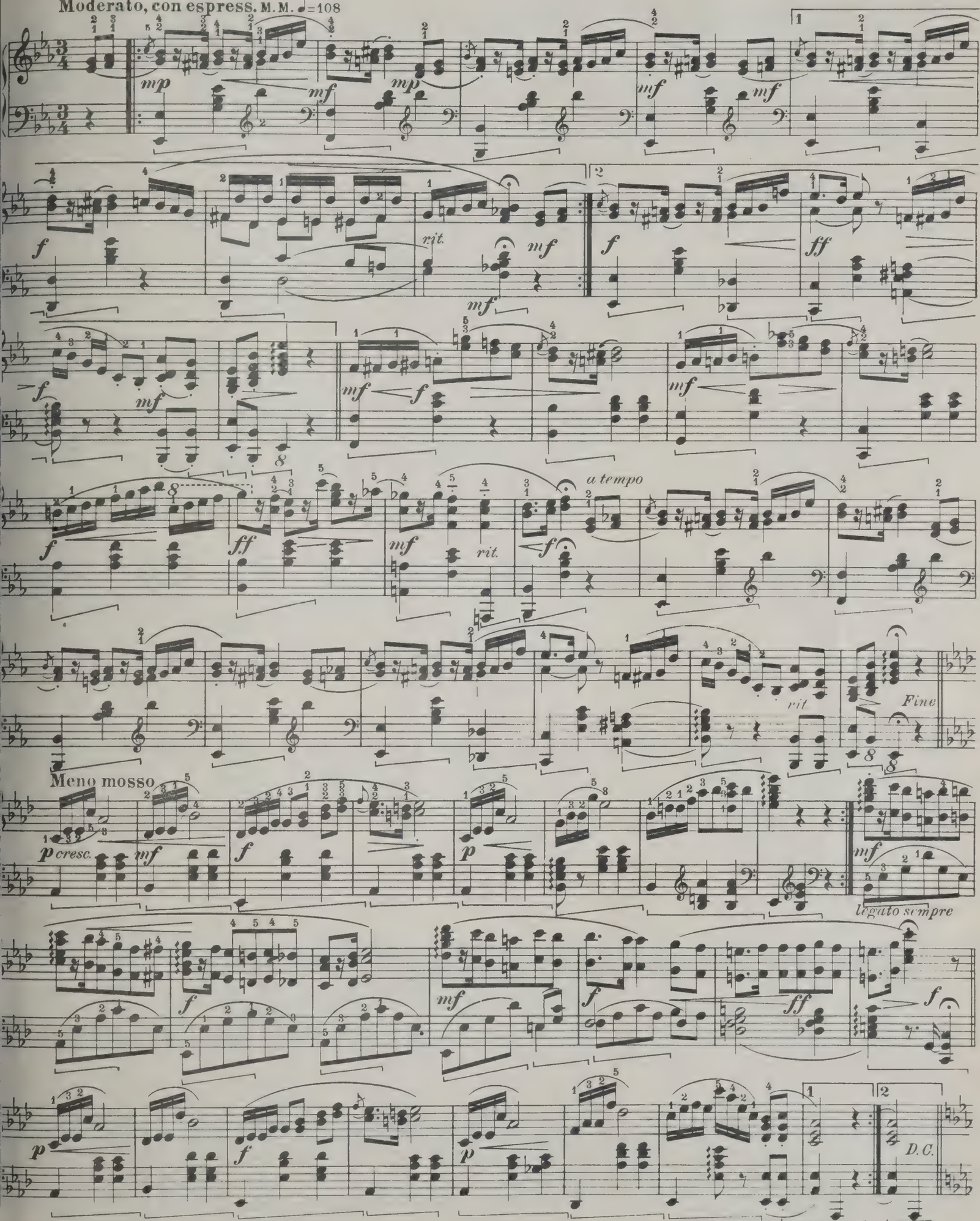


THE MASTER'S FINGERS ON YOUR PIANO

MOUNTAIN ZEPHYRS

melodious drawing-room piece, in Tyrolean style. Grade 4.

GEORG EGGELING



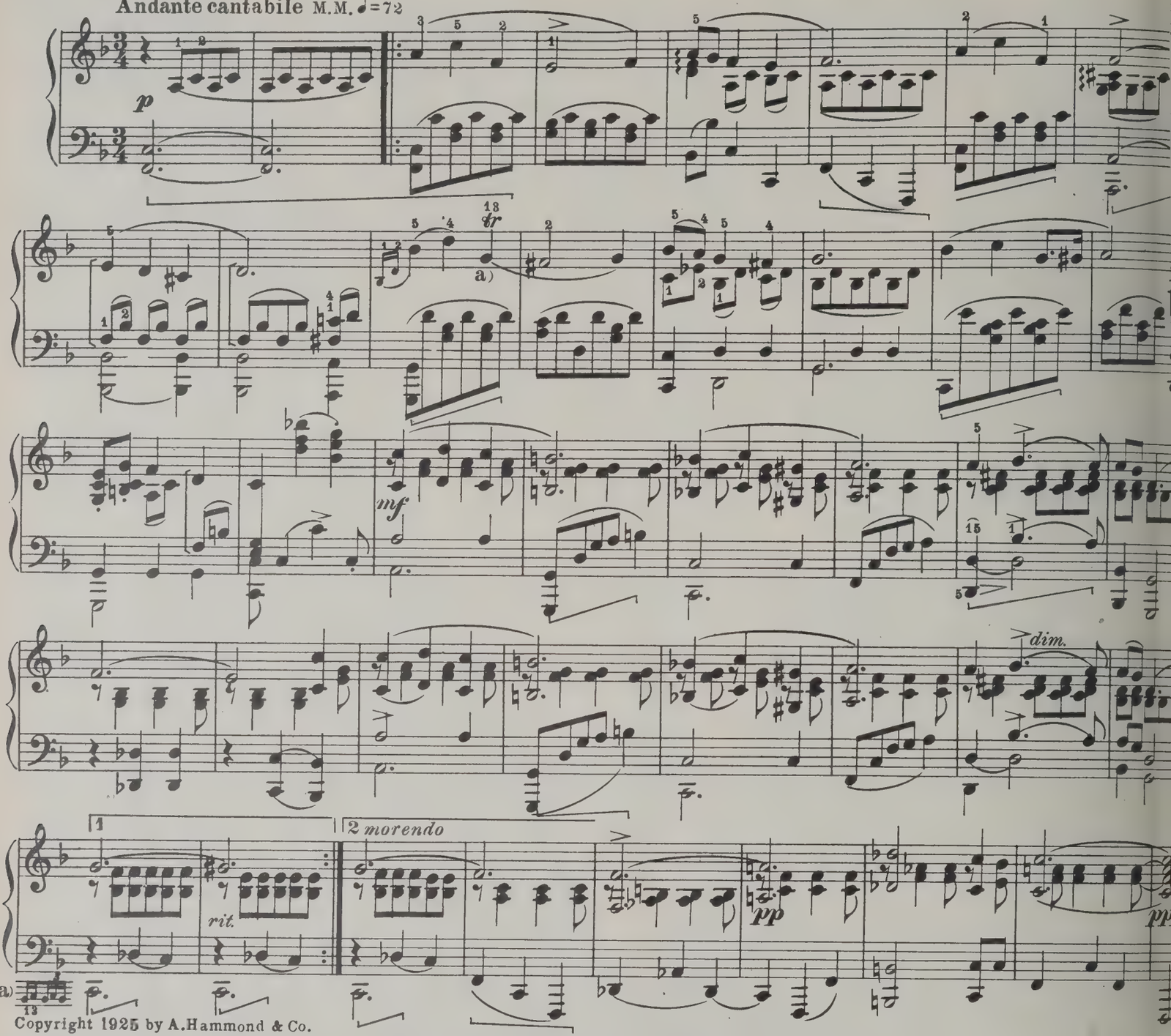
yright 1926 by Theodore Presser Co. International Copyright secured

UNE PENSEE ROMANTIQUE

With a quaint, old-world flavor. A strict *legato* is required. Grade 3.

EDOUARD SAINT JU

Andante cantabile M.M. ♩=72



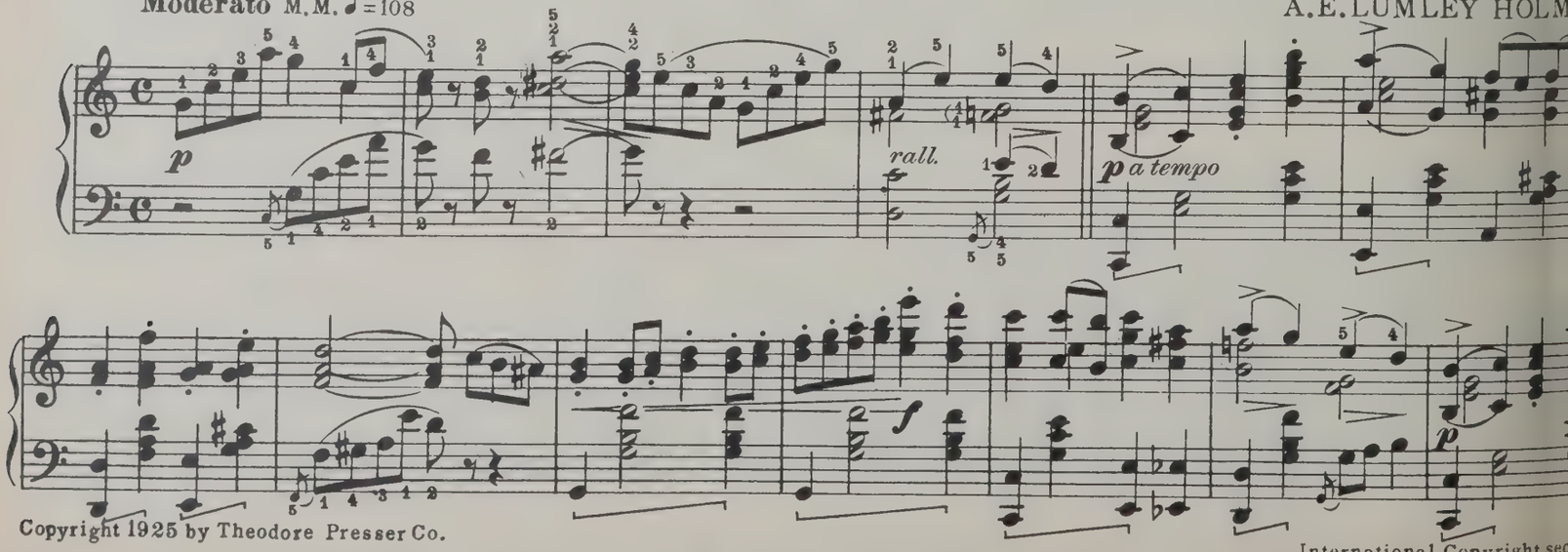
Copyright 1925 by A.Hammond & Co.

A STATELY MEASURE

In modern *gavotte* rhythm. Grade 3.

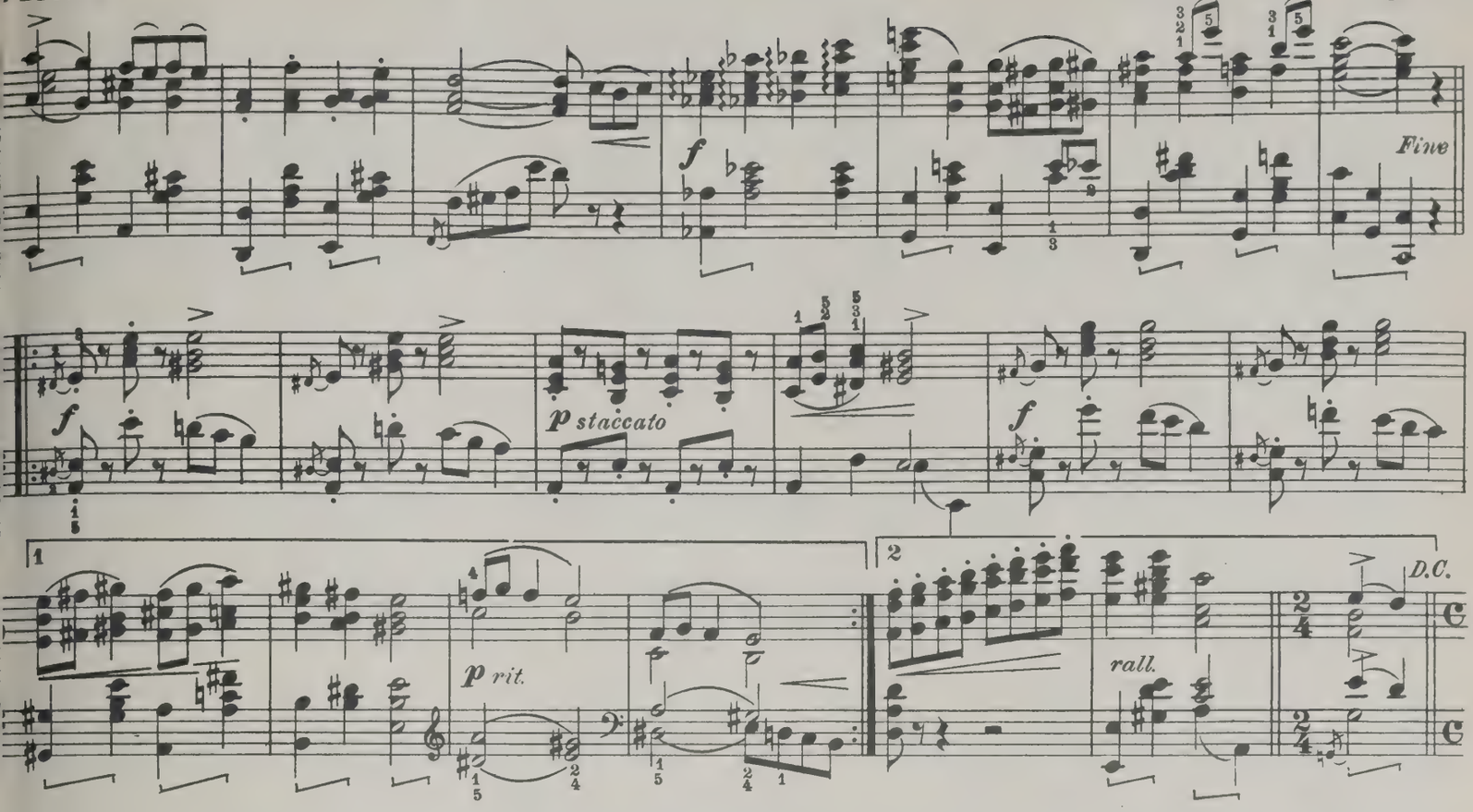
Moderato M.M. ♩=108

A.E.LUMLEY HOLM



Copyright 1925 by Theodore Presser Co.

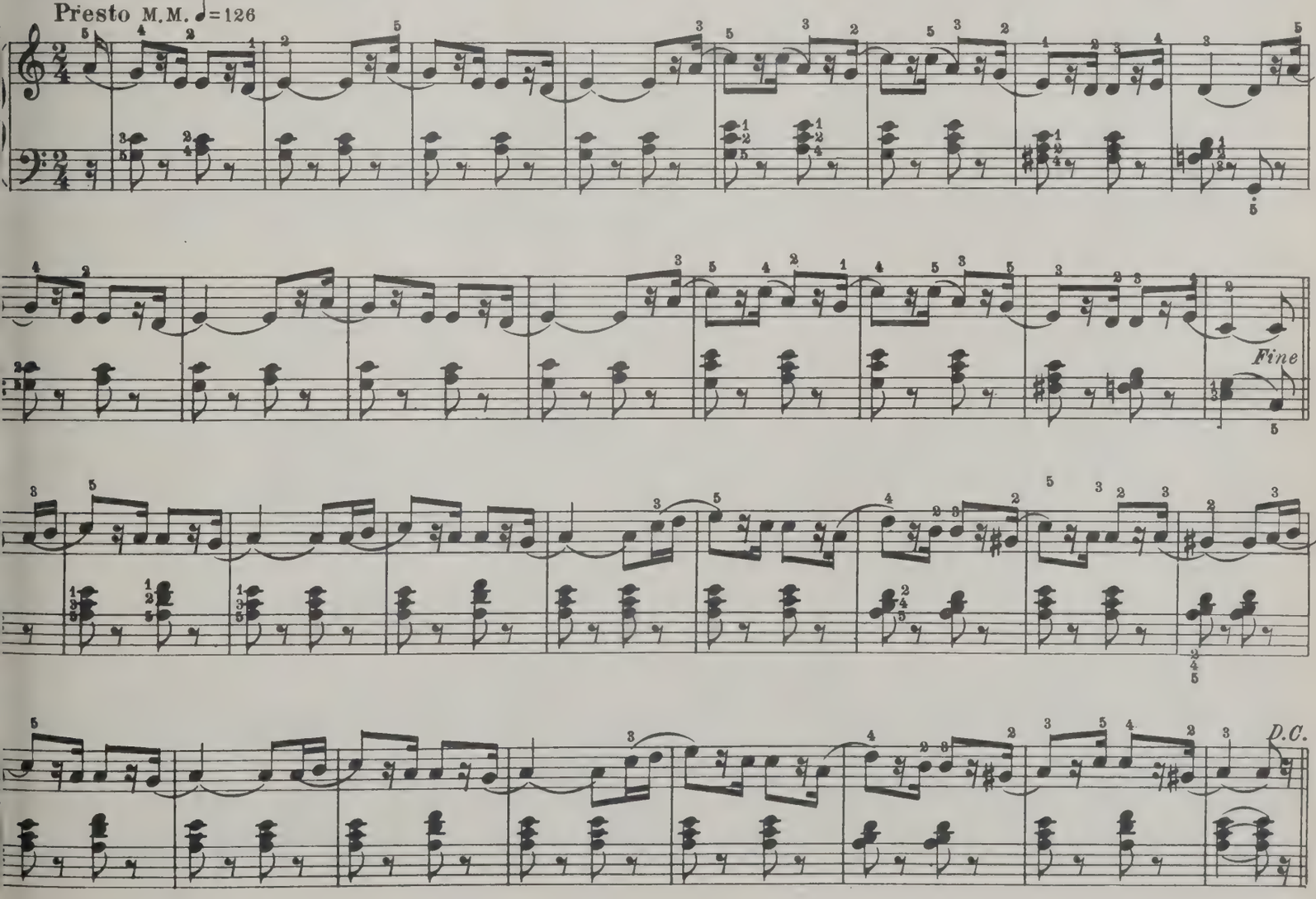
International Copyright sec



IRISH REEL

y characteristic: easy to play. Grade 1½.

N. LOUISE WRIGHT



yright 1926 by Theodore Presser Co.

British Copyright secured

MARCHING SONG

A vocal or instrumental number. Good for indoor marching. Grade 2.

THEODORA DU

1.

Left, right— left, right,
Not too fast nor slow,
Left, right— left, right,
Singing as we go;
Chest held out above the toes,
All the tricks a soldier knows,
If we march in perfect rows
We learn to walk just so!

Refrain

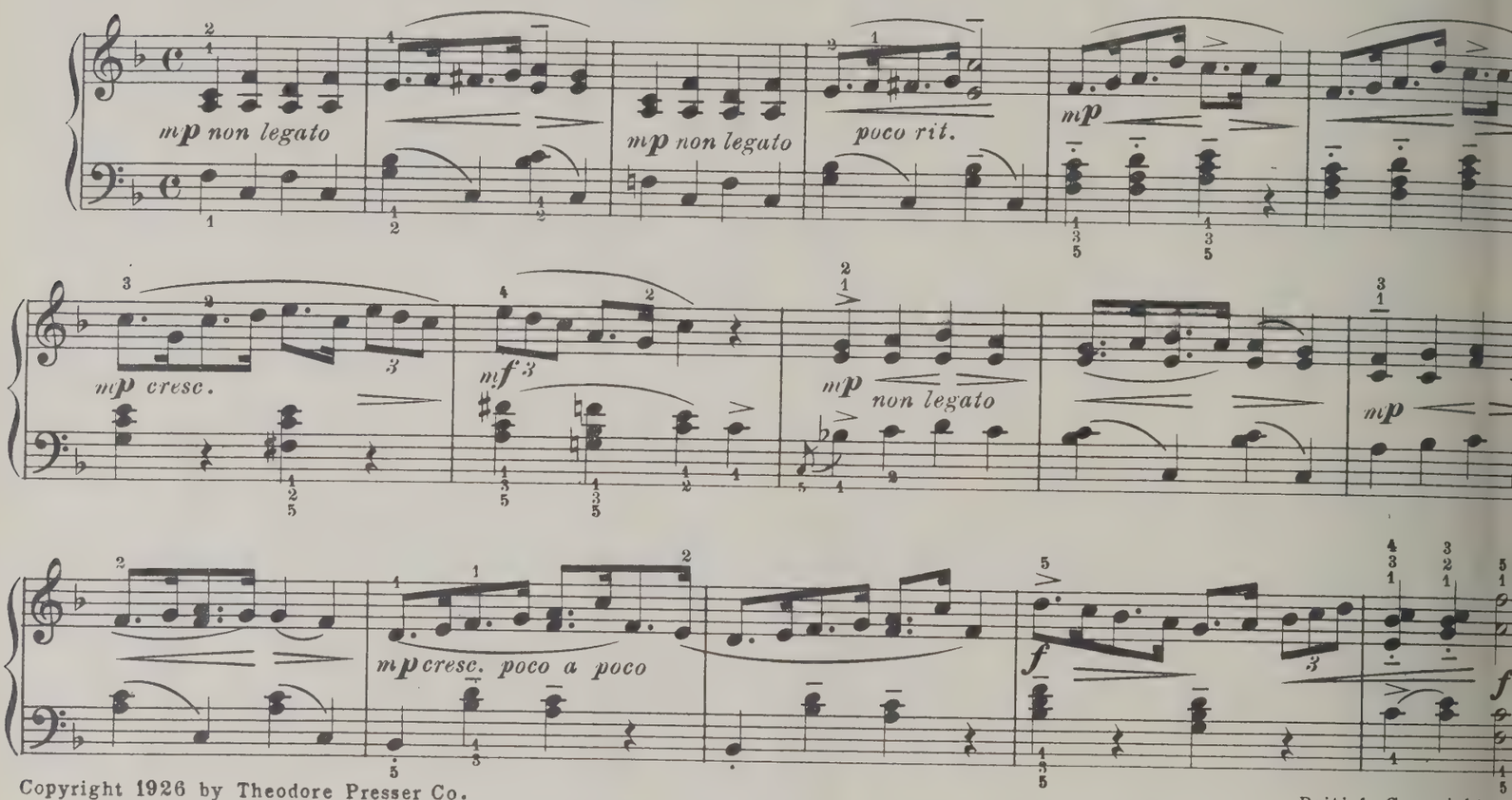
Left, right,— left, right,
Shoulders straight and true,
Left, right,— left, right,
But with motions few.
If we practice ev'ry day
We'll learn to walk the proper way,
As we sing this roundelay
Of left, right— left!

2.

Left, right,— left, right,
Eyes held straight ahead,
Left, right,— left, right,
With an easy tread;
Lips clos'd tightly, nostrils w
Lots of breath to take insi
Always marching with a pride
To do as our Captain said.

Refrain

Moderato e marziale M.M. ♩ = 72



Copyright 1926 by Theodore Presser Co.

British Copyright se

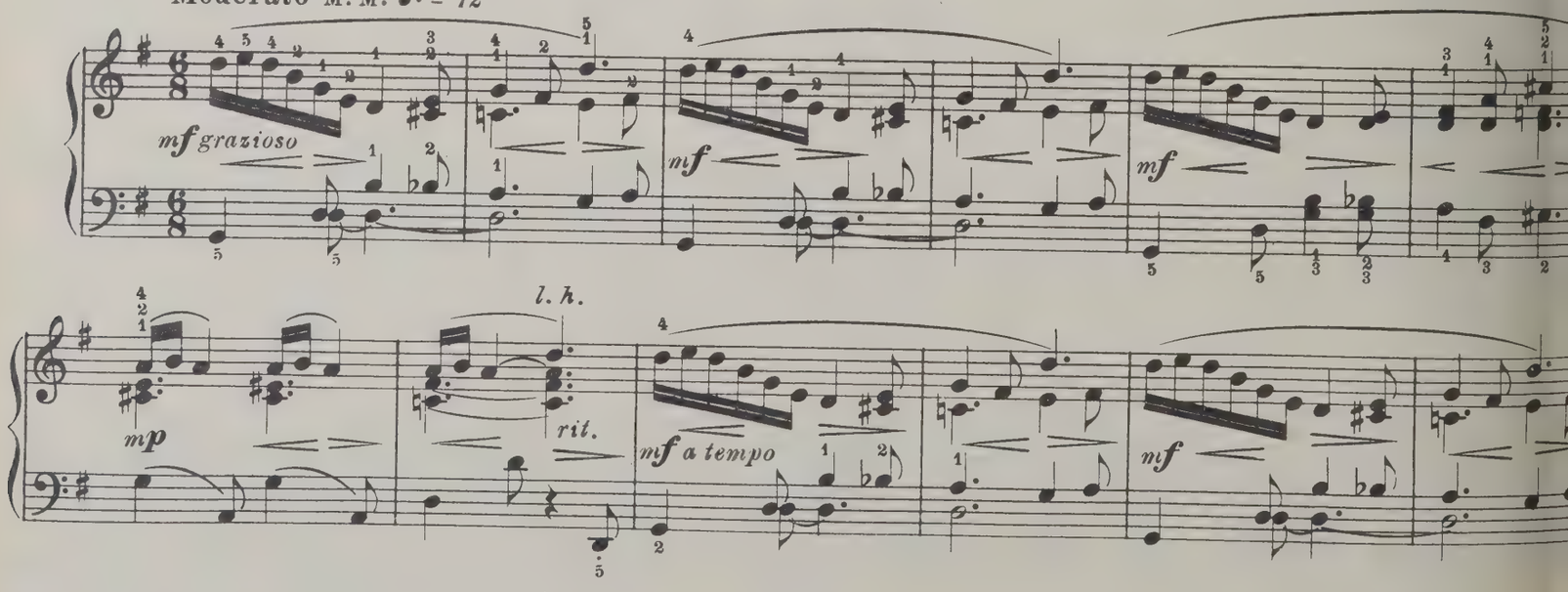
EVENING ON THE LAKE

BARCAROLLA

To be played in a graceful, rippling manner. Grade 3.

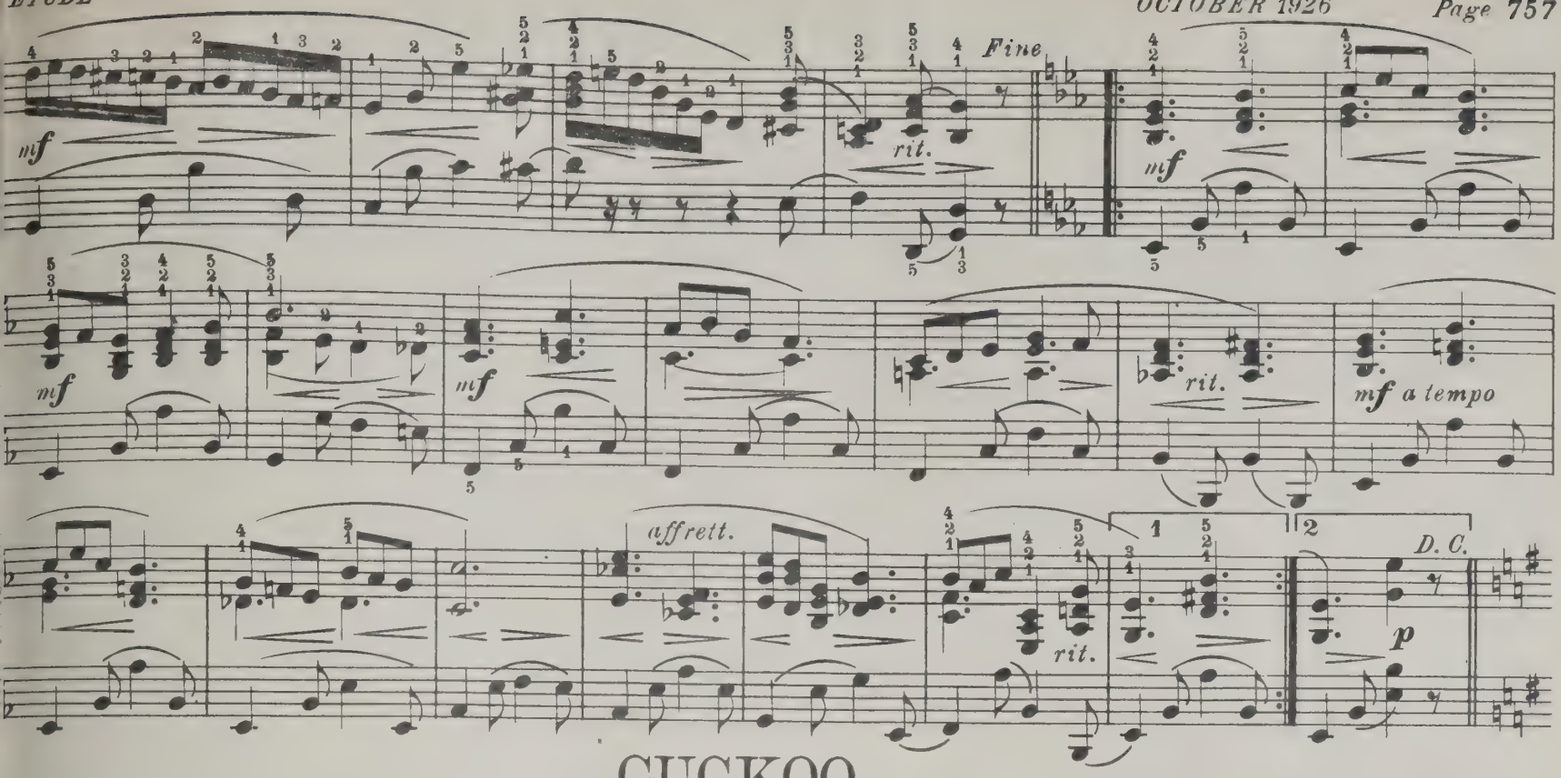
HERBERT RALPH WA

Moderato M.M. ♩. = 72



Copyright 1926 by Theodore Presser Co.

British Copyright secu

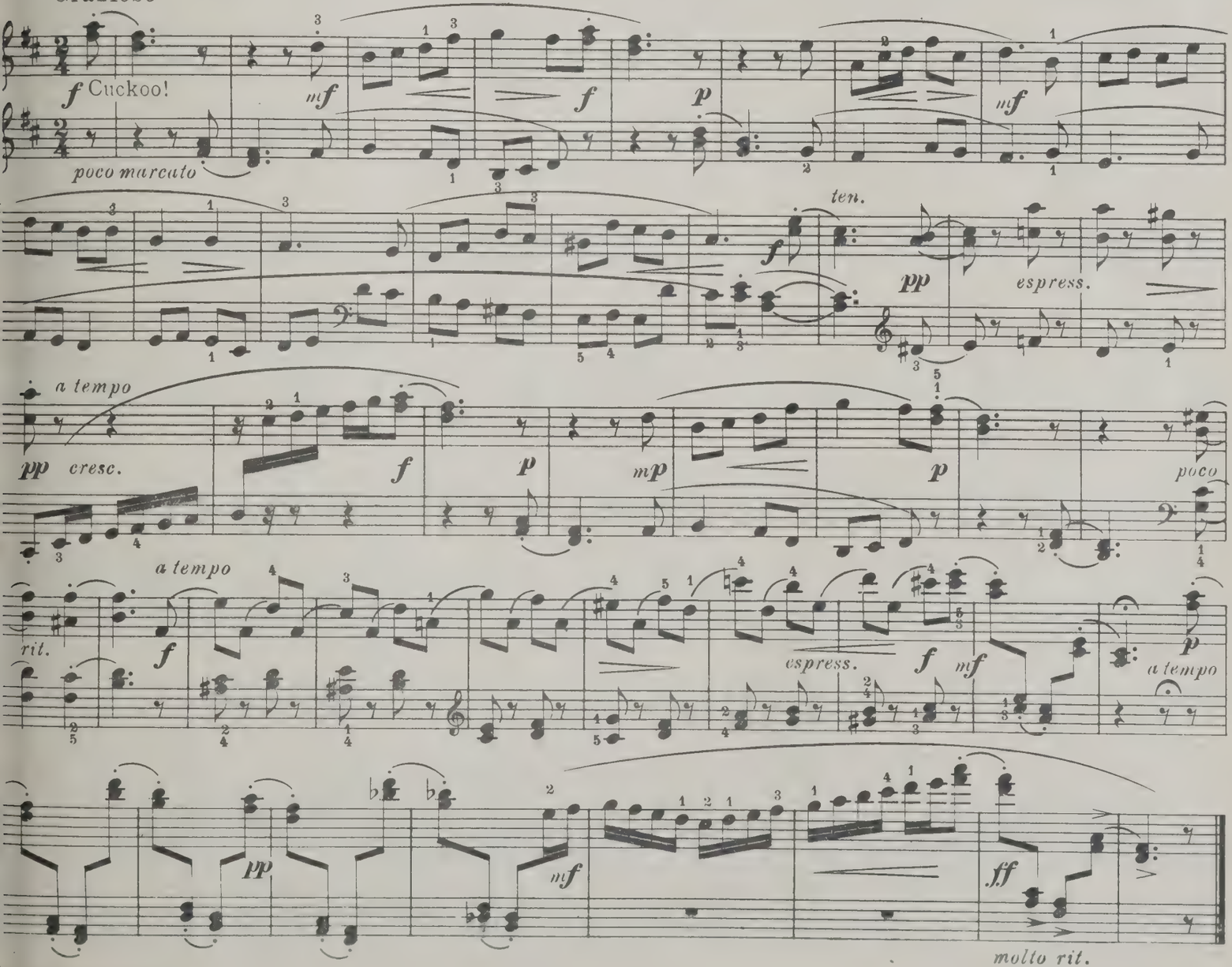


CUCKOO

the best "Cuckoo" pieces that we have ever seen. Grade 2½

ARTHUR FOOTE

Grazioso



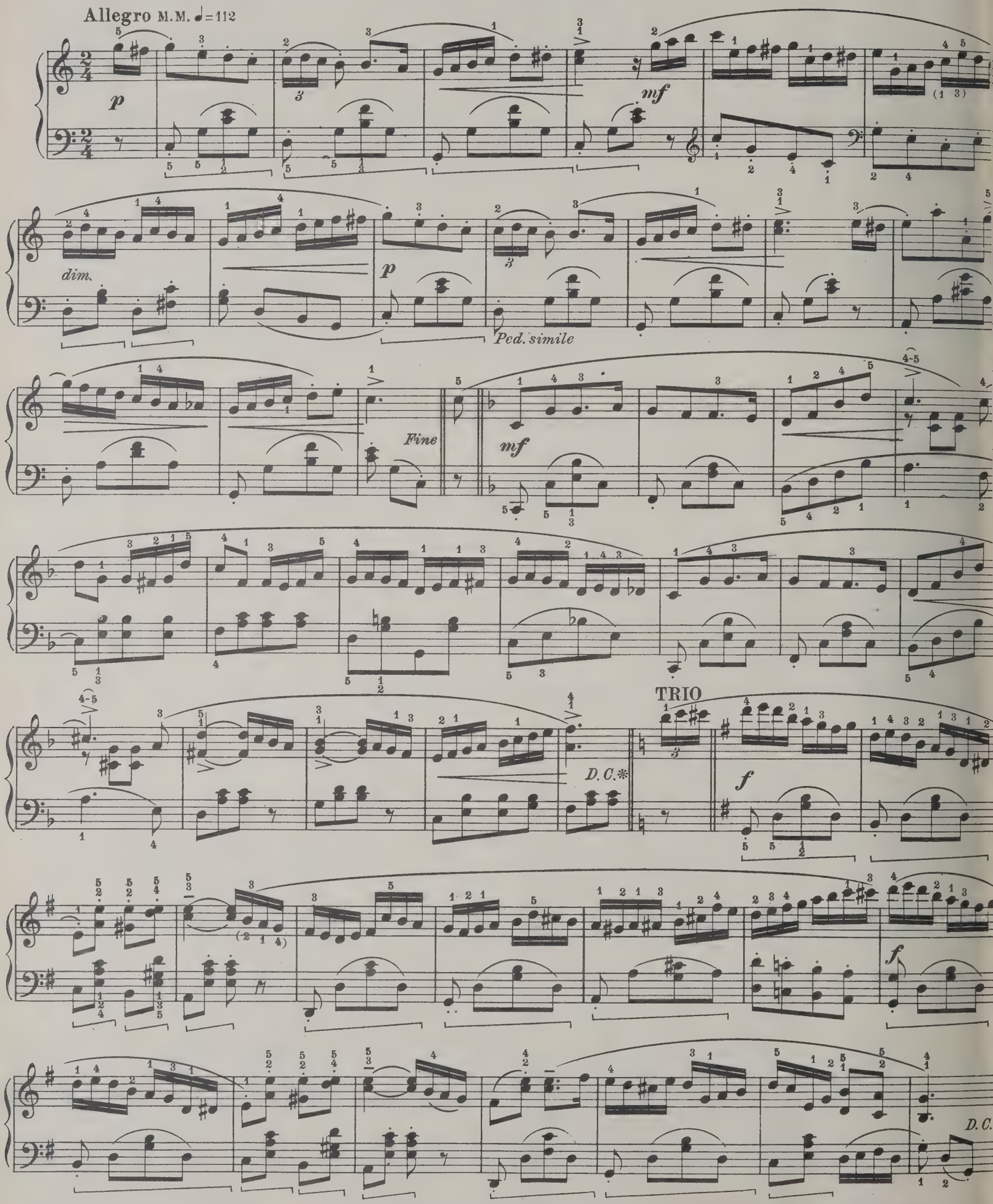
ht 1926 by Theodore Presser Co.

British Copyright secured

THE FAIRIES' JUBILEE

Good alike for teaching or for entertainment. Grade 2½.

G. N. BENSON



Copyright 1926 by Theodore Presser Co.

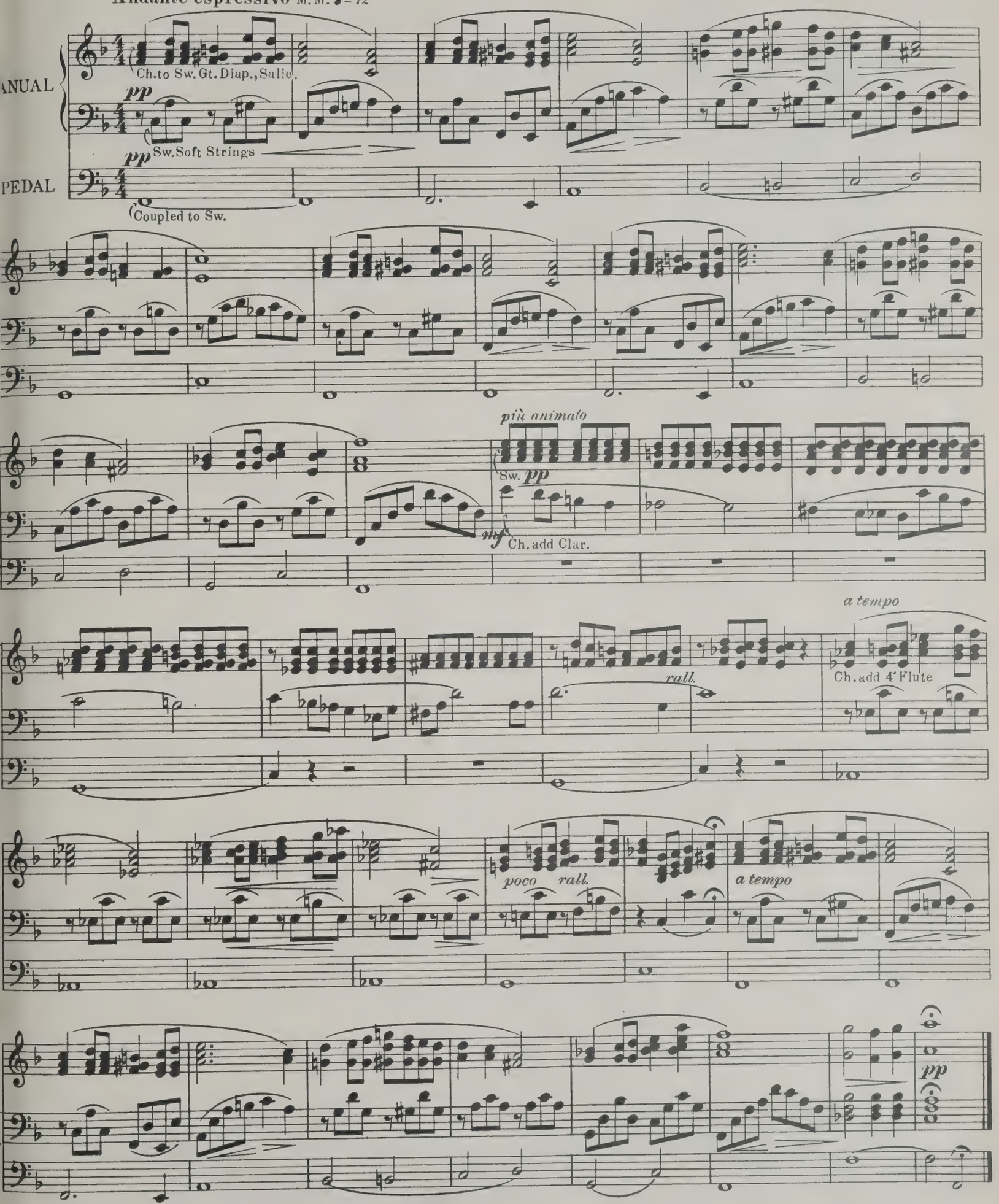
* From here go back to the beginning and play to *Fine*; then play *Trio*.

British Copyright secured

SUMMER TWILIGHT

Very melodious. For display of the softer solo stops.

H. P. HOPKINS, Op. 101



Copyright 1926 by Theodore Presser Co.

British Copyright secured

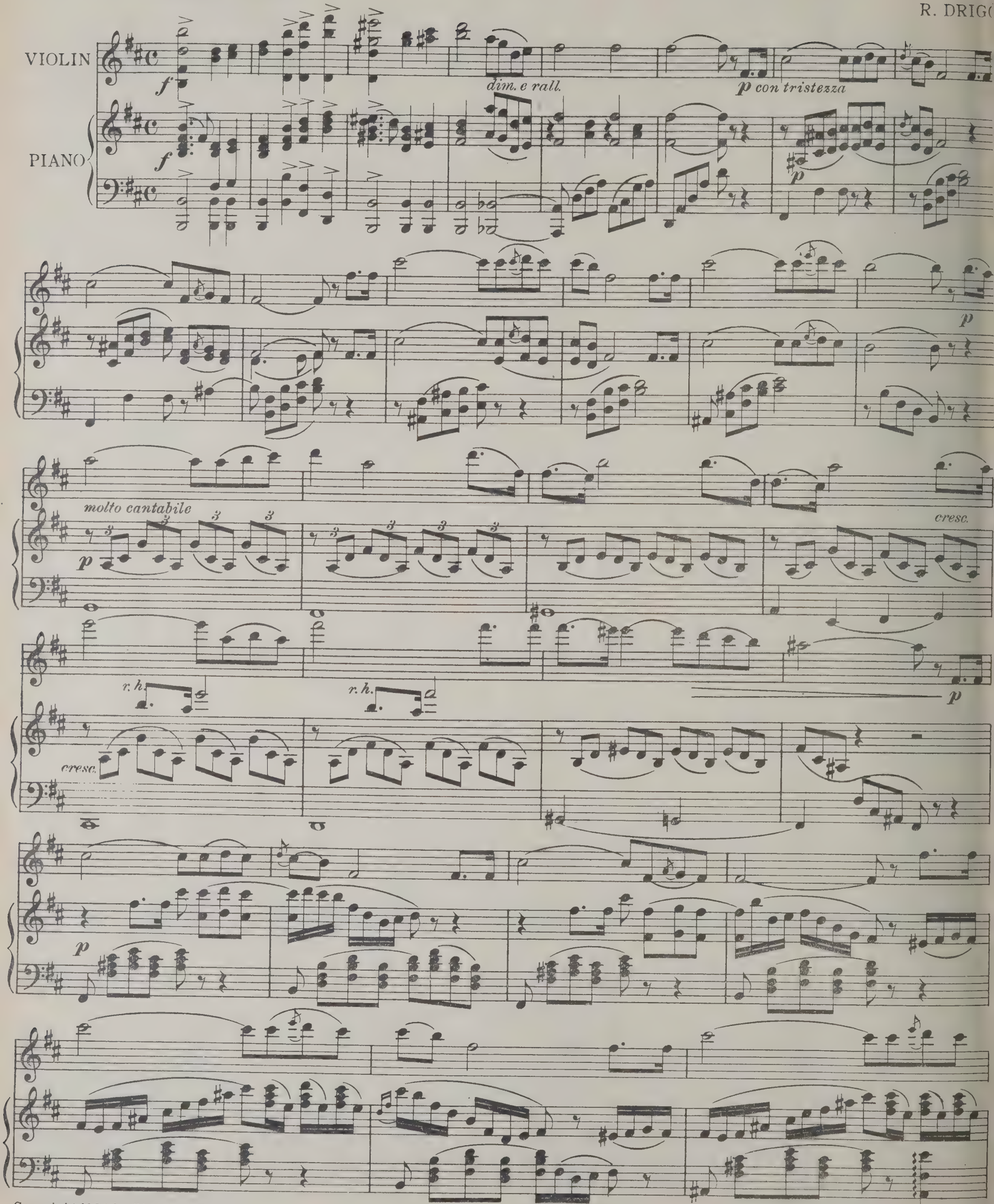
To the memory of Theodore Presser

By a favorite modern composer. A true *cantilena*.

ÉLEGY

Andante maestoso

R. DRIGO



Copyright 1926 by Theodore Presser Co.

International Copyright secured

Educational Study Notes on Music in This Etude

By Edgar Alden Barrell

p Chromatique, by Franz Liszt.

ying this vigorous *galop* is almost equivalent
ng rushed through the air on the back of
ng fleet horse, or (if city-bred) to riding
ne of those diabolical but thrilling con-
ons called variously "scenic railways"
"roller coasters."
nz Liszt was a master in the vivid portrayal
.ilt motion. His rhythm beats and surges
pulses in a most marvelous manner—and
a deliberately chromatic element is super-
i, the effect is very striking.
the *Galop chromatique* notice how skilfully
nanipulates the groups of four sixteenth
Notice also the accented passing-notes
the appoggiatura in the first section. A
.ng-note is a note moving stepwise between
harmony notes; if it comes *on* the beat
called an *accented* passing note, if *off* the
an *unaccented* passing-note. An appoggia-
is a grace note preceding the principal note,
generally a tone or semi-tone above or below
Some of the best dissonances are accomplished
.igh the employment of accented passing-
s and appoggiaturas. As a single instance,
us mention the splendid Introduction to
rner's "Tristan and Isolde."
he three main sections of the *Galop chro-
igue* are in E-flat, B-major (the note D-sharp
g enharmonic with E-flat), and E flat. In
last division, notice the fine counterpoint
nter-melody) to the theme.
his number requires a firm touch, wedded
strong insistent rhythm.

**the Gypsy Campfire, by M. L. Pres-
ton.**

he first theme is in D Minor, the second
the "parallel" key, D Major. Parallel keys
major and minor keys having the same *do*,
not confuse them with the "related keys,"
ctly called.
n measure seven, and similar measures, make
notes legato. *By the Gypsy Campfire* is
ellent practice in the interchange of staccato
legato. The second theme will need strong
enting.
Mr. Preston's work always displays medolic
tility and musicianliness.

ountain Zephyrs, by Georg Eggeling.

Mr. Eggeling is a German composer and
cher of repute. Born on December 24, 1866,
Braunschweig, he grew up amid cultural sur-
ndings. He studied piano and composition
h Professor Edward Frank and in the Braslau
nool. From 1890-1900 he taught piano, theory,
d other subjects in the Braslau Conservatory,
d, since 1900, he has headed a school of his own
Berlin. His compositions include many piano
ıdies and piano arrangements, songs, choral
rks; and so forth. He is also the editor of a
usical Lexicon.
This piece, *Mountain Zephyrs*, illustrates
ossing of hands. The repeated notes in the
flat section must be "cleanly" enunciated.
Mountain Zephyrs is also a good octave study.

**ne Pensee Romantique, by E. Saint-
Juste.**

Literally translated, the title of this number
gnifies "A Romantic Thought;" and if you
ill look in the dictionary (which I trust you
ten do, even though, like the man in the
necdote, you cannot quite "get the hang of the
ory") you will find that romantic really
eans "fantastic, fanciful, chimerical." This
the meaning here, we imagine.
Do not accent the first two measures of this
iece. They are like the preludial murmurings
f strings in an orchestra just before the entrance
f, say, an oboe or clarinet solo.
The word "morendo" means "dying away."
"E. Saint-Juste" is the pen-name of a well-
nown English composer.

**A Stately Measure, by E. Lumley-
Holmes.**

Mr. Lumley-Holmes, as might be expected
rom his compound name, is also an Englishman.
He lives in London, and is either a skilful
lutist or a skilful flautist, according to the height
of one's brow.
The swish of crinoline and the soft patter
of dainty feet moving slowly, but with con-
summate grace, to a stately theme!
The analysis of this composition is as follows:

1st section	C Major
2nd section	A Minor
3rd section	C Major

Before the return to the C Major theme, there
are several dominant cadences, and finally a
dominant 13th chord in C.
The form of the composition, then, is our
old friend A-B-A.
Notice the appoggiatura B-C in the first section.

Irish Reel, by N. Louise Wright.

This has all the appearances of a "reel" old
Irish reel. The left hand gives the effect of a
drone bass by its continual repetition of the
same notes, and forms a fine accompaniment for
the tune. Keep a very steady rhythm.

Marching Song, by Theodora Dutton.

Make the sixteenths short enough!
Sixteen measures leading to a Dominant
Cadence is one of the commonest occurrences
in music. This piece is, therefore, a good study
in elementary composition; see if you can model
on this a little original piano piece of your own.

**Evening on the Lake, by Herbert Ralph
Ward.**

Mr. Ward was born in Brooklyn, N. Y., on
Nov. 28, 1885, and to the best of our knowledge
is still a resident of that city. His lake,
if you please, is a *calm* lake; and your canoe,
gliding noiselessly along, sways ever so gently
and pleasantly as it cuts the clear water.
Get this swaying rhythm into your playing of
this number.
Affret. is the abbreviation for *affretando*,
which means "hurrying the pace."
The second theme is in E Flat, the sub-mediant.

Cuckoo, by Arthur Foote.

Just as there have been many butterfly and
"papillons" pieces, so there have been numerous
cuckoo selections, from the day of Claude Daquin
right down to the present; and this one, by
the noted American composer, Arthur Foote,
strikes us as among the best ever written.
The left hand answers the right hand very
splendidly—and you will kindly notice how
well the entrances of the theme are accomplished.
Be intensely careful about your phrasing,
particularly where the phrases run over the
bar-lines. If the pupil phrases the *Cuckoo*
poorly he will certainly rob it of much of its
character and attractiveness.
Practice the last eight measures separately
until mastered.
The climax of this piece is remarkably fine.
Arthur William Foote was born in Salem,
Massachusetts, in 1853. A distinguished pianist
and composer, he had his early training mainly
from Emery, Lang, and Paine. From 1878 to
1910 Mr. Foote was the organist of the First
Unitarian Church of Boston, and during the
years 1909-1912 was President of the American
Guild of Organists. In 1919 he received the
degree of Mus. D. (Honorary) from Trinity
College.
His writing is always strong constructionally
and always individual. He has composed a large
number of opuses in all the large and small
forms, and is also author of several books on
musical subjects.

Fairies' Jubilee, by G. N. Benson.

An exercise in staccato and legato. Notice
the fingering.
The second theme is in F, the sub-dominant of
the main tonality, C.
A fairy jubilee, though it has never yet been
our good fortune to attend one, must be a very
jolly sort of affair. Play this piece, therefore,
in a jovial manner.

**Summer Twilight, by H. P. Hopkins
(Organ).**

In this dignified selection, work for a legato
left hand.
Eight measures to the Dominant, and then
eight measures back to the Tonic, we find
here is perfect elementary form. Phrase the
left-hand part carefully as marked, and see that
the right wrist is kept very relaxed.
The A Flat section is attractive; then comes
the modulation through an Augmented Sixth
chord ("German Sixth") to the Dominant of
F.

Elegy, by R. Drigo (Violin).

Mr. Drigo, though not a Russian, was for-
merly conductor of the Russian Grand Opera.
At present he lives in Milan, Italy.
Observe the bold introduction, with the fine
strong chords, and the return to this effect at
the end of the *Elegy*.
After the introduction there is a moment of
subdued feeling, until the appearance of the
theme—a wondrously lovely and eloquent one.
This piece is in B Minor, of course, not
D Major; notice the A sharps (leading-tone
in B Minor) which dot the page. Grace notes,
under Mr. Drigo's skilful hand, take on great
effectiveness. In measure eight, for example,
the grace note lends extreme pathos and ex-
pressiveness.

God Cares, by Helen Nicholas (Vocal).

The words are eloquent in their assurance
of the continued care and watchfulness and
love of the Creator. *God Cares* is a powerful
lyric with a fine setting. Sound the *d* on God!
Otherwise the song will become almost mean-
ingless.
D Flat is a peaceful lovely key. *Piu mosso*
means faster.

Remember, by Perry W. Reed (Vocal).

This is one of the very best vocal numbers
we have seen for a long time. Mr. Reed writes
understandingly for the voice, and has a most
unusual gift for melody. Sing this song with all
the expression you can command and watch, with
an "eagle eye," for all the important consonants.
Mr. Reed, in his non-musical activity, is traffic
manager at Pensacola, Florida. He is, like
Vice-President Charles G. Dawes, an "auto-didact"
in music, which, simply expressed, means that
he has always been his own teacher. He has
assiduously studied the best of music, and has
read many books on musical subjects—with most
excellent results, as one can see. His twelve-
year old son is very musical and hopes one day
to compose; but he will have to work hard, mighty
hard, we feel, if he ever expects to write as good
a song as *Remember*.

**Land of My Heart's Desire, by Robert
Coverly.**

Robert Coverly was born in Oporto, Portugal,
of Scotch and Portuguese parentage. Not
until he was fourteen years old did he have
any instruction in music; then he had lessons
in Violin and in Counterpoint from a graduate
of the Paris Conservatoire.
Mr. Coverly's name first gained prominence
in London, through his lighter orchestral com-
positions. His success, however, is largely
owing to his charming, tuneful, unlabored vocal
compositions.
The walz tempo in *Land of my Heart's Desire*
is singularly seductive and pleasing.

(*Continued on page 790*)



Louis Quinze

PERIOD MODEL GRAND

All the luxury of the greatest period in French design, and the finished artistry of rich hand carving in mahogany, show in this most graceful and modern small grand. Musically it sets a standard for the five foot Grand, the type so favored today.

Ivers & Pond PIANOS

Combine the best traditions of old time Boston piano building with the most advanced scientific ideas. Built, as from the first, in *but one quality—the best*—by the same interests, with the same artistic ideals, they are used in over 600 institutions and 75,000 homes.

A new catalogue showing latest style tendencies in Uprights, Grands and Players mailed on request.

How to Buy

If we have no dealer near you, we can supply you *from our factory* as safely and advantageously as if you lived nearby. Distance is no obstacle. Liberal allowance for old pianos in exchange. Attractive easy payment plans. For catalogue, prices, and information of much value to any intending buyer, *write now*.

Ivers & Pond Piano Co.

141 Boylston Street, Boston, Mass.

The Singer's Etude

Edited for October by Well Known Specialists

It is the Ambition of THE ETUDE to Make This Voice Department "A Vocalist's Magazine Complete in Itself"

Practical Singing

By Homer Henley

SINGING HAS a practical technic which cannot be ignored. Lately I read a review of a new book on singing, written by a famous throat specialist. The review stated that the writer announces what he evidently believes to be an entirely new departure in the field of vocal art. The principles of the departure are contained in the following quotations: "Real art lies in the true expression of the meaning of the words made vital by psychological power, not by vocal effort." "The word and not the tone must be the leading factor in artistic singing." The book has chapters on "Correct speaking as the logical ground for correct singing," and "The cause justifies the means."

The worthy medico adduces the voices and singing of Caruso and Chaliapin as proofs of his contentions, referring to the latter as "one who has almost completely abolished concern for tonal effects." The word "almost" in the last quotation opens the door for much speculation. It must be allowed that Chaliapin is not alone in an "almost completely abolished concern for tonal effects," for any real artist, by the force of the urge of his art, must rise above tonal technic in the white heat of interpretation.

However, the foundation of technic must be there! Chaliapin's technic is surely under his every interpretation, as his public statements in an autobiographic story of his life attest; and Caruso was a life-long and consistent student of his own anatomy in relation to his singing, as a former book by this very same famous throat specialist admits.

Any intelligent teacher of singing will, of course, add his testimony to the immense and indispensable value of psychology in singing and in the teaching of singing; but I seriously doubt if these same teachers would give psychologic force the entire credit for vitalizing either voice or song, or both.

As for "the word, and not the tone" being the leading factor in artistic singing, there is certainly no new idea here, for David Ffrangcon Davies, the celebrated Welsh baritone, who was a pupil of Shakespeare and who later became vocal instructor in the English Royal Academy of Music, published in London in 1906 a book called "The Singing of the Future," which contained an exposition of the identical principles of the book by the famous throat specialist.

Importance of Exercises

NO ONE WOULD expect to play the piano by merely holding thoughts of psychological exquisiteness and ignoring finger exercises any more than one would look for a three-inch development of his biceps through "expressing" his fingers in delicate gestures. The singing voice falls into precisely the same category. Without those proper exercises which make for flexibility, dependability and endurance, the singing voice cannot, by its very nature, achieve its full and normal development.

Let us by all means admit the fact that some great singers worked out their own vocal problems; and, having admitted it, do not let us forget to declare the equally important fact that these formed but a scant ten per cent. of the host of great singers whose entire vocal training lay in the hands of their master-teachers. The training of those teachers was the training of the old Italian school of singing, based on obedience to the laws of respiration and resonance, pursuit of the beauties of phonation, and diligent practice of scales and solfeggi.

Truth always falls between two extremes, and we may in this connection, as ever, look for the solution of the vocal problem somewhere between the dry, hard-and-fast rules of the fanatical element of the old school and the wild over-shooting of the mark by the too extreme enthusiasts of the new.

Psychology is too powerful a force to be left out of the reckoning by thinking teachers. That tone-color and tone-quality reflect, to some extent, the mental reaction to the sentiment of the words of the song is readily acknowledged by those same teachers. But it is scarcely reasonable to suppose, by any of the laws of logic or even of common sense, that any singing worthy of the name can be done without the preliminary foundation of training of the physical units which are called upon to produce the voice. In other words, singing has a practical technic which cannot be ignored.

Independence of Tongue and Jaw

PERHAPS ONE of the most important of the foundational truths of vocal adjustment is laid down in the statement that the throat will be comfortably open if the independence of the tongue and jaw be established. This means that if the tongue can move freely while the jaw is in a state of unconscious repose, the freedom of the throat is assured. As a general proposition this will be granted without much demur, but the method of its accomplishment has always been a subject of the greatest vexation to teachers of the voice. The following exercise, if followed with exactness, will solve not only the problem of the open throat, but also that of the stubborn, stiff lower jaw, provided the exercise be done properly and persistently.

Select a comfortable middle note in the voice. On that note sing the sound of LAH (AH as in father), four or five times, without allowing the lower jaw to move, and using a mirror for a tell-tale. The tip of the tongue should generously brush the roof of the mouth from the back to the front, beginning at about the soft palate and ending on the upper front teeth. The sound of the long "L" or "UL," while the tongue is traversing the roof of the mouth, should be sufficiently loud to compel a proper breath intensity, and should, at the same time, set up the resonance of the head cavities in the same manner, as those cavities respond to certain French sounds. At the instant the "L" or "UL" is ready to open into the widened sound of "AH," the tongue should explode the "L" with a stroke resembling the sharp fall of a hammer on the side of a swinging locomotive bell. Indeed, the sound produced by this device can be made to sound so purely like the actual tone of a bell that I have known persons in another room from the singer (especially in the cases of a high female voice), to believe that a bell was struck, rather than that a tone had been sung.

At first little success will be achieved on the lower and lower-middle notes of the voice. Notes around the upper-middle will be found the most favorable for the production of this clear, effortless bell-tone. Remember, the jaw must not move; and if this seem difficult at first, the difficulty will pass with but a small amount of practice. It will also be noted by the experimenter that the sustained "L" or "UL" between the "AH's" will sound greatly like the pulsing overtones of a bell between strokes.

The jaw will now not only be deprived of its power to interfere with the tone, but it will also be found that the throat is in a condition of perfect freedom and openness, provided that the "AH" which the singer is attempting prove to be a true "AH" (the rarest and most beautiful vowel to be heard in song) for this cannot be sounded without the throat being perfectly free.

This exercise should progress by semitones from middle G to the G above, for sopranos and tenors; and from middle C to the D above for contraltos and baritones.

After the "AH" has been freed, four vowels should be sung on the same note: LAH, LEE, LAY, LAH; or LAH, LO, LAW, LOO. With these latter vowels the lower jaw is bound to move more or less, but care should be exercised to minimize that movement as much as possible. When the vowels are rightly sounded the vibratory sensation will be found to reside almost wholly in the spaces of the skull, above the mouth-cavity. Not that the sound known generally as "nasal" will be heard and felt, but that rare and subtle sound whose production is confined almost exclusively to the voices of the great singers of the world.

The exercise here set down is a sure road and a direct road—in fact, a short cut to the tone-quality employed by all of the great singers. Not that it is the only one; that would be stating the case unfairly. Five, at least, of the vocal "roads lead to Rome."

Singing the Initial Consonant

ANOTHER exercise is based on the following proposition: If the initial consonant of a syllable or word be sung as loudly as the vowel which follows it, then the placement of that vowel will be forward. Relative loudness implies relative breath-intensity; and so the breath-intensity necessary to produce a loud consonant will bring a following vowel on the teeth, *provided* there be no lapse of breath-pressure or hiatus of silence between the consonant and the vowel.

The consonants L, M, N, and R are probably the best to start with, and the dental sound of E (as in see), IH (as in sit), EH (as in set), and A (as in say), will be found the most complaisant of the vowel sounds in assuming the forward position of the voice. These sounds will be best followed with the practice of UH (as in love), AH (as in father), AA (as in sat), AW (as in saw), O (as in so), OO (as in stood), and OO (as in shoe), in the order named. After the consonants named above, a good order of sequence would be J, Z, V, B, D, G (hard), F, H, K, P, T, S, and the buzzes: TH, V, Z, and ZH. Begin the exercise on middle and comfortable note.

Let us take the consonant L and vowel E to start with, and sing LE times on that note loudly (that is, the degree of resonant vibrancy and tensity which is in entire consonance accord with beauty of tone; sufficient loud to soar ringingly over the tumu a great combined orchestra and ch and still all beauty). L, then, mus sung as loudly as any vowel ever Also, it must be sustained three or slow beats before the E is sounded. important that this be fully unders for the success of this exercise dep wholly upon the loudness (and consc intensity) of the consonant.

If there is no cessation of sound tween the consonant and the vowel will find, after but a few notes, that vowel will ring on your teeth as it ha done before. Having done the LE about six steps of your scale, progres by semi-tones, go to the sounds of and NE. The M and N will be f more difficult to produce loudly than the L, but they should still be don loudly as possible, and the amount o tensity engendered thereby will com sate for the lack of volume. Th should be rolled, as in the case of other consonants, for the space of slow beats.

It will be found that the succession the vowels, arranged thus, is the o most favorable for bringing them all the upper front teeth. A surprising gree of ease in the forward placemen the voice will follow the practice of exercise and a corresponding ease comfort in the regions of the throat, and tongue. Songs may now be un taken and the application of the prin of the loud consonant ushering in the tense vowel, *in exactly the same p* will be found to function with words as readily as in the exercise. It is course, understood that the exaggera necessary for the success of the exer should be gradually cut down (as mas of the principle is gained) to limits sistent with tone-intensity and beauty.

Applying Principles in Scale Practic

WHEN A FAIR working knowle of the two above principles gained, both should be used in every f of scale practice. Let the first note every scale be comfortably and ir produced by the throat-opening jaw-loosening principle of the first e cise, and vowels brought on the teeth the aid of the second, and then see t that every succeeding note of the s be kept in a like state of freedom and pingement on the teeth.

Great vocal principles are simple thi so simple as to appear platitudinous to unthinking. But it is the very facile c sureness of the persons to whom "a l knowledge is a dangerous thing" that vents them from recognizing that g truths are nearly always cast in the m of simplicity. The old Italian masters song said very little in the brief bits wisdom they passed on to posterity, what they did say was golden.

The world has lamented the "lost ar Italian *bel canto*," when that art, so from being lost, has been before it alw in the simple wisdom of the few g truths laid down by Tosi, Porpora, A cola, Pacchiarotti, Crescentini, De Ba Caccini and others. The whole of *canto* is there; always has been, and ways will be there.

Bel canto is to be attained neither taking thought only, nor by beautiful expressive pronunciation only. (Tho Johann Adam Hiller, the greatest tea of his time, did say, "well spoken is sung.") *Bel canto* can be attained if pupil will recognize the vital importa

enduring truth of the words of osi, written at the end of the nth century—words as vital and lay as they were then—"The voice be cultivated by a correct per- e of exercises in agility. Then e at the command of the singer ccasions. When a beginner has long practiced pure intonation, sustained notes, trills, phrases, and well-expressed recitative, and considers that the master cannot always be beside him, then he should recognize that the best singer in the world must ever be his own pupil, and his own master."

The Nose Sings, Too

By Charles Tamme

NOSE should sing every note. It ing with the most delicate *pianis-* well as with the strongest *fortis-* It is needed with the tenderest n as well as with the most dra- imax. *Bel canto* and *cantabile* exist; *staccati* are useless; and and *martellato* are only strenuous efforts, without the singing nose. great difficulty in establishing a nose is not in the learning how s comparatively simple—but in ng the singer to be willing to this way. For when he tries st, his voice sounds rasping and imself.

eason for this is partly because usually is rasping and ugly in crude attempts, and also because er finds it hard to adjust his hearing to the great difference the voice as heard without res- with very little nasal resonance, voice heard with a maximum of nance.

erance is the important precept time the student realizes how ier it is to sing this new way; ch sweeter and more brilliant e becomes; how much greater ying power!

nasal resonance is often recog- established by a sense of feel- ing for it is generally the most ry way. For nasal resonance certain quality of tone rather se of feeling, except, perhaps, in beginning when it is hard to between the two.

ngers, in seeking for the singing n the habit of singing *through* This is a habit comparatively rrect, and a much milder fault one of singing almost entirely asal resonance.

rd "vibrating" is probably more han the word "singing" in de- asal resonance; but for all prac- tical purposes it is best that the singer should think of his work entirely in terms of singing rather than in terms of vibrations or noises.

First attempts at nasal resonance sometimes cause dizziness. Such a state, however, is not of a lasting nature.

There are exercises especially helpful in encouraging the nose to sing. The best mechanical approach is by sustained vocalization with *ēē* or *ā* on all the notes in the singer's voice. The nasal consonants *n* and *m* used in connection with these vowels further help the singer to find the way. After using *ēē* and *ā*, as above, it is good to use *ah*. Another simple exercise is to take the first five notes of the scale and sing, up on *ēē* or *ā* and down on *ah*.

Memory is of great help in establishing a singing nose. When this way of singing has been found on *ēē* or *ā*, the student's memory tells him how the nasal resonance feels or sounds on these vowels and thus helps him to acquire the same on his other vowels. Also by means of his memory, he is able to retain the ability to make his nose sing.

There is one important warning in connection with the singing nose—to be sure not to mistake some contraction of the palate, or of the tongue or a tense throat for the singing nose. The sounds are somewhat akin. But the sound produced by contracting the palate, the tongue or the throat is usually tiring work, whereas with the singing nose it is easy. Look in the mirror and avoid all outward signs of strain. Be sure you are right. Then go ahead!

Once this resonance is obtained, it should never be absent from any tone in the voice. Every note should be attacked with nasal resonance. Deeper resonances, as, for instance, from the chest, may be added, as desirable or necessary; but foremost and always there must be the resonance in the nose.

Some Vocal Helps

By Eutoka Hellier Nickelsen

position before the introduction be played.
ng music do not forget to take rom the printed page.
nging from memory, keep in correct position of the hands.
within your range; and remember ch tones are those which make the peal to the heart of the listener.

5. Enunciate clearly.
6. (a) Breathe properly. (b) Sing in a free, easy manner.
7. Sing on pitch.
8. Avoid the tremolo.
9. Dress suitably for the occasion.
10. Stand quietly until the accompanist has completed the number.

atest dramatists of the world— ng used in its accepted sense of that can excite one and emotion- one off one's feet—I regard not wrights Euripides, Shakespeare, company, but as the musicians d Mozart."—HUBERT GRIFFITH, CRITIC.

OURSE of SINGING ORRESPONDENCE
oice Culture, Sight Singing and Mu- ledge. A thorough, practical course.
ony Correspondence Course
thly payments. Send for Prospectus. istinctly which course you desire.
D WOOLER, MUS. DOC.
1 CLEVELAND AVENUE, BUFFALO, N. Y.

UNIQUE VOICE TRAINING
By W. P. Schilling
A NEW book just off the press, different from anything ever published. Unexcelled—Unequalled—In advance of all competitors. This new system will make reputation for Teacher and Singer. *Save Time—Save Money.* Secure a beautiful voice within a shorter time than ever attempted. Special exercises for acquiring high tones easily, without strain. "Unique Voice Training" has merited the hearty approval of teachers, singers and music lovers, everywhere. **Price, $5.00.** Other books by the same author, *"Ear Training," 15 cts., "Sight Singing," 50 cts. etc.*
W. P. SCHILLING
Music Publisher
131 W. 23d Street - - New York
(Also private instruction, terms reasonable)



STIEFF

America's Finest Piano Since 1842

Endorsed by Schools, Colleges, Conservatories, Institutions and Individuals of highest musical attainment, who recognize in the Stieff, unequalled tone-quality and unquestionable durability. You can buy a Stieff on an exceptionally convenient payment plan.

A liberal allowance will be made on your piano.

Free Send for This

An 18-color chart, showing the international development of Piano-Forte Composition from 1668 to 1926: also a story of the growth and progress of the world's finest musical instrument—the piano-forte.

This chart is unique—every student and school should have a copy.

CHAS. M. STIEFF, INC.
STIEFF HALL BALTIMORE, MD.
Warerooms in principal cities

MAIL THIS NOW—

You may send me literature regarding STIEFF
Uprights ☐ Players ☐ Grands ☐ Reproducers ☐

Name.....
Address.....

CHICAGO MUSICAL COLLEGE

61st Year

HERBERT WITHERSPOON, President

FALL TERM NOW OPEN

More than 125 teachers of world-wide reputation. Private lessons only or courses leading to Teachers' Certificates, Graduation and Degrees in Piano, Voice, Violin, Cello, Church Organ, Movie Organ, Theory, Public School Music, Dramatic Art and Expression, Toe, Ballet, Interpretative and Classical Dancing, School of Opera, all Orchestral Instruments, Chautauqua, Lyceum, Concert and Languages.

85 FREE FELLOWSHIPS

(Two Private Lessons Weekly) to be awarded to the students who after an open competitive examination, are found to possess the greatest gift for playing or singing.

PROFESSIONAL DEBUTS, ENGAGEMENTS *and* SITUATIONS

Public debuts will be given artist students in Central Theatre, Chicago, when they are ready to commence their public careers. A special bureau established in the College will assist artist students in obtaining professional engagements. Graduates who have qualified as teachers will be assisted in securing situations without charge to teacher or employer.

STUDENT DORMITORIES

Artistic and sumptuous dormitory accommodations for men and women in college building. Piano furnished with each room. Prices reasonable. Make reservations now.

COMPLETE WINTER CATALOG ON REQUEST

CARL D. KINSEY, Manager

60 E. Van Buren St. Chicago

A Conservatory Pledged to the Highest Artistic Standards

SCHOOL of THEATRE ORGAN PLAYING

Frank Van Dusen, Director

Faculty selected from leading theatre organists of Chicago. School equipped with ten excellent organs of modern Theatre Type, including Unit. Lessons and Practice before the Screen in the School's Little Model Theatre.

ELEMENTARY COURSE—Includes pedal studies, exercises for independence of left hand and feet, all styles of touch, registration, adaptation of piano and orchestra music to organ, repertoire, jazz.

ADVANCED COURSE—Includes transcription of orchestra, piano and violin music for organ, selection of music to fit all moods of picture, improvisation, effects, jazz, cueing picture and lessons before the screen which include playing of News Weekly, Feature, Comedy, Cartoon and Song Slide.

Free Scholarships—Write for particulars

Send for Catalogue—Address Secretary

AMERICAN CONSERVATORY OF MUSIC

522 Kimball Hall - - Chicago

COLUMBIA SCHOOL OF MUSIC Clare Osborne Reed, Director

26th Year

One of America's Finest Institutions Devoted to Education in Music

Fully accredited courses leading to CERTIFICATES, DIPLOMAS *and* DEGREES

By Authority of the State of Illinois

Training in the following departments: Piano, Voice, Violin, Theory, Violoncello, Normal Training, Public School Music, Chorus Singing, Correlated Arts, History of Music, Ensemble, Orchestra, Professional Accompanying, Conducting, Harp, Brass and Wood Wind Instruments, Dramatic Expression, English and Psychology.

Send for complete catalog

COLUMBIA SCHOOL OF MUSIC

Box M, 509 S. Wabash Ave., Chicago

Harrison 5930

THE GIRVIN INSTITUTE *of* MUSICAL ARTS

Ramon B. Girvin, Director

announces

A Complete Curriculum of Musical Instruction

OPENING WITH THE FALL TERM OF 1926-27

A Faculty Representative of the Highest Principles and Standards in Music

A SCHOOL OF THE NEW ERA With a New Message for the Serious Student

Dept. E, Kimball Building, Chicago

CATALOGS ON REQUEST

Get a musical education not an imitation *Technic and musicianship are attributes of the mind*

MILLIKIN CONSERVATORY OF MUSIC

DECATUR, ILLINOIS

Offers thoro training in music. Courses leading to Bachelor of Music Degree, Diploma, and Certificate in Piano, Voice, Violin, Organ, Public School Music Methods and Music Kindergarten Methods.

Bulletin sent free upon request

W. ST. CLARE MINTURN, Director.

The Starrett School CONSERVATORY of MUSIC

Franklin Stead, Director

RENOWNED FACULTY—CONCERTS, RECITALS. DIPLOMAS AND DEGREES CONFERRED—TEACHERS' CERTIFICATES

Courses in Piano, Voice, Violin, Organ, Theory, Harmony, Composition, Cello, Opera Study, Dept. of Speech and Dramatic Art and Public School Music. Special Dept. for Children. All athletics. Horseback riding. Fireproof buildings with ample grounds. Two beautiful dormitories on campus. 43rd year.

For catalogue address the Director,

The Starrett School Conservatory of Music

Box E, 4515 Drexel Blvd., CHICAGO.

Tell your Music Loving Friends about THE ETUDE and ask them to give you the privilege of sending in their subscriptions.

Ask for Catalog of Rewards for subscriptions you send.

THE ETUDE, 1712 Chestnut St., Philadelphia, Pa.

Teaching Positions

TEACHING positions are available in our Thirty-two Chicago Neighborhood Branches for young teachers of piano and violin who wish to teach, and, at the same time advance themselves by study with our artist teachers; also for advanced students as soon as they are qualified to teach.

See Fall Announcement elsewhere in this issue. Write for Catalog and Teaching Position Application Blank, mentioning The Etude *and giving an account of your training and experience.*

Sherwood Music School

Founded 1895 by WM. H. SHERWOOD

Fine Arts Building · 410 S. Michigan Avenue

CHICAGO, ILLINOIS

Master Lesson Upon Beethoven's Sonata Pathétique

By Wilhelm Bachaus

(*Continued from page 736*)

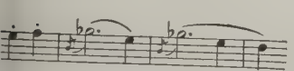
ge from measure 223 to 290, as it
ds with the passage in the first
he *Allegro,* which I have marked

asure 297, we find the resumption
rave. In 297, 298, 299 and 300,
ge should be cumulative in in-
nd in measure 299 it might even
sible to become broader in *tempo.*
there should be no further
n measure 300. The concluding
ding chords in measures 299 and
d be played with beautiful *legato*
scendo.
easures 301-304 should be again
thout *accelerando* or *crescendo,*
er is reserved for measures 305-
orks out as follows:

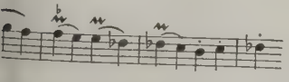
p mf | *f* ≺ | *ff*
305 306 307

bvious that it would spoil the
nd the effect of this quick *cre-*
you were to start it before meas-

er to recapitulate, I would like
few words suggesting a poetical
f this movement, as it has forced
my mind. The opening theme
1) divides in two sections, namely
chord and the pleading motive.
e suggest the name 'opposition'
rte chord, and it will then appear
ero finds opposition in his way
e start, and he tries to conquer it
g. This repeats three times, the
e third time being the most in-
irtue of dynamics, tonal height
ion. We will notice the number
quite an important part as we
measures 5, 6 and 7, we find
g theme again, three times with
intensity interrupted by oppos-
(to the rhythm  thrice
This is the last time the oppositi-
in *fortissimo,* and it seems to
usted for the time being. The
o work right away (*Allegro di*
n brio) with the theme of at-
ures 11 to 15) which means un-
l, and already in measures 38
e seem to hear parts of some
ll falling down, and more so in
5, 46, 47 and 48. This is where
axes in his work, given to more
ctions. The phrase



ee times up to measure 71 and
owed by the phrase



petitions, intensified each time
ge in key. Still the rest can be
ary and work begins again in
at first *piano* and carefully,
to a climax in measures 99-
w start is made and a higher
ed in 111-112. Having achieved that much, the hero has a few moments of real joy and the measures 112-120, have certainly some likeness to a little boy rolling himself down a hill on a fine summer's day. However, in measure 121, he picks himself up in a second, for some new heroic effort, of which the chord in measure 134 is the final blow, *fortissimo.* (The repetition seems to be indicated more by adherence to the old-fashioned form than by inner necessity and is better ignored.) Now, *Tempo I, Grave.* Opposition is still there, threatening three times, and three times the pleading theme is heard, but this time not with greatest intensity the third time, but retiring into *pianissimo,* as if the hero had recognized that only effort would help, and pleading be of no avail. And new efforts are made (*Allegro molto*). Some haunting fears and doubts (measures 69-72 and 77-80) have to be conquered by the phrase in measure 83 repeated three times. A run of 8 measures leads to the recapitulation of the principal subject of the *Allegro,* which we have called 'the theme of attack.' It loses some of its sternness by the modulation into D-flat from measures 209-212, which passage is repeated three times with growing intensity. This leads once more into the passage of tender thoughts (the *mordente* episode) and through renewed activities with the two climaxes to the feeling of exhilaration from measure 279. The theme of attack again leads to a grand climax in 296. Now follow four measures of the greatest significance. Opposition apparently being entirely overcome, measures 297, 298, 299, each begins with absolute void. All the same, the pleading theme appears three times with increasing intensity, in fact the third time with greater intensity than ever before, almost an outcry, as if the loneliness of the victor was even harder to bear than opposition and struggle. A touching illustration of the solitude of greatness. Still, to quote Schiller, the strong man is mightiest by himself, and the movement closes with an overpowering assertion of strength.

"Although the *Sonata Pathétique* bears the early opus number 13, and is a work of Beethoven's first period, written before the age of thirty, the intensity of its appeal is so strong that we can only put it in a line with his greatest master works.

"Concentrate all the energy, psychic and physical, you have on the final four chords, which should be struck with vehemence and strictly together—striking the chords from a distance above the keyboard, with a combined movement of lower arm and wrist, which will bring the Sonata to a majestic and significant close."

Self-Test Questions on Mr. Bachaus's Article

1. *What was the character of Beethoven's grandfather?*
2. *How did Moscheles obtain his first copy of the Pathétique?*
3. *What was Beethoven's method of composition?*
4. *Outline the execution of the introductory Grave of this sonata.*
5. *What do crescendo and diminuendo infer?*
6. *What was the "period" of the composition of the Pathétique; and how does it rank among the composer's sonatas?*

---

*rely is the utilization of music
processes a matter of senti-
her, to a considerable extent,
e materially to increase out-
ring about what may be termed
lly improved industrial spirit."*
—Hon. James J. Davis.

"The evolution of the Sonata form was the greatest triumph of design in music. This was not accomplished by any one man or at any single time or place. It is the consummation and concentration of all the greatest and the best of musical genius."
—Sir Dan Godfrey.



Those Waiting Moments

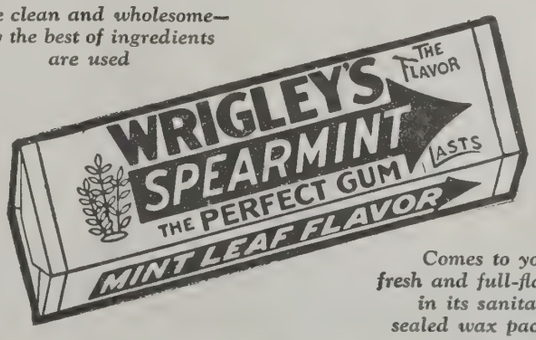
When nerves are tingling, muscles taut, mouth and throat dry—

Then it is that the nerve-soothing, mouth-refreshing, throat-clearing friendliness of Wrigley's Chewing Sweets comes into play.

Wrigley's is used and recommended by singers and speakers who like all other workers find it a helpful aid as well as delicious refinement.

These services that Wrigley's gives—like clearing the breath after eating or smoking—cleansing the teeth—improving mouth hygiene—make the use of Wrigley's an aid to refinement and a mark of good breeding.

Made clean and wholesome—only the best of ingredients are used



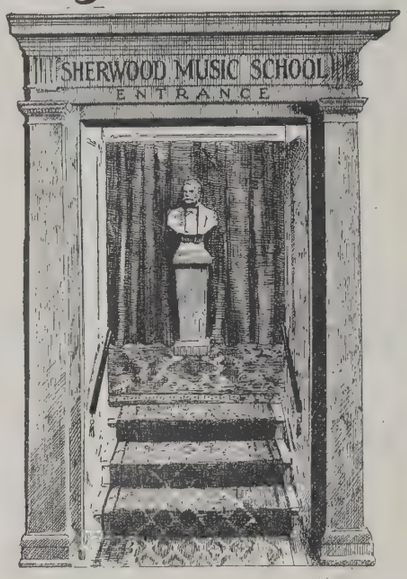
Comes to you fresh and full-flavored in its sanitary sealed wax package



G136

Please mention THE ETUDE when addressing our advertisers.

The Gateway to a successful future



ARE you interested in teaching music? In the concert field? In theatre organ playing? In Public School Music? These are a few of the professional fields for which we can prepare you. We assure you an opening in your chosen line as soon as qualified.

Teaching

Students preparing with us for teaching may take positions in our Extension Branches, of which there are more than one thousand located all over the country, or in our Chicago Neighborhood Branches, of which there are more than thirty, with others in process of establishment.

Those who come to us with previous training and experience can very quickly qualify to take positions in our Chicago Neighborhood Branches, thus gaining further experience and earning money for their own study.

Theatre Organ

Since the establishment of our Theatre Organ Department, we have trained and placed organists in positions with salaries starting from $85 to $100 a week.

Students of piano and organ, who have developed instrumental technic and musicianship, can prepare to meet the requirements of theatre playing in a very short time. Good openings are assured.

Concertizing

Chautauqua and Lyceum tours offer salaries of $40 to $100 weekly. Concert engagements are usually paid for by the single appearance, the fee being $25 to $50 and upward.

Our extensive system of Branches enables us to provide ample openings for those we train for the concert field.

Public School Music

Our two-year course leads to a Teacher's Certificate, entitling the possessor to the Illinois State Teacher's Certificate and permission to teach, without examination.

Annual salaries of $1,500 to $2,500 are available, with large outside earnings through private teaching, choral directing, etc.

More openings than we can supply applicants for are referred to us every year from school authorities throughout the country.

Students May Register at Any Time

Write for Catalog mentioning **The Etude,** ***and telling us which phase of our service most interests you.***

Sherwood Music School

Founded 1895 by Wm. H. Sherwood
Fine Arts Building . 410 So. Michigan Avenue
CHICAGO, ILLINOIS

Detroit Conservatory of Music

Finest Conservatory in the West 53rd Year

Francis L. York, M.A., President; Elizabeth Johnson, Vice-President. Offers to earnest students courses of study based upon the most modern educational principles. Renowned faculty of 80. Students' orchestra, concerts and recitals. Diplomas and Degrees conferred.

Teachers' certificates. Desirable boarding accommodations

Students May Enter at Any Time

Unrivaled Free Advantages

Piano—Francis L. York, M. A.; Elizabeth Johnson, Georgia Richardson Baskerville, Alle D. Zuidema, Mus. Doc.; Helen Andrus Merrill, Minor E. White, Henry Lichtwardt, Oleane Doty, Wilhelmina Sutz, Laverne Brown, Mus. Bac.; Ethel Littell, and 40 additional instructors.

Organ—Francis L. York, M. A.; Alle D. Zuidema, Mus. Doc.; Wm. Schenk.

Cello—Jules L. Klein.

Harp—Winifred Carter.

Theory, Harmony, Composition—Alle D. Zuidema—Post Graduate work in this department. Francis L. York, M. A.

Normal Training for Piano Teachers—Francis L. York, M. A.

Band Instruments—Mrs. B. Weaver.

School of Expression—Mrs. Ethlyn Briggs Mann.

Dancing—Mrs. Ethlyn Briggs Mann.

Singing—Archibald C. Jackson, Marshall Pease, Mrs. Chas. H. Clements, Miss Elizabeth H. Bennett, Fred H. Protheroe, Carl Mann, Mrs. Leslie G. Lamborn, Mrs. A. W. Davis, Mrs. Jessie Collins.

Violin—Earl W. Morse, E. N. Bilbie, Walter Braun, Paul Bukantis, Max Rogucki, Chas. Clever, Mrs. Raymond Brown, Raymond Dulitz.

Examinations Free. For Catalog and Other Information, Address

JAMES H. BELL, *Secretary*

5035 Woodward Ave., Box 7, Detroit, Mich.

CRAGUN SCHOOL OF MUSIC, Inc.

America's Foremost Band and Orchestra School
J. Beach Cragun, A.B., Mus.B., President

Instruction In All Branches
PIANO—VOICE—THEORY
STRING AND WIND INSTRUMENTS
ORGAN—DANCING—DRAMATIC ART
ENSEMBLE—CONDUCTING

Become a Band or Orchestra Conductor or a Certified Teacher of Cragun Method for Saxophone, Clarinet, Cornet, etc.

Write for Faculty Booklet and Information

1170 E. 63rd ST., CHICAGO, ILL.

COSMOPOLITAN SCHOOL OF MUSIC & DRAMATIC ART

DR. CARVER WILLIAMS—President

Located in Kimball Hall—Chicago's Music Center

Eminent faculty of 60 Artists. Normal training for Teachers. Students' Orchestra, Concerts, Lectures, Diplomas, Degrees and Teachers' Certificates.

Departments—Piano, Voice, Violin, Musical Theory, Composition, Violincello, Orchestral Instruments, Public School Music, Dramatic Art, etc.

Many Free Advantages and Scholarships Piano and Violin Prizes

For particulars address—Edwin L. Stephen, Mgr.
COSMOPOLITAN SCHOOL OF MUSIC
Box E, 16th Floor Kimball Hall Bldg., Chicago

DENVER COLLEGE of MUSIC, Inc.

The Largest in the West

An Endowed, Non-Profit, Public Institution
Degrees and Diplomas
Excellent Faculty and Educational Facilities
Courses in all branches of theoretical and applied music

"Worthy of the beautiful setting and wonderful climate"

Write for Catalogue E for full information
EDWIN JOHN STRINGHAM, Mus. B., P. D., Dean
10th Ave. and Grant St., Denver, Colorado

TIME IS MONEY!—Your Spare Time Can Be Used To Profit!

Write for information as to what you can earn securing subscriptions
THE ETUDE, 1712 Chestnut St., Phila., Pa.

THE GUNN SCHOOL OF MUSIC AND DRAMATIC ART

CHICAGO

GLENN DILLARD GUNN
President

DIRECTORS

Piano
Lee Pattison
Glenn Dillard Gunn
Arthur Granquist
Theodore Militzer

Voice
Percy Rector Stephens
Frantz Proschowsky
Albert Borroff
Dr. Daniel Protheroe
Burton Thatcher
Stuart Barker

Violin
Amy Neill
Guy Herbert Woodard

Theory
Dr. Felix Borowski
Leo Sowerby

Courses leading to the granting of certificates and degrees. Scholarships donated by Schipa, Galli-Curci, Melius, Raisa and other great artists.

Fine Arts Building CHICAGO
WRITE FOR CATALOGUE

The Junior High School Chorus

(*Continued from page 732*)

ery real boy is proud of a "deep low " and boys with unchanged voices try to imitate the others. The small like to sit among the larger boys. re the teacher is in doubt the boy ld be called on to sing individually. boys with unchanged voices resent called contralto when the other boys called baritone or bass. They enjoy known as tenors, however.

sy four-part numbers of limited vocal should be introduced when the boys anged voice are capable of carrying gle part. The practice of alternat- he assignment of first soprano and d soprano parts for the girls should ntinued in the upper terms of the r High School mass chorus work. ay be necessary to separate the girls seating plan which provides for plac- ll of the boys together in the middle of the auditorium. If the auditorium rrow, one half of the girls may be l behind all of the other pupils form- ne long side of a letter "L."

Seating Plans

IE FOLLOWING diagrams show he arrangement of seating for the and upper chorus groups in the r High School.

ting plans for chorus work in one, nd three parts in grades 7a, 7b and 8a :

irst or cond rano	(Alto-) Tenor	Second or First Soprano

Conductor
(1)

or

irst or cond rano	Second or First Soprano	(Alto-) Tenor

Conductor
(2)

ond r st rano	First or Second Soprano
	(Alto-) Tenor

Conductor
(3)

Boys seated in centre.
Boys seated on right.
Seating for narrow auditorium.

ing plans for chorus work in one, ree and four parts in grades 8b, 9a

First or Second Soprano	(Alto-) Tenor	Baritone	Second or First Soprano

Conductor
(1)

First or Second Soprano	Second or First Soprano	(Alto-) Tenor	Baritone

Conductor
(2)

First or Second Soprano		
Second or First Soprano	(Alto-) Tenor	Baritone

Conductor
(3)

(1) Boys seated in centre.
(2) Boys seated on right.
(3) Seating for narrow auditorium.

In the above diagrams, number one in each case works out most successfully as the boys are directly in front of the conductor. The accompanist should be on the conductor's right so that, when the lid of the grand-piano is raised, the tone will be reflected toward the chorus.

Books

CONSIDERING the double objective of preparing part songs which may be used in the assembly as well as in the choral program, it is well to have at least two sets of books for use in the auditorium. These books should be kept in racks placed on the backs of the folding or opera chairs.

A serviceable and comprehensive song book should be obtained, one which will furnish material for six terms of work on the basis of twelve or fifteen numbers a term. These numbers should be in one, two, three and four parts and in addition a fair amount of assembly material should be supplied. This book should be considered as basic material for chorus work and enough books should be secured to enable each pupil in the large choral groups to have his own copy.

In addition to this a community or small assembly song book should be furnished on the basis of one for every two pupils. This material will supply the needs of general assembly, seasonal and community singing. Now that we have considered the organization of the chorus work for the Junior High School, let us consider the details of carrying on the training of the large choral groups in intensive part-singing.

NOTE:—This article will be continued in the next issue when a full discussion of methods for presenting part music to large groups of Junior High School pupils will be given.

Used Piano Purchasing Reminders

By Fae C. Prouse

OULD be folly to select a used piano t first gathering important details it. Only expert tuners and dealers ios know the value and condition d ones. They pick them up but em in shape before they are ever upon the floor for sale.

use the used piano sold by the music often seems too high in price, the er blindly chooses an advertised ent in a private home or at public . Here are just a few hints to his buying less haphazard.

names of the standard make pianos given by a piano tuner or music Having found such a one the pe purchaser should sit down at the rd and play a few measures or other to try the piano so that he ar the tone. But the chances are that this instrument needs tuning. It is well to ask the owner when it last had a tuner's attention.

Next, it is well to make inquiry concerning the pitch of the instrument. A piano may be in tune yet pitched too low to use with other instruments. This pitch can be determined by anyone who plays a wind instrument or by a tuning fork. A piano out of tune or off pitch means a series of expensive tunings and possibly the buying of new strings for the ones broken when tightened. For this reason the purchaser should insist on a piano being tuned and put to proper pitch.

Rounded legs, curved cheeks, and uprights with ukulele attachment indicate an old piano, as well as fancy cases, yellow ivories and uneven keyboard.

OVER 200 YEARS OF MUSICAL INSTRUMENT MAKING

WURLITZER
REG. U.S. PAT. OFF.
Studio Piano



Your child should grow up with this piano

CHILDREN love music. Their instinctive desire to play the piano may be permanently lost unless it is given an early opportunity to develop.

Music is more than a parlor accomplishment. It exalts life, brings enduring happiness, enlarges character—provides a life-long capacity for creating friends and giving pleasure.

The sweet-toned Wurlitzer Studio Piano is well suited to the comfort of children and older folks. It is especially priced so low that no home can now afford to be without music.

Send for free Portfolio

It contains ten beautiful photos of Wurlitzer Studio Pianos, showing how wonderfully these little pianos fit into small rooms. You should have it.

Grand Piano Factory De Kalb, Ill.

WURLITZER

Upright Factory N. Tonawanda, N. Y.

Dealers and Branches Everywhere

Studio Upright $295 *and up. Convenient terms gladly arranged*

Wurlitzer Pianos are made in Upright, Player, Grand, Interpretive, Period and Reproducing Models. Uprights $205 to $950; Grands $625 to $5500. All Prices f. o. b. factory

HE MUST strenuously bring his wits to bear on the problem, and he will find that it is not nearly so hopeless as it looks. There are a number of things he can do even in a piece which has a pedal part all the way through! In addition to passages for manuals only, already dealt with, he will prepare on the piano:

(2) *All passages in which the part next above the pedal part happens to make a good bass itself.* There are a great many such passages. But they can only be recognized by a player keenly sensitive to harmonic effects by natural gift, or who has studied harmony, especially the treatment of second inversions; the resolution of discords; and root progressions. No organist should be content without a knowledge of the theory of his art at least up to this point, if only for the sake of economizing his organ practice!

The student, moreover, should prepare on the piano:

(3) *All passages in which the left-hand part is silent*; this hand can then be used to play the pedal part;

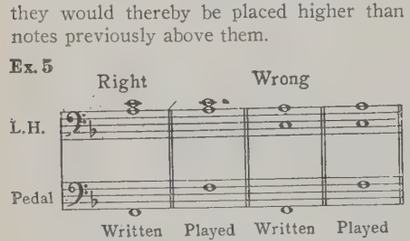
(4) *All passages in which the left-hand part simply duplicates the right-hand part* (omit the left-hand part and play the pedal part instead);

(5) *Passages in which the right-hand part is silent.* These are not common, but an example will be found in the C-minor *Trio* of Bach, already quoted (bars 102-110). They may be practiced in two ways: (a) pedal part left hand; left-hand part with right hand; (b) left hand plays its own part; pedal part played by right hand crossing over left hand. This latter method is what is colloquially known as a "twister," and to attempt it will reveal how closely we associate the right hand with the upper part of the harmony and left hand with the bass, which, in turn, is why the latter is so prone to duplicate the pedal notes! But it is excellent practice, and the student who has mastered a passage in this way will find it child's play when he gets to the organ.

(6) He should also master at the piano *all passages in which the lowest notes of the left-hand part duplicate the pedal notes.* (That they are an octave higher than the pedal part does not matter, provided they are still the lowest notes of the harmony.)

(7) *All passages in which the pedal part is simple enough to be played by the left hand in addition to its own part.* There are many such passages, and the number may be still further increased by modifications which do not alter the harmonic bass in any essential particular, though they may shorten some of its notes. Thus (a) the pedal notes may be brought within reach by being played an octave higher than as written, provided that they are *still the lowest notes of the harmony,* but not if they would thereby be placed higher than notes previously above them.

Ex. 5



(b) A long-sustained note in the pedal part may be just firmly touched, the hand released, and the sound sustained by means of the damper-pedal, or if changing harmonics in the upper parts will not allow this, the remaining time between this note and the next one in the pedal part may be observed as though represented by rests. An example of this has already been given in the quotation from Bach's *C-minor Trio,* where the whole note may be played as quarter notes, with the touch known to pianists as organ tone, and indicated by a short horizontal stroke. In this case the device is particularly easy of execution,

The Organist's Etude

Edited for October by Well-Known Specialists

It is the Ambition of THE ETUDE to make this Organ Department "An Organist's Etude Complete in Itself"

Getting Organ Practice on the Piano

By Clement Antrobus Harris

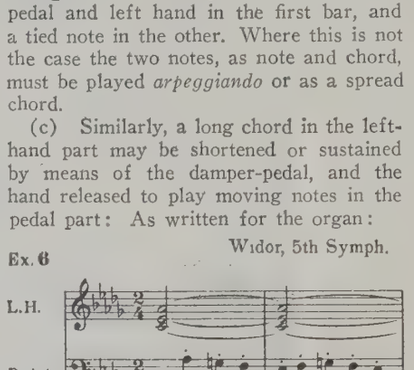
Part II

owing to the identity of notes between pedal and left hand in the first bar, and a tied note in the other. Where this is not the case the two notes, as note and chord, must be played *arpeggiando* or as a spread chord.

(c) Similarly, a long chord in the left-hand part may be shortened or sustained by means of the damper-pedal, and the hand released to play moving notes in the pedal part: As written for the organ:

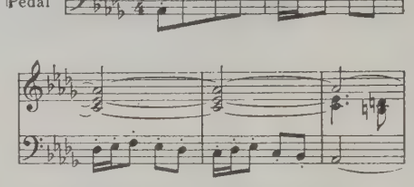
Widor, 5th Symph.

Ex. 6



As practiced for the piano:

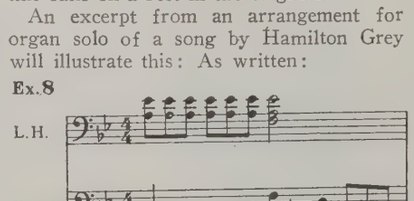
Ex. 7



(d) Repeated chords in the left-hand part may have one or more iterations omitted. Care must be taken that there is always a note to receive the accent, unless this falls on a rest in the original.

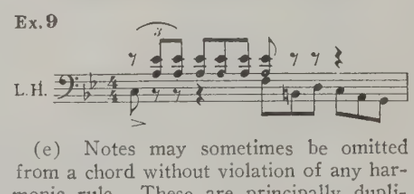
An excerpt from an arrangement for organ solo of a song by Hamilton Grey will illustrate this: As written:

Ex. 8



As adapted for practice on piano:

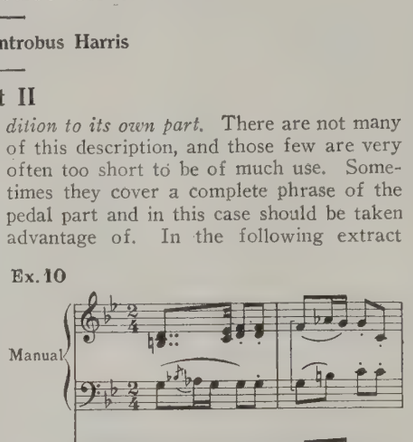
Ex. 9



(e) Notes may sometimes be omitted from a chord without violation of any harmonic rule. These are principally duplicated notes, *e. g.,* a note in the right-hand chord may be omitted from the left, and the fifth of a chord (reckoning, of course, from its *root,* not necessarily the bass,) may often be left out without disadvantage, especially in the case of a dominant seventh. A bass note must not be omitted, nor a melody note.

(8) Practice at the piano will be advantageous, also, for: *All passages in which the left-hand part is sufficiently simple to be played by the right hand in addition to its own part.* There are not many of this description, and those few are very often too short to be of much use. Sometimes they cover a complete phrase of the pedal part and in this case should be taken advantage of. In the following extract

Ex. 10



from a well-known slow movement of Haydn's, the left hand will play its own part in the first bar and the pedal melody in the second and following bars, when the right hand will take the two manual parts:

Trios, when they can be played upon one manual without transposing either part an octave, furnish, perhaps, the greatest number of opportunities for the application of this device. The longest example I can recall is the sixteen-bar subject beginning in bar forty-three of the before-mentioned Bach *Trio.* Five bars of the right-hand part consist of an inverted pedal-point, and were it necessary (which it is not) this could be omitted without serious detriment to the harmony.

(9) Moreover, on the piano may be practiced *all passages over a pedal point.* The harmonic principle is that the lowest moving part above a pedal point must itself form a bass which would be satisfactory without the pedal point. Consequently the pedal may be omitted except at its beginning and end, at which point it must form part of the harmony, and the part next above might happen not to form a good bass without it. Generally it will be found practicable to reiterate the pedal note at the beginning of each bar or so, and in some cases to sustain it with the damper-pedal.

(10) The student may play through twice, *the whole composition, the left hand playing the pedal part, and the right hand playing firstly, its own part, and secondly the left-hand part, the right-hand part being omitted.*

This plan will be adopted only, of course, in those sections in which the expedients already named for playing passages complete in all parts do not apply. Some progressions will sound very bare and inconsequential, but they will never produce the bad effect which a wrong bass would; a as practice in reading, the playing of left-hand part by the right hand, will found excellent. Indeed, the methods h sketched out are very much akin to stu ing an orchestral score in sections, fi say, the string parts, then the wind pa and always keeping the fundamental b in mind. This is much more musicia than learning by rote.

An Objection

THE YOUNG student may object t when either hand is playing a p belonging to the other hand or to pedals he is not getting practice in fingering he must adopt when at the org This, of course, is so. But the admiss is simply saying, in other words, t practice at the piano is not usually to regarded as a substitute for, but *an dition to* organ practice. Simple music often be played straight away on organ after careful rehearsal on the pia While, in the preparation of more diffic music, it is rather an advantage than oth wise when the student is compelled play independently of finger-habit. obliges him to study music *as music* a not as mechanism. It stresses the f that his work should be mental rat than physical. Given fair efficiency manual and pedal technic, an orga who has learned even a difficult piece heart at the piano, and is haunted by in his "mind's ear," will be able to ren it quite passably on the organ at the f attempt. Proof of this may be seen the technical difficulties of the music wh expert organists not infrequently exte porize! On the other hand finger-habi treacherous: it may seem to serve one w a score of times, and then, under slightest attack of nerves, prove to b false support.

A great many compositions are now p lished in several forms for different inst ments and combinations of instruments voices. A careful comparison of a num of good organ and piano arrangeme *of the same pieces* will prove an invalua lesson in the art of adaptation. This especially the case if the music was or nally written for the organ and has b adapted for the piano by the composer, in the case of Guilmant's *Prayer Cradle Song.*

Passages for Pedals Alone

THOUGH, of course, the pedal p cannot be actually played by the at the piano, much can be done to fores and prepare for practice on the pe clavier.

Firstly, the footing—right or left fo toe or heel—can generally be determi and where necessary marked. The wh or at least any specially difficult passa should then be committed to memory. writer did most of his "grind" o village organ a mile from his home, even a delightful winding country along a good fishing stream did not alw allure him from the singing, humm buzzing, or whistling of any speci difficult pedal passages he was going practice. (Piscatorial considerations w allowed precedence on the way back!)

Even more than this may be done! late Dr. E. G. Monk of York Minster found a fellow student of mine (af wards the well-known Dr. Swinne Heap) playing the piano and appare trying to kick the pattern out of carpet at the same time! "No!" he plained, he was "only playing a pedal-sage on the floor!"

Registration

EVERY ORGANIST should have su mental grasp of his console that, ting at the instrument blindfolded he draw any stop, depress any composi pedal, and manipulate any other mechan

ssory. Then, when practicing organ
c at the piano, he should go through
actions of drawing and putting in
; and the like, in dumb show. This
impress the registration on his
ory.

hen the character of the music suits,
lamper and soft pedal may be used in
: of swell or composition pedals which
by corresponding positions at the
n.

Practice on a Dumb Organ

UDENTS who possess the "mind's
ar" in a marked degree, and when play-
on a dumb instrument hear the sounds
ally almost as clearly as when the
; are physically audible, can practice
n organ without turning on the wind. A friend of mine who was assistant organist at one of the English cathedrals got most of his practice in this way. If the church is open for private prayer, special care must be taken to draw and replace stops *inaudibly* (this, of course, should always be done) and to see that the pedalboard does not rattle.

Organ music often makes an admirable piano duet, one player taking the manual parts and the other playing the pedal part an octave lower than written in order to get the sixteen-foot tone and leave room for the manual player's left hand. This will afford admirable practice in sight-reading, time-keeping, and taking part in concert music: and players of equal capacity may take turn about and thus each learn both manual and pedal part.

The Chorale-Prelude

By Edward Gould Mead

AYING a chorale-prelude based on a
ile-melody or hymn tune which is fa-
r to the majority of the congrega-
gives to the service an atmosphere of
ual exaltation. Take, for instance,
horale-prelude on "St. Ann" by T.
us Noble, in which the broad, digni-
style of Croft's hymn tune is en-
ed by an effective setting, each strophe
e melody appearing at intervals in the
s to which the tuba is coupled. Im-
ately after the final strophe, the first
he is repeated on the tuba with super
e coupler, an awe-inspiring effect on
ge organ. If there is no tuba, the
dy may be brought out on the dia-
s.

other equally effective chorale-prelude
Ir. Noble is that on the air "Mel-
e." This is more in the style of free
writing as contrasted with the chordal
of the "St. Ann" prelude. The hymn
appears as a continuous melody played
e French horn stop, in the absence of
a gross flute or soft diapason may
ed. Both of these pieces are of a
m grade of difficulty.

er studying the type of chorale-pre-
based on the hymn tune of which
are a great many good examples by
sh and American composers, one
d study the forty-five chorale-pre-
for the liturgical year by John Se-
n Bach. They are found in Volume
of the Peters' Edition of his organ
s. These remarkable compositions
ased on the chorale-melodies of the
an Lutheran Church and are among
est of Bach's writings. Representa-
types are *Alle Menschen müssen*
n (Number 2) and *Erschienen ist*
errliche Tag (Number 15). In the
type the chorale-melody is enhanced
e addition of three parts in florid
erpoint. These parts may be played
e same manual as the melody with a
ration of soft eight and four foot
or the melody may be brought out as a solo on the swell with soft reed and strings and the middle voices on the great (or choir) flutes or soft diapasons coupled to pedal.

In the second type the chorale is treated in canon form with accompanying parts. The chorale is the highest voice, the imitative part entering two octaves lower in the bass, other parts being middle voices. The imitation is strict throughout and by means of a heavy registration (diapasons and reeds) should be made to stand out above the other two parts. Other pieces of this character are the eleven chorale-preludes of Brahms, *Opus* 122, especially Numbers 7, 8 and 10.

Among the most difficult and also most interesting of chorale-preludes are the "Choral-Improvisationen" of Sigfrid Karg-Elert, *Opus* 65, six volumes, typical examples being *Gelobet seist du, Jesu Christ* and *Macht hoch die Tür* both in Volume One. In the former the chorale-melody appears in the pedal with four parts added above in florid counterpoint in highly complex rhythm. For registration, eight and four foot flutes for manuals and sixteen and eight foot for pedal with couplers may be used at the beginning, adding forte and fortissimo combinations toward the end.

The second example is a virtuoso piece of advanced difficulty in the style of a free fantasia, the chorale appearing in manual and pedal partly in octaves. There is much florid counterpoint in the pedal as well as in the manuals. In the middle section there are several measures of rolled chords. The registration should be for foundation stops with the addition of mixtures and reeds for the fortissimo passages and full organ for the coda.

Any of these chorale-preludes would make excellent recital pieces as well as church service numbers. Concert organists would do well to include them in their programs.

The Opening Cadence

By Helen Oliphant Bates

E perfect cadence is supposed to end
ings; but there is one time when it
a good beginning, and that is at the
g of the church service, just as the
er and the choir take their places.
ong succession of about six to ten
s ending with the perfect cadence in
ey of the first hymn, played on the
rgan, will summon the last lingering
ers to their places in the pews and
ring those already in the church to
alization that all preliminary meas-
re now over and the service is to

Fifteen Hundred Organists use and indorse

THE ORGANIST'S HANDBOOK

(Published in April, 1926)

The only work of its kind ever published for the exclusive use of organists. Indispensable in church and recital playing.

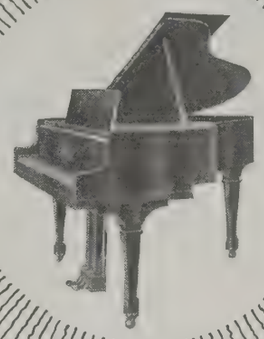
Your copy mailed upon receipt of a postcard. Return Privilege.

Price, $2.50

Address

The Organist's Handbook
Northfield, Minnesota

PROFESSIONAL APPROVAL



The

Premier Aristocrat Small Grand Model

5 feet, 3 inches long. Price, $725, f. o. b. New York

THE Premier Baby Grand is a most dependable instrument—musically and structurally—sold at a price possible only because of very large production facilities.

Our records embody hundreds of enthusiastic endorsements from leading teachers, studios, colleges and conservatories.

See and *hear* the Premier at your dealer. If you cannot examine locally, please advise, and we shall tell you the name of nearest representative.

New edition "Magic of Music"—containing most convincing facts—mailed on request.

PREMIER GRAND PIANO CORPORATION

America's Foremost Makers of Baby Grands Exclusively

514-582 WEST 23rd STREET NEW YORK

Manually Played Small Grands, Period and Ornamental Models, Premiera Reproducing Grands and Reproducing Grands (Welte-Mignon Licensee)



An Ideal Collection for Organists

STANDARD ORGAN PIECES

A collection of 114 standard classic, modern, sacred, operatic, characteristic and march compositions arranged for pipe organ (3 staves) and highly endorsed for solo use by such authorities as T. Tertius Noble, Maurice Garabrant, John Priest, John Hammond, Percy Starnes and many others. Contains 448 pages, sheet music size, durably bound. Once on the organ desk, it will never be off it.

Be sure to read this Complete List of Contents

Adagio ..... *Beethoven*
Air ..... *Bach*
Air ..... *Giordani*
Air (Rinaldo) ..... *Handel*
Air (Pur Dicesti) ..... *Lotti*
Andante (Orfeo) ..... *Gluck*
Andante ..... *Mendelssohn*
Andante ..... *Tschaikowsky*
Andante Religioso .... *Thome*
Andantino ..... *Franck*
Andantino ..... *Lemare*
Angels' Serenade ..... *Braga*
Angelus ..... *Massenet*
Anitra's Dance ..... *Grieg*
Aragonaise ..... *Massenet*
Ase's Death ..... *Grieg*
Ave Maria ..... *Gounod*
Ave Maria ..... *Schubert*
Barcarolle ..... *Offenbach*
Berceuse (Jocelyn) ... *Godard*
Berceuse ..... *Schytte*
Bridal Chorus ..... *Wagner*
Cantilene Nuptiale .... *Dubois*
Cavatina ..... *Raff*
Chants Russes ..... *Lalo*
Cinquantaine .. *Gabriel-Marie*
Consolation No. 5 ..... *Liszt*
Consolation .... *Mendelssohn*
Coronation March. *Meyerbeer*
Cradle Song ..... *Hauser*
Cradle Song ..... *Iljinsky*
Cygne, Le ..... *Saint-Saëns*
Dance of the Hours. *Ponchielli*
Dead March (Saul) .. *Handel*
Dervish Chorus ..... *Schek*
Erotik, Op. 43, No. 5 .. *Grieg*
Evening Prayer ..... *Reinicke*
Evening Star ..... *Wagner*
Fanfare, Op. 49 ..... *Ascher*
Festival March ..... *Gounod*
Funeral March ..... *Chopin*
Gavotte in D ..... *Gossec*
Grand March (Aida) .. *Verdi*
March (Tannhauser). *Wagner*
Hallelujah Chorus .... *Handel*
Humoreske ..... *Dvorak*
Hungarian Dance .... *Brahms*
Hymn to the Sun ..... *R. Korsakow*
Idyl (Evening Rest) . *Merkel*
Intermezzo ..... *Mascagni*
Kol Nidrei ..... *Hebrew*
Largo (Symphony) ... *Dvorak*
Largo (Xerxes) ..... *Handel*
Larme, Un (A Tear) ..... *Moussorgsky*
Lost Chord, The .... *Sullivan*
Madrigal ..... *Simonetti*
March (Tannhauser). *Wagner*
Marche Celebre ..... *Lachner*
Marche Militaire ... *Schubert*
Marche Nuptiale ..... *Gaume*
Melodie Op. 10 ..... *Massenet*
Melody in F ..... *Rubinstein*
Military Polonaise .... *Chopin*
Minuet in G ..... *Beethoven*
Minuet ..... *Mozart*
Miserere ..... *Verdi*
Moment Musical .... *Schubert*
My Heart (Samson) ..... *Saint-Saëns*
Nocturne, Op. 9, No. 2. *Chopin*
Norwegian Dance ..... *Grieg*
Oriental ..... *Cui*
Pilgrim Chorus ..... *Wagner*
Playera, Op. 5 ..... *Granados*
Poeme ..... *Fitch*
Prayer ..... *Humperdinck*
Prayer (Octett) ..... *Schubert*
Prelude in C Sharp Minor ..... *Rachmaninoff*
Prelude (Lohengrin) . *Wagner*
Pres de la Mer ..... *Arensky*
Prize Song ..... *Wagner*
Quartet (Rigoletto) .... *Verdi*
Rameaux, Les (The Palms) ..... *Faure*
Reverie, Op. 9 ..... *Strauss*
Romance ..... *Rubinstein*
Romance, Op. 26 ... *Svendsen*
Romance Sans Paroles. *Faure*
Russian Patrol .... *Rubinstein*
Salut d'Amour ..... *Elgar*
Sarabande ..... *Handel*
Scotch Poem ..... *MacDowell*
Serenade ..... *Drigo*
Serenade ..... *Gounod*
Serenade ..... *Schubert*
Serenade ..... *Widor*
Serenata ..... *Moszkowski*
Sheherazade .... *R. Korsakow*
Sextette (Lucia) .... *Donizetti*
Simple Aveu ..... *Thome*
Song ..... *Tschaikowsky*
Song of India ... *R. Korsakow*
Souvenir ..... *Drdla*
Spring Song .... *Mendelssohn*
Torchlight March ..... *Clark*
Traumerei ..... *Schumann*
Triumphal Entry .. *Halvorsen*
Unfinished Symphony ..... *Schubert*
Vision ..... *Rheinberger*
Voix Celeste ..... *Batiste*
Volga Boatman Song. *Russian*
Waltz in A, Op. 39 .. *Brahms*
War March .... *Mendelssohn*
Wedding March. *Mendelssohn*

BOUND IN PAPER at $3.00—CLOTH BOUND at $5.00

Send for free 56-page catalog of "Whole World" Music Books

D. APPLETON & COMPANY *For Sale at All Music Stores* 35 W. 32nd St., New York City

NEW YORK SCHOOL of MUSIC and ARTS

824 West End Avenue Cor. 100th Street **Ralfe Leech Sterner, Director**

New York's Oldest Music School

Many new and wonderful features planned for the coming season by this institution.
Same celebrated faculty headed by Ralfe Leech Sterner, Arthur Friedheim, Paul Stoeving, Frederick Riesberg and other celebrated masters.

Individual Instruction. Entrance at any time.

SEVERAL FREE AND PARTIAL FREE SCHOLARSHIPS OPEN FOR COMPETITION

Dormitories in School Building. A real home for music students.

Many Free Classes and Lectures. Diplomas and Teacher's Certificates. Public Concert every Thursday night. Vocal, Piano, Violin and all Instruments. Public School Music Dept. Dramatic Art, Drawing and Painting, Interior Decoration; Dancing and Languages.

ILLUSTRATED CATALOGUE ON REQUEST

COMBS CONSERVATORY

PHILADELPHIA

FORTY-SECOND YEAR

A Residential and Day School of Unparalleled Facilities

Instructions in All Branches

A School for the Ambitious Amateur and the Professional Musician

A School of Individual Instruction **A School of Public Performa**

Four Pupils' Recitals a week give you opportunity for Public Performance

PIANO, VOICE, VIOLIN, VIOLONCELLO, ORGAN, THEATRE ORGAN, BA AND ORCHESTRAL INSTRUMENTS, THEORY, COMPOSITION, CONDUCTI ENGLISH AND PSYCHOLOGY, MODERN LANGUAGES, PEDAGOGY A NORMAL TRAINING.

Public School Music Department

Osbourne McConathy, Director

Approved and Accredited Courses Leading to Certificates, Diplomas and Degrees

The name of Osbourne McConathy is associated with the highest standards in Public Sch Music. An instructor of great attainments and wide experience, he is everywhere regarded an outstanding authority. Under his direction, the Combs Conservatory presents courses Public School Music designed to meet the most advanced State requirements.

Combs' graduates are everywhere in demand

Six Spacious Buildings **Dormitories for Wom**

A School of Inspiration, Enthusiasm, Loyalty and Success

Send for Illustrated Year Book

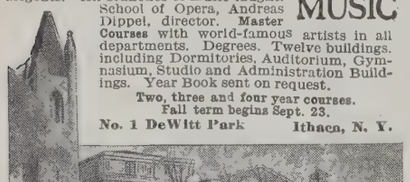
GILBERT RAYNOLDS COMBS, Director **Offices, Dormitories and Stud Broad and Reed Streets**

ITHACA CONSERVATORY of MUSIC

Registered with N. Y. State Board of Regents. All branches of music taught. School of Opera, Andreas Dippel, director. **Master Courses** with world-famous artists in all departments. Degrees. Twelve buildings, including Dormitories, Auditorium, Gymnasium, Studio and Administration Buildings. Year Book sent on request.

Two, three and four year courses.
Fall term begins Sept. 23.

No. 1 DeWitt Park **Ithaca, N. Y.**





GRANBERRY PIANO SCHOOL

149 East 61st St., New York, N. Y.

For PIANISTS, ACCOMPANISTS and

TEACHERS

MUSICAL DEVELOPMENT THROUGH SIGHT-TOUCH and HEARING. *Booklet*

TWO NEW COURSES

INSTITUTE OF MUSICAL ART

FRANK DAMROSCH, Director

120 Claremont Avenue New York, N. Y.

CRITICAL AND PEDAGOGIC COURSE

for Teachers and Advanced Pianists under CARL FRIEDBERG

NORMAL COURSE FOR TEACHERS

Methods of interrelating all theoretic subjects and correlating them with the study of piano, violin, voice, etc.

TUITION FEES VERY MODERATE. CATALOGUE UPON REQUEST, ADDRESS DEPT. U

TEMPLE UNIVERSI School of Music

1521 LOCUST ST. PHILADELPHIA,

Thaddeus Rich, Mus.Doc., Dea
E. F. Ulrich, Assistant Dean

HIGHEST STANDARDS of MUSICAL INSTRUC

Degrees, Diplomas, and Teachers' Certificates

NO HIGH SCHOOL EDUCATION REQUI except in the College Course of Music.
ALL BRANCHES OF MUSIC—From the Eleme to the Highest Grades—Private Lessons.
—DISTINGUISHED FACULTY—
Orchestral Instruments taught principally by me of the Philadelphia Orchestra
STUDENT RECITALS — OPPORTUNITY ORCHESTRAL PRACTICE.
CLASSES IN THEORY—Lectures on History and preciation of Music by PHILIP H. GOEPP, Mus
Pupils May Enter at Any Time During the
STUDENT DORMITORIES
Branch Schools **Write for Cat**

Alviene Theatre

30th YEAR — Alviene School of the Theatre — Alviene University

Summer and Fall
Courses for Acting, Teaching, Directing
DRAMA, OPERA, MUSIC
STAGE DANCING

DIRECTORS
Alan Dale
Wm. A. Brady
Sir John Martin-Harvey
J. J. Shubert
Marguerite Clark

Singing, Fine Arts and Photoplay. Developing personality and poise essential for any vocation in life. Alviene Art Theatre and Student Stock Co. afford appearances while learning. N. Y. debuts and careers stressed. Pupils—Laurette Taylor, Mary Pickford, Eleanor Painter, Annette Kellermann, J. Arnold Daly, Fred and Adele Astaire, Dolly Sisters, Evelyn Law, Mary Nash, Nora Bayes, Taylor Holmes, Lady Ribblesdale, Vivian M. Astor, Gloria Gould-Bishop, and others. Write Study wanted to Secretary, 66 West 85th St. N. Y., ask for catalog 3M

VIRGIL PIANO CONSERVATORY

36th SEASON

137-139 West 72d Street, New York

For Catalog Address Julia Weil, Sec'y **A. M. VIRGIL, Director**

P.M.I.

SPECIAL TRAINING FOR TEACHERS

PITTSBURGH MUSICAL INSTITUTE, Inc.
PITTSBURGH, PENNA.

ZECKWER-HAHN
Philadelphia Musical Acade

57 years of continued success in training musicia
Highest standards of musical instruction. Fac includes **Professor Leopold Auer, Guest Teacher; Ornstein, Composer Pianist,** and other distingui musicians. Early registration desirable. Year b
Charlton Lewis Murphy, Managing Director,
1617 Spruce Street, Philadelphia.

VIRGIL SCHOOL OF MUSIC

Founded by the late A. K. VIRGIL

(Originator of the Virgil Method, Inventor of the Virgil Practice Clavier)

Special Courses For Teachers, Players and Earnest Students of All Grades

For all particulars address: THE A. K. VIRGIL CLAVIER CO., or

MRS. A. K. VIRGIL, Director

Phone Susquehanna 10485. **510 WEST END AVENU**

NO OTHER ADDRESS

College of Fine Arts

Syracuse University

Harold L. Butler, Dean
Syracuse, N. Y.

MUSIC, ART, ARCHITECTURE

900 STUDENTS **42 INSTRUCTORS**

Four-year Courses in

Piano, Voice, Organ, Violin, Composition, Public School Music

leading to the Bachelor's degree

Unexcelled advantages for the study of music. Special students may enter at any time. Dormitory with 42 practice pianos reserved for women music students. Five pipe organs.

Musicianship

Trinity Principle Pedagogy

SIGHT SINGING { not "Do-re-mi" not "Intervals" not "Numbers"

Special Correspondence Courses for Teachers
Send for Catalog

Address
EFFA ELLIS PERFIELD
121 Madison Avenue (30th Street)
New York City **Phone—Ashland 5551**

AMERICAN INSTITUTE OF APPLIED MUSIC

Metropolitan College of Music

KATE S. CHITTENDEN
Dean of the Faculty

Forty-first Session, October 4, 1926

Pianoforte Department
Normal Training Course for Teachers
Junior Department in Piano, Violin and 'Cello

SEND FOR CIRCULAR

ADDRESS:
ETHEL McINTOSH, *Managing Director*
212 W. 59th St., New York City

THE NATIONAL CONSERVATOI OF MUSIC OF AMERICA

Founded 1885 by Jeannette M. Thurbe

Only Conservatory chartered by Congress
42nd Season opens Oct. 4. Enroll Oct. 1
ALL BRANCHES TAUGHT
Ad. Sec'y, 53 West 74th St., N. Y. City

The Courtright System of Musical Kindergarten

Oldest and most practical A great opportunity for te to specialize in this un field. **Write for particu** correspondence course.

Mrs. Lillian Courtright Card, 116 Edna Ave., Bridgeport,

INTERNATIONAL MUSICAL AND ED CATIONAL AGEN

MRS. BABCOCK

OFFERS Teaching Positions, C leges, Conservatories, Schoo
Also Church and Concert Engagemer

CARNEGIE HALL, NEW YORK

VIRGIL PORTABLE KEYBOARD

For Pianists and Piano Students

KEEP UP REPERTOIRE
PERFECT YOUR TECHNIC
STRENGTHEN FINGERS ON THIS INSTRUMENT
KEY ACTION PERFECT
TOUCH LIGHT TO HEAVY

Catalog on request

VIRGIL PIANO SCHOOL CO.
137-139 West 72nd Street **New York City**



Organ and Choir Questions Answered

By Henry S. Fry

resident of the National Association of Organists, Dean of the Pennsylvania Chapter of the A. G. O.

ill you kindly answer the following relative to the organ? 1. Name the inct classes of organ pipes, and deach. In which class are the Vox —Vox Celeste—Clarinet? What is a . Stop? Mention some of each class.

his question as well as the others in your communication are un- taken from some examination pa- The American Guild of Organists, ers to which are based on Lavignac's nd Musicians," from which we will ely in our answers. Organ pipes ivided into two distinct classes, *flue-* l *reed*-pipes. The flue-pipes of them- e of two kinds: *flute* or *open* stops, the column of air vibrates either sub-division in its entire length, pro- ly the fundamental tone of the pipe, ided into vibrating segments, emit- second or the third partial tone (in se the pipes are called Octavians onics); and *Bourdons*, or *stopped* ose extremity opposite to that by e air enters is closed or stopped. ase of stopped pipes the vibrating f air is reflected from the bottom of and must vibrate through its length hence the tone produced is the oc- w that which an open pipe of the gth would emit. The sound from ipes is not as clear as that from s, but this comparative dullness of very valuable contribution to variety , which is an important feature of

ops are also of two kinds—free reeds ve in the opening where they are thout touching its sides; and the eeds, which, as they vibrate, strike e or less force against the walls of which they command. The *Vox* nd *Clarinet* are *Reed* Stops, while *celeste* is a *flue* stop. Mutation stops whose pipes are so tuned as to the written sound, the note played, r more of its harmonics: thus when own stop of this variety, the ' is drawn, and Middle C is sounded, actually heard will be the G just top line of the treble staff.

flue stops are:

ason	Viole Celeste
	Vox Celeste
	Octave
	Fifteenth
chestre	Aeoline

ped flue-stops are:

	Stopped Diapason
edacht	Quintaton

-Stops are:

	Tuba
	Vox Humana
is	Bombarde
	Trombone
	Bassoon

ation Stops are:

	Mixture
	Sesquialtera
	Tierce

e a specification for an organ of s, containing flue stops (both string oice), reed stops, mutation stops or two specimens of the "Unda pe. Designate the class to which ing stop belongs.

would suggest the following specifi-

GREAT ORGAN

pa- ...16 ft. Flue	61 Pipes
pa- ....8 ft. Flue	61 Pipes
pen n ..8 ft. Flue	61 Pipes
....8 ft. Flue	61 Pipes
e ..8 ft. Flue	61 Pipes
o ..8 ft. Flue	61 Pipes
e ..4 ft. Flue	61 Pipes
....4 ft. Flue	61 Pipes
..2⅔ ft. Mutation	61 Pipes
...2 ft. Flue	61 Pipes
.....IV. Ranks Mutation	244 Pipes
... 8 ft. Reeds	61 Pipes
....4 ft. Reeds	61 Pipes

d in separate Expression Box.

SWELL ORGAN

...16 ft. Flue	73 Pipes
son 8 ft. Flue	73 Pipes
ipa- ....8 ft. Flue	73 Pipes
... 8 ft. Flue	73 Pipes
r r- e .8 ft. Flue	73 Pipes
or e..8 ft. Flue	73 Pipes
...4 ft. Flue	73 Pipes
.. 4 ft. Flue	73 Pipes
.. 2 ft. Flue	61 Pipes
t ..III. Ranks Mutation	183 Pipes
nt- ...16 ft. Reeds	73 Pipes
.. 8 ft. Reeds	73 Pipes
.. 8 ft. Reeds	73 Pipes
n rm- ...8 ft. Reeds	73 Pipes
n. 4 ft. Reeds	61 Pipes

CHOIR ORGAN

Violin Diapason 8 ft. Flue	73 Pipes
Concert Flute 8 ft. Flue	73 Pipes
Dulciana .....8 ft. Flue	73 Pipes
Unda Maris or Flute Celeste..8 ft. Flue	73 Pipes
Flute d'Amour 4 ft. Flue	73 Pipes
Piccolo Har monic .....2 ft. Flue	61 Pipes
Clarinet .....8 ft. Reeds	73 Pipes
Tuba (from Great Organ) 8 ft. Reeds	73 Notes
Tremolo	

PEDAL ORGAN

Contra Bourdon 32 ft. Flue	44 Pipes
Open Diapason 16 ft. Flue	32 Pipes
Bourdon (from 32 ft.) ....16 ft. Flue	32 Notes
Second Bourdon (from Sw.)..16 ft. Flue	32 Notes
Violoncello ...8 ft. Flue	32 Pipes
Trombone ...16 ft. Reeds	32 Pipes

COUPLERS

Great to Pedal	Choir to Great 16 ft.
Swell to Pedal	Choir to Great 4 ft.
Swell to Pedal 4 ft.	Choir to Swell
Choir to Pedal	Choir to Swell 16 ft.
Choir to Pedal 4 ft.	Choir to Swell 4 ft.
Pedal to Pedal Quint	Swell to Swell 16 ft.
Pedal to Pedal Octave	Swell to Swell 4 ft.
Swell to Great	Choir to Choir 16 ft.
Swell to Great 16 ft.	Choir to Choir 4 ft.
Swell to Great 4 ft.	Swell Unison Off
Choir to Great	Choir Unison Off

PEDAL MOVEMENTS

Balanced Swell Expression Pedal
Balanced Choir Expression Pedal
Balanced Great Expression Pedal
Balanced Crescendo Pedal (Not moving Registers)
Four Combination Pedals affecting Great Organ Stops (Pedal Optional)
Four Combination Pedals affecting Swell Organ Stops (Pedal Optional)
Three Combination Pedals affecting Choir Organ Stops (Pedal Optional)
Four Combination Pedals affecting Pedal Stops (Couplers Optional)
Great to Pedal Reversible
Sforzando Pedal Reversible
All Combination Pedals to be adjustable at the bench and to move registers.

COMBINATION PISTONS

Eight Combination Pistons affecting Great Organ Stops (Pedal Optional)
Eight Combination Pistons affecting Swell Organ Stops (Pedal Optional)
Eight Combination Pistons affecting Choir Organ Stops (Pedal Optional)
Four Combination Pistons affecting Pedal Organ Stops (Couplers optional)
Eight Combination Pistons affecting entire organ
One canceller or zero piston for each manual and pedal department
One zero piston for entire organ
All combination pistons to be adjustable at the bench and to move the registers.

While this specification includes forty-two speaking stops, two are borrowed (the Choir Tuba from the Great and the Pedal Second Bourdon from the Swell) and one Pedal stop (Bourdon 16 feet) is derived by augmentation from the Bourdon 32 feet. The specification is drawn with the Church Organ in mind, to be used also for Recital purposes, but not for theater use, which would call for a very different specification. Most churches of the present day would want Chimes included, but we have preferred to omit them rather than to sacrifice any stops. It would be preferable that they should be an addition to the instrument.

Q. In THE ETUDE *for June, 1925, in an article in the Organ Department, by Ernest L. Mchaffey, mention was made of modern courses of study for the organ. Clarence Dickinson and Edward Shippen Barnes were especially mentioned. I want to study the pipe organ by myself and have been unable to find out anything about these courses in music stores in P———, our nearest city. Can you tell me where these can be ordered, and the prices, or can you recommend any other courses for self-instruction on the organ? I read the Organ Department and find it especially helpful to a beginner.*

A. The books you refer to are probably "The Technique and Art of Organ Playing," by Clarence Dickinson. Price $5.00.

"School of Organ Playing," by Edward Shippen Barnes. Price $2.50.

For more rudimentary organ work without a teacher and as a preparation to the above works, we would suggest for your use a modern edition of "The Organ," by Stainer. The publishers of THE ETUDE can furnish you any of the books named.

Q. Name a French organ builder.

A. The most noted French organ builder was probably Cavaille-Col. He was succeeded by Charles Mutin, who now conducts the work.

"Art must be cultivated for its own sake. You may make money out of it, or you may not; but if the money-making is your first consideration then farewell to art."—S. MIDGLEY.



Music is Powerful-Uplifting-Educational

MUSIC in the home means that you have one of the best attractions you can possess to make your home the social center it should be for your children, their friends, and your friends.

Even tho you may not possess that finger agility you envy in Paderewski, you may still be able to play those old songs in a way that will please and stir you more than could the best artist.

You love music as do we all, and without any finger technique you may yet enjoy all the pleasure of personal performance when you own a good player piano; then you can play what you want the way you want it.

Should you desire the actual performance of the World's best artists reproduced in your own home you may have it thru the marvelous JESSE FRENCH (Welte Liscensee) Reproducing Piano electrically operated.

Music is as powerful an influence today as it ever was before—the means by which you may have it is more wonderful than ever.

JESSE FRENCH made instruments range from $350.00 to $2750.00

Write for FREE Catalog. Ask for easy terms and exchange offer.

JESSE FRENCH & SONS PIANO CO.
20th and J Avenue NEW CASTLE, IND.

Guilmant Organ School

Dr. William C. Carl
Director

A Distinctive School for Serious Students

FREE SCHOLARSHIPS

Write for Catalog

17 East Eleventh St., N. Y.

INSTRUCTION IN
THEATRE ORGAN PLAYING
Practice Facilities. Special course for pianists changing to organ.
Advanced pupils have the advantage of lessons before the screen under the same conditions as prevail in any large theatre.
OUR PUPILS SUCCEED WHERE OTHER ORGANISTS FAIL

VERMOND KNAUSS SCHOOL OF THEATRE ORGAN PLAYING
210 North 7th St., Allentown, Pa.

AUSTIN ORGANS

THE standing of Austin in the one great city of Philadelphia, is indicated by Austin organs in St. Mark's, St. Luke and Epiphany, St. Clement's, Church of the Saviour, Arch Street Presbyterian, Cathedral SS. Peter and Paul, Girard College, First New Jerusalem Church. All are very large, comprehensive instruments; models of modern construction and beautiful churchly tone.

AUSTIN ORGAN CO.
165 Woodland St. Hartford, Conn.

Christmas Music
for Church Choirs

Christmas Choir Cantatas (*New 1926*)
Peace on Earth! Heyser. Difficult. 75c.
Chimes of the Holy Night. Holton. Easy. 75c.
A copy of each of the above will be sent on 10 days' approval upon request if the Etude is mentioned

Christmas Anthems
We publish over three hundred Christmas anthems in separate octavo form. A copy of each of the ten most popular out of these three hundred will be sent on 10 days' approval upon request if the Etude is mentioned.

Christmas Solos and Duets
Ask us for a free copy of **"The Church Soloist."** a book of sacred poems with thematics of musical settings. Christmas and Thanksgiving solos and duets included, with new solos and duets for general occasions. Mention the Etude.

LORENZ PUBLISHING CO.
216 W. 5th St. Dayton, Ohio | 70 E. 45th St. New York | 215 S. Wabash Ave. Chicago



TWENTY YEARS of development has won universal acknowledgment of "ORGOBLO" superiority. Recent improvements have made the
SUPER "ORGOBLO"
Sturdy—Efficient—Quiet
Most of the largest and finest American Organs are blown by ORGOBLOS.
The ORGOBLO has won the highest award in every exposition entered.
Special "ORGOBLO JUNIOR" for Reed and Student Organs.

THE SPENCER TURBINE COMPANY
Organ Power Department
HARTFORD CONNECTICUT

Motion Picture Music
By French Masters: Mouton, Fosse, Gillet, Fauchey, Gabriel-Marie. **SEND** for **FREE** sample piano parts, Catalogues and **SPECIAL OFFER** "Music on Approval"
MANUS MUSIC CO., INC.
Dept. D, 145 West 45th Street, New York City

Please mention THE ETUDE when addressing our advertisers.

AMERICAN CONSERVATORY
CHICAGO'S FOREMOST SCHOOL OF MUSIC

41st Session

Offers superior courses in all branches of music and dramatic art, including Master School. Diplomas, Degrees and Teachers' Certificates granted by authority State of Illinois. Thorough preparation for concert, opera and teaching positions. Many special features, recitals, concerts with full orchestra, lectures, etc.

Excellent Dormitories Offer Accommodations at Moderate Rates

UNSURPASSED FACULTY OF ONE HUNDRED ARTIST-INSTRUCTORS

Among these might be mentioned

PIANO — Heniot Levy, Allen Spencer, Silvio Scionti, Henry Purmort Eames, Louise Robyn, Kurt Wanieck, Earl Blair, May Doelling.

VOICE—Karleton Hackett, E. Warren, K. Howe, Charles La Berge, Elaine De Sellem, John T. Read, Carl Songer.

VIOLIN—Jacques Gordon, Herbert Butler, Adolf Weidig, Scott A. Willits.

ORGAN—Wilhelm Middelschulte, Frank Van Dusen.

MUSICAL THEORY, COMPOSITION—Adolf Weidig, Arthur O. Andersen, John Palmer, Leo Sowerby.

VIOLONCELLO—Hans Hess.

ORCHESTRAL INSTRUMENTS—Members Chicago Symphony Orchestra.

and others of equal importance

PUBLIC SCHOOL MUSIC—O. E. Robinson.

HARP—Enrico Tramonti, Clara L. Thurston.

DRAMATIC ART, PUBLIC READING—Walton Pyre, Louise K. Willhour.

DANCING—Louise Willhour.

THEATRE ORGAN SCHOOL — Frank Van Dusen.

GUEST INSTRUCTORS, 1926—Delia Valeri, John C. Kendel

Free Advantages: Admission to Teachers' Normal Training School; Students' Orchestra; Vocal Sight Reading. Admission to all Conservatory Recitals; Lectures; Musical Bureau for securing positions.

THIRTY FREE SCHOLARSHIPS AWARDED

Lyceum and Chautauqua engagements secured

Examinations Free - *Catalog mailed free on application* - Moderate Tuition Rates

AMERICAN CONSERVATORY, 571 KIMBALL HALL, CHICAGO

JOHN J. HATTSTAEDT, President. Karleton Hackett, Adolf Weidig, Heniot Levy, Associate Directors

---

Lawrence
Conservatory of Music

Appleton, Wisconsin

A Department of Lawrence College

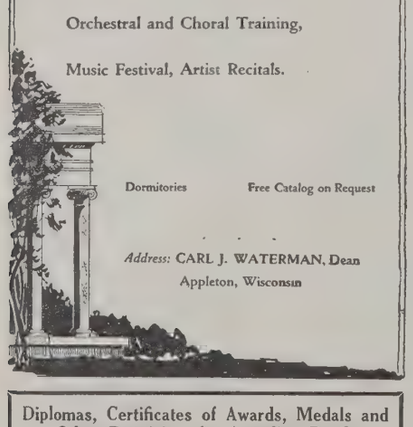
Piano, Voice, Violin, Cello, Organ,

Band Instruments, Public School Music,

Public School Art, Dramatic Art.

Orchestral and Choral Training,

Music Festival, Artist Recitals.



Dormitories Free Catalog on Request

Address: CARL J. WATERMAN, Dean
Appleton, Wisconsin

Cincinnati Conservatory of Music
INCORPORATED

A COMPLETE SCHOOL OF MUSIC

Affiliated with the University of Cincinnati

Pianoforte—Voice Culture—Violin—Organ—All Orchestral Instruments
Public School Music (accredited)—Opera—Drama—Languages—Dancing

Catalogue will be sent on application

IDEAL DORMITORIES ON THE CAMPUS FOR STUDENTS FROM A DISTANCE

BERTHA BAUR, President and Director
Burnet C. Tuthill, General Manager

Highland and Burnet Aves., and Oak St., Cincinnati, Ohio

VALPARAIS UNIVERSIT



Founded 1873
VALPARAISO, INDIA
SCHOOL OF MUS
"Better Than Ever"

Offers courses in Piano, Voice, Violin, and Public School Music. Students may att Music School and also take the regular worl University.

FALL TERM STARTS OCTOBER
Controlled by Lutheran University Ass since Sept., 1925. Open to all. For special address office of the President, Dept. K.

VALPARAISO UNIVERSITY Valparaiso,

The Cleveland Institute of Music

Offers Complete Courses for Students of all Grades

Four-year course leads to teacher's certificate or diploma.

Two orchestras afford opportunity for ensemble training.

Special courses for teachers and professionals.

The Student Residence is open throughout the winter and summer terms.

Send for catalogue outlining courses and fees

Mrs. Franklyn B. Sanders, Director
2827 Euclid Avenue, Cleveland, Ohio

DANA'S MUSICAL INSTITUT
WARREN, OHIO

The Only University of Music in the World

All branches taught on the daily lesson plan : : Special Music Supervisors C

Fall term opens Monday, September 6th, 1926. Summer School opens Monday, June 22nd, 1

Catalogue on application to LYNN B. DANA, Pres. Desk E.

Atlanta Conservatory of Music

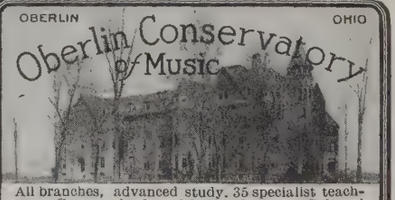
THE FOREMOST SCHOOL OF FINE ARTS IN THE SOUTH

Advantages Equal to Those Found Anywhere. Students may enter at any time. Send for Catalog. GEO. F. LINDNER, Director

Peachtree and Broad Streets, Atlanta, Georgia

OBERLIN OHIO

Oberlin Conservatory of Music



All branches, advanced study. 35 specialist teachers. Courses lead to Mus.B. degree. Cultural and social life of Oberlin College. High School course or equivalent required. Opens Sept. 21st.
Oberlin Conservatory of Music, Oberlin, Ohio

Frederic A. Cowles, Director

An Accredited School conferring Degrees. Piano, Organ, Harp, Voice, Violin, Dramatic Art, Orchestral Instruments and Theoretical Subjects tau Cultural work accredited by Universit Student and faculty recitals. Three le orchestras. Piano Normal Course. Two Three Year Public School Music Courses le ing to Certificate and Diploma. Prac Teaching in Public Schools. Graduates cepted by State Boards of Education. Do tories.

Catalog, suggestions, and information from

JOHN L. GRUBER, *Manager*
218 West Broadway, Louisville, Kentu

Louisville Conservatory of M

Diplomas, Certificates of Awards, Medals and Other Requisites for Awarding Pupils Completing Courses in Music
THEODORE PRESSER CO.
1712-14 Chestnut St. Phila., Pa.

ESTABLISHED 1857

PEABODY CONSERVATORY
BALTIMORE, MD.

HAROLD RANDOLPH, Director

One of the oldest and most noted Music Schools in America.

WILLIS J. CUNNINGHAM
Piano

JOSEPH D. DeNARDO
Harmony, Composition

394 teachers enrolled in Summer Normal Classes of 1926

ASHEVILLE, NORTH CAROLINA

NO TEACHER Should despair of finding educational material desi out first writing our service department.
THEODORE PRESSER CO., Philadelphi

signal of trouble –
er and bleeding gums

Forhan's
FOR
HE GUMS
ISH YOUR TEETH
WITH IT
FORMULA OF
Forhan, D.D.S.
EW YORK CITY
PECIALIST IN
SES OF THE MOUTH
PARED FOR THE
CRIPTION OF THE
AL PROFESSION
han's
OR
HE
JMS

As the soil nourishes the tree-roots the gums nourish the teeth. And as the tree decays if you bare the tree-roots, so do the teeth decay if the gums shrink down from the tooth-base.

This condition is common. It is known as Pyorrhea. *Four out of five* people who are over forty suffer from it. Ordinary tooth-pastes will not prevent it.

Forhan's Preparation *does* prevent it if used in time and used consistently. So Forhan's protects the tooth at the tooth-base which is unprotected by enamel.

On top of this Forhan's preserves gums in their pink, normal, vital condition. Use it daily and their firmed tissue-structure will vigorously support the teeth. They will not loosen. Neither will the mouth prematurely flatten through receding gums. Further, your gums will neither tender-up nor bleed.

Gums and teeth alike will be sounder, and your teeth will be scientifically polished, too.

If gum-shrinkage has already set in, start using Forhan's and consult a dentist immediately for special treatment.

In 35c and 60c tubes at all druggists in the United States.

Formula of R.J. Forhan, D.D.S.

FORHAN CO.
New York

Forhan's, Ltd
Montreal

Maybelline
DARKENS and BEAUTIFIES EYELASHES and BROWS INSTANTLY, makes them appear *naturally* dark, long and luxuriant. Adds wonderful charm, beauty and expression to any face. Perfectly harmless. Used by millions of lovely women. Solid form or water-proof liquid, BLACK or BROWN, *75c at your dealer's or* direct postpaid.
MAYBELLINE CO., CHICAGO
Liquid Form
Solid Form

PARKER'S
HAIR BALSAM
Removes Dandruff—Stops Hair Falling
Restores Color and Beauty to Gray and Faded Hair
60c. and $1.00 at druggists.
Hiscox Chem. Works, Patchogue, N. Y

NT WORK AT HOME?
$15 to $60 a week KRTOUCHING photos. Men omen. No selling or canvassing. We teach you, antee employment and furnish WORKING OUTREE. Limited offer. Write to-day. ARTCRAFT 08, Dept. D-3, 3900 Sheridan Road, CHICAGO

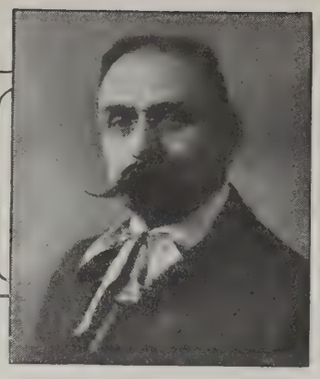
The Hair Root
he only way to prevent the hair from growy, painless, harmless. No scars. Booklet uy enclosing 3 red stamps. We teach Beauty Mahler, 140-A Mahler Park, Providence, R.I.

TO TUNE PIANOS
E copy of the 28th ANNIVERSARY ur book, "Winning Independence." Read naster TUNING with our Tune-A-Phones graduates head the profession in all parts With Bryant's patented devices, tools, ons, one learns quickly and easily. Low rms. Diploma granted. MONEY BACK $10 to $25 a day, exceptional opportideal profession await you.
ANT SCHOOL OF TUNING
ing Augusta, Michigan

Question and Answer Department

Conducted by

ARTHUR DE GUICHARD



Always send your full name and address. No Questions will be answered when this has been neglected.

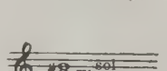
Only your initials or a chosen nom de plume will be printed.

Make your questions short and to the point.

Questions regarding particular pieces, metronomic markings, etc., not likely to be of interest to the greater number of ETUDE readers will not be considered.

Barbados, B. W. I., Asks Information.

Q. i. Does the term "tenuto" mean the same thing as the "fermata" or pause 𝄐 *? Please explain quite clearly. ii. I should like to excel as a pianist: which will be more helpful to me, general harmony, or keyboard harmony? Having little time to devote to music, I am constrained to choose. iii. In writing harmony exercises, is it correct to transpose all exercises to the normal key? For example: should*



be read E-G♯-B, or Do-mi-sol? iv. Kindly mention a standard text-book on breathing, for singers.—CURIOUS, BARBADOS, B. W. I.

A. i. *Tenuto* (abbreviation, *ten.*) indicates that the note or chord is to be sustained for its full time; sometimes a little longer, as a short pause. The pause signifies that the sound or silence is to be prolonged at the will of the performer, according to his appreciation of the composer's intention. ii. Keyboard harmony will help you more readily, provided you read, thoroughly, some treatise on elementary harmony (such as Stainer's). At the same time, depending upon the extent of proficiency desired by the player, *every pianist should study harmony and counterpoint as thoroughly as possible.* Many works cannot be adequately performed and interpreted without this knowledge. iii. This question is not altogether clear. However, if you ask for a choice between the Tonic-Sol-Fa system and the Old Notation, it is *Bonnet blanc, blanc bonnet* (as the French put it), or as the Cockney Englishman says: "Yer pies yer money an' yer 'as yer chice." Each has special merits the Tonic-Sol-Fa in Diatonic harmony and the Old Notation in Chromatic. In your examples, both are correct. I'ut there is no "transposition." iv. "The Art of Breathing,"—By LEO KOFLER.

Sub-Dominant and Sub-Mediant.

Q. Are the terms sub-dominant and sub-mediant to be understood as meaning the note under the dominant and the note under the mediant?—Elsie M., Troy, N. Y.

A. No. It is true that the sub-dominant is the note below the dominant, but that is only by chance, not design. It is also true that the word sub (Latin) means below, or under. But, in harmony, every sound bears relation to *the key-note.* Thus, the dominant is the fifth *above* the tonic, whether major or minor (C-G, or A-E; G the *fifth* of its tonic C, and E the fifth of its tonic A). The sub-dominant is the fifth *below* its tonic. So in the key of C major or minor, as in A minor or major, the dominant and sub-dominant are G and F respectively, or E and D respectively. The mediant or middle note between tonic and dominant, in C major, is E; in C minor it is E flat. For the same reason the sub-mediant, or under mediant, is the middle note between sub-dominant and tonic. A in the key of C major, F in the key of A minor.

Basso Ostinato; that is, an Obstinate Bass.

Q. What is understood by a Basso Obstinato?—M. A. M., Warren, R. I.

A. *Basso ostinato* (Italian) is an "obstinate," or persistent bass. It is a short figure in the bass, commonly called a "ground bass," above which are constructed frequently changing melodies and harmonies, the bass subject remaining the same. Consult *Passacaglia,* in C minor. Bach.

Nasal Quality of Voice—Tremolo.

Q. i. How can one get rid of nasal quality in the voice?

ii. Can you suggest some exercises to overcome a decided tremolo?

Choirmaster, Salt Lake City.

A. ia. Do not allow the tongue to slip back, but keep it in its normal position, *i. e.,* lying flat on the floor (or bottom) of the mouth, lightly touching the lower teeth all around. Sing with a wide open throat, directing the voice quietly but swiftly to the center of lips, using the vowel "o" as in "or."

ib. Practice speaking on your lips in conversation and at all times.

ic. Get a practical demonstration from a competent teacher.

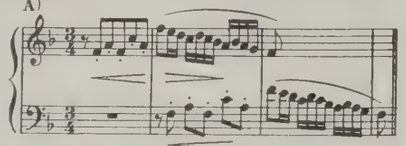
ii. Practice sustained notes, *piano,* with the smallest amount of breath. Remember that every atom of breath emitted must be employed in producing a musical note. Do not allow the diaphragm to sink in. No muscular pressure anywhere, especially at throat, larynx and diaphragm.

Bach's No. 8 Two-part Invention.

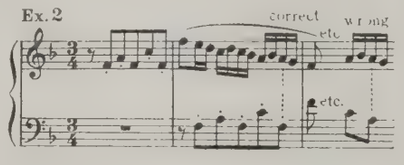
Q. In two different publications now before me of Bach's Two-part Inventions, No. 8. I find that the last note of the first measure of the subject is given as A in the one, and as F in the other. Will you please tell me which is correct (a) or (b)?—N. B. S., Constantia, Calif.

Ex. 1 Bach Two Voice Invention No. VIII

A)



Ex. 2



A. The correct note is the note F. Careful examination will show that the second measure of the bass repeats the treble first measure of the subject, note for note, the third beat being a skip of a fifth from C to F (from dominant to tonic). Compare these two measures with measures 12 and 13 and you will find exactly the same progressions as in the key of C: again in measures 17 and 18 the progressions are the same, but in the natural (or original) scale of G minor. In each instance the third beat is a skip of a fifth, dominant to tonic. A very good reason is seen for this skip to the tonic, instead of to the third, in the fact that the third is strongly marked in the accompanying part (an unnecessary accentuation of the third of the key) and the chord on the third beat weakened by the omission of the tonic and a doubled third.

B)



Advice to Some Questioners.

Nota Bene: Two correspondents, G. G. D., Columbus, Ohio, and H. L. McC., Buffalo, New York, ask for instruction how to play and how to interpret certain passages in certain pieces, nine in all, several of which are not in the possession of the present writer. These and similar correspondents will greatly facilitate replies and thus avoid disappointment by sending either the music in question or copies of the passages requiring elucidation.

Studies in Scales of Thirds and Sixths.

Q. Can you give me some good Etudes with scales in thirds and sixths? Uninteresting exercises of scales in thirds and sixths are simply out of the question for me, but if you will give me some good and interesting studies, I know I shall work away at them till they are mastered.—R. T., Vancouver, B. B.

A. If you required real technical exercises you would be recommended to practice those by Philipp and Joseffy. However, since you wish for studies you may find enough to interest you in Schirmer's *Library,* Vol. 996, Czerny's *Selected Studies;* in vol. 827, Cramer's *Fifty Studies;* and in vol. 403, Moscheles 24 *Studies.*



Your Compact

Four practical "reasons why" will enter into the choice of *your Compact* — fragrance — just the right shade for your complexion — convenience in use — and the beauty of the container.

And then that purely mental or sentimental reason which dominates all the others — the established preference of discriminating women for some one parfumeur's articles.

Made (by compression only) from their world famous face powders, the new *Compacts of Roger & Gallet* satisfy every practical and sentimental demand. Now offered in:—

Le Jade
The Precious Perfume
AND
Fleurs d'Amour
The most luxurious Perfume in the World

You will also be interested in the refreshing ***Talcs*** and ***Bath Salt Tablets,*** in both these fragrances; and especially in ***"Aftabath"***, a luxurious body powder, in ***Le Jade*** — large artistic metal box, with generous puff — just received from France.

ROGER & GALLET
Parfumeurs - Paris
709 Sixth Avenue, New York

Canadian Agency: Emile Mériot
103 rue St. François-Xavier, Montreal

Write for *"Fashions in Fragrance"* our colorful little book of Parisian toilette specialties. ***Complimentary on reques***



Muscular Strain at the Neck

By Mary E. Hard

INCONVENIENCES are expected, sometimes even welcomed, in the violinistic field, for they serve only to whet the student's determination. But when an inconvenience becomes so burdensome as to detract attention from the work in hand it ceases to be a blessing. The pain at the back of the neck and across the shoulders comes under this latter classification.

It is caused, of course, by strain, but, strangely enough, other muscles become accustomed to strain. The left arm ached when it first was made to reach far under the violin: but soon the muscles adjusted themselves and the position seemed easy and natural. But the dull ache in the back is experienced by professional musicians, even by virtuosi.

It seems that the region at the back of the neck is filled with nerves and blood vessels. Particularly over the bony structure covering the base of the brain, the nerves are very near the surface and interwoven with other superficial structures such as muscle and ligament. These thinly protected nerves are connected with many more deeply placed.

Muscles in such close proximity to nerve tissues are not to be manipulated with the abandon of those of arm and finger. The peasant going gaily to market with a fifty-pound basket on her head may seem an exception, but in this case the head is held in its natural position, upright, and the muscular strain is slight.

On the other hand, the violinist must exert force in a sideward and downward direction. He supports not only his violin, by means of this downward and inward thrust of head and neck, but also the weight of his left fingers and hand, which are themselves exerting a counter thrust.

The muscles at the base of the brain are the sole supporters of this action.

The obvious cure is to cease playing for a time, but this is not always feasible. Another recourse is to massage gently the muscles involved: this will induce normal circulation and a more rapid adjustment. Also, the tension may be lessened considerably by turning the head far to the right bringing as hard a pull in the opposite direction as possible; by holding the chin at different levels as though there were low and high chin rests on the violin; by putting the head first as far back as possible and then as far forward as possible without bending the lower part of the back.

Such gymnastics, however, cannot be resorted to on the concert stage, and this is where discomfort is most unwelcome. The device used by at least one artist in a large Symphony Orchestra is to pretend to be hunting something on the floor. In bending over he stretches these stiffened muscles and thus alleviates the congestion.

These are only cures: there are no absolute preventatives, though there are precautions that might make the strain less uncomfortable.

The position, if correct, is not the huddled posture of curved back, hollow chest and raised left shoulder. It is one of ease, exuberance and strength. The left arm is as firm as a boulder: the right as unerring as fate.

A great violinist once said, pointing to the pupil's left arm and hand, "That is the artisan," then, pointing to the right, "and that is the artist. Give due respect to each."

"*As fit as a fiddle* is an old saying, and true. It applies to the fiddle as well as you; so keep both yourself and your violin in fine condition, and you may expect great results."—*H. I. Gonyon.*

The Violinist's Etude

Edited by ROBERT BRAINE

It is the Ambition of THE ETUDE to make this Department "A Violinist's Magazine Complete in Itself"

Tone Production and the Vibrato as Applied to the Violin

By Max Bendix

MAGICIANS of the violin arouse the wonderment and admiration of their audiences by the marvelous and almost uncanny control they exercise upon the little instrument with four strings, which they manipulate; and one of their most mysterious and tremendous achievements is the power to produce a tone which carries to all corners of the auditorium and to the last row in the topmost balcony.

Have you ever stopped to consider how this tone is produced?

There are but two ways in which a disagreeable tone can be brought from a violin. These are:

1. By drawing the bow across the strings at any but perfect right angle. This will produce a scratch whether drawn lightly or firmly.

2. By pressing the bow on the strings so firmly as to bring the wood very near, or in contact with, the strings.

If the student stands at right angles to a mirror, and keeps his eyes on the bridge, he can, with patient application and practice, soon learn to draw the bow straight, and thus dispose of fault, No. 1.

The second is a more difficult obstacle to overcome, but as it has been accomplished by hundreds and thousands of violinists, there is hope for all.

I do not claim that my method is the only method to attain the desired result, but in the forty-four years of my teaching experience a great number of talented students have been developed by me, and *they all have had a good tone.*

The bow should be held and balanced between the second finger and the thumb. Pressure should be applied by the first and second fingers, and a counter-pressure by the thumb. This counter-pressure should be equal to the downward pressure of the fingers, thereby controlling the bow so that the wooden part cannot touch the strings. This will give the feeling that the tone is being produced between the fingers and the thumb.

By carefully following these principles for No. 1 and No. 2 the student will find it impossible to produce a scratchy tone. Having eliminated the scratch, he must work for charm, carrying power, and beauty of tone. This is induced by the judicious application of the

Vibrato

I advocate the use of the vibrato on every sustained tone on the violin, whether in etudes, concertos or concert-pieces, *not for sentimental or emotional expression,* but to give *life* and *carrying-power* to the tone.

The vibrato is produced by the infinitesimal raising and lowering of the pitch, and must be done rhythmically at a moderate speed. The question of "a little faster" or "a little slower" does not matter in the results, but it must be *rhythmical.*

The bow sets the string in vibration; these vibrations are conveyed to the bridge; the bridge vibrates the top of the violin; the top carries the vibrations to the sound-post which in turn sets in motion the air in the violin, creating sound-waves. These sound-waves are emitted from the violin through the F holes, and here is where the rhythmical vibration asserts itself.

When the vibration is rhythmical the sound-waves follow and support each other and so carry to the extreme ends of the hall. But when the vibration is *not* rhythmical the sound-waves will clash upon leaving the F holes and thus be destroyed, causing the tone to lose its life and carrying-power.

Intensity is brought about by increasing the speed of the vibrato and the volume of tone.

Use of the Pad

THERE is a great diversity of opinion among violinists, violin students, and teachers as to the use of a pad or cushion as an aid in holding the violin. It is probable that the majority of violinists use a pad of some kind or other. Many male violinists use a velvet pad placed under the coat at the shoulder, to fill out the latter and make it easier to hold the instrument. In the case of a girl or woman the pad has strings or ribbons sewed to its two upper corners. The strings are then tied at a convenient length and slipped under the chin rest.

There are several types of patented pads and contrivances to take the place of pads. One type is made to attach at one end to the tail-pin, the other end being attached by a rubber band to the lower left hand corner of the violin. Another type of pad is the one which is attached to the end of a metal projection which fastens to the chin rest. This pad or shoulder-rest possesses the advantage of not touching the vibrating surface of the violin at any point. Some players roll up a handkerchief and put it under the coat, or put a handkerchief or some sort of fabric across the chin rest.

Prof. Leopold Auer, the famous violin teacher, who has produced so many notable artists, is greatly opposed to anything in the nature of a pad. In his work, "Violin Playing as I Teach it," he says on this point; "Avoid resting the violin on the shoulder, or *vice versa,* shoving the shoulder *underneath the violin.* The placing of a cushion beneath the back of the instrument, in order to lend a more secure support to the chin grip, should be avoided. These are bad habits which one should from the very start carefully avoid, since they not only spoil the violinist's pose in general, but—and this is extremely important—*they make the player lose at least a third of the whole body of tone* which his violin—be it a fine or indifferent instrument, a powerful or a weak one—is capable of producing. Those violinists who rest the instrument against the shoulder and place a cushion at its back—both of which act as mutes—evidently have no notion of the disastrous effect this arrangement has on their tone."

Prof. Auer's pupils generally o their master's instruction to play t a pad.

I find that authorities differ gr regard to this matter of the pad. Thistleton, the English writer, say book, "The Art of Violin Playing pad is merely an aid to comfort, certain cases quite indispensable. all the violinists with whom I hav in contact during the past twe years, from Wilhelmj (the famou man violinist) downwards, have the use of a pad an advantage bling them to hold the violin withou effort; and, against the stateme there is a loss of free vibration, it mentioned that in all probability W had the biggest tone of any violin ever lived. If, however, you ca the violin quite comfortably in the position without a pad, well and There would seem to be no particu son in your case why you should u

Mr. Thistleton further says: "pad placed underneath the violin w siderably facilitate the obtaining of grip, but I have seen many a pla deavor to hold the violin in front body by using a pad the size of footstool."

Eugene Gruenberg in his work; Teaching and Violin Study" says teachers have agreed that the pose should be as natural and strained as possible. This, howeve to prevent opinions from varyin mously on the simple question of *hold* the violin.

"Some (Spohr and David) advi ing or thrusting forward the left s to give a firm support; most of the (Beriot, Singer and others) conde as unnatural, and counsel the res the instrument simply on the colla allowing the use of a small cush support so as not to inconvenie shoulder."

Courvoisier in his famous work Technics of Violin Playing," whi the endorsement of Joachim, says pad, "An excellent aid to a good a position for the violin, especially case of an illy adapted shoulder, jaw, is the use of a chin rest, and cushion or roll of cloth placed u coat or vest between the violin an bone. When the player wishes to head and shoulder from the str posed in holding the violin, he take time, either during the rests music or in passages which do not changes in the position of the le The use of the chin rest and obviate the need of raising t shoulder, a practice which is ve some."

A vast number of other opinio and con, on the subject of pads a ions might be quoted, so it will be be a case of where "doctors di Many eminent violinists have u cushion, and many other emine have not, so it is probable that the violin student after reading all t please himself in the matter.

Wise Fingers

By Esther Routh

WHAT does technic do anyw makes the fingers stronger (so do laying), quicker (so does typing flexible (so does knitting), wi now we are getting to the point. I the fingers to speculate and selec ways of playing this note or forces them to surmise on wha and in what position to play. them to accomplish the most diffic with the least possible effort.

All About the Positions

By Sidney Hedges

y a violin student, during the first nths, plays happily in first position gins to think he has got over his es well and will soon be a player. ne day to his horrified amazement is that *first* is only one out of a of positions—about fifteen of them. teachers make this much more ng than it need be. There may be positions, but they are not all like . They have, in fact, most varied The importance of a position is nt on the frequency with which d.

ng then in this fashion the follow- will give an approximate table of ative values.

t first position is used 100 times,
third " " " 60 " ,
fifth " " " 30 " ,
seventh " " " 10 " ,
second " " " 10 " ,
fourth " " " 10 " ,
sixth " " " 10 " ,
inder, perhaps, twice.

l be seen that out of the fifteen (½, 1-7 and 7-14) only those *ven* are of appreciable importance. itions above the *seventh* are, in y used on the E string, so that nsists of but four notes. The *tion,* which is below the *first,* is used at all. And even among the seven there are great differences From the table it will be seen odd numbers are of much the onsequence.

, it is best to learn first the most t, so that they get most practice me most familiar. Yet many insist on pupils learning them, nd so on, for no other apparent t that this is the numerical order. be better to learn the positions nore sensible order—*first, third, nd, fourth, sixth, seventh.* The as been put last because its notes high, and will not often be met l the student begins to play fairly music. And after these seven, ning positions may be considered. ying positions it will soon be dis- hat the work has two entirely spects—one is mechanical, the tal, and each will have to be con- parately.

here is the moving into the posi- discovering of the exact dis- ch the hand must travel up the d. Numberless repetitions will d before the muscles are trained the arm the necessary distance hanical precision.

y, when the hand is in its new here are the fresh notes to be or every finger will fall on an spot. This portion of the study mental—it is just a question of

ppens that the *third* is the easiest ns to reach. If the left wrist be properly held in *first* and the en drawn up so that the hand is carried up the violin neck, after about two inches have been traversed the palm of the hand will collide with the bottom edge of the violin, and the thumb with the end of the neck. If the first finger be now dropped on to the A string it will be found to stop the note D, which is played by the third finger in first position. The hand will then be in third position, and this colliding of the thumb and palm is an invariable and invaluable sign of this.

The method of shifting is of the utmost importance. On no account must the left hand grope its way up to the new position by pitching forward up the fingerboard. Shifting must be performed always from the shoulder. The upper arm and forearm must be drawn up, like a folding footrule, and the hand will thus be *carried* up the strings. The hand itself has no more to do with the movement than has one of the marks on the footrule. It is absolutely passive. This point cannot be emphasized too much. Active movement of the hand when shifting causes more faulty intonation than any other thing. *It is the arm that shifts!*

On pushing the arm back to first position the base of the first finger will arrive at the corner of the fingerboard; that is, the sign of first position. Shifting up and down between the clear bounds of first and third positions should now be practiced assiduously.

When some time has thus been spent, fifth position may be started. When the hand is in third position it will be found impossible to get higher up the fingerboard by moving the arm in the same direction as before. Instead, the elbow must be carried across the body, towards the bow-arm, and the left hand will thus be able to "get 'round the corner" into fifth position.

Shifting, on the violin, is almost invariably from one position to the next but one. In an ascending scale passage, for example, the positions used would probably be *one, three; five, seven;* or *two, four, six.* Here is another reason for the great importance of third position—it is the most convenient shift from *first.* So then the positions most to be practiced are—*first, third* and *fifth.*

Really, the amateur does not often require any others. The even numbers are used principally to fit awkward groups of notes which cannot conveniently be played any other way, as, for instance, the third pair of notes in the second octave study of Kreutzer.

Learning the notes of a new position can be done quite satisfactorily in an arm chair with a book of music or a fiddle on one's knee. It is a pleasant surprise for the learner to find that the notes of fifth position are the same as those of *first,* though one string lower.

Similarly, *sixth* is like *second,* and *seventh* like *third.*

Once the positions are mastered the least attractive stretch of all violin study is passed.

Fingerboard Gymnastics

By Hope Stoddard

iolinist strives for tonal effect. ys every means of technic and in his power, and listens with ancy of a *connoisseur.* Yet in iasm he often overlooks some mplest precautions against bad

these precautions is a steady assumes the right position and with consistency. Another is n of the hands, each assisting and supplementing the other. A third is the avoidance of jerks, plunges, scrambles and other ill-directed attempts at the spectacular.

Performances which are mere "fingerboard gymnastics" are apt to leave the listener with a headache and a half wish that the player had never studied anything beyond scales in first position and hymn tunes.

"WHOLE WORLD" VIOLIN COLLECTIONS INTEREST TEACHER AND PUPIL ALIKE

The brief descriptions given herewith of the violin collections in the "Whole World" Series should interest every violinist to the extent of sending for our free catalogue, containing the complete contents of each book.

VIOLIN PIECES the Whole World Plays
Contains 65 of the most famous standard compositions ever written for the violin.
Price, $2.00

MODERN VIOLIN PIECES the Whole World Plays
Contains 50 modern compositions which every teacher and player should know.
Price, $2.00

LIGHT VIOLIN PIECES the Whole World Plays
Contains 50 light compositions for recreative purposes. An ideal book for the "idle hour."
Price, $2.00

THE VIOLINIST'S BOOK OF SONGS
Contains 200 songs arranged for violin, with an obbligato part for a second violin.
Price, $2.00

OPERATIC VIOLIN PIECES the Whole World Plays
Contains 54 selections from famous standard and modern operas. The only book of its character.
Price, $2.00

CONCERT VIOLIN SOLOS the Whole World Plays
Contains 27 of the greatest violin solo compositions in unabridged editions.
Price, $3.00

STANDARD VIOLIN CONCERTOS the Whole World Plays
Contains the 10 greatest violin concertos, worth more than $25.00 in sheet music form.
Price, $3.00

AN ENCYCLOPEDIA OF THE VIOLIN
The only encyclopedic work on the violin ever written. Every teacher and student needs it.
Price, $5.00

Send for complete catalogue of above books

D. APPLETON & CO. 35 West 32nd St. NEW YORK CITY

The books are not sold in Canada

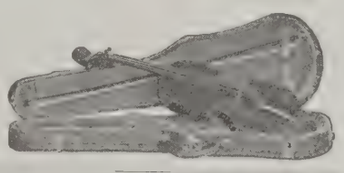
Vega

MASTER REPRODUCTIONS

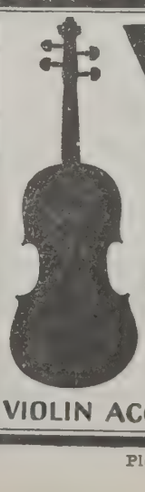
Vega Violins are finished with a Cremonese oil varnish in detailed reproduction of every mark of use and age customary to a genuine old master. Each violin is subject to two years' seasoning process, then graduated and adjusted by experts.

Write for free catalog and trial offer

Manufacturers of the famous Vegaphone Banjos and Standard Trumpets.



The Vega Co.
159-83
Columbus Avenue
Boston, Mass.



VIOLINS ?

OLD VIOLINS ~ NEW VIOLINS
CELLOS ~ BOWS ~ CASES
FINEST ITALIAN STRINGS

GITTELSON & HOWARD
33 W. 8TH ST. NEW YORK

WRITE FOR CATALOG

VIOLIN ACCESSORIES EXPERT REPAIRING

Please mention THE ETUDE when addressing our advertisers.

With the New Season Well Begun

Teachers, Performers, Directors and Active Music Workers, in all branches of the profession, realizing the importance of frequently adding to the repertoire attractive novelties, will be glad to know these

NEW MUSIC PUBLICATIONS

This list of the very latest Sheet Music and Octavo Numbers includes Music for Piano, Violin, Organ and Voice (Solo, Choir and Chorus) and should prove most helpful in the suggestions of attractive material it conveys.

Any of these publications may be had for examination

PIANO SOLOS

Cat. No.		Gr.	Pr.
	BIXBY, ALLENE K.		
23152	Heyday!	3	$0.35
	BOLZONI, G.		
23342	Minuet	3½	.35
	BRÄUN, LEON P.		
23288	Polonaise Heroique	4	.50
	DALLAM, HELEN		
23239	Bazaar, The	3	.25

EIGHT EARLY LYRICS

(With or Without Words)
By THEODORA DUTTON
Grade 2

23302	Marching Song	$0.25
23303	Arithmetic	.25
23304	I Wonder Why	.25
23305	At the Seashore	.25
23306	What the Birds Say	.25
23307	Friday Afternoon	.25
23308	A Sleighride Party	.25
23309	Learning the Alphabet	.25

FOUR CHARACTERTISTIC DANCES

For the Pianoforte—Grade 3
By MONTAGUE EWING

23320	Sevillana	$0.59
23321	Danse Grotesque	.40
23322	Dance of the Witch Doctors	.25
23323	Sweet Fern	.40

	FELTON, WILLIAM M.		
23274	Mirthful Moments, Waltz	4	.50
	GANNE, LOUIS		
23352	Extase, Reverie	5	.40
	GALOS, C.		
23287	Lake Como, 6th Nocturne	4	.30
	GARLAND, A.		
23387	Ay—Ay—Ay (Serenata Criolla)	3½	.35
	HARVEY, R. F.		
23298	Summer Rain	4	.50
	HERZOG, A.		
23296	Black Key Polka Mazurka, The	4	.30
	HIMMELREICH, F.		
23271	Sextet, from "Lucia di Lammermoor"	8	.50
	HOLZER, JULIUS		
23257	Alpine Roses	3½	.40
	HORODYSKI, EUSTACHY		
23350	Mazurka a Capriccio	5	.40
	KERN, CHAS. W.		
23227	Sunbeam Dance, Op. 552	2½	.35
23228	Sun Dial, The	4	.50
	KOHLMANN, CLARENCE		
23339	Storm, The	4	1.00
	KRONKE, EMIL		
23206	Valsette	4	.45
	LANGE, GUSTAV		
23272	French Music Box, Op. 384	3	.40
	MALLARD, CYRUS S.		
23329	In a Happy Mood	2½	.25
	MARKS, EUGENE F.		
23301	Bedouin Horseman, A	3	.35
	MARTIN, GEORGE DUDLEY		
23292	Days of Idleness	3½	.40
	MARTIN, JOHN		
23313	Forest Flower, A—Reverie	2	.25
23314	Silvery Moonbeams—Nocturne	2	.25
23312	Twilight Dreams—Romance	2	.25
23311	Winter's Night, A—Idylle	2	.25
	NOELCK, AUGUST		
23126	Carnival Parade, Op. 256	4	.45
	PEERY, ROB ROY		
23240	Lilac Time, Waltz	4	.35
	PIERNE, GABRIEL		
23356	Hide and Seek	5	.45
	PRESTON, M. L.		
23242	Here Comes the Parade	2½	.59

PIANO SOLOS—(Continued)

Cat. No.		Gr.	Pr.
	PRESTON, A. H.		
23275	Woodland Idyl, A	4	$0.50
	SAINT JUSTE, EDOUARD		
23276	Une Pensee Romantique	3	.40
	SCHICK, HANS		
23281	Race, The	2½	.35
23280	Spring Dawn, Valse Caprice	2½	.40
	SPINDLER, F.		
23297	Spring's Messengers, Op. 123, No. 1	3	.30
	TERRY, FRANCES		
23273	Staccato Caprice	4	.25
	VAL, PAUL DU		
23319	Danse Hongroise	4	.45
	WARD, HERBERT RALPH		
23284	Evening on the Lake	3	.35
23285	Now I'll Play My A, B, C's	1½	.25

PIANO DUETS

	FRIML, RUDOLF		
23343	Valse Christine	3½	.50
	HEWITT, H. D.		
23293	Gay Katydids' March	3	.40
	IPPOLITOW-IWANOW, M.		
23294	Procession of the Sirdar. Caucasian Sketch	4	.40
	NOELCK, AUGUST		
23127	Carnival Parade	4	.60
23310	Scene de la Csarda	4	.65
	RINGUET, LEON		
23344	A Toi (To Thee)—Grand March	4½	.60

PIANO STUDIES

	KERN, CARL WILHELM		
23282	Twelve Melodious Studies—Featuring Scale and Chord Formations	2-3	.90

VIOLIN AND PIANO

	BLISS, PAUL		
23295	Priscilla	3	.40
	HAESCHE, W. E.		
23247	Old Air, An	3	.35
23248	Waltz Lento	2	.50
	NOELCK, AUGUST		
23254	Mazurka, in E Minor	4	.55
23331	Mazurka Fantastique	4	.60
23332	Moto Perpetuo	4	.60
23330	Under Glimmering Stars	4	.40
	WILLIAMS, T. D.		
23256	Singing Waters	3½	.40

FOUR COMPOSITIONS FOR TWO VIOLINS

(In the First Position)
With Piano Accompaniment
Grade 2
By HELEN DALLAM

23315	Hay-foot, Straw-foot March	$0.50
23316	The Dragon-fly	.45
23317	Country Lilt	.55
23318	Day Dreams	.50

PIPE ORGAN

	ANCLIFFE, CHAS.		
23267	All on a Summer's Day (Arr. by O. A. Mansfield)	3	.40
	ARMSTRONG, W. D.		
23328	Fanfare Triomphale	4	.35
	COOKE, JAMES FRANCIS		
23268	Sea Gardens (Arr. O. A. Mansfield)	3	.40
	DICKS, ERNEST A.		
23299	March for a Church Festival	3½	.50
	FLICK, C. ROLAND		
23265	Serenade, Op. 2 (Arr. by O. A. Mansfield)	3½	.60

PIPE ORGAN—(Continued)

Cat. No.		Gr.	Pr.
	GRIEG, EDVARD		
23289	Funeral March (Arr. by E. S. Barnes)	4	$0.45
	HARRIS, CUTHBERT		
23258	Minuetto Pomposo	3	.50
	KOHLMANN, CLARENCE		
23264	In the Starlight	3	.40
	MARKS, EUGENE F.		
23300	Shepherd Boy, The, Interlude	3	.25
	ROSSINI, G.		
23325	William Tell Overture (Arr. by Edwin H. Lemare)	5	1.25
	SCHULER, GEORGE S.		
23345	Postlude Pomposo	3	.40

ORCHESTRA

	COOKE, JAMES FRANCIS		
23324	Sea Gardens (Arr. by Wassili Leps)		.35

VOCAL

Songs and Ballads

	DOUTY, NICHOLAS		
23369	Bees in the Columbine (E-g)		.40
	ELLIS, CECIL		
23286	We'll Take the Old Road (b-E flat)		.40
	HAMBLEN, BERNARD		
23341	Sunshine in Rainbow Valley (E sharp-g)		.50
	PEASE, JESSIE L.		
23255	Family Traits (c-D, Opt. g)		.30
	RISHER, ANNA PRISCILLA		
23290	Lil' Speck O' Sunshine (E flat-g)		.40
	SOUSA, JOHN PHILIP		
23402	There's a Merry Brown Thrush (E flat-b flat)		.50
	STRICKLAND, LILY		
23261	Dream Garden (c-g)		.40
23262	Rose of Love (d-F)		.45
23263	Rose of Sevilla (d-g)		.45
	WING, HELEN		
23226	Eskimo, The (Song or Musical Recitation) (c-E)		.50
23225	Little Chink (Song or Musical Recitation) (c-E)		.45

Sacred Solos

	DAY, ELLA E.		
23291	More Love To Thee (a-D)		.40
	FELTON, WILLIAM M.		
23277	Be Near Me Father (E flat-g flat)		.50
23278	Be Near Me Father (c-E flat)		.50
	ROBERTS, J. E.		
23326	If With All Your Hearts (E-g)		.40
	WOOLER, ALFRED		
23353	Now the Day is Over (F-g)		.45
23354	Now the Day is Over (c-D)		.45

ANTHEMS

Mixed Voices

	BAINES, WILLIAM		
20616	Blessed is the People		.15
20638	Lord Reigneth, The		.12
	MARKS, EUGENE F.		
20642	O Holy Saviour		.12
	MARTIN, GEORGE C.		
20625	Great Day of the Lord is Near, The		.06

PART SONGS

Treble Voices

	BAINES, WILLIAM		
23639	Spring is Awake (Duet or Two Part Chorus)		.12
	BERWALD, W.		
20620	Harbingers (Three Part)		.15

Men's Voices

	STULTS, R. M.		
20634	Betty		.08
20637	Morning Glories		.08
20632	Old Home, The		.08
20633	Serenade		.08
20636	Stay, Sweet Day		.06
20635	White Wings		.06

THEODORE PRESSER CO.,
Music Publishers and Dealers

1712-1714 Chestnut Street
Philadelphia, Pa.

World of Music

(Continued from Page 711)

A New Beethoven Memorial is to veiled in the Bülowplatz of Berlin on th of March, 1927, celebrating the one hun anniversary of the composer's birth. petition is being held in which noted sc are striving for the honor of furnishing sign. The German Republic, the St Prussia and the City of Berlin will sh the expense of the enterprise.

Four Thousand Boy and Girl Vi ists, selected from the schools of Lond the home counties, took part in a concer in the transept of the Crystal Palace middle of June. This was the seven annual event of this nature and a port the program was broadcast.

The Revival of Gluck's "Orpl was so successful last year at the Pr town Playhouse, that the management cided to continue these intimate produ and has announced Handel's "Rodelinde Gluck's "Paris and Helen," for next The return to favor of these classics, ing the Mozart *Operas Comiques*, is a he ing sign, with an omen that jazz-cloye are beginning to yearn for something ing more of truth and beauty.

The Grave of Stradivarius is re to have been found, through an old dia covered among the furniture of the Co Maffei. This disclosed that the famous maker had prepared, in a church oppos residence, a sepulchre for his body. church is long since gone, but excav under the directions of the mayor of Cr disclosed a sealed crypt of marble beari inscription : *Anno 1664 Sep. Sibi Simq Se di Antonio Stradivari, Anno 1729, Posui* marble has been removed to the Cremon hall for preservation.

The Oldest Organ in America is the Episcopal Church of Clyde, New Originally given by Queen Anne to Church, New York City, with the provis should a larger instrument be require one was to be passed on to a smaller the royal organ moved from church to till, in 1846, it went to Clyde. It is a ine antique," with one manual, six sto than a hundred pipes, and no pedals.

Chopin is to have a new monum Warsaw, to be erected by the Polish ment. It has been executed by Szymanowski, in Paris, and represen composer at the foot of a symbolic t delegation will go to Paris to recei bronze monument, which weighs seve and to accompany it home.

An Elaborate Centenary Celebr of Weber's Birth was held in Ju Eutin, Germany. A play, written by t beck poet, Julius Havemann, especially occasion, was a feature of the fest There were a chamber concert and an tral concert with solos from his operas. formance of his "Preciosa," and on the Eutin Weber Choir sang his Mass the Stadtkirche, with the Andante fr of his symphonies in C as introduction.

Mrs. Carson, Swimmer of the E Channel, is the granddaughter of Ni helm Gade, the famous composer. Th should achieve distinction is therefore matter of wonderment than of gratif

CONTESTS

A Prize of One Thousand Dol offered by the National Opera Club female singer with a voice of the m standing quality, to be determined in t test of 1927 conducted by the Nation eration of Music Clubs. Particulars f E. H. Wilcox, National Contest Ch Iowa City, Iowa.

Ten Thousand Dollars in Pri five thousand, three thousand and tw sand dollars each are offered by the Fund Society of Philadelphia for t chamber music compositions for from six instruments. The contest closes D 31, 1927, and particulars may be obta addressing the Musical Fund Society, som Street, Philadelphia, Pennsylva

A Prize of Three Thousand D is offered by *Musical America* for t symphonic work by an American co The contest closes December 31, 19 particulars may be had by addressing *America*, 501 Fifth Avenue, New Yo

Prizes Amounting to Three Hu and Ten Dollars, for the best unpu anthems, are offered by the Lorenz Pu Company of Dayton, Ohio, from whom tails may be had on application.

Three Prizes of Fifty Dollars are offered for the best musical set each of three hymns which were prizes by the *Homiletic Review*; copie hymn-poems and conditions of the which closes September 30, 1926, may from the Contest Editor, *Homiletic* 354 Fourth Avenue, New York.

A "National Capitol Official Contest is to be held under the aus the National Federation of Music Cl is open to all American writers an posers, and full particulars may be h Miss Beatrice S. Goodwin, Contest Ch 5 West Lenox Street, Chevy Chase,

New Musical Marvels in the Movies

Editorial

HE FIRST exhibition of the Vitaphone in New York City exhausted the superlatives of many metropolics. Here, at last, was a perfectly nized screen representation with ken word and with music. More is, the music was not a little, frail of sound but the full volume of ginal in a measure hardly believed

first presentation was given in the cent Warner Theatre in New York August.

ad the pleasure of being present at view given on the night before the . The invited audience was com- f some fifteen hundred representa- and women from all parts of the particularly those interested in coustical inventions and the stage. plause that met the first perform- monstrated at once that a new era ombination of the art of music and of the cinema had arrived.

ew invention is the result of years rch in the laboratories of the West- ctric Company and the Bell Tele- Company. The coöperation of the ck-Balke-Collender Company, The Talking Machine Company and the olitan Opera House were all re- o make the program possible.

ne having on one program Mischa Harold Bauer, Efrem Zimbalist, ase, Giovanni Martinelli, Marion to say nothing of the New York monic Orchestra conducted by Hadley—performing throughout uan," undoubtedly John Barry- greatest picture!

Vitaphone reproduction of sound course the chief interest of the as the possibilities of the screen ll-known. The first thing to aston- the volume of the sound completely theatre of ordinary size. We took caution to go to the top seats in ony and found the volume sur- great there. Next was the mat- verity of tone-color. This can be d only as astonishing. We have, tance, heard Mr. Harold Bauer ny times in private. His delicious ects are well-known. They were rkably preserved in the reproduc- was his portrait playing upon the The piano is one of the most diffi- ruments to record. The *Vesti la* of Martinelli was rendered with ng dramatic force and the quality oice was preserved in such amazing we doubt whether he ever received an ovation from the audiences at ropolitan Opera House.

Perfect Synchronization

ED THE synchronization was so ct and the effects so astonishing had to pinch oneself now and realize that this was a mechanical ction rather than the original. True ere occasional tonal lapses when " or "empty" tones were to be nd at one time the apparatus "ran In the orchestra it was obvious all of the instruments had been in recording. However, the ffect was so extraordinary that the tion of the experience more than these shortcomings.

may be the effect of this epoch- invention upon the musical pro- Certainly it is already in a stage nsidered as a "problem" by some. go, in company with the late Mr. we heard Mr. Edison's amazing to bring "Talking Pictures" before lic, combining his two extraordi- ventions—the phonograph and the h. Mr. Presser, with his charac- vision, noted then that it would be only a matter of time before the insufficient volume of the phonographic or sound reproducing principle would be amplified to any desired quantity. Now, it has actually arrived in an altogether unusual state of development. What effect may all this have upon performers and teachers?

Twenty or thirty years ago, when the methods of mechanical sound reproduction were new, thousands predicted that singers and performers and, of course, teachers, would have to seek other callings. There could be no opportunity for their advancement in face of such marvelous machines. What happened? The art of music and the profession of teaching music advanced enormously. Never have singers, performers and teachers been so much in demand—never have they received such extraordinary fees. Then came the radio. This was predicted as the doom of the musical profession. Imagine anyone saying that advertising a product would injure the industry. The radio has been of prodigious value in promoting the musical interests of everyone who has anything worth while to sell. The publishers of THE ETUDE have been having the best year in the history of the firm, and all of its prosperity is dependent upon the prosperity of musicians and teachers of music. Indeed, we find that our patrons are regularly employing the talking machine and the radio as indispensable adjuncts of musical culture in the home and in the studio. For years we have used them in our own work for this purpose.

Effect of the Vitaphone

WHAT MAY be the effect of this marvelous new invention upon employees in moving picture theatres? This is problematical. In smaller theatres it will take the place of small orchestras in some cases. But there will always be the need for the organ and the piano for special features. It is impossible to give an orchestral accompaniment to a flight over the North Pole unless the enterprising exhibitors send an orchestra in another airplane. At the same time there is always a demand for a fine orchestra "in the flesh." The indifferent and unworthy players may well look to their laurels. The public would far rather listen to an accompaniment by the New York Philharmonic than to a few scratchy fiddles and squawky saxophones. The general effect of the Vitaphone will be to compel higher standards of performance.

For the really worth while performers who have their vitaphonic pictures taken, the machine should prove a wonderful advertisement. We have always noticed that artists are never loath to have their pictures appear in print as frequently as possible. Therefore every vitaphonic reproduction becomes an astonishingly fine advertisement.

Many years ago, when the Victor Company was in its infancy, the famous baritone, Emilo de Gogorza, was persuaded with much difficulty to make records. He refused to make them under his own name, fearing that his professional standing would be injured. He made them under a *nom de plume*—or shall we say *nom de voix?* Soon his manager found that there were so many applications coming in for concert engagements by the remarkable singer in the name of the *nom de voix* that Mr. de Gogorza realized that there was no better advertisement for a singer than the well-made record. The vitaphonic records will, we predict, multiply the demand for the professional, concert and operatic services of the artist "in the flesh."

This great invention is being introduced by the famous moving picture producers, Warner Brothers, of New York.

STANDARD

GRAND AND UPRIGHT

Piano actions

MADE AT CAMBRIDGE, MASS.
SINCE 1888



True Tone—with every touch

Artist and beginner find that Standard Piano Actions transmit tone perfectly from keys to strings. The repetition is superior. The action is the heart of the piano's life. It governs its touch—and controls its tone. When you buy a piano be sure that you get Standard—the highest quality action in the world—the piano action made at Cambridge, Mass.

SEND TODAY for our booklet describing what is essential in a good piano.

STANDARD ACTION COMPANY
C. L. McHUGH, PRESIDENT
Cambridge, Mass.

Have your piano tuned at least twice a year by a competent tuner

We specialize in perfectly adjusted
VIOLIN OUTFITS
used by many of America's most discriminating teachers
Ask for our Complete Catalog

JOHN FRIEDRICH & BRO.
279 Fifth Avenue, New York, N. Y.

We invite inspection of our exhibition of
FRIEDRICH VIOLINS
THE SESQUI-CENTENNIAL INTERNATIONAL EXPOSITION
PHILADELPHIA
June 1 to December 1, 1926
Block 44, Section K
Palace of Liberal Arts & Manufactures
A Handsome Souvenir Brochure Sent on Request

PIANISTS!
3 Self Instructive Books on
THE ART OF MODERN
JAZZ PIANO PLAYING
By ART SHEFTE
THE GREATEST REVELATION ON THIS SUBJECT
Now you can learn to play Popular Music, with all the Fill-In Tricks, Breaks, Blues, etc., as used by leading
RADIO ARTISTS

JAZZ BREAKS—Teaches 150 Jazz Breaks, 50 snappy Novelty Endings, Blues, Fill-In Embellishments, etc. Is worth hundreds of dollars to any pianist, amateur or professional..... Price, $1.00

JAZZ BASS—The backbone of Jazz Piano Playing. This book teaches you the various styles of Jazz Bass necessary in professional work in all keys and chords..... Price, $1.00

KEYBOARD HARMONY—The simplest and most condensed method ever published on the subject of Keyboard Harmony. So simple a child can understand it ..... Price, $1.00

COMPLETE COURSE, $3.00
From your dealer or delivered C. O. D. by mail, if desired. Don't delay. Send for these books today.
SHEFTE PUBLISHING CO. (Not Inc.)
825 Lyon & Healy Bldg., Dept. G,
64 East Jackson Boulevard, Chicago, Ill.

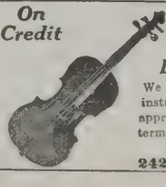
AUGUST GEMÜNDER & SONS
Makers of the World Famous
"GEMÜNDER ART" VIOLINS
The sympathetic tone Violins. Prices range from $200.00 upwards
Descriptive List on Request
Also our Catalogue of Genuine Old Violins
We specialize in fitting Violins to each individual Violinist
No trouble to answer questions
125-127 West 42d Street, New York City
Read The Violin World, $1.75, with 45 Solos

Is Your Music MIXED UP?



MUSIFILE
IS THE ANSWER!
The Musifile is the SECTIONAL, Low-Priced Cabinet that will "unscramble" your music.
Send for free catalog and treatise
"HOW TO FILE MUSIC"
Walter B. Simon
Manufacturer
812 Pine Street
St. Louis, U. S. A.

On Credit



VIOLINS
Deep, Mellow, Soulful
We are makers of high-grade violins, instruments of the finest tonal quality, appreciated by the greatest artists. Easy terms, if desired. Get details today.
GUSTAV V. HENNING
2424 Gaylord St., Denver, Colo.

The Drum Major

(Continued from page 731)

5. FORWARD—MARCH (Without playing)

THE side view of the drum major is shown for purposes of clarity. This command is often given verbally, the drum major holding the baton as shown under "Marching at Attention." When the staff signal is desired it may be used as shown here. As is the case also in "Column, Right," "Column, Left;" "Right-Oblique;" "Left-Oblique," and "Countermarch;" the staff, in executing the preparatory comand, points in the direction in which the movement is to take place. Here it points directly forward.

The band steps off with the left foot on the down beat of the baton (dotted lines), after which the drum major may beat the time for a measure or two, or till the rhythm be established, when he should turn the baton under the arm in the position shown under "Marching at Attention." He should not beat the time (unless necessary to keep the rhythm or to increase or lessen the tempo) unless the band is playing.

The whistle, again, may or may not be used as a preliminary warning. The larger the band, the more necessary its use.

The drum major must be skilful in recognizing the three "cadences" established by our government. The term cadence refers to the speed or frequency of the recurring pulses of march music. The regulation cadence in quickstep (or ordinary march) time is one hundred and twenty-eight steps per minute with thirty inches to each step, or "pace."

6. MARCHING AT ATTENTION

THE drum major is shown marching at attention. The side view is given to make clear the position of the right hand and the proper angle at which the baton is carried.

The left hand rests on the left hip, fingers to the front, thumb to the rear.

The drum major, as already noted, must be skilful in establishing the correct "tempo" and length of step. These may both be varied in non-military functions, to great advantage. For example, a college or high school band, parading on the field between halves of a foot ball game, where no great distance is to be covered, and where a "peppy" appearance is especially desirable, will do well to increase the tempo somewhat beyond the regulation one hundred and twenty-eigth steps per minute, and to shorten the length of each step from the regulation pace of thirty inches to about fifteen or eighteen inches.

The extent to which the drum major is to resort to "showmanship," however, is to be held within bounds. His is a serious undertaking. It is the consensus of opinion at this time that he should be peppy and snappy, but in a more reserved manner than was formerly believed fitting. There is now very little indulgence in the pyrotechnics of stick whirling and throwing in the air, of prancing step and similar "monkeyshines." Considerable thought can be expended here to advantage.

7. FORWARD—MARCH (Play and march)

THIS differs from the command "Play" (band standing still) in the fact that the drum major faces forward. The band is to step off on the first main pulse of the music. This usually means the first note of the introduction, for very few marches begin with "up beat" notes, and these are to be avoided.



5. FORWARD—MARCH (Without playing)

Preparatory command: Usually verbal, but may be given with the baton as illustrated.

Interval of warning: Give about one and one half seconds to the motion shown in the arrows.

Command of execution: The arm motion comes smartly to a dead stop in the position shown in dotted lines.



6. MARCHING AT ATTENTION

There is no preparatory command and no command of execution. The drum major marches with eyes front, ready to correct the tempo of the drums, the alignment of the band, to execute "Column, Right;" "Halt;" or other desired movements.

The right arm is extended straight at the side, to differentiate this command from that of "Forward—March" (without playing). Hold this position long enough for each musician to comprehend the order before giving the warning and command of execution. If the band is too slow in seeing and understanding the signal, this signal is either held so low they cannot see it, or they are not well-trained. If, on the other hand, the drum major does not hold the signal long enough to give the band time to grasp the command, they will "straggle out" on the first few steps, and but few players will be heard on the introduction. The larger the band, the longer it will take for any command to "percolate" back through the whole organization. Depending somewhat on the size of the organization, it is the opinion of the writer that this and other preparatory command signals of the drum major should be held for an interval of between four and seven seconds before giving the warning interval and the command of execution.



7. FORWARD—MARCH (Play and march)

Preparatory command: Right arm extended straight at the side.

Interval of warning: Give about one and one half seconds to the motion shown in the arrows.

Command of execution: the arm motion comes smartly to a dead stop in the position shown in dotted lines.

8. CEASE PLAYING (Band marching)

THIS command is similar to that of "Cease Playing" (band standing still), except that the drum major faces forward. It is important that there be a definite stop in the motion of the baton at the end of both left and right warning swings (synchronizing with the two beats of the music) and at the position signalling the command of execution. As stated under the discussion of the command "Cease Playing" (band standing still), the command of execution should come (1) on the last note of the music or (2) on the first or chief pulse of a measure. Do not attempt to have the band cease playing and halt at the same time. Usually, the command "Halt" is executed before the command "Cease Playing" is issued, though the reverse may occur.

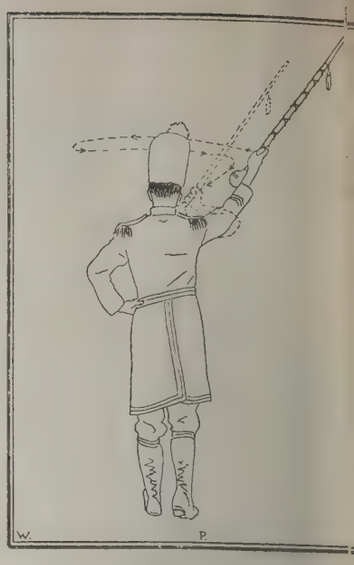
The wider the swing of the baton in the warning movements of this command, the more certain the drum major may be that all players see and understand the order.

The whistle may be used, especially in an untrained or a large band, as a preliminary warning preceding the two warning swings of the baton. It is far more necessary here than in the similar command executed while the band is standing still, for here the situation is complicated by the practical and not-to-be-overlooked difficulties arising in connection with playing on the march.

9. "COLUMN, RIGHT—MARCH"

THIS command is usually issued while the band is moving forward, but may be given from the standing position, in which case the forward movement would begin immediately with the execution of the "Column, Right."

As was the case in commands already discussed, the baton points in the direction in which the movement is to take place. It is equally necessary here to hold the baton in the position of issuing the preparatory command, for an interval long enough to enable *all* the musicians to see and understand the order. If the band is playing when this command is given, the preparatory

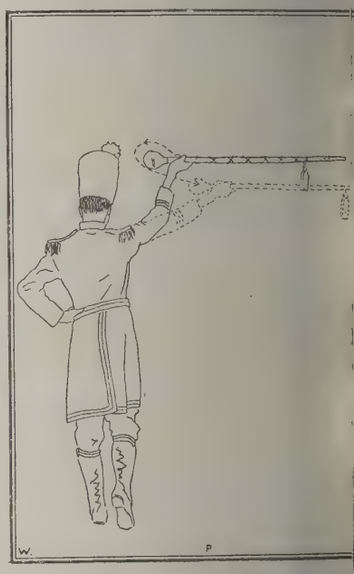


8. CEASE PLAYING (Band marchi

Preparatory command: The sam "Play."

Interval of warning: In this cas left and right swin of the bato incide with two full beats of the r

Command of execution: The arm m comes smartly to a dead stop in the tion shown in dotted lines.



9. "COLUMN, RIGHT—MARCH

Preparatory command: Hold the high, that it may easily be seen, poi in the direction in which the band turn.

Interval of warning: As shown i arrows.

Command of execution: The ar thrust smartly in the new direction, ing to a dead stop in the position s in dotted lines.

command (see illustration) is held ing a somewhat longer interval tha necessary in case the attention of musicians is not divided between signals of the drum major and the v ous difficulties to be met in playing the march.

After the command of execution, drum major faces the band, walk backward, and keeping in proper ali ment the front rank of the band.

It is very important that he hold h the forward progress of the band, to the extent of forcing the front r to do little more than "mark time," til the last rank of the band has ecuted the command, when, and when, he again faces forward and sumes the regulation thirty-inch p

WESSELL, NICKEL & GROSS NEW YORK TRADE MARK

The Sign of the World's Standard Piano Action

Does Your Piano ntain This Action?

IE *piano action* is rightfully termed the "heart of the piano." But the action must be perfectly ced and delicately responsive if the enjoyment of piano playing is to be ed.

ke sure the new piano for your contains the action embodying, e highest degree, these vital quali- Ask your dealer to show you an ument equipped with the Wessell, el & Gross action—the *world's st-priced piano action.* The Wes- Nickel & Gross action is used by ng American piano manufacturers. sist upon it, therefore, is to make in of obtaining not only a *fine* but a *quality* piano.

SSELL, NICKEL & GROSS
olished 1874 New York City

When you Buy an Upright, Grand, Player or Reproducing Piano— Insist on the Wessell, Nickel & Gross Piano Action.



Faust School of Tuning

STANDARD OF AMERICA
ALUMNI OF 2000

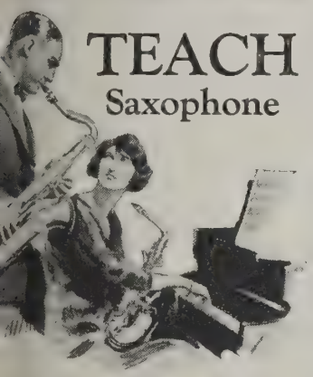
Piano Tuning, Pipe and Reed Organ and Player Piano. Year Book Free

27-29 Gainsboro Street
BOSTON, MASS.

SIC PRINTERS

RAVERS AND LITHOGRAPHERS
NYTHING IN MUSIC—BY ANY PROCESS
RINT FOR INDIVIDUALS
D 1874 REFERENCE ANY PUBLISHER

ZIMMERMAN & SON CO. INC. OHIO



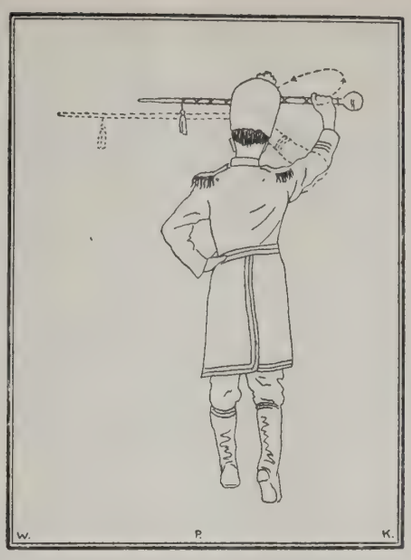
TEACH
Saxophone

Teachers master this wonderful ent in no time. Teaching comes pils learn quickly with the easy , easy fingering Buescher. 3 les- ven with your new instrument everything and start you right play scales the first hour, easy tunes in et a Buescher for six days' trial. Easy nd coupon below for complete details. nly the standard—

BUESCHER
ue Tone Saxophone
HER BAND INSTRUMENT CO.
g in Band and Orchestra Instruments
scher Block Elkhart, Indiana

the Coupon NOW!

R BAND INSTRUMENT CO. 335
er Block, Elkhart, Indiana.
I am interested in instrument checked
☐ Cornet ☐ Trombone ☐ Trumpet ☐
other.....
.....
ress.....
.....State.....



10. "COLUMN, LEFT—MARCH"

Preparatory command: Hold the baton high, that it may be easily seen, and pointing in the direction in which the band is to turn.

Interval of warning: As shown in the arrows.

Command of execution: The arm is thrust smartly in the new direction, coming to a dead stop in the position shown in dotted lines.

10. "COLUMN, LEFT—MARCH"

WITH the exception of the matter of the direction of the turn, all instructions under "Column, Right" apply equally well here. The staff, or baton, points in the direction in which the movement is to take place, and there is the similar "warning" and thrust of the baton in the direction of the movement to follow as the command of execution.

It is again very important that the drum major face the band on the turn, from which position he is able to keep the players in proper alignment, and to hold back the forward progress of the organization till the last rank has completed the execution of the command and the whole band is ready to move forward in the regulation thirty-inch pace.

The execution of the commands, "Column, Left" and "Column, Right" are more difficult in the case of larger bands. When he has a band of more than sixty players to deal with, the author trains the players in all ranks except the first or first two to execute right oblique, as an assistance in turning the band in executing "Column, Left" and "Left Oblique," in preparing for "Column Right." This is not military, but is very practical in the case of extremely large bands.

Use the whistle, if necessary to call attention to the preparatory command.

(This exceptionally interesting article will be continued in THE ETUDE for November.)

Weddings

Ask for loan of handsome portfolio of engraved samples of

Wedding Invitations, Announcements, At Home, Church, Visiting Cards, etc.

12 different, modern, correct styles. Perfect workmanship. Reasonable prices. Direct from Nation's Capital. With Portfolio, will send FREE valuable book, "Wedding Etiquette." Tells all about correct procedure to avoid embarrassment. *Established 20 years.*

HAUSLER & CO.
Dept. S-10, Washington, D. C.

Please send sample Portfolio for inspection. I understand the Portfolio is loaned, so will return it as soon as it has answered my purpose.

Name.....

Address.....

Send For Sample Portfolio



The Far-Reaching Influence of the

KIMBALL

DURING the many years since the Kimball piano was first manufactured, this instrument has steadily filled a larger and higher place in the estimation of discriminating people. The influence has spread from small beginnings, until to-day probably more than 400,000 Kimball pianos, as well as other Kimball instruments, are in daily use. In homes, schools and churches, a steadily increasing number of Kimballs stand as witnesses to abiding merit.

There is a Kimball exactly suited to your home—a Grand, an Upright, a Reproducing Piano, a Player Piano, or a Phonograph.

Catalogs and nearest dealer's address sent on request

W. W. KIMBALL CO.
(Established 1857)
Department KE, 306 S. Wabash Avenue, CHICAGO, U. S. A.

A Free Trial *will prove* You Can Play A Conn

EXCLUSIVE, easy-playing features enable you to master a Conn Saxophone quickly; play popular tunes in a few weeks; entertain yourself and your friends. Get the details of our **FREE TRIAL; Easy Payment** plan on any Conn instrument—choice of the world's great artists. Catalogs free; no obligation.

Write today!

C. G. CONN, Ltd.
1013 Conn Bldg.
Elkhart, Ind.

CONN BAND INSTRUMENTS



***Wanted*: Young Men!**

—to become specialists in a field which will not only pay them exceptionally well but which will give them social standing and prominence!

TO young men looking for such an opportunity we have an unusual offer. Right now in numberless cities and towns in the United States, there is a great shortage of piano experts, technicians and tuners. The few masters there are, are earning large salaries for this exceptionally pleasant work. Their time is their own. They meet the best people and soon establish a wealthy clientele. We can fit you for this profession in approximately 12 short weeks' time!

FREE

Send for free booklet which tells all about our practical and thorough training course. Send for it now!

Now don't say you are not a musician! You don't need to be. In fact 50 per cent of our graduates never took a music lesson. And now they are earning from $250 to $500 a month!

This is the opportunity you are looking for. Pull yourself out of the rut. Make a place for yourself among the best people. Our complete course in our new $85,000.00 laboratory fits you for a real paying profession. You can do it. Others have with no better backing than you have. Find out the facts anyway.

POLK COLLEGE OF PIANO TUNING
Polk Building, Dept. E - M. La Porte, Ind.



Polk College of Piano Tuning, La Porte, Ind.
Please send me a copy of your free booklet. I like the idea of becoming a professional piano expert.

Name .....

Address .....



AXEL CHRISTENSEN
(Famous Vaudeville and Radio Star)
Will Teach You
JAZZ PIANO PLAYING IN 20 LESSONS

His wonderful system has made thousands of successful pianists since 1903.

There is a "CHRISTENSEN SCHOOL" in nearly every city—see your phone book for local address—or lessons given by mail. **SEND FOR FREE BOOKLET**

GET AXEL'S COMPLETE JAZZ INSTRUCTION BOOK, showing how to "Jazz Up" any tune, with new breaks, fills, bass and chord work, from your local teacher or sent postpaid for $2.

PIANO TEACHERS: If there is no "Christensen School" in your town, this is your golden opportunity—write quick for lucrative proposition.

CHRISTENSEN SCHOOLS OF POPULAR MUSIC
Suite 420 20 E. Jackson Blvd., Chicago

THE WILLIS MUSIC CO.

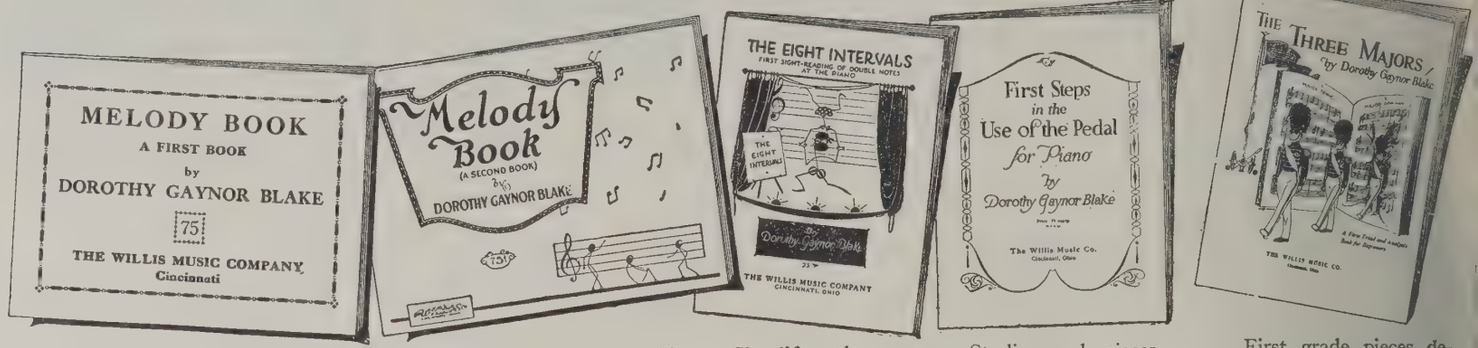
Timely Suggestions

Invaluable Aids for The New Season and The New Class

Works by Dorothy Gaynor Blake

It is the fashion nowadays to refer to this composer as the creator of educational music that is the last word in up-to-dateness and progressiveness.

These are her most successful books.



One of the best and the most successful of beginners books.

Both treble and bass clefs taken up from the first lesson. Each hand plays one tone at a time in both directions from Middle C.

Price, 75 cents

Progressing gradually this book follows Melody Book One. Charming pieces characteristic of this composer's brilliant style. Free from all intricate technicalities.

Price, 75 cents

Simplifies the confusion which usually follows the first appearance of two or more notes on the staff.

Price, 75 cents

Studies and pieces planned in a definite way to show the use of the damper pedal.

Price, 75 cents

First grade pieces designed especially for harmonic analysis. A new idea for grasping the elements of music beyond the mere notes. Very easy.

Price, 65 cents



KROGMANN

Six Tone Miniatures ..... .65

One of the easiest collections ever written by this genius of musical compositions for the child world. The tuneful and bright melodies teach interpretation, legato and expression. Interesting little couplets head each piece, and every page is engraved with big notes.

KROGMANN

Tuneful Rhymes from Wonderland ..... .65

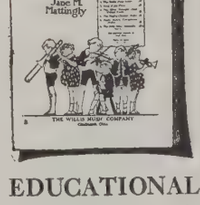
Contents: Morning Glory, Arithmetic Lesson, Big Bass Drum, Christmas Song, Land of Nod.

MATTINGLY

A Visit to Orchestraland ..... .65

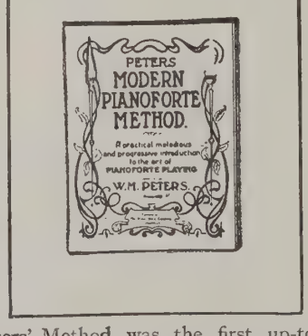
As one very prominent teacher expressed it: "Just what I've wished for, it fills a long felt want."

This collection of choice little impressions of the orchestra for piano solo must really be played over to be fully appreciated.



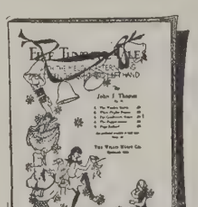
PETERS' MODERN METHOD

Pianoforte Playing



Peters' Method was the first up-to-date method to begin with the treble and bass clefs simultaneously. Its popularity increases annually. Many consider it the superior of all other methods. Once used, always retained.

Price, $1.00



THOMAS

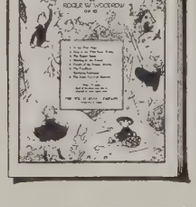
Five Tuneful Tales .....

The object of this melodious co tion of easy pieces is twofold. Firs furnish the teacher with piece which the melody alternates bet the right and left hand, thus dev ing independence quickly; second provide with catchy tunes and material which pupils love to pla recreations.

M. BILBRO

Seven Sunny Stories .....

Contents: Why? Truant Baby Kitty, Watch Your S Oh! Canary, Seven O'Clock, Sing a Song of Summert Sing a Song of Wintertime.



WOODROW

In October Sunshine .....

This unusually interesting boo easy pieces, containing eight melod recreations, is full of the fresh doors. Each piece is well within ability of the first grade pupil and its special lesson feature.

EDUCATIONAL PIECES AND BOOKS FOR PIANO, FOUR-HANDS

No better way to teach Time and Rhythm than four-hand pieces has ever been discovered

Grade Ia and Ib

Friml, R., **In Magic Land**	.40
Friml, R., **The Blue Fairy**	.40
Friml, R., **Chatterbox**	.40
Keyes, H. D., **Come and Play with Me**	.25
Keyes, H. D., **Happy and Gay**	.35
Smith, Hannah, **In the Twilight**	.40
Smith, Hannah, **On Parade**	.50
Smith, Hannah, **On Summer Seas**	.40

Grade IIa and IIb

McIntyre, E. V., **Good Morning**	.40
McIntyre, E. V., **Summer Holiday**	.40
McIntyre, E. V., **Merry Little Dancers**	.40
Bristow, F. L., **Two Little Sisters**	.35
Kraemer, A. B., **Little Pansy Waltz**	.40
Kraemer, A. B., **Alfred Waltz**	.35
Kraemer, A. B., **Annette Mazurka**	.35
Holzel, Carl, **Sweet Souvenir Waltz**	.35
Bilbro, M., **Happy June Days**	.45

FASCINATING COLLECTION FOR FOUR-HA

Bilbro, M., **Eight Recollections**	Gr. II
Diller & Quaile, **Tunes from Many Lands.**	Gr. I
Friml, R., **Musical Adventures for Four Little Hands.**	Gr. I
Keyes, H. D., **Nine Little Playtime Duets.**	Gr. I
McIntyre, E. V., **Tiny Musical Pictures.**	Gr. I
Diller & Quaile, **When all the World was Young.**	Gr. II
McIntyre, E. V., **Sunshine and Laughter.**	Gr. II

Write to us for "Willis's October Package" of Catalogs Free

Any Music Dealer Should Be Willing to Send Any of the Above Material "On Sale"

THE WILLIS MUSIC CO. CINCINNATI OHIO

Violin Questions Answered

By MR. BRAINE

er Article.
B. S.—THE ETUDE of June, 1925, con- a lengthy article on Stainer and his vio- You can obtain this number by sending -five cents to the publisher.

ument of Correct Size.
G. B.—The child should have a violin y adapted to his size, as many bad hab- e acquired by having a violin which is rong size. You cannot go by ages, as en happens that one child of eight or ears of age is as large as another of or twelve. The matter is so important would advise you to take the child to a iolin teacher and get his advice on the t size.

eitzer Violin.
. H.—Johann Baptist Schweitzer was a rian violin maker of considerable fame, nade violins at Budapest. A genuine itzer is valuable. His work has been copied and there are thousands of im- itations scattered all over the world. You can obtain German factory-made imitations of Schweitzer's violins as low as $10 or $15. The value of your violin depends on whether it is genuine or an imitation.

One of the Millions
O. L. G.—A genuine Stradivarius violin is worth from $15,000 to $25,000, but there are millions of counterfeit Strads, so there is small hope of yours being genuine, although it is not absolutely impossible. Send your violin to an expert for an opinion.

Schweitzer Violin.
F. C.—I regret that it is quite impossible to give you any idea of the value of your violins without seeing them. Johann Baptist Schweitzer was a Hungarian maker at Budapest, who made some excellent violins, mostly copies of Cremona instruments. There are many imitation Schweitzer's; and the value of your violin depends on whether it is genuine or not. Your only course is to ship the violins to some dealer in old violins for appraisal.

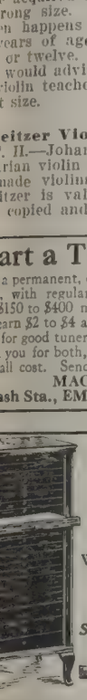
Strad. Label.
J. C. W.—There are millions of violins with Strad. labels exactly like that in your violins. I cannot tell if your violin is genuine without seeing it. Send it to an expert.

Estimating Future Success.
S. J. E.—It would be pure guesswork for me to try to express an opinion of your talent and ability for the violin without knowing you and hearing you play. If you are studying under a good teacher, as you say, he would be the one best qualified to give you an idea of what you may expect to achieve in the future. Your letter fails to give the all-important information of when you commenced to study. If you have a good foundation, laid in childhood and early youth, and have great talent for the violin, I should judge that you have an excellent chance of improving your technic very greatly. If you are really ready for the Zigeunerweisen which you say you are studying you must already have a large technic, as this is a difficult composition. As you live near New York, I would advise you to get auditions with two or three leading New York violin teachers. They could tell you what your chances are for the future.

The Build of the Bow.
M. C.—A good bow is of the greatest importance in violin playing. 2. Your question of what constitutes a well-balanced bow is well answered by the famous violinist, Ludwig Spohr, in his "Violin School." Spohr says: "The stick of the bow should have a beautiful, uniform bending by which the *nearest approach* to the hair is exactly in the middle between the point and the nut." In other words, the deepest part of the curve of the stick should be in the *middle*, equi-distant from point and nut. Cheap, inferior bows rarely fulfill this condition. The most frequent fault is to have the curve nearer the point than the nut. 3. Bows differ slightly as regards weight. The average is about two ounces. Some players prefer a slightly heavier bow than others. The great violinist, Ole Bull, a man of large build, used bows two inches longer than ordinary, and considerably heavier than the average. 4. "The Bow, its History, Manufacture, and Use," by Henry Saint George, published in the Strad Library edition, London, England, is a standard work on the bow.

art a Tuning Business

a permanent, clean, independent business any- with regular customers and steady income $150 to $400 monthly. Or make your spare earn $2 to $4 an hour. No capital needed. De- for good tuners and player men exceeds supply. you for both, thoroughly and rapidly at home, all cost. Send for particulars.
MACK INSTITUTE
ash Sta., EM-3 Pittsburgh, Pa.



TINDALE
Music Filing Cabinet

Needed by every Musician, Music Student, Library, School and Convent.

Will keep your music orderly, protected from damage, and where you can instantly find it.

Send for list of most popular styles

TINDALE CABINET CO
Flushing, New York City, N. Y.

PIANO JAZZ

te or Ear. With or without music. Short Course eginners taught by Mail. No teacher required. Self- ton Course for Advanced Pianists. Learn 259 styles of 84 Syncopated Effects, Blue Harmony, Oriental, Chime, nd Cafe Jazz, Trick Endings, Clever Breaks, Space Sax Slurs, Triple Bass, Wicked Harmony, Blue Obli- 247 other subjects, including Ear Playing. 133 pages l. Jazz, 25,000 words. A postal brings our FREE offer.
an Piano School, 1836 W. Adams St., Los Angeles, Cal.

CLASS PINS AND RINGS

Special designs for Conservatories of Music and for Musical Clubs. New catalog (600 designs) SENT FREE. Buy Class Pins and Rings direct from maker. SAVE MONEY!
C. K. GROUSE CO.
91 Bruce Ave., North Attleboro, Mass

WEAVER
GRAND PIANOS

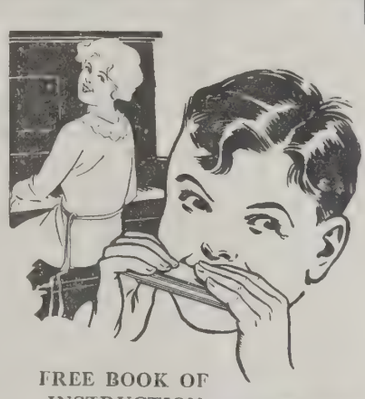


The unqualified approval of thousands is proof beyond question of its supremacy.

KEPT supreme amoung the fine pianos of the world by the very excellency of its performance and the enduring qualities of its exquisite tone.

WEAVER PIANO CO., INC., York, Pa.

Homework on a HOHNER Is Fun!



Music plays an important part in the education of the boy and girl; and to-day the harmonica is playing an important part in musical education.

Any child can quickly learn to play a Hohner Harmonica with the aid of the Free Instruction Book available to music teachers and others through dealers or direct.

There are no long hours of study and practice—just a few minutes a day, at home or in the school—and very soon the pupil will be playing popular, classical and operatic selections.

Homework on a Hohner is *fun!* It teaches accuracy, rhythm and expression—the basis of a musical education. If you are interested in knowing the possibilities of the harmonica as "a stepping-stone to serious musicianship," write M. Hohner, Inc., Dept. 204, 114 East 16th Street, New York.

FREE BOOK OF INSTRUCTION

This interesting and helpful booklet comprises 16 pages of simple instruction illustrated with charts and pictures, and includes six popular musical selections arranged for harmonica and piano. Copies in any quantity will be supplied upon request.



Hohner Harmonicas are endorsed by such prominent group educators as—

Peter W. Dykema, Prof. School Music, Columbia University, New York.
Dorothy Enderis, Ass't Supt., Milwaukee Schools.
W. A. Gore, Supt. Schools, Webster Grove, Mo.
Nellie C. Hudd, Principal Mozart School, Chicago.
Harry Keeler, Principal, Lindblom High School, Chicago, Illinois.
Edward Randall Maguire, Principal Junior High School 61, N. Y. C.
W. H. Wheeler, Principal, Alton Community High School, Alton, Illinois.

—AND MANY OTHERS—

HOHNER Harmonicas

SUMMY'S CORNER

NEW PIANO PUBLICATIONS

A SWNG (Grade 3) - - $ .30
OME PIXIES PASS (Grade 3) - .30
ARY DANCES (Grade 2-3) - .30
By Louise Rood Lutes
LSE CAPRICE (Grade 4) - - .75
By Henry Smidt-Gregor

THE JOLLY PICNIC PARTY (Grade 3) $ .30
A HIKE IN THE WOODS (Grade 3) .40
SCHERZO IN A MINOR (Grade 3) - .50
By Elsie K. Brett
IN OLDEN DAYS (Grade 2-3) - .30
By Otto Stahl

"JUBA"—From Piano Suite "In The Bottoms"—by R. Nathaniel Dett
nplified edition by Louise Rood Lutes (Grade 3-4) - - - - - - - .50

CHINATOWN (Grade 3-4) - - $ .40
CK—A CAPRICE (Grade 3-4) - .40
By Vivien Bard
DUTCH PEASANT DANCE (Grade 3) .50
By Leo Oehmler
E PIRATE SHIP (Grade 3) - .40
By Juan Masters

HALLOWE'EN FROLICS (Grade 2-3) .40
By Juan Masters
CHIMES AND BELLS - - .30
A HAPPY THOUGHT'S ADVENTURE
MY BOAT IS SAILING
(Grade 1-2) Price, each .30
By Marie Seuel-Holst

Arrangements by EDOUARD HESSELBERG of
"JUBA"
from Piano Suite "In The Bottoms" by R. Nathaniel Dett
E PIANO - FOUR HANDS - $1.00 TWO PIANOS - FOUR HANDS - $2.00
Skill and musicianship are displayed here in these arrangements of this famous number. The ision of the difficulties particularly enhances the original content and gives two enjoyable mbers for student use.

CLAYTON F. SUMMY CO., Publishers
29 South Wabash Avenue Chicago, Ill.
SEND FOR CATALOG

EVERY MUSICAL HOME AN ETUDE SUBSCRIBER

We are depending upon our ETUDE friends to make this far and away

THE BEST YEAR IN ETUDE HISTORY

We confidently expect that **with your help** our sphere of influence will be enormously expanded.

But, we must have **your help.**

"The Etude" must be carried into **new fields, new communities, new homes, new schools, new lands.**

The only way in which this can be done on a large scale is through the influence of our **thousands of friends who believe in THE ETUDE** and are in sympathy with its ideals.

We do not ask this merely for mercenary business reasons, but because we are inspired with the thought that THE ETUDE has a **great mission in American home life.**

To help you in co-operating with us to advance this mission

We shall be very glad to give

ENTIRELY FREE OF CHARGE

To Leaders, Teachers, Merchants, Clergymen, Bankers and Music Enthusiasts

A Poster Reproduction Of Page 714

In this issue, because we are sure that the widest possible distribution of this presentation of a serious situation cannot fail to make a powerful impression

This page posted in the classroom, bank, Sunday School, or the store will unquestionably **make people think** of this solution of one of the great social questions of the hour. It will also help materially all interests relating to **education, art, music and culture.**

In the teacher's studio it should be of immense value in promoting **the teacher's business interests.**

This is only one of the numerous pieces of literature we circulate free for the promotion of **music interests in general.**

Many teachers and club leaders insist that every student's home subscribe to THE ETUDE. In fact, a large number send a bill for THE ETUDE subscription **with the first term's tuition bill.**

Note the variety of interest in this issue. Note the fine character of the music. Note the new departments. **Note the increased size.** Note the new life and freshness.

One teacher writes, "THE ETUDE multiplies **the value of every piano upon which it is placed."**

Doubtless many of your acquaintances are now just waiting for **your word of endorsement** to send in their subscriptions.

Every ETUDE introduced in your community fortifies, not merely the musical interests of the community itself, but all of **the important influences to be derived from the art.**

THE ETUDE MUSIC MAGAZINE, Theodore Presser Co., Publishers, 1712-1714 Chestnut St. PHILADELPHIA, PA.

Edition Wood

THE B. F. WOOD MUSIC COMPANY'S

Graded Movements

from BEETHOVEN'S SONATAS

An important series especially designed to enable young pianists to receive an earlier insight into the works of Beethoven than is usually possible.

These carefully selected and graded movements may be played by younger students where the use of the entire sonata would be impossible because of technical difficulties beyond their capabilities occurring in other movements of the same sonata.

The old practice of depriving a pupil of the study of Beethoven because he, or she, were not capable of mastering the *whole* work can now be overcome. The series thus supplies a long-felt want to both teacher and pupil.

CONTENTS

Book 1—*Edition Wood No. 991*

First Movement from Sonata, Op. 49, No. 2 in G (*Allegro ma non troppo*)
First Movement from Sonata, Op. 49, No. 1 in G minor (*Andante*)
First Movement from Sonata, Op. 2, No. 1 in F minor (*Allegro*)
Minuetto from Sonata, Op. 31, No. 3 in E♭ (*Moderato e grazioso*)
First Movement from Sonata, Op. 79 in G (*Presto alla tedesca*)
Scherzo from Sonata, Op. 28 in D (*Allegro vivace*)
Menuetto from Sonata, Op. 22 in B♭

Book 2—*Edition Wood No. 992*

Rondo from Sonate Pathétique, Op. 13 in C minor (*Allegro*)
Scherzo from Sonata, Op. 14, No. 2 in G (*Assai allegro*)
First Movement from Sonata, Op. 14, No. 2 in G (*Allegro*)
Third Movement from Sonata, Op. 79 in G (*Vivace*)
Allegro from Sonata, Op. 26 in A♭

Book 3—*Edition Wood No. 993*

Adagio from Sonate Pathétique, Op. 13 in C minor (*Adagio cantabile*)
Scherzo from Sonata, Op. 26 in A♭ (*Allegro Molto*)
Rondo from Sonata, Op. 22 in B♭ (*Allegretto*)
First Movement from Sonata, Op. 2, No. 2 in A (*Allegro vivace*)
First Movement from Sonata, Op. 27, No. 2 in C♯ minor (*Adagio sostenuto*)

Book 4—*Edition Wood No. 994*

First Movement from Sonata, Op. 2, No. 3 in C (*Allegro con brio*)
First Movement from Sonata, Op. 31, No. 1 in G (*Allegro vivace*)
First Movement from Sonata, Op. 53 in C (*Allegro con brio*)

Consult your dealer — *Price, each volume, 75 cents* — *Ask for catalogues*

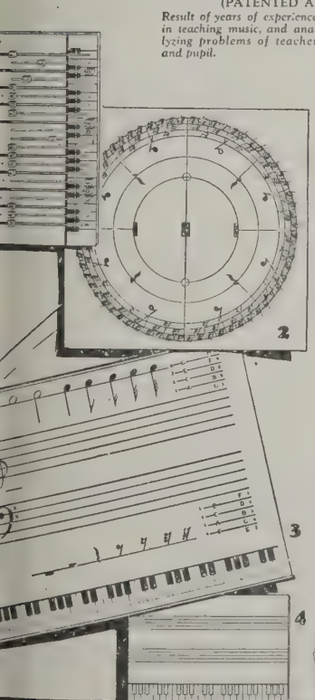
THE B. F. WOOD MUSIC COMPANY
88 St. Stephen St., Boston 17, Massachusetts
Sole distributors for Boston Violin Case Co.
"THE CASE OF QUALITY"
Details and Prices on request

VERY TEACHER CAN PROFITABLY USE

NEW WAY MUSIC DEVICES

(PATENTED AND COPYRIGHTED)

Result of years of experience in teaching music, and analyzing problems of teacher and pupil.



NO MATTER what method or system you now use you will find these simple, practical devices—

Make class or individual instruction more interesting—practical—thorough and efficient—with less time and effort on part of teacher and pupil.

Order Today—The minute you see their simplicity, versatility, completeness and capacity, you will wonder how you ever got along without them.

1 *New Way Keyboard and Staff Reader*
—The most valuable device created in years. Teaches student not only to read accurately and rapidly, but to play what is read. The correlation of staff and keyboard is made perfectly clear by means of sliding lettered buttons. The teaching of Sharps, Flats, Scale Construction, Chord and Interval Building is greatly simplified by the use of this Reader. As essential and accurate as the multiplication table. Every pupil should have one. $2.00 each. (Special discounts on quantities to Teachers and Schools).

2 *New Way Time Value Indicator*
—Two color hanger—22 x 22. For teaching note and rest values, and comparative values. $1.50 each

3 *New Way Wall Board*
—Invaluable for school room or studio use. Enables teacher to illustrate any point to any number of pupils at the same time. Size 28 x 36. Made of material that permits erasing. $5.00 each.

4 *New Way Practice Pad*
—Something entirely new for class dictation work and home practice. Mystic Pad permits instant erasing. 50¢ each (Quantity Discounts on request).

5 *New Way Degree Cards*
—A deck of cards showing every note in music from the fifth added space below the bass staff to the fifth added space above the treble staff. Gives thorough drill in actual note reading. Also interesting games for home, class and club use. $1.50 per set (Discount on quantities).

A Six Day Normal Course in **New Way Class Piano Foundation Work** Including the use of New Way Music devices, will be conducted the week of November 21, 1926, at **Horner Institute, Kansas City Conservatory** Kansas City's Great Civic Institution
Write today for full particulars

NEW WAY MUSIC EDUCATION COMPANY
1110 GRAND AVENUE KANSAS CITY, MO.

IMPROVE YOUR TEACHING REPERTOIRE

by adding to it the following splendid NEW publications. Ask your dealer to show you these things. If he cannot do so—please advise us.

FOR THE PIANO

John Mokrejs
Valcik in C minor ..... Price $0.40
Valcik in D minor ..... Price .60

Arthur Bergh
A Memory ..... Price .40
The Pensive Weaver ..... Price .40
Sacramouche ..... Price .40
Channel Winds ..... Price .50

George Hopkins *Three Classic Dances*
1—Minuet ..... Price .50
2—Mazurka ..... Price .50
3—Gavotte ..... Price .50

Chas. Huerter *Six First Grade Pieces*
1—Morning Bright ..... Price .30
2—Come Away ..... Price .30
3—Green Fields ..... Price .30
4—Dream Castles ..... Price .30
5—When Twilight Falls ..... Price .30
6—Evening Twilight ..... Price .30

Bernard Barnes
Contrary ..... Price .40

Mentor Crosse
Spring Dawn ..... Price .40
Lamentation ..... Price .30
A Passing Thought ..... Price .30
Expectancy ..... Price .30
The Encore ..... Price .40
Witches Revel ..... Price .50

R. Deane Shure
Spiderweaver ..... Price .40

Jessie L. Gaynor
Miniature Melodies—Volume 3 ..... Price .60
Miniature Duets—Volume 2 ..... Price .60

Teachers of music to children once again meet the magic of Jessie L. Gaynor's melody making! With supreme teaching values in mind these melodies have been skilfully arranged by her gifted daughter—Dorothy Gaynor Blake.

Blanche Dingley Mathews
Harmonic Ear Training and Theory to Hear and Understand ..... Price $2.50

A systematic course in lesson form designed especially for beginners. Three years' work in one volume. 262 pages—cloth gilt.

FOR THE VOICE

Jessie L. Gaynor
Songs of Modern Child Life (Cloth) ..... Price $1.00

The contents of this posthumous book is the "crowning glory" of the life work of Jessie L. Gaynor. Here she has given us verses for songs which will appeal to modern children and are particularly adapted to those who have not lived close to nature and her creatures. She has also, in this volume, supplied, upon request, songs to be used in connection with the work of The Council of Public Safety and of Child Health Organization of America. In the simplest way, Mrs. Gaynor has set down the first principles of Child Hygiene which include the establishing of regular and healthy habits and an early observance of the taste for cleanliness and purity in mind, body, food and surroundings..

Sir George Henschel
Articulation in Singing ..... Price $1.50

John Mokrejs
Storm A-comin' (Medium) ..... Price .40

Granville English
Like a Silver Star Ascending (2 Keys: High and Low) ..... Price .40

Arthur Bergh
Pack Clouds Away (High Voice) ..... Price .40
Love is the Light of the World (Low Voice) ..... Price .50

Chas. Gilbert Spross
Gunga Din (Kipling) (2 Keys: Tenor and Baritone) ..... Price .60
Let All my Life be Music (2 Keys: High and Low) ..... Price .50

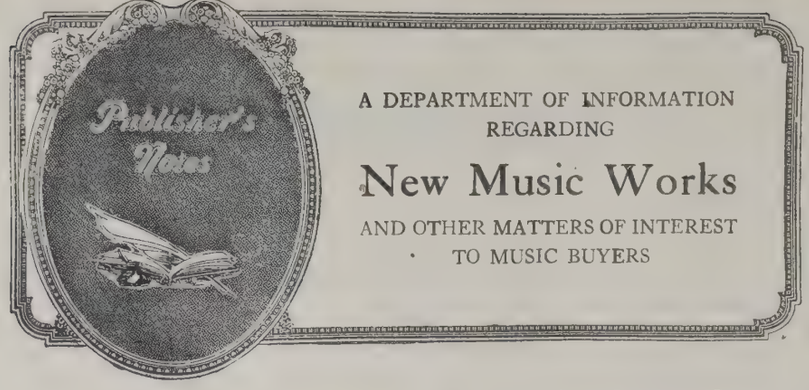
A. Walter Kramer
The Patriot (2 Keys: Tenor and Baritone) ..... Price .60

Chas. Bochau
Boy o' Dreams (2 Keys: High and Low) ..... Price .40

Francis Frank
My Master (Sacred) (2 Keys: High and Low) ..... Price .40

Reva Marie-Tonnele'
The Elf and the Dormouse (Encore) (Medium) ..... Price .40

THE JOHN CHURCH COMPANY
318-320 West 46th Street New York



A DEPARTMENT OF INFORMATION REGARDING

New Music Works

AND OTHER MATTERS OF INTEREST TO MUSIC BUYERS

NEW WORKS

Advance of Publication Offers

October, 1926

Album of French Composers—Piano	.35
Album of Study Pieces in Thirds and Sixths	.30
Beginners' Method for the Saxophone	.40
Beginner's Voice Book—Proschowsky	.60
Beginning With the Pedals of the Piano—Cramm	.30
Brehm's First Steps for Young Piano Beginners	.25
Dozen Songs for Saxophones—Clay Smith—Saxophones Parts	.30
The Same. Piano Accompaniment	.45
Fifty Easy Melodious Studies for the Pianoforte—Op. 7—Biehl	.30
First Garland of Flowers—Violin and Piano—Weiss	.35
Forty Negro Spirituals—White	40
Fundamental Studies in Violoncello Technic—Schwartz	.40
H. M. S. Pianofore—Sullivan	.50
Mass, No. 14 in Honor of St. Joseph—Marzo	.35
Master Vocal Exercises—Connell	.40
New Christmas Service—Clark	.05
New Collection of Favorite Songs and Choruses for All Occasions	.10
New Easy Four Hand Album	.35
New First and Third Position Album—Violin and Piano	.50
New Organ Collection	.35
Pianist's Daily Dozen, The—Macklin	.30
Romeo and Juliet—Operetta for Men—John W. Brigham	.40
School of Octaves, No. 2—Kullak	40
Secular Two-Part Song Collection	.20
Seven Last Words of Christ—Cantata—Dubois	.50
Three Dances for Piano—Four Hands—Scott	.35
Twelve Piano Etudes—Bilbro	.30
Twenty-four Caprices—Violin—Rode	.45
Very First Pieces Played on the Keyboard—Wright	.25
Violin Method for Beginners—Hathaway	.40

Thanksgiving and Christmas Music Suitable for Your Needs is Easily Obtained

Choirmasters, Organists and Sunday School Workers can be helped in their selection of appropriate music for these festive occasions by the Presser "On Sale" plan. If you have tried this service before, use it now and be assured that it is better and more efficient than ever. If you have not taken advantage of this liberal offer to send sample copies of music for selection, write us to-day for your Thanksgiving and Christmas music, both for choir use and solo numbers, voice and organ. Sunday Schools will soon be starting rehearsals for the Christmas service or entertainment. Our catalog includes some excellent selections of this kind and we will gladly send these, too, for examination. The comprehensive Theodore Presser Co. catalog and our experienced music clerks are at your service. An early request for material will enable you to enjoy sufficient time to make the best possible selection.

New Christmas Service for Sunday Schools By F. A. Clark

The title of this publisher's note is all descriptive to those who are interested in publications of this character, since Mr. Clark's reputation is well established as a writer of material of this kind.

This service will carry the Sunday school through an interesting hour or two at Christmas time, giving melodious and joyful numbers for Sunday schools to sing, as well as other program material and readings to round out the service.

This service is practically ready for delivery now and a single copy may be secured for 5 cents, postpaid.

How Theodore Presser Company Helps Teachers To Get Acquainted With New Music

One of the music teacher's daily problems is that of securing fresh, useful and attractive music for teaching, recital and recreation needs. It is not always an easy matter to find just the right things at a nearby source of supply and in any event, it takes a lot of valuable time. A good supply of "On Sale" music for ordinary requirements is of prime importance, but in addition every teacher should be in frequent receipt of really new and unfamiliar compositions of a kind likely to fit into and agreeably supplement the standard material used. Our plan of sending new music On Sale meets this need. It provides teachers with a dependable supply of really new teaching pieces, carefully selected and edited for the purpose. This new music while mainly in the earlier grades also includes more advanced pieces and study material of a highly useful character. Under the same plan we also offer "On Sale" new vocal music (songs and duets, both secular and sacred), new organ music and new violin music. Each of these classifications is handled separately; consequently, subscribers must in all cases indicate their choice of one or of more than one kind of new music. A postal card request giving the necessary information, will enter any teacher's name on our new music mailing list. It is to be particularly understood that this offer carries no obligation to buy any music not actually used. Like any other "On Sale" music, it may be kept until the close of the season and every unused number may be returned for credit. The first lot of new music will be ready to go out early in October and additional assortments will follow at monthly intervals until April. Ask for NEW MUSIC ON SALE in your next order or send a postal card request for it. Say whether wanted for piano, voice, organ or violin.

School of Octave Playing—Section 2, Seven Octave Studies By Th. Kullak

This volume which we have published previously in sheet music printed from large plates, will now be added to the *Presser Collection,* in a new edition printed from freshly engraved plates of the usual size. This is the book that many will identify as beginning with the well-known octave study frequently called, "From Flower to Flower." It is about the best octave book ever written for students somewhat advanced.

The special introductory price in advance of publication is 40 cents per copy, postpaid.

Master Vocal Exercises By Horatio Connell

This is a compilation of vocal studies selected from the works of the Great Masters of singing, from the representatives of the old Italian school up to the present, and arranged in logical and progressive order according to the best modern methods of teaching. Mr. Horatio Connell, one of America's foremost baritones, was a pupil of the great Stockhausen, and is himself a very successful teacher of singing. Mr. Connell has supplied copious annotations, including directions for practice and instructions in breathing, articulation and tone-formation.

The special introductory price in advance of publication is 40 cents per copy, postpaid.

An Excellent Stock of Music for Amateur and Professional Orchestras and Bands

The extraordinary growth of interest in orchestral playing during the past few years has resulted in the formation of innumerable groups of ensemble players, large and small, professional and amateur; there are large and small organizations of both kinds and it is often difficult to distinguish one from the other, so well balanced and so thoroughly are the amateurs trained and directed. This statement applies with equal force to bands except that these usually are not confined to as small a number of players as may be used effectively with stringed instruments. All these organizations need music—more and more of it—and publishers have not been the least remiss in providing effectively arranged music in all degrees of difficulty, especially of the kind that appeals not only to the players but, also quite as essentially, to their audiences. We have watched the growing demand for ensemble music and have given special prominence to all publications of this kind that have more than passing merit, thereby assembling a complete stock of every worthwhile production in school, amateur or professional orchestra and band music. We are prepared to lend expert assistance in selecting such music and will send these band and orchestra works on liberal examination terms. Catalogs, sample parts and other information will be cheerfully furnished on request.

New Organ Collection

Some years ago we published *The Standard Organist.* This is a collection of forty-three miscellaneous organ pieces printed from special large plates. Our new collection, now in preparation, will be of the same size and scope; not less than sixty-four pages and with about an equal number of pieces. These pieces are chiefly by modern and contemporary writers, such pieces as have not appeared in any other collections. All are practical to play excelling in melodic content and in contrasted styles. This is just the book for the busy organist to have at hand for emergency use. The pieces are of average difficulty.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

Forty Negro Spirituals Compiled and Arranged By Clarence Cameron White

There is very great interest nowadays in *Negro Spirituals.* We believe that the true and authentic *Negro Spirituals* have definite musical value. Together with the older American Folk Songs, the melodies of Stephen Foster, the aboriginal Indian themes, and the Spanish-American music of the great South-West, they offer basic musical materials for the American composers of the present and of the future. The well-known violinist and composer, Mr. Clarence Cameron White, who is abundantly qualified for the purpose, has undertaken for us the compilation of a new volume of *Spirituals.* This will contain only the best and most authentic numbers including the real old favorites. These will be arranged for solo or unison singing with special new piano accompaniments harmonized by Mr. White.

The special introductory price in advance of publication is 40 cents per copy, postpaid.

Violin Method for Beginners By Ann Hathaway

When we presented the manuscript of this new work for an opinion to a well-known violinist and teacher with very practical ideas, he reported to us that it was the best elementary violin method that he had ever seen. We feel confident that violin teachers in general will agree with this opinion. This is strictly a First Position method and it lays a splendid foundation for any of the more advanced books and studies. It is up-to-date in all respects.

The special introductory price in advance of publication is 40 cents per copy, postpaid.

The Beginner's Voice Boo By Franz Proschowsky

We have had great success w various *Beginners' Books.* There reason why the idea should not ha applied to the *Voice* long before t it has needed just the right man Mr. Franz Proschowsky, the tea Madam Galli-Curci and of Tito Sc believe to be just this man. This gins at the very beginning, giving fundamentals, elements of notati including intervals and the stru the scale. Then, it goes right into cal voice work, breathing, tone pr and vowel formation.

The special introductory price vance of publication is 60 cents p postpaid.

Mass No. 14, in Honor of St. Joseph, Op. 203 By Eduardo Marzo

The Masses by Chevalier Marzo sistently excellent and this *Mass* is no exception. Elevated in charac highly effective, its flowing diato ody will be found very pleasing a able. The composer, imbued w beauty, spirit, and significance of t has set, in powerful climaxes, its features; and as contrast, with peaceful repose with which he has *Benedictus* and *Sanctus.* Th arranged for two voices is one tha prove most useful in convent schoo young choirs where four-part sin rather difficult.

Our patrons have an opportunity tain this Mass while it is being p for publication at the low advan of 35 cents, postpaid.

Secular Two-Part Songs for Treble Voices

We have in preparation a new c of secular two-part songs suita school or club use. These songs a melodious character and of modera pass. They are all easy to sing b attractive both as to text and music is much demand for collections of ture. None of these pieces will h peared in any other book, all are temporary writers and every nu a gem.

The special introductory price vance of publication is 20 cents, p postpaid.

The Very First Pieces Played on the Keyboard By N. Louis Wright

N. Louise Wright is a composer specialized in elementary teachi terial. Her newest work, *The Ver Pieces Played on the Keyboard,* is tempt to provide for the needs of t young student who has mastered th ments of notation and whose h formed at the keyboard. These littl could be used in connection with a dergarten method and with either private instruction. The pieces a simple (hardly out of the five-fing tion in either hand) and they a short; only eight to sixteen meas length. They will be printed in ou est-sized note with generous spacing little piece has an appropriate te titles; such as *See-Saw, Game of J I'm a Little Soldier,* etc.

The special introductory price vance of publication is 25 cents p postpaid.

Twelve Piano Etudes for Young Students By Mathilde Bilbro

One cannot have too many first studies. It is well to use as much as possible in elementary work and the studies to suit the individual s This new book by Mathilde Bilbro the good qualities; the studies ar dious, they are easy to play, but same time each one has definite and technical value.

The special introductory price vance of publication is 30 cents p postpaid.

ner' s Method ie Saxophone

take pleasure in announcing that *Beginner's Method for the Saxo-* will be prepared under the personal sion of Mr. H. Benne Henton. Mr. was for a number of years the one Soloist with Sousa's Band. He of the finest saxophone players liv- d he is also an accomplished com- for his favorite instrument. We fident that this will prove the best one method ever published. It is beginner's book.

special introductory price in ad- f publication is 40 cents per copy, d.

amental Studies in ncello Technic F. Schwartz

ugh not a beginners' method for lo, this is just the sort of a work ay be taken up just as soon as the has acquired the rudiments of the ent. Very often these are given by the teacher without the use of ok at all. Many 'Cello students know something of some other in- t or have had some sort of a start e. This book will be just right for dents. The idea is to form at once technical habits. The author is a nd teacher of high standing.

pecial introductory price in ad- f publication is 40 cents per copy, d.

Last Words of Christ heodore Dubois

since the year 1867, when Theodore wrote his oratorio-cantata, *The ast Words of Christ,* that thrill- eautiful setting of the Crucifixion e has been growing in popularity the musical world. Its wealth of and its strong and memorable make it an inspiration to hear sing; and as a picturization of the f the cross it is unexcelled. The edition has been most carefully d by one of the foremost authori- the subject, Mr. Nicholas Douty, English version of the Latin text ble and poetic. The purpose of words to music, in general, is to the effect of the words—make eaning more vivid and alive. And who has ever heard this cantata hat Dubois has given us a master- The low advance of publication 50 cents affords the musician an t opportunity to obtain a copy of k for his library.

ianist's Daily Dozen arles B. Macklin

s work we have an application of nciple of the *Daily Dozen,* to the ment and the improvement of the n the muscular activities required playing. Anything which will develop the right physical condi- ill shorten the drudgery of piano . Students who are ambitious for esults should be able to use these s to great advantage.

pecial introductory price in ad- f publication is 30 cents per copy, d.

irst and Third Position n—A Collection for and Piano

ugh every violin student is ex- o spend a considerable time upon rst Position, nevertheless, there time when the Third Position taken up in the playing of actual There is a definite limit as to what done in the First Position, but e goes into the realm of the First rd Position, a new and much wider unfolded. The *New First and Position Album* will include some best pieces in our catalog, none h, however, have been included in er collection. Only the best and opular composers will be repre-

pecial introductory price in ad- f publication is 50 cents per copy, d.

Three Dances for Four Hands By Cyril Scott

Cyril Scott is one of the best liked of modern composers. Many of his piano solos are extremely popular. This recent *Opus,* now in press, is a set of three original pieces for four hands. While they are in modern style, they are not extreme. They are in atmospheric style and at the same time they have definite melodic outline and they will be much appreciated by good players who are on the lookout for knowledge.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

Album of Study Pieces In Thirds and Sixths

The average American piano student is not content to spend hours and hours practicing dry technical exercises and the progressive teacher, realizing this, is constantly seeking new and attractive material that will be just as effective in producing the desired results. To supply this demand we have recently published four volumes of *Study Pieces for Special Purposes* devoted respectively to scales, trills, arpeggios and octaves, and are now preparing another entitled *Album of Study Pieces in Thirds and Sixths.*

These volumes contain bright, interesting piano compositions, mostly by modern writers, that contain a generous amount of work upon the particular technical figure to be mastered. The ability to play thirds and sixths fluently is a prime requisite in the playing of modern piano compositions and the student can begin to acquire this technical facility with these study pieces, as in the other volumes of the series, in the early part of the third grade.

The advance of publication price is 30 cents, postpaid.

Beginning With the Pedals of the Piano By Helen L. Cramm

The pedal is such an essential part of the piano that one cannot too soon become familiar with its use. Nowadays the pedal is taken up much earlier than was formerly the case. Miss Helen L. Cramm, whose elementary educational writings are so well known, has made a most interesting and very practical little book on the use of the pedal. These studies might be taken up in first grade work and they are just right to use on into the second grade.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

Album of French Composers

All those who derive pleasure through a wide acquaintance with the literature of piano music should have this collection in their musical library. We have placed on the market in past years collections of individual composers and special groups and the gratifying reception given these volumes inspired the compilation of the Album of French Composers, for which there is such excellent material available. One can readily imagine what this album will contain when the compilers sought representative numbers of such composers as Saint-Saens, Godard, Dubois, Debussy, Wachs, Lack and others. This collection not only supplies things pleasing to the average good pianist, but it also makes a piano album that teachers will find very acceptable for pupils moderately advanced. In looking over the contents of this book, prior to writing this description, we find that it is so well along in the progress of production that it is highly possible that this will be the last month it can be secured at the advance of publication cash price of 35 cents.

Rich Memories

One year ago, the offices of The Theodore Presser Company were filled with employees of long standing, choked with sorrow and apprehension because all realized that they were close to the passing, not merely of a great man, but of a great friend.

Theodore Presser, worn with the labors of years and racked with pain was valiantly struggling to remain with the co-workers he loved and the great educational, philanthropic and business institutions he had founded. Although physically incapacitated in a large measure, he was mentally keen and alert to an astonishing degree, until within a few hours of his passing. He met the end with a man-like bravery none can forget. Deeply imbued with the Christian's faith in immortality, he departed this life with his heart filled to the last moment with his long-abiding interest in music and in music teachers.

The organization of four hundred workers which it had taken Theodore Presser some forty years to build, responded at once and sensed the very great responsibilities that had been passed on to them. The magnificent work of the great founder must be carried on with even greater energy, with wise judgment, with high ideals. Every executive, every employee, from the top to the bottom, then proceeded to give one of the finest demonstrations of loyalty and co-operation that could be imagined.

New enterprises were undertaken. New and important improvements in service and appearance were instituted. A new spirit of energy pervaded the whole establishment. The wonderful driving force of Theodore Presser, his great virility, his progressive spirit, was so powerful that we can hardly realize that he is not with us in person every day. Were he to return, he could not fail to rejoice at the remarkable way in which all who knew him have kept the faith and have continued and expanded the notable work he founded.

We have been greatly blessed by prosperity since his passing. We know that this prosperity is by no means entirely of our making. It is due in very large measure to our wonderful friends who have also been inspired by the ideals of Theodore Presser and who have written us time and again that they are thrilled to witness the development of these ideals to meet our ever-increasing modern needs.

Advertisement

Romeo and Juliet Operetta for Men By John W. Brigham

Following the unusual success achieved by his earlier operetta, *Cleopatra,* Mr. John W. Brigham has again taken one of the drama's classical masterpieces, *Romeo and Juliet,* and has burlesqued it broadly. College and high school boys find keen pleasure in indulging in musical and dramatic productions, and in this forgivable burlesque on Shakespeare's classic they will find the ultimate in wholesome fun and delightful entertainment.

This operetta can be so easily produced that it may be done on an impromptu stage with a few accessories; hence its adaptability to easy rendition in lodges or any men's organization where spontaneous, mirth making entertainment is required with a minimum of effort.

This operetta is now being offered at the advance of publication price, 40 cents per copy, postpaid.

H. M. S. Pinafore Comic Opera By Gilbert & Sullivan

Recent revivals of this comic opera have proven that it has lost nothing of its original charm, wit and brilliancy, though both librettist, W. S. Gilbert, and composer, Arthur Sullivan, have passed away, and contemporary light operas are almost forgotten. This most successful of the Gilbert and Sullivan operas is a genial satire upon English officialdom and applies it to human nature in general, interspersing the delightfully humorous lines of the book with Sullivan's sparkling melodies which are whistled universally. For amateur production this work is unsurpassed. The new edition of this famous light opera which we are now preparing with the greatest care will be printed from engraved plates and will be priced during the advance of publication period at 50 cents per copy, postpaid.

Dozen Songs for Saxophones By Clay Smith

The editors are now entirely through with their part in the publication of this interesting offering by Clay Smith and with the proofs of the engraver's work all completed, our publication department is certain to have the various parts of this Saxophone Collection through the printers and binders within a short time.

It is possible with this work to present solos with any of the Saxophones, or duets for any two members of the saxophone family, with or without the piano accompaniment, since there will be a volume giving a solo and second part for the C Melody saxophone, one giving the E flat alto saxophone solo and second parts and a similar volume for the B flat tenor saxophone.

This collection should be a boon to the concerts of school orchestras, since it gives a chance to introduce saxophone novelties in the program.

Advance of publication cash price is 45 cents, postpaid, for the piano accompaniment and 30 cents for the saxophone parts.

Twenty-four Caprices for Violin Solo By P. Rode

In these *Twenty-four Caprices in the form of Studies for Violin Solo in all the Twenty-four Keys,* by P. Rode, we are adding a vital work to our violin catalog. This fine work is used after the Kreutzer Studies, and, in fact, is considered one of the three indispensable works of advanced violin technic, viz.: Kreutzer, Rode and Fiorillo. This new edition will be edited by Mr. Otto Meyer, the personal representative of Sevcik in this country. Mr. Meyer has done the editing of a number of other recent works in the Presser Collection, and we are sure that this new edition will meet with the approval of all teachers who demand the best in educational publications.

The special introductory price in advance of publication is 45 cents a copy, postpaid.

Continued on page 790

THE PRESSER PERSONNEL



Introducing our patrons to the highly trained and experienced Members of our Staff who serve them daily.

Oswold Blake

We give considerable attention to the organized Colleges, Conservatories and Schools of Music throughout the country because of the great volume of music purchases coming to us from these musical educational institutions and within our Mail Order Service Department, we have a special organization for the purpose of giving Schools and Colleges of Music every possible assistance.

Mr. Oswold Blake is in charge of our School and College Department. We sought him out for this position early in the year 1925.

He was born of musical parents in England and started his own musical career as a Choir Boy. In 1900 he was engaged in the John Wanamaker Store, Philadelphia, where he soon came into prominence as Director of its Musical Activities. This past summer Mr. Blake has been playing host to the thousands visiting our booth at the Sesqui-Centennial.

His reputation as a Tenor Soloist of first rank has called him to Concert and Church engagements beyond the city in which he makes his home and his knowledge of the Voice and Conducting took him to Tiffin, Ohio, to teach in the Conservatory of Music of the Heidelberg University back in 1919.

The Theodore Presser Co. always has made it a point to have an organization well acquainted with the needs of its patrons and Mr. Blake, with the capable assistance of others who have been in our organization a number of years, is busy every day serving our friends in institutions devoted to musical education.

Brehm's First Steps for Piano Beginners

We are about to print a new edition of a work which has already found considerable favor among teachers. It is a compact and practical modern instruction book, not too long and all of it very much to the point. Just such a book as will pave the way for any graded course of system of instruction. Our new edition of this book will be revised and somewhat enlarged.

The special introductory price in advance of publication is 25 cents per copy, postpaid.

New Collection of Favorite Songs and Choruses For all Occasions

This is an all-around singing book for everybody. It will contain songs suitable for all sorts of occasions, including patriotic and sentimental numbers, sacred songs and hymns, folk songs, favorite tunes, humorous numbers and in short, anything that might be demanded for Community Singing or for social gatherings. The prices will be extremely low both for single copies and in quantities.

The special introductory price in advance of publication is 10 cents per copy, postpaid.

First Garland of Flowers for Violin and Piano By Julius Weiss—Op. 38

A very popular set of violin pieces that has long been a favorite with teachers, as it presents excellent material that is attractive to the young pupil who has as yet not acquired much technic. These little pieces are all in first position, and having a piano accompaniment, the ambitious beginner is able to have the thrill of playing a "piece" at a very early stage of his musical training. This edition of *First Garland* will be edited with the same care that has been shown in all our other recent additions to the well-known Presser Collection.

At the special introductory cash price in advance of publication of 35 cents per copy, postpaid, there is a great demand for this popular work.

New Easy Four Hand Album

All of our various four-hand collections have proved extremely popular. This new one will be made up of pieces that have not been used in any of our other books, pieces which are already proven successes. The volume will be carefully graded, the pieces beginning in the first grade and progressing on up to the beginning of the third grade. Some of the most popular writers are represented by their very best four-hand numbers. Young students will take great delight in playing from this book. For developing steadiness and a true sense of rhythm, nothing is so good as four-hand playing.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

Fifty Easy Melodious Studies For the Pianoforte By A. Biehl, Op. 7

One of the first volumes to appear in the beautiful new design that is to ornament the title pages of volumes in the Presser Collection, will be this valuable teaching work. The studies of A. Biehl are well and favorably known to piano teachers and to most of them this volume needs no introduction. This *opus* consists of elementary exercises in mechanism suitable for the student in the early second grade of any standard graded course, such as Mathews', and it provides interesting study material well up to the third grade. While this book is in preparation we are booking orders for first copies "off the press" at the very low price of 30 cents a copy, postpaid.

Withdrawals from Advance of Publication Offers

Two excellent piano teaching publications and two clever and delightful musical plays are taken from our advance of publication offers this month and copies no longer can be secured at the low prices at which they have been offered in previous months, prior to their publication. In the four following paragraphs will be found the titles, short descriptions and the prices of the works that have been withdrawn.

Five Little Tunes for Five Little Fingers. Pieces for the Left Hand Alone, by Mildred Adair. Teachers will find this a very helpful teaching adjunct since it helps young students to develop left hand facility and also familiarizes them a little with pedal effects. These pieces are about grade 1½. Price 60 cents.

Twelve Melodious Studies Featuring Scale and Chord Formations, by Carl Wilhelm Kern. An excellent set of studies for the teacher to use in developing pupils beginning third grade work. Price, 90 cents.

Folderol. A Musical Farce Comedy in Two Acts, by R. M. Stults. An excellent musical comedy for any amateur group to present. Among other features, this musical comedy introduces a highly interesting minstrel show. The complete vocal score, price, $1.00.

Penitent Pirates. A Two-Act Operetta for Young Men and Youg Ladies, by Paul Bliss. There are so many good things that can be said in favor of this excellent operetta that it is difficult to refrain from giving a lengthy description of it. It is very effective and entertaining with its clever plot and melodious music, yet it is particularly easy of performance, since there is little part singing demanded in the choruses. The complete vocal score, price, $1.00.

Premium Workers Obtain Holiday Gifts by Securing "Etude" Subscriptions

It is not too soon to consider the holiday gift season. This is the best season of the year to secure new ETUDE MUSIC MAGAZINE subscriptions. Music teachers are busy, music lovers are enthusiastic, students are preparing for their fall work—everyone is an ETUDE prospect. Earn any or all of the gifts shown on the inside back cover of this issue and you will save the annual drain on the purse when the Christmas gift question crops up. Send $2.00 with each new subscription and you will soon be able to earn any or all of these splendid rewards.

THE PRESSER PERSONNEL



Introducing our patrons to the highly trained and experienced Members of our Staff who serve them daily.

James J. McKenna

Mr. McKenna started as a youth in the music business 17 years ago and now stands as a thoroughly experienced music salesman, although young enough to give promise of being able to devote to the music business in the future nearly double the years given in the past.

Mr. McKenna started in the Music Department of one of the leading Department Stores of the country and found his contact with the music world so interesting as to seek larger opportunities in this field, coming with the Theodore Presser Co. in 1913.

Mr. McKenna supervises the filling of the Mail Orders from Philadelphia and its suburbs. He also finds considerable time to give personal service to our Retail Store patrons.

We are favored with considerable business from the Music Schools conducted by Sisters and Convents and Mr. McKenna gives particular attention to the calls made upon us for music publications by the Sisters' Musical Schools and Academies in and about Philadelphia.

Mr. McKenna, like many other experienced music clerks in our organization, is a vital spoke in our wheel of "all-around" service to music buyers.

We make it a point to hold such competent and conscientious individuals in our organization as can be seen by the fact that Mr. McKenna has been with us since 1913 continually, except for 18 months spent in the service of our Country during the World War.

Renewal Time

Most ETUDE MUSIC MAGAZINE subscriptions expire in the fall. Don't let your subscription lapse. Some subscribers delay with the result that ETUDE service is interrupted. The coming numbers are going to be exceptionally fine judging from the elaborate plans laid by our Editorial Department. The cost of renewal is only $2.00 for one year, $3.50 for two years.

Change of Address

Always mention both old and new addresses when advising of a change of address. Our files are arranged geographically by state and town; therefore both addresses are necessary. If any copies go astray, let us hear from you promptly, particularly following the above rule where change of address has been made from one town or state to another.

Warning

Swindling canvassers have been particularly active in the past year. Protect yourself against the smooth tongue of a swindler. Do not accept hard luck stories. ETUDE representatives are equipped with our official receipt books and are nearly always located permanently in the town in which they take subscriptions. Pay no money to strangers. We cannot be responsible for cash collected in our name without our authority.

Educational Study Not the Etude Music

(*Continued from page 765*)

Could I Forget, by Georges Ber

Georges Bernard is a French compo dent in Paris, whose pianoforte composit given him a considerable degree of pr M. Bernard's writings are always techni interpretatively worth-while—seldom d substance. The present example of his hibits graceful, well-formed melody, rh varied, good in dissonantal effect. every composer, you know, who can ha sonance effectively; the tyro's choice a duction of these intervals is generally fo vapid.

The scheme of tonalities in *Could I* effective if simple—A Major, E Major jor, D Major, and A Major. These closely related keys.

The D Major trio is pleasing; the rhy is mainly ♩ ♩, which offsets the rhyth main theme which is ♩ ♩. In the n the A Major theme, the tendency of the student would be to over-accent the sec Do not do this. Accent the first bea otherwise marked.

The climax of this piece is altogether ac Do not sustain the last chord, since in poser's manuscript the word "sec" equivalent, "secco," meaning "short" cato") is written above it.

Could I Forget is fine practice in octa ing, and also in doubly-sharpened n Some players become quite terrified at den appearance of a double sharp—whic course, silly and to the overcoming of w recommend compositions such as this on Bernard's.

Sonata Pathétique, 1st Movement, van Beethoven.

Inasmuch as the eminent pianist Bachaus gives, elsewhere in this issue, a ve and very thorough lesson on this moven are relieved of the necessity of further on the matter. The date of composi this sonata (we have not yet seen Mr. article, but presume it says as much) or seven years after Beethoven adopted as his home.

Allegretto, from the 7th Symphon L. van Beethoven.

Andante, from the Surprise Symp by Joseph Haydn.

These arrangements present in the possible form these imperishable themes prise, we may say, is a relative qualit the first performance of the "Surprise phony several ladies are reported to have at the sound of the *sforzando* chord af modulation to the dominant, whereas the most timid of the fair sex would p no more than "bat an eyelash" or perhap slightly forward in her seat.

As you all know, *allegretto* means mod quick; *andante*, moderately slow ("walking", "going", "moving").

Three Dances, No. 3, by Cyril Sco

The ETUDE recently had the pleas publishing No. 1 of these dances, and time a few remarks anent Mr. Scott a work given in these "Study Notes" co All the waltzes in this set are characteri Cyril Scott's style, the especial featu which we may, in general, sum up as f broadly-flowing and very pleasing melody; rhythm; clear and fairly reasonable form; and a fondness for empty fourth fifths, and for major and minor ninth In this third waltz, as in the first, th poser has chosen to weave into a ver fabric his intriguing little pattern. The as thinly textured as the opening secti Maurice Ravel's lovely *Pavane pour une defunte*. The second waltz of the set, longer than the others and more Sc is much less thinly constructed—it contains polyphony, richer and thicker harmony.

The technical difficulties of the third wal almost non-existent. Establish a good r and the waltz waltzes right along in fine

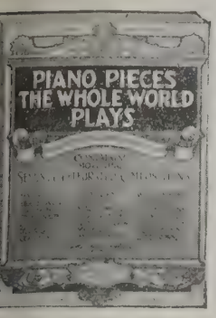
Another Cure For Stag Fright

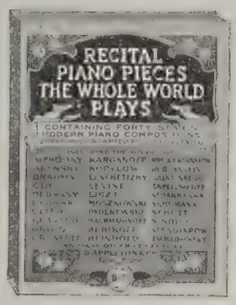
By May Hamilton Helm

A MUSICIAN of wide experience said she had never known stage-fright she sang, but that when playing the p she always had the uncomfortable fe that some one would bite her back back-bite). A fellow sufferer advised to sit or stand where she could look the faces of her hearers a few mi before she went on the stage.

She found that this worked like a ch When she had seen her audience she ized that they were just human be like herself. Looking at them as fri made her more desirous of pleasing th Consequently she forgot herself in effort to do her best.

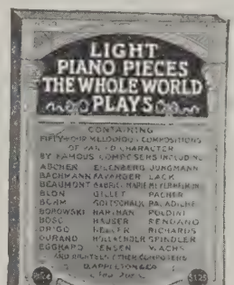
THE "WHOLE WORLD" SERIES OF USEFUL PIANO COLLECTIONS

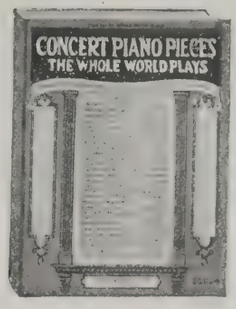






The collections of piano music in the "Whole World" Series not only cover all grades of difficulty, but also all kinds and classes of music, so that they may be utilized for either teaching, recital or recreative purposes. Teachers and music lovers in general will find these books both useful and convenient, while the economy of purchasing standard piano music in this form cannot fail to make itself immediately apparent.





The postpaid price of the books illustrated is $1.25, except "Concert Piano Pieces" the price of which is $3.00 in paper and $5.00 in cloth.



The "Whole World" Series contains collections for voice and for violin as well as for piano, and every teacher and music lover will find the new complete 56-page catalogue (containing the titles, descriptions and contents of all the books) both interesting and useful. All the books in this series can be procured at modern music and book stores at the publishers' prices. The "WHOLE WORLD" MUSIC SERIES complete catalogue will be sent gratis to any reader of the "*Etude*," in the U. S.

THESE BOOKS ARE ON SALE AT ALL MODERN MUSIC SHOPS

NOT SOLD IN CANADA

D. APPLETON AND COMPANY, 29-35 West 32nd St., New York

Musical Composers, Attention!

We offer the following twelve prizes:

One 1st prize of $150.00 for the most attractive unpublished anthem submitted.

Two 2d prizes of $75.00 each for the next two most attractive unpublished anthems submitted.

Three 3d prizes of $50.00 each for the next three most attractive unpublished anthems submitted.

Six 4th prizes of $35.00 each for the next six most attractive unpublished anthems submitted.

$660.00 in 12 Prizes in Cash

All anthems submitted must be in our hands not later than February 1, 1927.

Send for our special announcement folder outlining all conditions and rules of the competition.

Lorenz's 6th Anthem Competition

We publish about two hundred anthems a year. By our method of distribution, these anthems are sung by not less than 20,000, in some cases, by as many as 35,000 singers within about two months of publication. The demand for so many new anthems every year constitutes a large opportunity for anthem writers, and this anthem contest is our earnest invitation to them to embrace it.

LORENZ PUBLISHING CO.

Dayton, Ohio (216 W. 5th St.)
New York (70 E. 45th St.)
Chicago (218 So. Wabash Ave.)

ZABEL BROTHERS Co. INC.

MUSIC PRINTERS, ENGRAVERS AND LITHOGRAPHERS

Send for
ITEMIZED PRICE LIST
Write to us about anything in this Line
The Music Supplement of this Magazine is Printed by Us

Fifth St. and Columbia Ave., PHILADELPHA, PA.

H.F.
HAROLD FLAMMER
PUBLISHER OF STANDARD MUSIC

CUT OUT! this advertisement.

Send it to us for MUSIC ON APPROVAL

CHECK HERE

- ....Rudolf Friml Pieces
- ....Easy Piano Pieces, Grades 1 to 2
- ....Piano Pieces, Grade 3
- ....Piano Pieces, Grades 4 to 6
- ....Organ Compositions
- ....Readings with Music
- ....Anthems—Mixed Voices
- ....Anthems—2-part Treble
- ....Anthems—Men's Voices
- ....Anthems—3-part Women's
- ....Choruses—3-part Women's
- ....Choruses—2-part Women's
- ....Choruses—Men's Voices
- ....Choruses—Mixed Voices
- ....Choruses—S. A. B. Voices
- ....Soprano Concert Songs
- ....Contralto Concert Songs
- ....Tenor Concert Songs
- ....Baritone Concert Songs
- ....Easy Teaching Songs
- ....Songs for Young Girls
- ....Encore Songs
- ....Secular Duets (S. & A.)
- ....Sacred Duets (S. & A.)
- ....General Sacred Songs (High)
- ....General Sacred Songs (Low)
- ....Christian Science Songs (High)
- ....Christian Science Songs (Low)

Attach Your Name and Address

Send for new complete free descriptive catalog containing valuable information for every teacher

NEW!

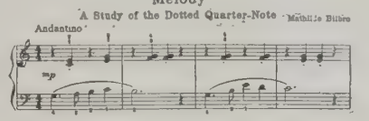
SIX MELODIC ETUDES
By MATHILDE BILBRO

For the Student. A new set. See extracts below

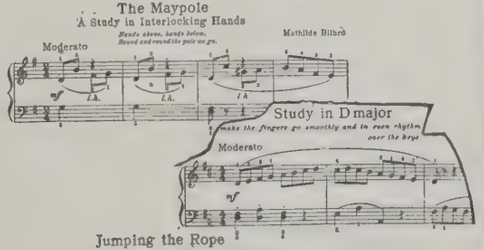
I. Melody } .....T .30
II. Study in Triplets } .....T .30
III. Jumping the Rope.....T .30
IV. Study in D Major } ....T .30
V. The May Pole } ....T .30
VI. Clown Dance .....T .30

Complete, 75 cents. Above prices subject to teacher's discount.

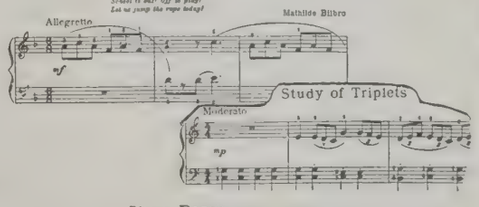
Melody
A Study of the Dotted Quarter-Note
Mathilde Bilbro



The Maypole
A Study in Interlocking Hands
Hands above, hands below, Round and round the pole we go.
Mathilde Bilbro



Jumping the Rope
A Study in Quick Movement of the Hands
Mathilde Bilbro



Clown Dance
The hands should move quickly, so as not to conflict
Mathilde Bilbro



Copyright, 1926, by Harold Flammer, Inc.
International Copyright Secured

HAROLD FLAMMER, Inc. 113 W. 57th ST. NEW YORK

SPECIAL NOTICES AND ANNOUNCEMENTS

PERSONAL FOR SALE or WANTED

Rate 10c per word

FOR SALE—Violin business of good reputation in Western educational centre. Box C. I. K., care of ETUDE.

FOR SALE—One new Violin Course by Siegel Meyers School—Complete Course. Dale Snavely, Haxtun, Colo.

FOR SALE—Clavier, practically new—dull mahogany finish—$90.00. K. H., care of ETUDE.

MUSIC STUDENTS—Make money in your spare time as our representative. Easy, pleasant, interesting. Apply now. Southwestern Music Publishing Co., Box 621, Tuscon, Ariz.

TEACHER OF THE VIOLIN—Long experience, thoroughly familiar with the various systems, excellent personality, many successful pupils—desires connection with conservatory of music, preferably in New York vicinity. Address, B. E. R., care of ETUDE.

WANTED—A good second-hand, 4-octave, silent keyboard. Reasonable price. F. Schuyler, P. O. Box 530, Tusla, Okla.

WANTED—Lady Accompanist, experienced, wishes position in New York or vicinity. Willing to travel. Address, A. B., care of THE ETUDE.

WHY ADAM SINNED—Would like to obtain a copy of this song, frequently used as pianologue. Address, R. R., care of ETUDE.

ANNOUNCEMENTS

Rate 20c per word

CORRESPONDENCE HARMONY — Simple practical. Music composed, send poem. Dr. Wooler, 171 Cleveland Ave., Buffalo, N. Y.

MUSIC COMPOSED to your words—Melodies Harmonized—Manuscripts corrected and prepared for publication. R. M. Stults, composer "Sweetest Story Ever Told" and 600 other works, Ridley Park, Pa.

MUSIC COMPOSED; manuscripts revised. Band and Orchestra arranging. Complete and guaranteed instruction in Harmony by mail. J. Rode Jacobsen, 2323 N. Calif. Ave., Chicago, Ill.

PAPERS on musical subjects prepared for club use. Programs arranged. George A. Brown, Lansdowne, Pa.

FOLLOW VICTOR HERBERT'S ADVICE: LEARN HARMONY AND COUNTERPOINT—Harold Sanford, associated for 18 years with the late Victor Herbert, is now conducting a mail course in Harmony and Counterpoint, using the Goetschius System. Send for descriptive circular to Harold Sanford, 172 West 77th Street, New York, N. Y.

COMPOSITION—Taught by a new method. Trial Offer: Send $1.00 for first two lessons. Weidt's Chord System, Dept. E., Box 557, Newark, N. J.

SONG—ARMISTICE FOREVER!—For Armistice Day. 25c. Walter Schwing, 393 Bent St., Pomona, Calif.

START BUSINESS YOURSELF as piano technician. $150 to $500 month. No capital needed. Demand for skilled men exceeds supply. We train you at home at small cost. Write, Mack Institute, Wabash Station, EM-4, Pittsburgh, Pa.

FRANZ LISZT'S FAMOUS ORGAN—Half-tone reproduction, beautiful for framing. Authenticity guaranteed. 8 x 10 size. Only 25c. Abdiel Studios, 15363 Prevost, Detroit, Mich.

FOR SEVENTY-FIVE CENTS YOU CAN ADD TO YOUR MUSIC LIBRARY ANY ONE OF THESE ALBUMS

YOUNG PLAYER'S ALBUM
POPULAR HOME COLLECTION
POPULAR RECITAL PLAYER
STANDARD BRILLIANT ALBUM
EXHIBITION PIECES
OPERATIC FOUR-HAND ALBUM
THE STANDARD ORGANIST
VIOLINIST'S POPULAR REPERTOIRE
STANDARD SONG TREASURY

Ask for our little catalog that lists the contents of the above and other albums that sell for 75c.

THEODORE PRESSER CO.
1712-1714 CHESTNUT ST., PHILA., PA.

DUNNING SYSTEM of Improved Music Study for Beginners

The Demand for Dunning Teachers Cannot be Supplied—Why?

NORMAL CLASSES AS FOLLOWS:

MRS. CARRE LOUISE DUNNING, *Originator*, 8 West 40th St., New York City.
Mrs. Zelia E. Andrews, Leonard Bldg., Spokane, Wash.
Katharine M. Arnold, 93 Madison St., Tiffin, Ohio, Arnold School of Music.
Allie Edward Barcus, 1006 College Ave., Ft. Worth, Texas.
Elizette Reed Barlow, 817 Central Ave., Winter Haven, Florida.
Catherine Gertrude Bird, 658 Collingwood Avenue, Detroit, Mich.
Mrs. Jean Warren Carrick, 160 East 68th St., Portland, Oregon—Normal Classes.
Dora A. Chase, Carnegie Hall, New York City; Pouch Gallery, 345 Clinton Ave., Brooklyn, N. Y.
Beulah Crowell, 2v1 Wellston Bldg., 1506 Hodamont Ave., St. Louis, Mo.
Adda C. Eudy, 136 W. Sandusky Ave., Bellefontaine, Ohio.
Beatrice S. Eikel, Kidd-Key College, Sherman, Texas.
LaVerne C. Fleetwood, 1344 N. Spaulding Ave., Hollywood Studio: Hollywood Woman's Club, 7078 Hollywood Blvd., Hollywood, Calif.
Ida Gardner, 17 East 6th Street, Tulsa, Okla.
Gladys Marsalis Glenn, 1605 Tyler St., Amarillo, Tex.
Florence Elizabeth Grasle, Lansing Conservatory of Music, Lansing, Mich. Normal Class, January 15, 1927.
Harriet Bacon MacDonald—13434 Detroit Avenue, Cleveland, Ohio
Mrs. Kate Dell Marden, 61 N. 16th St., Portland, Oregon.
Mrs. Wesley Porter Mason, 6262 Oram Ave., Dallas, Texas.
Robin Ogden, Box 544, Waterbury, Conn. Normal Classes, October 4, 1926.
Mrs. Laud German Phippen, 1536 Holly St., Dallas, Texas. Classes held Dallas, Texas, and Ada, Okla.
Ellie Irving Prince, 4106 Forest Hill Ave., Richmond. Va.
Virginia Ryan 940 Park Ave., New York City.
Isabel M. Tone, 626 S. Catalina St., Los Angeles, Calif.
Mrs. H. R. Watkins, 124 East 11th St., Oklahoma City, Okla.

INFORMATION AND BOOKLET UPON REQUEST

The Choir Master

Each Month Under This Heading We Shall Give a List of Anthems, Solos and Voluntaries Appropriate for Morning and Evening Services Throughout the Year.

Opposite "a" are anthems of moderate difficulty, opposite "b" those of a simple type.

Any of the works named may be had for examination. Our retail prices are always reasonable and the discounts the best obtainable.

SUNDAY MORNING, December 5th
ORGAN
Elegy ..... *Lacey*
ANTHEM
(*a*) Rejoice Greatly..... *Woodward*
(*b*) The Lord is Gracious..... *Martin*
OFFERTORY
Teach Me Thy Will (Solo, B.).. *Saar*
ORGAN
March in G..... *Becker*

SUNDAY EVENING, December 5th
ORGAN
In the Starlight..... *Kohlmann*
ANTHEM
(*a*) In Humble Faith and Holy Love ..... *Garrett*
(*b*) Holy Spirit from on High. *Marks*
OFFERTORY
If With all Your Hearts (Solo, S.) ..... *Roberts*
ORGAN
Vesper Recessional..... *Schuler*

SUNDAY MORNING, December 12th
ORGAN
Cavatina in C..... *Drdla*
ANTHEM
(*a*) When we Came Back to Love ..... *Ambrose*
(*b*) Turn Thy Face from My Sins ..... *Attwood*
OFFERTORY
The Lord is My Shepherd (Solo, A.)..... *Rockwell*
ORGAN
Minuetto Pomposo..... *Harris*

SUNDAY EVENING, December 12th
ORGAN
Serenade ..... *Flick*
ANTHEM
(*a*) God be Merciful Unto Us.. *Parry*
(*b*) Now the Day is Over.... *Wooler*
OFFERTORY
Be Near Me, Father (Solo, T). *Felton*
ORGAN
Processional March..... *Frysinger*

SUNDAY MORNING, December 19th
ORGAN
Andantino in B Flat..... *Lowden*
ANTHEM
(*a*) The Great Day of the Lord is Near ..... *Martin*
(*b*) The Heavens Declare the Glory of God..... *Lehrer*
OFFERTORY
Search Me, O God (Duet, Mez., Sop. and B.)..... *Marks*
ORGAN
Short Postlude in G..... *Hosmer*

SUNDAY EVENING, December 19th
ORGAN
Canzonetta ..... *Frysinger*
ANTHEM
(*a*) God's Peace is Peace Eternal ..... *Grieg*
(*b*) Jesus, the Very Thought of Thee ..... *Roberts*
OFFERTORY
At Eve it Shall be Light (Duet, S. and T.)..... *Pontius*
ORGAN
Commemoration March..... *Grey*

SUNDAY MORNING, December 26th
ORGAN
Cradle Song ..... *Grieg*
ANTHEM
(*a*) The Lord Said..... *Orem*
(*b*) In the Beginning was the Word ..... *Morrison*
OFFERTORY
The Song of the Angels (Duet, S. and A.) ..... *Stults*
ORGAN
Festal Postlude in C..... *Rockwell*

SUNDAY EVENING, December 26th
ORGAN
Pastoral Scene ..... *Ludebuehl*
ANTHEM
(*a*) There Were Shepherds.. *Vincent*
(*b*) God is Man made Manifest. *Stults*
OFFERTORY
And the Angel Said (Solo, S).. *Grant*
ORGAN
Christmas March ..... *Merkel*

"EVERYTHING IN MUSIC PUBLICATIONS"

IF IT IS AN OBTAINABLE PUBLICATION YOU CAN GET IT PROMPTLY FROM THEODORE PRESSER CO., 1712-1714 Chestnut Street, Philadelphia, Pa.

An unequaled stock of music publications and a large corps of experienced clerks make possible the rendering of prompt, accurate service. Prices on any publication quoted cheerfully. Special service features of interest to teachers. *Ask about them.*

New Books Reviewed

Das Neue Musik Lexikon. 729 pages. lished by Max Hesse, and bound in bo Price, $8.00.

This is a translation and an enlargeme *The Dictionary of Modern Music and cians*, edited by A. Eaglefield-Hull. Int to be all-inclusive, it naturally falls som short of its aim, like any other book of a lar nature is bound to do; but its value is considerable, all the same. The notice authoritative and to the point, the Eng and German matter being particularly plete and exact. We are glad, by the w find mention of Mr. George Bernard Shaw *The Perfect Wagnerite!*

The translator is Alfred Einstein, the critic and editor. His preface is interes and pertinent.

How to Write a Good Tune. By Frank terson. Bound in boards, 122 pages, and lished by G. Schirmer, Inc. Price, $1.50.

Laying the foundation of a new sc (which is the avowed effort of this tre is generally a good bit of a task; and whe science consists in the analysis of anythi absolutely elusive as the qualities of a melody, the founder needs a great de courage and extreme perseverance. Mr. terson has done well at his task, and hacked with insistence at the Gordian which confronts him. He presents to reader a wealth of carefully chosen mel from which he proceeds to deduce facts a set up criteria—and the results are a interesting, sometimes impressive.

The "Table of Tune Elements" is, to way of thinking, very much worth pr ing. Certain of the terms are not exactl most felicitous possible, but the list whole is well considered.

Mr. Patterson is particularly to be co mented upon the catholicity which char izes his selection of examples. "Tootsie "Ten little fingers" unblushingly appear by side with Strauss and Tschaikowsky we, for our part, think this is not at a sembling sacrilege. These "popular" have become so because they possess c of those very indefinite qualities which make up a "good melody."

The Mad-Song. By Mabel Wagnalls. bound; two hundred and fifty pages. Fi Wagnalls Company, publishers. Price,

Those who like their bread spread with their practice interspersed with gay wa their theoretical instruction glamored romance, may well read this colorful no the Russian virtuoso who achieves the ingly impossible to save her lover and he ter from disgrace.

The book accomplishes the double pu of being musically correct and emotio powerful. Better still, it submerges both ends in a truly sympathetic developme the characters of the hero and heroine th their love for music and for each other.

ETUDE RADIO HOURS

Resumed

Owing to the immense respons from our readers who hav found the ETUDE RADIO HOURS of great educationa value, they will be resumed a follows:

Station WIP

Gimbel Brothers, Philadelphia

Every Second Thursday in the month at 8:15

Station WLS

Sears Roebuck Foundation, Chicag

Every Third Tuesday at 8 p.m

Mr. D. A. Clippinger, the noted Chicago conductor and teacher, is the General Director of the WLS ETUDE HOUR.



JUNIOR ETUDE



CONDUCTED BY ELIZABETH A. GEST

Musical Charades

By Marion Benson Matthews

1

irst may be a sack, or wallet;
tacle" some people call it.
nake my second is Dad's delight,
y the fire on a Winter night.
vhole is played, each reader knows,
rthern land where the heather grows.
(BAGPIPE)

2

irst on every foot we see;
r buttoned it may be.
econd's masculine in gender—
a prince, perhaps a vendor.
vhole, whose name will never die,
ed the famous "Träumerei."
(SCHUMANN)

The New Piece

By Marion Benson Matthews

who had just returned from her
esson, came into the living room
er older sister, Molly, sat reading.
you have a good lesson?" asked
looking up from her book.
y good," answered Nan, carelessly;
the dandiest piece for next time."
t is the name of it?" asked her

-oh—er—I don't remember exact-
tated Nan. "I think it was some-
out a brook."
key is it in?" continued Molly.
key of B-flat," replied Nan. "No,"
ected quickly, "it was three flats;
ave been E-flat."
ou *sure?*" persisted Molly, with a

almost sure," said Nan, doubt-

is the composer?" questioned

n't notice," replied Nan.
funny child!" laughed Molly. "You
been able to tell me the name of
, the key, or the composer; and
call it the *dandiest piece!* What
u think it was 'dandy,' if you
serve those things?"
" said Nan, who couldn't help
herself, "it just looked kind of
d—er—attractive."
dandy must mean easy," said
bering. "Really, Nan," she con-
"I don't see much use in your
essons if you aren't going to be
erving than that. I suppose you'll
, soon, when folks ask you about
n you have played for them, 'Oh,
What-You-May-Call-It, in the
Something-or-other, composed by
His-Name!"'
aughed. "You're right, as usual,
She said, "But you'll not be able
me that way again, on a new

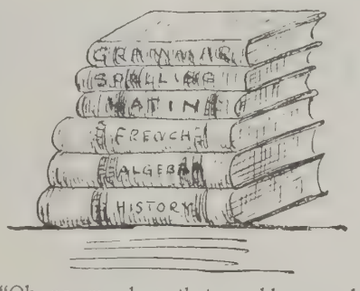
Princess Zenia's Folly

By Gertrude Greenhalgh Walker

"DEAR me, Mums, I don't see how I am going to find time to practice these days," said Beth, who is a freshman at High School, as she looked at the armful of school books she had put on the library table. "Exams are coming and every teacher has given us home work."

"Well, I wouldn't worry just now dear," replied her mother. "When you study, concentrate, and see how much more work you will accomplish than when you allow yourself to get all fussed up looking at every book and really seeing none."

"But mother, I have just got to pass the exams, and if you would only call up Miss Brown and tell her I am going to discontinue lessons for awhile, it would give me that hour a day extra for school work."



"Oh, no, my dear, that would never do. That is unfair to so many. First, Miss Brown has given you your lesson hour in a most convenient time; and now in the middle of the season, when she would not have a likely chance to replace the pupil, it would be most ungrateful. Secondly, Dad and I enjoy your music; and it is a comfort to us both to listen to your playing. Thirdly, you owe it to yourself. Then it would never do to make the mistake that Princess Zenia made."

"Princess Zenia, who is she?" queried Beth.

"Princess Zenia is the little princess who lost her great moment in life through her over-anxiety to grow up too quickly. It was not deemed necessary in olden days for little girls to have book knowledge. They were trained in household arts, which included weaving. Each little princess was taught how to weave gold cloth, from her earliest childhood; and she had to weave so many inches each day and was not allowed to cut it until she had grown into a young lady and her hand was claimed by a Prince. Then, amid a great ceremony the threads were cut from the loom and she presented the mantle to the Prince.

"One day Princess Zenia was busy in the castle weaving her allotment for the day, when looking out of the window she espied a gallant coming up the road on a beautiful white charger with gaily waving plumes, 'Oh my,' she thought, 'he is my Prince;' and so anxious was she to greet him and present the mantle that she cut it immediately and was at the door to greet him.

"The Prince rode up to the door and was admitted to the castle. There stood Princess Zenia with shining eyes and her length of cloth of gold. Alas! The Prince was a tall man, and poor Zenia had been weaving but a short time. He took the mantle, and placing it over his shoulder said, 'My dear, this was never intended for me. Your knight has not come yet.' Poor child! She took the cloth back to her room and tried to piece it back on the loom, but it was of no avail. The broken threads could not be taken up again, and she could not make up for the years she had cut away, so Princess Zenia went through life without her Prince by her side.

"Now, little Beth, you cannot cut the threads of your music work just yet. you must have patience and learn to weave melodies a little while longer. Remember,

"'A Quitter never Wins and a Winner never Quits.'"

The Scissors-Grinder's Song

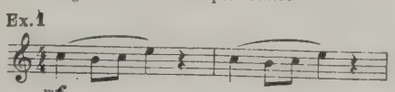
(With Actual Motive)

By Mrs. Olga C. Moore

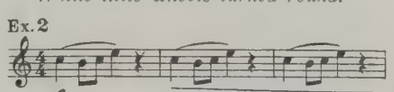
One busy summer's day,
When it was hot at noon,
I heard the scissors-grinder's truck
Ring out this simple tune.

On down the street, it came;
And with a cheery sound,
As always this same tune rang out,
While little wheels turned round.

Ex. 1



Ex. 2

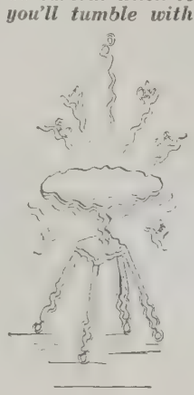


(For two very small children. One could recite the words, while the other plays the tune.)

Piano Stools

By Margaret Clarke Russell

Piano stools are full of fun
When your practicing is done;
Do-Re-Mi-Fa, and up you twist,
Even squeaky notes assist;
Fa-Mi-Re-Do, and down you twirl,
Any little boy or girl;
Do-Re-Mi-Fa-Sol-La-Si-Do
Singing as around you go;
But do be careful when to stop
Or off you'll tumble with the top.



Question Box

DEAR JUNIOR ETUDE:

I would like to know how many hours must a pupil practice a week, who is planning to go to a conservatory this fall.

E. O. (Age 12),
Massachusetts.

Ans. A question like the above really cannot be answered. Everything depends upon the pupil's ability, state of advancement, ambition, and other qualities as a student.

Playing Soldiers

By Mrs. Ray Huston

I love to play that I'm a soldier
During practice hour,
Fighting in the "War on Notes"
With all my strength and power.

When passages quite difficult
Present themselves to me,
I muster my ten fingers and
Defeat the enemy.

And if at first I cannot play
A measure quite "just so,"
I try and try—and pretty soon
Again defeat the foe.

I bravely play my scales—both hands,
And master every one,
For that means honor to my side—
Another victory won.

What used to seem so hard and dense
Now doesn't worry me,
For in my battle I have found
New strength and power, you see.

It's fun to be a general
Of ten young stalwart men,
I know I'll never, never dread
My practice hour again.

JUNIOR ETUDE—Continued

The JUNIOR ETUDE *contests were discontinued during August and September and are resumed this month.*

Junior Etude Contest

THE JUNIOR ETUDE will award three pretty pries each month for the best and neatest original stories or essays and answers to puzzles.

Subject for story or essay this month—"The Sonata." Must contain not over one hundred and fifty words. Any boy or girl under fifteen years of age may compete whether a subscriber or not.

All contributions must bear name, age, and address of sender written plainly, and must be received at the JUNIOR ETUDE office, 1712 Chestnut St., Philadelphia, Pa., before the twentieth of October. Names of prize winners and their contributions will be published in the issue for January.

Put your name and age on upper left hand corner of paper, and address on upper right hand corner of paper. If your contribution takes more than one piece of paper do this on each piece.

Do not use typewriters.

Competitors who do not comply with ALL of the above conditions will not be considered.

CHURCH MUSIC
(Prize Winner)

During the awful persecutions in Rome, the Christians, living in the catacombs, sang songs believed to have been Greek, modified by Hebrew influence. When Constantine accepted Christianity in 325 A. D., the authorities of the church saw that they must reform the music then in use, and they established systems of singing for the church. The inventor of these church scales is unknown. There are several names associated with church music. Pope Gregory is generally supposed to have been the first one to set forth the system of scales known as Gregorian chant, upon which much of the church music of to-day is based.

MARGARET F. MCKEEVER, (Age 11),
New York.

CHURCH MUSIC
(Prize Winner)

Ah, how soft and melodious should be those strains which are offered to the Most High! One who plays church music should not deign to play jazz, because these two classes of music are extremely opposed to each other. Not every one can play church music. It needs many hours of hard study to be able to play an accompaniment well.

Our choir has its own organist. She is only fourteen but has taken music for five years. Our director teaches us expression; that is, when to sing loud, moderate or soft. She also teaches us that when we sing loud it should also be sweet.

Though not all of us may be destined to be players of church music, yet we should all practice and strive to have our music accompanied with the same sweetness, for we may some day play with angelic spirits above the clouds.

MIRIAM GOLD (Age 13),
Wisconsin.

CHURCH MUSIC
(Prize Winner)

Church music is deeply interesting to me, because I am taking pipe-organ lessons from a blind organist.

Our greatest composers were educated in churches, and have returned to the church what they have reaped from it. Bach, Mozart, Haydn and Beethoven all wrote wonderful church music; but Handel was the greatest of all church music writers, and his wonderful oratorios, such as the "Messiah," should surely inspire everyone and make them desirous of living better lives.

My teacher's Sunday afternoon organ recitals are broadcast on the radio, and although he has never seen the beauties of the universe, he can make our entire land happy by listening to the wonderful sounds which he causes to come forth from the church organ. He has promised me that I may broadcast a recital in less than a year, if I continue my daily practice of two hours.

ROBERT JONES (Age 13),
Indiana.

Evolution of a Composer

BrahMs
TschaikOwsky
DoniZetti
ChAminade
ScaRlatti
SainT-Saëns

Puzzle

1. Take one letter out of an instrument and leave part of a chimney.
2. Take one letter out of a composer's name and leave a bet.
3. Take one letter out of an accidental and leave stout.
4. Take one letter out of an Italian opera and leave a girl's name.
5. Take one letter out of a part of the piano and leave a loud sound.
6. Take one letter out of the symbol of a tone and leave a negative.
7. Take one letter out of a musical sound and leave a part of the body.
8. Take one letter out of a part of the staff and leave recline.
9. Take one letter out of a triad and leave string.
10. Take one letter out of an instrument and leave sharp pain.
11. Take one letter out of meter and leave a boy's name.
12. Take one letter out of a part of a melody and leave appearance or aspect.

Answer to May Puzzle

1, Bach; 2, Verdi; 3, Chopin; 4, Gluck, 5, Handel; 6, Bellini; 7, Weber; 8, Beethoven; 9, Schumann; 10, Purcell.

Prize Winners in May Puzzle

Wylie Handwright (Age 12), Texas.
Mary Ellen Simpson (Age 15), Missouri.
Emily Anne Wiley (Age 12), Georgia.

N. B.—To make the puzzle answer come out, most of the JUNIOR readers noticed that the word "though" in No. 8 should have been written tho'. It was sent to the printer this way, but he did not realize that the spelling was part of a puzzle, and changed it to "though."

Honorable Mention for May Puzzles Contest

Doris Hedley, Edith Nelson, Genevieve Milligan, Ivan Johnson, Ruth Worman, Mabel Olive Pickett, Antoinette Savoy, Paula Studt, Vida Tomlinson, Fern Rath, Armand Coté, Henry Gay, Jr., Frances Newburg, Helen Estabrooks, Edna Eichstaldt, Ruth Elizabeth Houston, Evelyn Gillings, Loraine Eisele, Helen V. Winters, Henry G. Stoner, Jr.

Honorable Mention for May Essays

Ruby Rogers, Arlouine Roseeians, Emily Jean Cox, Helen Myers, Howard Bolhret, Carl Hancock, Grace Levenhaupt, Hazel Pierce, Helen Jeanette Branch, Helen M. Sharp, Althea Foster, Virginia Edwards, Ivan Johnson, Mary Stansel, Hilda Fenyo, Maebelle Ream, Elizabeth Whitney, Mary E. Housberger, Marie A. Long, Mildred Zoa Moore, Lavinia Campbell, Marie Henchy, Patrice Taylor, Margaret Newhard, Mary Jane Hodgson, Mary Donohue, James Campbell, Dolores Arnade.

Honorable Mention for May

Mary Albright, Robert Jones, Vivian Bronard, Alvin Glondemans, Billy Hegner, Nye Spencer, Loretta Reese, Hortense Phillips, Branford Miller, Uriel M. Steinberg, James Campbell, Rylllis Batzler, Fay Cameron, Violet Chanlelin, Grace Levenhaupt, Upton Zeisler, John Karvoner, Elizabeth Whitney, Catherine Cavanaugh, Evelyn Albrecht, Mary Waters, Evelyn Perkins, Annesley Thompson.

DEAR JUNIOR ETUDE:

My teacher has formed a club for her piano students. The club is divided into two smaller clubs—the C♯ Club for the younger children and the B♯ for the older children. I am in the B♯ Club and I learn many things. At every meeting each one must play a piece from memory. Besides that we write notes, play musical games and do many other things.

From your friend,
ALVIN GLONDEMANS (Age 12),
Wisconsin.

DEAR JUNIOR ETUDE:

Although I am sixteen years old, I still enjoy the JUNIOR page. I have taken THE ETUDE for several years and enjoy it very much. I find the piano and organ music useful. I also play cornet. The Girl Scouts here have formed a bugle and drum corps which some day will be very good.

Don't you think it would be pleasant if you had a correspondence list of the Juniors who care to write to each other?

From your friend,
DOROTHY HARRINGTON (Age 16),
Massachusetts.

N. B. As the JUNIOR ETUDE has a great deal to put into its page and a half, there really is not space for correspondence lists; and besides, such things are not always advisable. The addresses of writers living in other countries, who are too far away to enter the contests, are always printed; and sometimes, for one reason or another, the address of writers in this country are printed. The addresses of prize winners can be supplied to any one sending a stamped and addressed envelope.

HAVE YOU HEARD
the Great
SOUSA BAND
play
"SEA GARDENS"
by
James Francis Cooke?

One of the really sensational hits of the Season

As a third and fourth grade piano solo, "Sea Gardens" has the peculiar qualities of "fitting the hand" and "sounding very much more difficult than it really is"—qualities that mean much for teachers.

Piano Solo — Price, 35 cents
Piano Four Hands — Price, 50 cents
Pipe Organ Solo (Arr. by Dr. Orlando A. Mansfield) **Price, 40 cents**
Two Part Chorus (Arr. by Nicholas Douty) **Price, 12 cents**
Concert Orchestra (Arr. by Wassili Leps) **Price, 50 cents**
Concert Band (Arr. by Wassili Leps) **Price, $1.00**

PRIZE CONTEST— Twenty-Five Prizes

What Can You Say on This Subject?

WHY EVERY CHILD SHOULD HAVE A MUSICAL TRAINING

FOR years THE ETUDE MUSIC MAGAZINE has devoted a great amount of space to indicating how a musical training is of great value to the child in developing rapid thinking accuracy, self-discipline, memory, good taste, muscular, mental and nerve co-ordination.

We have brought to our readers' attention the opinions of many of the greatest thinkers of the time, pointing to the fact that the training received in the study of the art, particularly in the study of an instrument (including the voice), has a very great significance in the fields of Religion, Education, Sociology, preparation of the mind for higher accomplishments in Art, Science and Business, in Musical Therapeutics, and other inspirational themes. Now we should like to have an opportunity to print the boiled-down opinions of some of our readers upon the subject at the head of this column.

PRIZES

First Prize—A Musical Library
Valued at One Hundred Dollars ($100.00)
A complete list of the books included in this valuable prize was published on Page 626 of the September ETUDE.

Second Prize—A Musical Library
Valued at Fifty Dollars ($50,00)

Third Prize—Twenty-Five Dollars Cash

Fourth Prize—Fifteen Dollars Cash

Fifth Prize—Ten Dollars Cash

Additional Prizes

For the next ten Essays which, in the opinion of the Judges deserve recognition, a Cash Prize of Five Dollars each will be awarded.

Following this in order will be ten more prizes, each consisting of a subscription to THE ETUDE for one year.

CONDITIONS

The contest closes December 31st, 1926. All manuscripts must be in our office at 5 P. M. on that date.

Anyone may contribute. It is not limited to subscribers to THE ETUDE.

The Essays must be between three and four hundred words in length.

The Essays must be written on one side of the sheets of paper. Kindly write as legibly as possible. When feasible have the Essay typewritten.

Address "THE ETUDE Prize Essay Contest," THE ETUDE MUSIC MAGAZINE, Philadelphia, Pennsylvania.

Be sure to put your name and address at the top of each page of manuscript.

Essays accompanied by return postage will be returned. All others will be destroyed within one month after the closing of the contest.

When the opinion of the Judges is divided between the merits of two approximately excellent manuscripts, neatness of appearance, clearness of expression and punctuation will be taken into consideration.

THE ETUDE MUSIC MAGAZINE
Theodore Presser Co., Publishers
1712-1714 Chestnut Street, Philadelphia, Pa.

NEW ETUDE SUBSCRIPTIONS PAY HANDSOMELY!

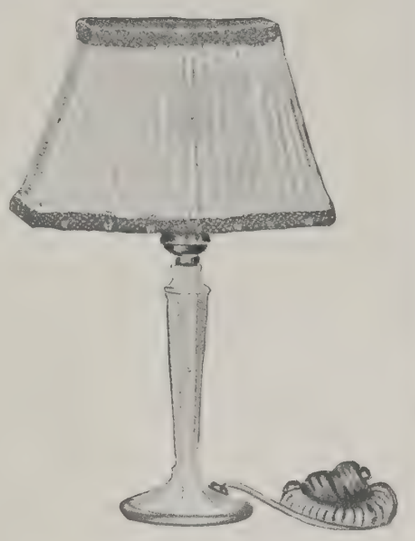
SETTLE THE HOLIDAY GIFT QUESTION WITHOUT ANY CASH OUTLAY

SEND $2.00 WITH EACH NEW SUBSCRIPTION—MAKE YOUR SELECTION—WE SEND THE GIFT PREPAID



BOUDOIR LAMP

Metal base, old rose, silk shade. These lamps blend delightfully with almost any decorative scheme and are a source of perpetual pleasure. Indicate your choice of *one*. Only seven new subscriptions.



FINEST STEEL POCKET KNIFE

Fully warranted; two new subscriptions.



FOOTBALL

Intercollegiate type, well sewed pig-skin with fine para rubber bladder strongly laced, only two new subscriptions.

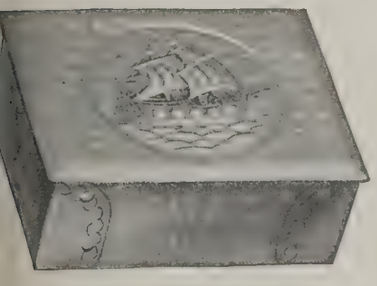
FIELDER'S GLOVE

Any boy would be delighted with one of these gloves, well sewed and made for rough service, only 3 new subscriptions.



CATCHER'S MITT

Well padded with thumb laced to glove, only two new subscriptions.

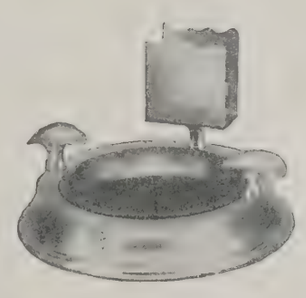


CRUMB TRAY

Heavily nickeled on white metal base, handy, neat and attractive, only two new subscriptions.

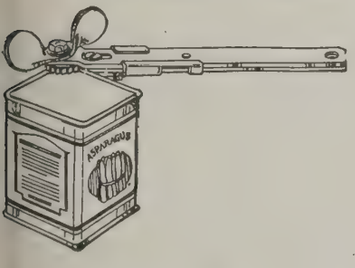
ASH TRAY AND MATCH HOLDER

Every smoker wants one or more, nickel-plated, with color glass liners, only two new subscriptions.



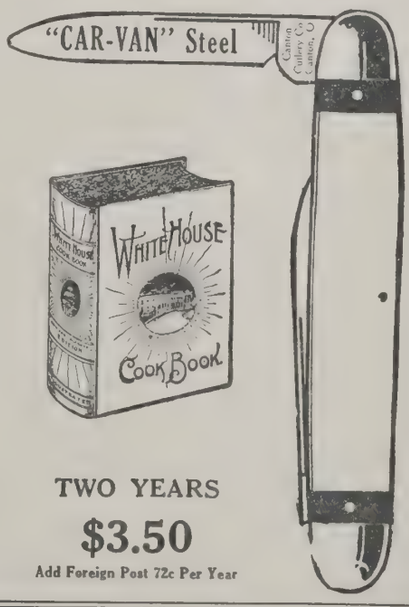
WHITE HOUSE COOK BOOK

Brand new edition, just off the press. This book contains over 1600 household recipes. Bound in white enamel cloth. beautifully illustrated—3 new subscriptions.



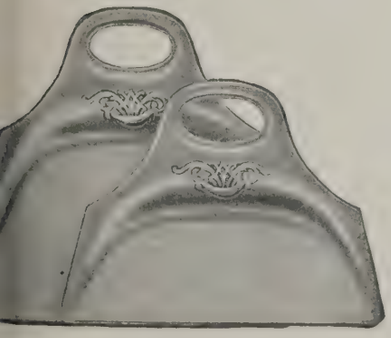
CIGARETTE BOX

Made of hammered brass, beautifully finished, adds to any smoker's table, only three new subscriptions.



JIFFY CAN OPENER

No more cut fingers from jagged cans. The jiffy can top remover is a quick, simple, safe and sane device. Turn thumb screw, wind like a clock and entire top of can comes off, only one new subscription.



Send Postcard for Illustrated 1926-27 Gift Catalogue

ETUDE MUSIC MAGAZINE

THEODORE PRESSER CO., PUBLISHERS

1712-14 Chestnut Street
Philadelphia

ONE YEAR
$2.00
Add Canada Post 25c Per Year

TWO YEARS
$3.50
Add Foreign Post 72c Per Year



Balkite makes you this gift:

A series of concerts by WALTER DAMROSCH *and the* NEW YORK SYMPHONY *broadcasted by 12 radio stations*

On October 23rd, at 9 P. M. Eastern Standard Time, Walter Damrosch and the New York Symphony Orchestra begin a regular series of Saturday Night Concerts over 12 radio stations: WEAF, New York; WEEI, Boston; WGR, Buffalo; WFI, Philadelphia; WCAE, Pittsburgh; WSAI, Cincinnati; WTAM, Cleveland; WWJ, Detroit; WGN, Chicago; WCCO, Minneapolis-St. Paul; KSD, St. Louis, and WDAF, Kansas City.

The Fansteel Products Company, manufacturers of Balkite Radio Power Units, under whose auspices these concerts will be given, count themselves very fortunate in being able to make this contribution to the cause of better broadcasting and good music. These programs will make available to music lovers throughout the country the world's best music played by the best musicians.

That the concerts may be of the greatest possible value they will be of a dual nature. On one Saturday night Mr. Damrosch will broadcast with his orchestra. On alternate Saturday nights Mr. Damrosch alone will give a piano lecture recital of the type that has already made him famous throughout the country. As far as possible Mr. Damrosch's recitals will be based on the concert to follow, from which Mr. Damrosch will play and explain important parts.

These concerts will place at your disposal one of the world's most renowned orchestra leaders, a man who has perhaps done more for music in America than any one other person, whose experience with the musical world covers more than 40 years, and who in his lifetime has known many of the greatest musicians in the world, including Liszt and Wagner. They give you a symphony season in your own home with an orchestra that many have travelled thousands of miles to hear. They will be a liberal education in music.

Many students of music to whom these concerts have already been announced are planning to organize clubs to hear and study the programs, and secure the greatest benefit from this opportunity. This announcement is made at this time in order to give you ample time to form your plans. The newspapers will give more detailed announcements later.

FANSTEEL PRODUCTS COMPANY, INCORPORATED · NORTH CHICAGO, ILLINOIS

FANSTEEL

Balkite *Radio Power Units*

OPERATE YOUR RADIO SET FROM THE LIGHT SOCKET

MUSIC STUDY EXALTS LIFE

THE ETUDE MUSIC MAGAZINE

ce 25 Cents NOVEMBER 1926 $2.00 a Year



K Hambourg's Master Lesson on the "Marche Militaire" Schubert's Biography by Felix owski Quo Vadis Piano by Ignaz Friedman Neglected Details by Arthur Foote Hand Culture by Carl Lachmund How to Read Music by Mrs. Leo Ornstein How to Study Beethoven Sonatas by Prof. Frederick Corder

Christmas Music Suggestions

To Help in the Early Selection of Suitable Material for Church Services

Anthems

Cat. No.	Title	Composer	Price
15670	**Adeste Fidelis (O, Come All Ye Faithful)**	Reading	$0.12
15678	**Adore and Be Still** (Violin ad lib.)	Gounod	.12
10528	**And Thou Bethlehem**	Chaffin	.10
15570	**Angelic Message**	Stults	.12
15681	**Angels from the Realms of Glory**	Stults	.12
15624	**Arise, Shine**	Maker	.08
10672	**Arise, Shine**	Roberts	.12
10964	**As with Gladness Men of Old** (Women's Voices)	Berwald	.12
15668	**Behold, I Bring You**	Sheppard	.08
20653	**Behold, I Bring You Good Tidings**	Goss	.08
15783	**Behold the Days Come**	Woodward	.08
10975	**Bethlehem**	Morrison	.12
20618	**Bethlehem Star**	Ambrose	.12
10581	**Break Forth Into Joy**	Harris	.12
6012	**Break Forth Into Joy**	Berridge	.16
10581	**Break Forth Into Joy**	Harris	.12
20600	**Break Forth, O Beauteous Heavenly Light,**	J. S. Bach	.05
6278	**Bright and Joyful**	Williams	.15
10588	**Brightest and Best**	Little	.10
10512	**Calm on the Listening**	Bridge	.12
15741	**Calm on the Listening**	Stults	.12
10141	**Christ the Lord**	Dressler	.15
20472	**Christians, Awake**	Dale	.12
10974	**Christians, Awake**	Meyer	.12
10746	**Christians, Awake**	Stults	.15
20246	**Christmas Carol**	Halter	.08
20685	**Christmas Chimes**	Calver	.12
20369	**Christmas Night**	Adam	.06
5981	**Come and Worship**	Dressler	.15
15740	**Come Hither, Ye Faithful**	Morrison	.12
10871	**Come Hither, Ye Faithful**	Stults	.12
10462	**Coming of the King, The**	Stults	.15
20251	**Constant Christmas** (Carol Anthem)	Beach	.15
10677	**Dawn of Hope**	Shelley	.15
20105	**Emmanuel**	Dale	.12
5985	**First Christmas Morn**	Newton	.12
5980	**For Unto You**	Trowbridge	.15
10305	**Glory to God**	Eastham	.05
20400	**Glory to God, "Messiah"**	Handel	.06
6079	**Glory to God**	Rotoli	.20
10756	**Glory to God**	Stults	.12
20556	**God Is Man Made Manifest**	Stults	.12
20111	**Hail Messiah King**	Pearsall-Nevin	.12
10453	**Hail to the Lord's Anointed**	Stults	.15
20682	**Hark! A Burst of Heavenly Music**	Stults	.12
20112	**Hark the Herald Angels**	Stults	.12
10627	**Hark! What Mean Those Holy Voices**	Neidlinger	.15
10196	**He Shall Be Great**	Lansing	.15
20103	**He Shall Be Great**	Stults	.12
10470	**Holy Night**	Mueller	.10
10468	**Holy Night** (Women's Voices)	Adam-Warhurst	.05
15564	**In Bethlehem a King is Born**	Berwald	.12
20595	**In the Beginning Was the Word**	Morrison	.12
20248	**It Came Upon the Midnight Clear**	Baines	.12
10354	**It Came Upon the Midnight Clear**	Berwald	.06
15677	**It Came Upon the Midnight Clear**	McGrath	.08
10600	**Jesus Christ To-day is Born**	Marzo	.15
10909	**Joy to the World!**	Stults	.12
10228	**Joy to the World!**	Berwald	.15
20423	**Joyful Christmas Song, A**	Gevaert	.12
20424	**Legend, "Child Jesus Made a Garden"**	Tschaikowsky-Bliss	.08
10355	**Light of Life**	Brackett	.15
20419	**Lo, How a Rose**	Praetorius	.05
20387	**Lord Said, The**	Orem	.12
10137	**Message of Christmas**	Lansing	.15
10197	**Message of the Bells**	Blount	.15
20382	**Mortals Awake**	Berwald	.15
20232	**Nazareth**	Gounod	.12
10374	**Nazareth** (Women's Voices)	Gounod-Warhurst	.10
10747	**New-Born King, The**	Morrison	.15
10965	**O Little Town of Bethlehem**	Stults	.12
10952	**O Thou That Tellest**	Pierce	.15
10748	**Of the Father's Love**	Dale	.15
20321	**Old French Christmas Carol** (Men's Voices)	Gevaert-Smith	.08
20104	**O Zion, that Bringest Good Tidings**	Morrison	.12
20235	**Send Out the Glad Tidings**	Stults	.12
10352	**Shepherds O'er Their Flocks**	Dressler	.10
10449	**Shout the Glad Tidings**	Brackett	.15
10463	**Shout the Glad Tidings**	Morrison	.15
10099	**Shout the Glad Tidings**	Rockwell	.15
10720	**Silent Night** (Men's Voices)	Gruber-Camp	.05
15557	**Sing, O Heavens**	Clark	.12
10146	**Sing, O Heavens**	Grant	.15
10304	**Sing, O Heavens**	Handel-Eastham	.05
15729	**Sing, O Heavens**	Schuler	.15
6208	**Sing, O Heavens**	Solly	.15
15568	**Sing, O Heavens**	Stults	.12
6	**Sing, O Heavens**	Tours	.05
20541	**Sing, O Sing, This Blessed Morn**	Marks	.06
15796	**Sing, O Sing This Blessed Morn and The Christmas Tree**	Grieg-Norden	.10
15680	**Sleep, Little Babe**	Stults	.08
15571	**Song of the Angels, The**	Morrison	.12
15704	**Song of the Angels, The**	Upham	.12
20422	**Sleep of the Child Jesus, The**	Gevaert	.05
10364	**Stars All Bright**	Spence	.05
20686	**There Came Unto Me One of the Angels,**	Calver	.15
10182	**There Were in the Same Country**	Bohannan	.15
10604	**There Were Shepherds**	Marks	.15
10461	**There Were Shepherds**	Staton	.15
10353	**There Were Shepherds**	Stults	.15
20590	**There Were Shepherds**	C. Vincent	.10
20687	**Wake and Sing!**	Dale	.12
15683	**Watchful Shepherds, The**	Dale	.12
10207	**We Have Seen His Star**	Clare	.10
20358	**We Have Seen His Star in the East** (Men's Voices)	Simper-Bliss	.06
20495	**We Worship Him**	Halter	.12
10218	**What Sounds are Those?**	Bird	.15
10524	**When Christ Was Born**	Chaffin	.20
23	**While Shepherds**	Best	.05
10507	**While Shepherds**	Burleigh	.20
6064	**While Shepherds**	Goodrich	.15
10577	**While Shepherds**	Holden	.12
10356	**While Shepherds**	Morrison	.15
10656	**While Shepherds**	Percippe	.12
10872	**Wondrous Story, The**	Stults	.12

Vocal Solos

Cat. No.	Title	Composer	Voice	Price
23487	**And the Angel Said**	Grant	high	$0.45
15932	**Angels' Message, The**	Clark	high	.40
*8050	**Angels' Refrain, The** (Violin Obbligato)	Geibel	high	.55
19221	**Angels' Song**	Ambrose	high	.50
6989	**Angels' Song**	Loud	med.	.50
5249	**Away in a Manger**	Anderson	med.	.25
16801	**Away in a Manger**	Lieurance	Solo or Duet	.30
*12528	**Beckoning Star**	Neidlinger	high	.50
4148	**Before the Shepherds** (Violin or Cello)	Sudds	high	.50
*4488	**Bells of Bethlehem**	Tracy	high	.50
*4488a	**Bells of Bethlehem** (Violin Obbligato)	Tracy	high	.65
*12810	**Calm on the Listening Ear of Night**	Thomson	high	.60
2623	**Christ is Born**	Louis	med.	.35
14963	**Christmas Dawn**	Kroeger	low	.40
*3705	**Christmas Morn**	Wooler	high	.60
8760	**Christmas Night**	Minetti	high	.50
7035	**Christmas Pastoral**	Pontius	low	.50
*2346	**Christmas Song**	Adam	med.	.50
4986	**Come and Worship**	Dressler	med.	.50
*12718	**Dawn of Hope**	Shelley	high	.60
*2869	**Gift, The**	Behrend	med.	.30
*8066	**Gloria in Excelsis**	Geibel	med.	.50
*12543	**Glorious Morn**	Neidlinger	high	.50
*12401	**Glory to God**	Edwards	high	.60
9230	**Glory to God**	Stults	high	.60
9708	**Glory to God**	Wolcott	low	.50
*5330	**Glory to God**	Rotoli	high	.60
*12234	**Hail to the King**	Burleigh	high	.75
*3702	**Heralds of Heaven** (Violin Obbligato)	Schnecker	high	.50
*18359	**Holy Night**	Gruber		.25
15987	**(O) Holy Child of Bethlehem**	Stults	high	.50
*17789	**Immanuel**	Bochau	high	.45
*8048	**In Old Judea** (Violin Obbligato)	Geibel	high	.50
5246	**It Came Upon the Midnight Clear**	Lansing	high	.60
*5348	**Lord of the Ages, The**	Holt	high	.60
6994	**My Guiding Star**	Wrightson	med.	.30
*14310	**Nations, Adore**	Shelley	high	.45
*18636	**Nazareth** (Bass Clef)	Gounod	low	40
*19949	**New Born King, The**	Ambrose	high	.45
6570	**(O) Night Divine**	Jordan	high	.50
7137	**Our Saviour and King**	Brackett	high	.50
*12583	**Prince of Humanity**	Neidlinger	high	.50
14797	**Ring, Ye Merry Chimes**	Delafield	high	.25
9729	**Saviour Christ**	Bird	high	.60
*14067	**Shepherds in the Fields Abiding**	Barnes	high	.50
17527	**Sing, O Sing**	Risher	med.	.50
8068	**Sleep Sweetly, Babe of Bethlehem** (Violin Obbligato)	Geibel	low	.45
13900	**Song That Will Live Forever**	Petrie	med.	.40
7526	**Song the Angels Sang**	Stults	med.	.40
13331	**Star of Bethlehem**	Plogsted	med.	.35
*5432	**Star of Peace**	Parker	high	.60
16430	**There Were Shepherds** (Violin ad lib.)	Stoughton	high	.55
15050	**Undimmed Star of Bethlehem**	Neidlinger	high	.50
*5838	**Wake and Sing**	Salter	high	.60
*5434	**When Heaven Sang to Earth**	Parker	high	.75
3708	**While Shepherds**	Gilchrist	high	.60
18015	**While Shepherds Watched**	Jordan	med.	.35
5245	**Wondrous Story**	Lemmel	med.	.60
14226	**Wondrous Story, The**	Stults	high	.50

The asterisk (*) denotes songs published in more than one key.

Vocal Duets

Cat. No.	Title	Composer	Price
16801	**Away in a Manger** (A Christmas lullaby for Soprano or Tenor and Alto)	Lieurance	$0.30
4150	**A Little Christmas Song** (May be sung by a soprano and baritone duet or, by using optional notes, a soprano and tenor duet)	Berger	.20
23062	**Song of the Angels** (Soprano and Alto)	Stults	.35

On another page of this issue appears a list of excellent Christmas Services for Sunday Schools, as well as a number of suggestions of appropriate material for the Holiday festivities of young folks.

Carols

Three Slovak Christmas Carols. For mixed voices By Richard Kountz.

The melodies are authentic Slovak carol-tunes, dating from the late tenth and early eleventh centuries. Catalog No. 20255 Price, 10 cents.

Christmas Praise Six Carols, by H. M. Staton.

A fine set of carols, bright and festive, yet churchly and dignified; original musical settings to some well-known standard and traditional texts. Good for either the church or Sunday School. Price, 6 cents, $5.00 a hundred.

Standard Christmas Carols, No. 1.
Standard Christmas Carols, No. 2
Standard Christmas Carols—Two Parts, Treble Voices.
Standard Christmas Carols—Men's Voices.

The very best and most popular Christmas carols. Price, 10 cents a copy. $6.00 a hundred.

Excellent Cantatas

The Awakening.....William Baines $0.50

Christmas Cantata for treble voices (Two Part). Very desirable for churches where men singers are not available. The music is excellent and the text well selected. Junior choirs can use this cantata. Requires a little over a half hour.

The Promised Child.....R. M. Stults .50

A melodious Choral Cantata for Christmas for Mixed Choir and Solo Voices that a Choir will enjoy singing. An effective 35 or 40-minute cantata. Words only. $ 00 a hundred.

King of Kings and Lord of All.....R. M. Stults

A new Christmas cantata with a pleasing variety solos and choruses; not too difficult.

The Herald Angels.....R. M. Stults

A new and very attractive cantata based on the taken by the angels before and at the time of the b of Christ. An effective rendition may be given by average church choir.

The Wondrous Light.....R. M. Stults

Adapted for the average choir. Telling the Christ story in tuneful and well-written numbers. Brilliant effective.

The Holy Night.....Lucien G. Chaffin

A short but very attractive cantata, suitable fo choir of any size, and effective even with a quartet

The Greatest Gift.....H. W. Petrie .75

The Greatest Gift is brilliant, dramatic and effective throughout, without being at all difficult.

A Christmas Oratorio.....W. W. Gilchrist 1.00

An impressive work, for any choral society or large chorus choir. The music is dramatic and modern in tendency.

The King Cometh.....R. M. Stults .60

This work is divided into three parts: "A King is Promised," "The Incarnation," and "The King is Born." Suited for the average chorus or volunteer choir.

The Morning Star.....John Spencer Camp .60

A charming Christmas cantata. This work will make a splendid novelty for a special musical service.

Prince of Peace.....J. Truman Wolcott .75

The text of this inspiring cantata is chiefly from the Bible, following somewhat the lines of Handel's "Messiah." The solo parts are well divided, and are interspersed with strong and telling chorus numbers.

OUR STOCK OF CHRISTMAS MUSIC IS NOT LIMITED TO THE NUMBERS NAMED ON THIS PAGE AND ANY DESIRED CHRISTMAS MUSIC, NO MATTER BY WHOM PUBLISHED, CAN BE FURNISHED PROMPTLY.

CHOIRMASTERS—Any of the above may be ordered for examination or tell us the capabilities of your choir and soloists and we will send suggestions

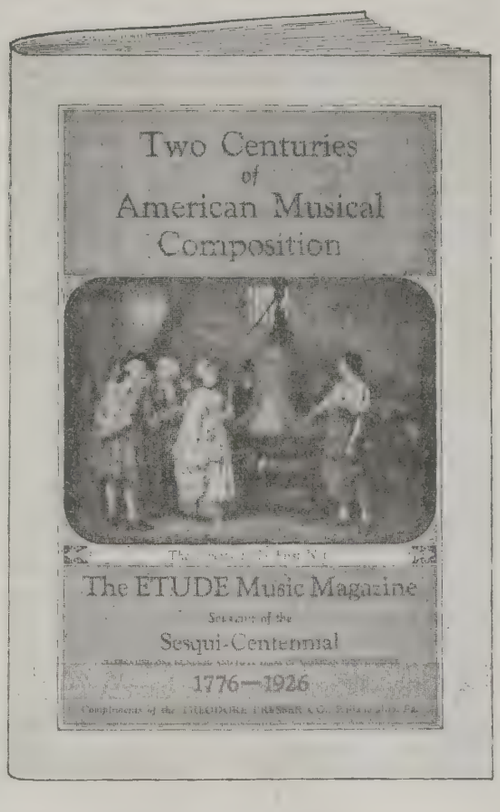
THEODORE PRESSER CO., *Music Publishers and Dealers,* 1712-1714 Chestnut Street PHILADELPHIA, PA.

OWING TO THE IMMENSE DEMAND

We Have Made Arrangements to Furnish Additional Copies of

"TWO CENTURIES IN AMERICAN MUSICAL HISTORY"

At a Nominal Price to Partially Cover Printing and Mailing Cost



This handsome SIXTY-EIGHT PAGE book was originally issued by THE ETUDE Music Magazine as a souvenir of the Sesqui-Centennial for free distribution. It contains over FOUR HUNDRED PORTRAITS OF AMERICAN COMPOSERS from Francis Hopkinson to the present day.

No other book in print has anything approaching this remarkable collection,—(not even books costing $3.00 or $4.00.) In addition to this it has SIXTEEN COMPLETE PIECES OF MUSIC in small size.

COVER IN THREE COLORS

THE enormous demand and the very great cost of manufacture makes it impossible for us to distribute any more copies without asking our friends *to share with us the cost of production.*

The book is invaluable to teachers who desire this rare collection for their work with their pupils. It is a monument to American musical achievement.

EVERY PUPIL IN AMERICA OUGHT TO HAVE ONE
EVERY CLUB MEMBER SHOULD HAVE ONE

Therefore we have extended our printings and shall be glad to send copies to all who desire them in any quantity for

10 CENTS A COPY

ONE DOZEN COPIES FOR $1.00 **ONE HUNDRED COPIES FOR $8.00**

The prices quoted are less than the actual cost of manufacture

ORDER PROMPTLY. WHEN THIS EDITION IS EXHAUSTED NO MORE WILL BE PRINTED

The Book cost thousands of dollars to publish

THEODORE PRESSER CO. Publishers of THE ETUDE 1712-1714 Chestnut St. **PHILADELPHIA, PA.**



The

Beauty Cream for Busy Women

FOR girls and women whose activities leave little or no time for that all important daily attention which assures a good complexion, HELENA RUBINSTEIN, the noted beauty specialist, provides an effective, quick beauty treatment in one unique preparation — VALAZE PASTEURIZED FACE CREAM.

Differing from any other cream you have ever used, Valaze Pasteurized Face Cream is the basis of the famous beauty regimen at the Helena Rubinstein Salons.

VALAZE PASTEURIZED FACE CREAM combines within itself all the virtues of a simple, corrective and protective, beauty treatment.

Cleanses perfectly
Molds out the "tired look" about eyes and forehead
Cools, soothes, refreshes
Protects the skin from coarsening effects of sun, wind and weather changes
Revitalizes the skin
Creates a complexion of velvet smoothness
Keeps skin of hands and elbows pliant
And is, in addition, an excellent make-up base.

Give yourself a daily two-minute treatment with this unique cream and note the decided improvement within the short space of two weeks.

Excells for Oily Skins

This remarkable cream is incomparable for all normal skins and because of its unusual absorbent properties, is the *only* cleansing cream that positively benefits an oily, pimpled or acne blemished skin.

VALAZE PASTEURIZED FACE CREAM

4 oz. 1.00, ½ lb. 2.00, 1 lb. 3.50

VALAZE FINISHING TOUCHES—scientifically compounded of the purest ingredients—safeguard and enhance the complexion. Powders 1.00 to 5.50, Rouges—Compact 1.00. Rouge-en-Creme 1.00 to 5.00. Lipsticks 1.00, 1.50. Cupidsbow—*new*—the selfshaping lipstick 1.50. Sold by the better stores everywhere or may be had direct from Dept. E-11

Helena Rubinstein

46 West 57th Street, New York

PARIS CHICAGO NEWARK, N. J. — VALAZE — LONDON BOSTON DETROIT PHILADELPHIA

Please mention THE ETUDE when addressing our advertisers.

THE ETUDE MUSIC MAGAZINE

"Music for Everybody"

Contents for November, 1926

		Page
World of Music		799
Editorial		801
Schubert—A Character Sketch	*F. Borowski*	803
Schubert, As Others Saw Him		804
Rhythm and Rubato	*H. Brower*	805
What Does Technic Mean?	*F. Matson*	806
A Question of More "Pep."	*B. F. Wike*	806
Scaling the Technic Ladder	*N. Lee*	806
Gaining Pupil's Confidence	*C. V. Wood*	806
A Piano Lesson in Vaudeville	*R. K. Buckland*	806
Mental Tests	*C. Knetzger*	806
Musical Smiles	*I. H. Motes*	806
"Quo Vadis Piano?"	*I. Friedman*	807
"Lycidas Is Dead"	*S. Paddington*	808
Thoughts from Schubert		808
"Hand Culture"	*C. V. Lachmund*	809
Teacher—Mother—Pupil	*F. B. Soulé*	810
The Musician's Library	*Dr. A. Patterson*	810
Wisdom of Women Musicians		810
Neglected Details	*A. Foote*	811
Schubert's Life in Anecdote	*W. R. Tilford*	813
Schubert in Romance		814
To Read Music Accurately	*Mrs. L. Ornstein*	815
The Fourth Finger	*B. Venuto*	816
Practicing New Scales	*W. E. Despard*	816
Advertising for Pupils	*P. Rayburn*	816
Music for all Occasions		816
How to Teach Beethoven Sonatas	*F. Corder*	817
Measuring the Child	*E. H. Nickelsen*	818
Creed of the Music Student	*M. M. Pleasants*	818
Hints on Memorizing	*M. H. Helm*	818
Musical Lollipops	*C. Norwood*	818
Forgetting Foundations	*W. F. Gates*	818
The Poorly Paid Schubert		818
Teachers' Round Table	*C. G. Hamilton*	819
Musical Scrap Book	*A. S. Garbett*	820
The Drum Major	*J. B. Cragun*	821
Public School Music Department	*G. L. Lindsay*	822
Master Lesson—"Marche Militaire"	*M. Hambourg*	823
Schubert's Daily Habits		824
Other Schuberts		824
Educational Study Notes	*E. A. Barrell*	853
Singers' Etude	*N. Douty*	854
Pointers for Parents	*M. W. Ross*	857
Have You Tried it?	*D. Bushell*	859
Organists' Etude		860
Organ Questions Answered	*H. S. Fry*	863
Questions and Answers	*A. de Guichard*	865
Violinists' Etude	*R. Braine*	867
Violin Questions Answered		869
Junior Etude	*E. A. Gest*	881

MUSIC

Military March	*F. Schubert*	825
Patter without Chatter (4 Hands)	*C. Blanco*	830
Polonaise, Op. 61, No. 1 (4 Hands)	*F. Schubert*	832
Quest of Pierrot	*F. H. Grey*	834
To a Ghost Flower	*Thurlow Lieurance*	835
Minuet in B minor	*F. Schubert*	836
Morris Dance	*J. H. Rogers*	841
Dance of the Medicine Man	*W. Berwald*	842
Romance, "Left Hand Alone"	*R. Krentzlin*	843
Hickory Sticks	*L. Renk*	844
Prelude in D minor (Organ)	*E. S. Hosmer*	844
Serenade Andalusienne (Violin and Piano)	*M. Arnold*	846
Hallowe'en	*E. Parlow*	848
Who is Sylvia? (Vocal)	*F. Schubert*	849
Rose of Sevilla (Vocal)	*L. Strickland*	850
Savior, Breathe an Evening Blessing (Vocal)	*N. I. Hyatt*	851

Professional Director

EASTERN

ALBERT CARL. VIOLIN INSTRUCTION 139 West 97th Street New York Telephone 1620 Riverside

BECKER GUSTAVE L. Pianist, Composer, Pedagogue 610 Steinway Hall, New York (Method combines the Artistic and Scientific)

COMBS Broad St. Conservatory of Music Gilbert Reynolds Combs, Direc 1327-31 S. Broad St. Philadelphia

DUNNING SYSTEM. Improved Music Study beginners. Normal Training Cla Carre Louise Dunning, 8 W. 40th

GUICHARD ARTHUR de—SINGING, [from Rudiments to Professional Excellence MUSICOLOGIST, LECTURER, 176 Huntington Ave., Boston,

HAWTHORNE Piano School Leschetizky Method Potsdam, N

LOWER JOHN P., Musical Director, B and Orchestra. 217 South 52nd Str Philadelphia, Pa.

MOULTON Mrs. M. B. Piano Instruc Studio—Sternberg School 30 S. 21st St. Philadelp

NEW YORK School of Music and Art Ralfe Leech Sterner, Direc 150 Riverside Drive, cor. 87th

PIANO AND SIGHT-READING TAUGHT Mme. M. Martin, Leschetizky Expon 712 West 181st Ave., New York, N. Telephone Riverside 0192

RIESBERG PIANO F. W. Piano Instruction base personal instruction by Reine Scharwenka & Liszt. N. Y School of Music and A Tel. Cal. 10091 River 824 West End Ave., cor. 100th St., New York, N

TRENTON CONSERVATORY OF MUSI A modern institution with a strong fac 540 E. State Street, Trenton, N.

VEON CHARLES *Correspondence Instruction, Musical Theory, Harmony, Melody, Writ Counterpoint and Musical Form.* Tuition for each course is Twenty Dollars, payable one-ha advance—STATE NORMAL SCHOOL, California, Penna.

VIRGIL MRS. A. M. Piano School and Conservatory 189 West 72nd St., New Y

VIRGIL Mrs. A. K. SCHOOL OF MUSIC 510 West End Ave. New Y

WILLGOOSE FRANK Violin and Theoretical 915 Carnegie Hall, New Yor

WESTERN

AMERICAN CONSERVATORY 70 Instruc Piano, Voice, Organ, Violin, etc Kimball Hall Chic

BOYD ANNA TOMLINSON Forty Lessons on Hand Development Materials and books for children's classes, e Summer session for teachers and students June 21 to July 7 700 Lyon and Healy Bldg, Chicago, Ills 6937 34th St., Berwyn,

CHICAGO Musical College. 60th year. Lea School in America. Piano, Vo Violin, Organ, Theory. F. S. M. 6 Van Buren St., Chicago.

CINCINNATI Conservatory of Music ESTABLISHED 1867. Highland and Oak St. Cincinnati,

DETROIT CONSERVATORY OF MUSIC 1000 Students. 50 Teachers 1013 Woodward Ave., Detroit. M

EDDY ADDA C. Normal Teacher, Teacher's Trai Classes in Dunning System of Improved M Study. Leschetizky Technic. Catalog 136 W. Sandusky Ave., Bellefontaine, Oh

KNOX Conservatory of Music Galesburg, Illinois Catalog free. Wm. F. Bentley, Direc

SOUTHERN

CONVERSE COLLEGE School of Music C. Mayfarth, Spartanburg,

SHENANDOAH COLLEG AND CONSERVATORY OF MUSIC Catalog free. In the heart of the Shenandoah Valley Dayton, Virg

Please mention THE ETUDE when address our advertisers.

Now You Can Realize Your Musical Ambitions

housands of musicians and teachers feel the need of higher and more advanced training in music as a means of greater accomplishment and sed income. Perhaps you, too, have felt this need. If you have exhausted the possibilities of your present musical training, then you should he future your careful consideration. There are endless higher positions in music—greater opportunities—ready and waiting for you just as is you are ready for them.

Study in Your Own Home Under Master Teachers

you can afford the time and the large amount of money necessary to attend a Resident Conservatory, then you have a wide choice of rade musical institutions. If, however, like thousands of ambitious men and women, you must pursue your musical training in the time er from your regular duties, and at a nominal expense, then the University Extension Conservatory offers you the sure, proven and guar- l means to the attainment of your highest musical ambitions.

Ideal Courses for Beginners and Students

nts and those wishing to take up the Study of Music he most approved and authoritative methods will find dents' Courses ideally adapted to their needs.

are remarkable in their simplicity and thoroughness, from the first rudiments of Music by easy, progres- os to real proficiency and accomplishments. The lessons fusely illustrated with photographs from life and with explanations of every important point, so that a h understanding of proper technique is insured.

istruction is individual and under the personal direction ly qualified teachers who keep closely in touch with the s progress by means of a very wonderful system of ition papers throughout the course.

u wish to take up the study of music, or, like many 's of music lovers who enroll with us each year, you resume the study after having been obliged to discon- temporarily, be sure to write for particulars of our . We will have a very inspiring message for you.

ousands of Letters Like These in Our Files

s Certified Teacher

e successfully passed the State Board Examinations now an accredited teacher in the State of Oregon. I to your Normal Piano Course, for I tried to pass the tion before, but was not proficient in the answers, and Then I saw your ad in THE ETUDE and determined to Course. It has been successful, and I am very grateful.
MRS. LULU E. DIEBEL, Seaside, Oregon.

Chorus Won First Prize in Interscholastic League

Conservatory has received considerable advertising me, as my Junior Chorus recently won first prize in rscholastic League. They competed with seven schools of which are large independent schools. I feel that f my success is due to Mrs. Clark's course in Public Music. MRS. ELSIE V. POST, Glen Flora, Texas.

School Music Graduate has Just Secured Life rtificate.

now a full-fledged director of the Melvin Community chool Orchestra, having received my certificate from erintendent on the recommendation of the State Board esenting my credits received through my studies with titution.
PROF. F. W. REUTER, Violinist, Dewey, Ill.

erwood Normal Course Systematic And Complete

Sherwood Course has taught me many things I have never heard any of my private mention. The course has enabled me to increase the size of my class and I can't our methods too highly. I recommend them to all.
MARY ELLEN FOLEY, Owosso, Michigan.

one—Result of Weldon Course

Weldon lessons have benefited me much. My tone is clearer and better, and the as greatly improved. My breathing has also improved to a great extent, and I at the high tones are much easier for me than ever before.
PAUL BLOEDE, 615 R 124th St., Cleveland, Ohio.

in Convent Praises Courses

a graduate of your Harmony, History and Advanced Composition Courses I want hat I think your courses cannot be improved upon. While they are not in any *hort* road to success, they surely are a most *safe* one. I trust that this year will u a large class of eager new students, and that they will enjoy the work as much
SISTER M. AGNITA, 60 Broad Street, Providence, R. I.

Teacher Increased Size of Class

will acknowledge my Harmony Diploma. At the commencement of my studies , I was a violin teacher with plenty of time on my hands. My class has grown times that size. I command an increased fee and have a waiting list.
SAMUEL GRIFFITHS, New Bedford, Mass.

Musical Training of University Grade

This great Musical Organization—now in its 25th successful year—offers to ambitious men and women Musical Training in Normal and Advanced Subjects of the highest grade. Our Diplomas, Teachers' Certificates and Bachelor's Degree are granted by authority of the State of Illinois.

Extension Training has received the endorsement of the World's greatest Educators. Practically every great resident University now offers accredited subjects by Extension Methods, and it has been found that such work is often of a higher grade than that done in the class room.

The highest type of Musical Training by Extension Methods, as developed and perfected by the University Extension Conservatory, is not an experiment, not a makeshift, but has proven its value and soundness in the careers of thousands of musicians and teachers who owe their success entirely to the personalized and painstaking coaching of this great school.

Courses of the Highest Authority

All University Extension Conservatory Courses are the work of America's greatest Authorities and Teachers. The names of Sherwood, Protheroe, Rosenbecker, Gunn, Heft, Weldon, Clark, Crampton, Siegel, Wrightson, Stiven, etc., are known and honored throughout the Musical World. The Extension Courses in Music they have prepared for you have received the endorsement of such great Masters as Paderewski, Damrosch, Sauer, Moszkowski, Sousa, and countless others.

Send for Sample Lessons—FREE

You are cordially invited to send for full details of our wonderfully successful method of Extension Training in Music. Check the subject on the Coupon that interests you most and we will send you not only our interesting 48 page catalogue, but also a number of sample lessons—absolutely free.

These Sample Lessons, more than anything else, will prove to you how successfully we have mastered the problem of high-grade, approved Musical Training by Extension Methods, and the great value our courses offer to teachers and students who are ambitious to achieve a greater degree of success in Music. You will incur no obligation whatever in sending for this interesting and convincing evidence.

Check and Mail the Coupon Now

Our advertisements have been appearing in THE ETUDE for nearly 20 years. Doubtless you have often seen them and thought of investigating the value that this great school might offer to YOU. Do not delay any longer. Mail the coupon now.

UNIVERSITY EXTENSION CONSERVATORY, Dept. D-71
Langley Avenue and 41st Street, Chicago, Illinois.

Please send me catalog, sample lessons and full information regarding course I have marked with an X below.

☐ Piano, Normal Course for Teachers	☐ Cornet, Amateur	☐ Violin
☐ Piano, Course for Students	☐ Cornet, Professional	☐ Guitar
☐ Public School Music	☐ Organ (Reed)	☐ Ear Training and Sight Singing
☐ Harmony	☐ Voice	☐ Mandolin
	☐ History of Music	☐ Adv. Composition

Name ..... Age.....

Street No. .....

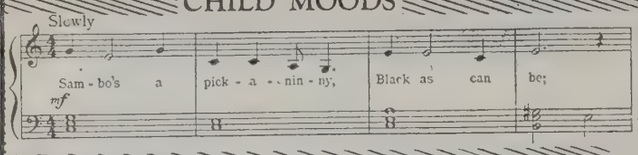
City .....

State .....

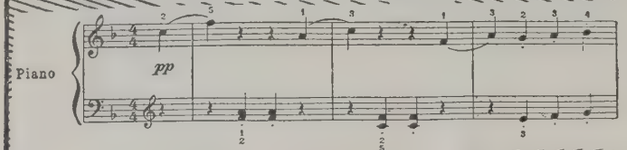
How long have you taught Piano? ..... How many pupils have you now? ..... Do you hold a Teacher's Certificate? ..... Have you studied Harmony? ..... Would you like to earn the Degree of Bachelor of Music? .....

VERSITY EXTENSION CONSERVATORY
Langley Avenue and 41st Street
D 71 Chicago, Illinois

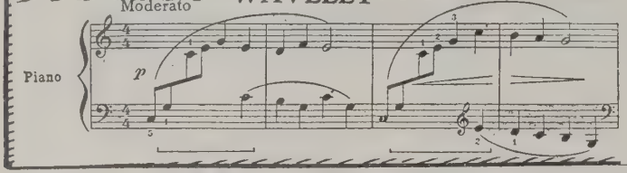
CHILD MOODS



HOP O' MY THUMB



WAVELET



HF

TEACHING PIECES

are scarce—that is, good ones!

Here are three best sellers:

"CHILD-MOODS"—Wilson
"HOP O' MY THUMB"—Fox
"WAVELET"—Paldi
} *Price, each, .30 T*

(Subject to teachers' discount)

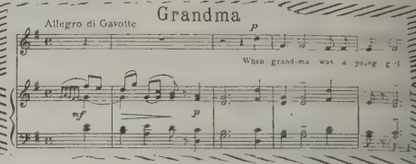
Check here ☐ and return this advertisement with name and address for choice selection on approval of teaching-pieces, Grades 1 to 3.

HAROLD FLAMMER
INCORPORATED
113 WEST 57TH STREET
NEW STEINWAY HALL, NEW YORK

NEW READINGS!

PEYCKE. **The Sugary Shipwrecked Zoo** (The Story of the Fried Doughnuts) .50
Watch the Corners of Your Mouth (A Smile Means Everything) ..... .50
ROSA, MARY. **Lives There a Man?** (Who Does Not Snore) ..... .40

Grandma



"Grandma" is a song (can be used as reading) rapidly becoming a best seller. Two keys..... .50T

CHOIRMASTERS!

Check here and send 10c. in stamps for
4 Best Xmas Anthems (*Mixed—4-part*); ☐ Sample
4 Best Xmas Anthems (*Treble—2-part*). ☐ Sample

John Barnes Wells
LYRIC TENOR



is singing the New Song

The Roses In the Garden

Words by the Gifted Lyricist
J. WILL CALLAHAN

Music by the Well-Known American Composer
FRANK H. GREY

Published In Two Keys

Price, 40 cents



FRANK H. GREY

Other Prominent Artists and Voice Teachers Report Great Success With This Excellent Song

THEODORE PRESSER CO.
1712-1714 Chestnut St., Phila., Pa.

A Subscription to THE ETUDE MUSIC MAGAZINE

makes an ideal gift for anyone interested in music or music study. See Page 882 for details.

WHEN YOU COME TO PHILADELPHIA *for the* SESQUI-CENTENNIAL

Visit the establishment of the **THEODORE PRESSER COMPANY,** which is conveniently located within a few minutes' walk of the terminals of the Pennsylvania, Reading and Baltimore & Ohio Railroads, the leading hotels and the central city business and shopping district. You will be welcomed to the headquarters of the world's largest music publishers and dealers at 1712-1714 Chestnut Street, and you also are invited to visit the studio booth of the Theodore Presser Company and THE ETUDE Music Magazine in the Palace of Liberal Arts at the Sesqui-Centennial Exposition.

Where the Theodore Presser Company is located in Philadelphia



1—Below this figure will be seen a circle that indicates the Theodore Presser Company buildings. Our traveling friends will be interested in knowing that the American Express Company's office immediately adjoins our retail store at 1712 Chestnut Street. This is a convenience for those using travelers' checks or desiring travel information.
2—This indicates the world-famous tower of Philadelphia's City Hall. Visitors may go up in this tower, which is 548 feet high and is surmounted by a statue of William Penn in heroic proportions.
3—Just a little over an inch below this figure will be seen the trainsheds of the Broad Street Station of the Pennsylvania Railroad.
4—Here is Logan Circle in the Parkway that runs from Fairmount Park directly to City Hall.
5—The small park immediately above this figure is the beautiful Rittenhouse Square, 18th and Walnut Streets.

SUBSCRIPTION PRICE, $2.00 per year in the United States and Possessions, Argentine, Bolivia, Brazil, Columbia, Costa Rica, Cuba, Dominican Republic, Ecuador, El Salvador, Guatemala, Mexico, Nicaragua, Paraguay, Republic of Honduras, Spain including Balearic Islands, Canary Islands and Possessions in North Africa (Ceuta, Melilla and Tangier) Peru and Uruguay. In Canada, $2.25 per year. All other countries, $2.72 per year.

Single copy, Price 25 cents.

REMITTANCES should be made by post-office or express money orders, bank check or draft, or registered letter United States postage stamps are always received for cash. Money sent in letters is dangerous, and we are not responsible for its safe arrival.

DISCONTINUANCES.—Owing to the educational character of THE ETUDE a majority of its readers do not wish to miss an issue. Therefore, the publishers are pleased to extend credit covering a Twelve Months' subscription beyond expiration of the paid-up period. Those of our subscribers not wishing to avail themselves of this convenience of remitting after will please send a notice for discontinuance.

PRESSER'S MUSICAL MAGAZINE

The Etude

A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT, AND ALL MUSIC LOVERS.

Edited by JAMES FRANCIS COOKE

Assistant Editor, EDWARD ELLSWORTH HIPSHER

Vol. XLIV. No. 11 NOVEMBER, 1926

Entered as second-class matter Jan. 16, 1884, at the P. O. at Philadelphia, Pa., under the Act of March 3, 1879.
Copyright, 1926, by Theodore Presser Co., for U. S. A. and Great Britain
Printed in the United States of America

RENEWAL.—No receipt is sent for renewals. On the wrapper of the next issue sent you will be printed the date on which your subscription is paid up, which serves as a receipt for your subscription.

Liberal Premiums and cash deductions are allowed for obtaining subscriptions.

MANUSCRIPTS.—Manuscripts should be addressed to THE ETUDE. Write on one side of the sheet only. Contributions on music-teaching and music-study are solicited. Although every possible care is taken the publishers are not responsible for manuscripts or photographs either while in their possession or in transit. Unavailable manuscripts will be returned.

ADVERTISING RATES will be sent on application. Advertisements must reach this office not later than the 1st of the month preceding date of issue to insure insertion in the following issue.

THEODORE PRESSER CO., Publishers,
1712 Chestnut Street, Philadelphia, Pa.

The World of Music



NKE HARLING

"Deep River," a new opera-drama, by W. Franke Harling, to the libretto of Laurence Stallings, had its world premiere at the Shubert Theater, Philadelphia, on the evening of September 24, winning the approval of a house filled with critical music-lovers. At the close of the second act the composer was called before the curtain to receive a ten-minute ovation. Then, at noon e 26th, more than a hundred leading lovers and prominent members of the ssion gathered at the Penn Athletic for a luncheon complimentary to the oser, the librettist and Mr. Arthur Hopthe producer.

e Right to Collect Royalties from broadcasters, theaters, and other users sic for profit, was won by the American y of Composers, Authors and Publishers, h a decision in August by the Department of Justice at Washington, D. C.

e "Magic Flute" is announced as the evival of the Metropolitan Company's , and it will be given during the opeek of the season. How delightful the neous Mozartian melodies will be to the fter batterings by much that passes as rnism" in music.

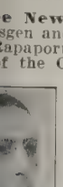
Choir of St. George's Chapel, sor, has been invited by the Canadian ment to visit Canada in January, for rpose of giving programs of English music until Easter. The Dean of r and Dr. Fellowes, musical director of oir, will accompany the organization.

nch Operas by Entirely French are reported to be assured us this sea- an arrangement which General Direcitti-Casazza of the Metropolitan has vith the officials of the Opera-Comique s for the bringing over of a group of emost singers. After a series of perces in New York, a tour of the principal an cities is contemplated.

Annual Worcester Festival was tober 6-9, with Albert Stoessel conductnorus of three hundred voices supported New York Symphony Orchestra. At the concert Verdi's "Manzoni Requiem" g commemorating the twenty-fifth anry of the composer's death. For this ists were Helen Traubel, Sophie Brasarles Hackett and Fraser Grange.

rner began "Tannhauser" in while stopping at a modest inn in the ving of the castle of Schreckenstein assig; and its romantic atmosphere is have inspired much of the Wartburg f the second act. All of which is re- by the sale of the estate to a Czech s Club which will demolish the castle a modern building on its site.

e New American Singers—Florsgen and Louise Loring, sopranos, and apaport, tenor, have been added to the f the Chicago Civic Opera Company.



AVINSKY

The La Scala Orchestra symphonic concerts of the last season resulted in a deficit of one hundred and fifty thousand lire (about six thousand dollars at present rates of exchange). A large part of this is charged to the one thousand dollars' fee paid to Igor Stravinsky for each playing of his concerto, the largest ever paid in Milan to an artist excepting the one hundred and fifty l lire paid to this same composer for his "Petrushka" and "Le Rossigilan, also, has its "good angels," and l patron of symphony, Count Cicogna, d the deficit.

st of Bizet, composer of "Carmen," erected in the lobby of the Casino ouse of Spa, Belgium. As a feature ledicatory program, Jacques Bouhy, interpreter of the rôle of *Escamillo*, wreath of laurel upon the bust. A nce of "Carmen" completed the cereith M. Bouhy occupying a prominent

Hurdy-Gurdies are to be banished from the streets of Seattle by a reformation which started in the Police Department. Here is a police department which ought to receive popular ovations on a coast-to-coast tour.

William T. Giffe, an honored American musician, died recently at Seattle, Washington, at the age of seventy-seven. Born in Portland, Indiana, he was one of the pioneers in spreading musical culture in the Hoosier State. He was long active in public school music, and was a well-known composer and author, having published a number of music books. A veteran of the Civil War and active in the work of the G. A. R., he was a member of the famous Grand Army Quartet which was a popular feature of all meetings of the organization. Mr. Giffe was a personal friend of the late Mr. Theodore Presser.

An American Tenor, Thaddeus Harvey (Taddeo Harvé) sang the tenor role in a performance of "I Puritani" at the Bellini Festival held in Catania, Sicily, the latter part of June, to commemorate the one hundred and twenty-fifth anniversary of the composer's birth.

"Bella Donna," an opera by Samuel Harwill, of Salt Lake City, is to have an early première in Milan whither the composer will soon go, having won a five-years' fellowship in the Royal Academy of Music of that city of operatic fame.

Municipal Summer Opera in St. Louis this summer broke all former records of the organization by drawing a gross attendance of 539,750, more than sixty thousand beyond the number for last season. Advocates of grand opera in English will be cheered by the report that, though the organization produces mostly light operas, the largest attendance of any week of the twelve was attained by "Il Trovatore," which thus achieved an honor held by "The Merry Widow" since 1923.

The Museum of La Scala, Milan, often said to be the most valuable collection of operatic relics in the world, was recently visited by thieves. Among the items missing are a sword, once the property of Napoleon, the jewels of the famous dancer Marchionni, and valuable manuscripts including the original scores of several operas.

The Famous Hallé Orchestra of Manchester, England, because of demands of the musicians' union, has drifted into financial shallows, and a movement to raise an endowment is being considered. The organization can well be proud of its honored past and of the great contribution which it has made to the musical culture of Great Britain.

The National Association of Negro Musicians, which convened in Philadelphia early in August, went on record against the "exploitation of Negro art by white people," and urged that "every effort be made to keep Negro spirituals from being commercialized and cheapened by their use on the vaudeville stage and in theaters and other places which do not provide a proper setting for them."

More than 1,500,000 people listened to the Edwin Franko Goldman Band concerts on the campus of New York University and in the Mall of Central Park, during the past summer.

The Annual Salzburg Festival was held this year from August 7th to 29th, with leading singers from the Vienna Opera House and Bruno Walter as conductor. As usual, the works of Mozart held the chief interest with two productions each of "Don Giovanni" and "Abduction from the Seraglio," also his instrumental compositions appearing on many programs and furnishing the entire fare for one quartet and one orchestral feast.

Isidore de Lara, the English composer, has fallen heir to one million francs, and an extra fifty thousand francs as executor's fee, by the will of the Dowager Princess of Monaco, widow of Prince Albert I. Before marriage the princess was Miss Marie Alice Heine, of New Orleans, and her friendship with the composer had begun some forty years ago.

Puccini's Villa at Terra del Lago is being transformed into a national museum and it is here that the body of the great composer is soon to be entombed. Premier Mussolini is chairman of the committee in charge of the shrine and King Victor Emanuel is its patron. A monument to the composer is being erected on the shores of the lake; and the government has contributed one hundred and fifty thousand lire to the project.

Meyerbeer's "Les Huguenots" is written to a libretto woven about the massacre of St. Bartholomew in 1572. The bell which Charles IX of France ordered rung as a signal for that night's terrors still hangs in the square tower of St. Germain l'Auxerrios, constructed in 1435.



EDWARD MACDOWELL

The $300,000 MacDowell Colony Endowment Fund, which it is hoped soon to complete, is to be aided by a "Children's Crusade" which is to be organized through the instrumentality of the Junior Clubs affiliated with the National Federation of Music Clubs, under the presidency of Mrs. Edgar Stillman Kelley. This retreat for creative workers, dedicated to the memory of probably our most gifted American composer, is no less a monument to the devotion of Mrs. MacDowell, who, just as Clara Schumann gave the ripest years of her great pianistic art to the disseminating of interest in Robert Schumann's compositions, has made a life-work of giving permanence to the ideas and ideals of her great husband.

The Second "Old-Time Fiddlers' Contest" was held in the Municipal Auditorium of Apollo, Pennsylvania, on September 2. There were prizes for fiddlers over fifty and a trophy for those over sixty-five. With Apollo entertaining the Old Fiddlers, there must have been "A Hot Time in the Old Town."

The Rehabilitation of Italian Opera and regaining its former prestige throughout the world is the object of the government at Rome. The famous San Carlo of Naples has been reacquired by the community and prizes in unlimited numbers are offered. Any work recommended by a council of judges may win an award of as much as one hundred thousand dollars, four-fifths of which is to be used as a subsidy for the management producing the work, and the other fifth to be divided between the composer and librettist.



C. A. WOODMAN

Clarence Albert Woodman, general manager of the Oliver Ditson Company of Boston, died suddenly on September 9. Born of old New England stock, and a descendant of John Alden, he became a Ditson employee as a lad in 1874. On the death of the founder of the company, in 1888, Mr. Woodman's comprehension of the spirit and methods of the firm brought him rapid promotions, till in 1907 he was made general manager of the house. He had a laudable ambition to sustain the Oliver Ditson Company's position as one of the leading music houses of the world, and, in achieving this, preserved a charming personality which made him one of the most loved and respected men in his phase of business life.

"Rose Marie," the American musical comedy, has broken the records for the famous old Drury Lane Theater of London, having some time ago celebrated its six hundred and twenty-fifth performance with receipts of more than two and a half million dollars.

Negro Music is having its day in Europe. The most popular entertainments in Paris are the all-black revues, and Negro tunes are being sung everywhere. At Marguerite d'Alvarez recent concert in Queen's Hall, London, the most applauded song of the great Peruvian-American contralto was "Nobody Knows the Trouble I've Seen."

Folk-Dancing was a unique feature of the recent wedding of Dr. R. Kenworthy Schofield of Trinity College, London, and Joan Morris, both of whom are members of the English Folk-Dance Society. The bridal couple led a Morris Dance from the church to the place of the reception which followed.

At The Teatro Colon of Buenos Aires a brilliant season of international opera closed on the evening of August 10, with a gala performance of "Tannhauser." Among the cast were the following singers familiar to opera goers of "The States:" Karin Branzell and Gustav Schützendorf, of the Metropolitan, and Alexander Kipnis, of the Chicago Civic Opera.

One Hundred Years as Bell-Ringers of Southwark Cathedral (London) has just been completed by the Mash family. Formerly known as St. Saviour's, Southwark, six of its bells were purchased from Henry VIII. The grandfather of the present incumbent helped to ring the muffled peal for the death of George IV in 1830.

The Teatro de la Scala, the acme of the sumptuous of its time and still the largest in Europe, was opened in 1776, so that it, too, celebrates this year its Sesqui-Centennial. It has seven tiers of boxes with circles and galleries above. Why not love Italy in America, when she gave us Columbus, our greatest *divas*, as well as Caruso, and the model of our "Diamond Horseshoes" to which they should sing.



RUDOLPH GANZ

Rudolph Ganz, conductor of the St. Louis Symphony Orchestra, was recently called to Washington, where the French Ambassador conferred upon him membership in the Legion of Honor, in recognition of his advocacy, during the past twenty years, of modern French music. Also, he recently has been elected as a corresponding member of the Royal Academy of Florence, Italy.

The old Teatro Lirico of Milan has been purchased by the municipality—another link in the movement to nationalize the leading opera houses of Italy.

Woodwind News, in its callow youth of Volume 1, No. 2, has come to our desk, a most welcome visitor. Skillfully edited, and typographically a work of art, it should find a cordial welcome and helpful existence among players of these instruments so fascinating in tone and execution.

It is the constant ambition of the editors and publishers of the "Etude" to make each issue of the journal worth many times more, in practical instruction, stimulating inspiration and real entertainment, than the price of the entire year's subscription. The music lover can not possibly find a better two-dollar investment.

(*Continued on Page 878*)

Prize Contest

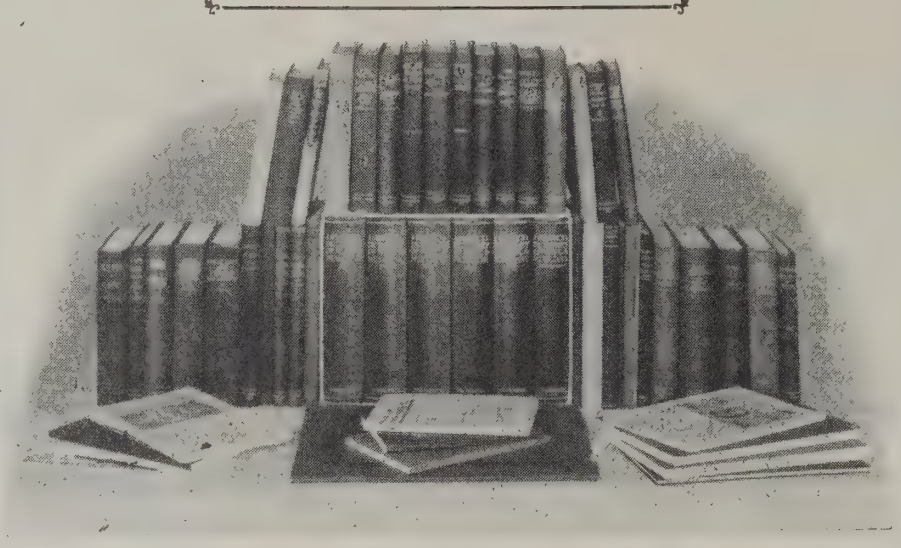
Twenty-Five Prizes Open to All Etude Readers

"WHY EVERY CHILD SHOULD HAVE A MUSICAL TRAINING"

What Can You Say on This Subject?

For years THE ETUDE MUSIC MAGAZINE has devoted a great amount of space to indicating how a musical training is of great value to the child in developing rapid thinking, accuracy, self-discipline, memory, good taste, muscular, mental and nerve co-ordination.

We have brought to our readers' attention the opinions of many of the greatest thinkers of the time, pointing to the fact that the training received in the study of the art, particularly in the study of an instrument (including the voice), has a very great significance in the fields of Religion, Education, Sociology, preparation of the mind for higher accomplishments in Art, Science and Business, in Musical Therapeutics, and other inspirational themes. Now we should like to have an opportunity to print the boiled-down opinions of some of our readers upon the subject at the head of this column.



A One-Hundred Dollar Musical Library

CONDITIONS

The contest closes December 31st, 1926. All manuscripts must be in our office at 5 P. M. on that date.

Anyone may contribute. It is not limited to subscribers to THE ETUDE.

The Essays must be between three and four hundred words in length.

The Essays must be written on one side of the sheets of paper. Kindly write as legibly as possible. When feasible have the Essay typewritten.

Address "THE ETUDE Prize Essay Contest," THE ETUDE MUSIC MAGAZINE, Philadelphia, Pennsylvania.

Be sure to put your name and address at the top of each page of manuscript.

Essays accompanied by return postage will be returned. All others will be destroyed within one month after the closing of the contest.

When the opinion of the Judges is divided between the merits of two approximately excellent manuscripts, neatness of appearance, clearness of expression and punctuation will be taken into consideration.

FIRST PRIZE

A Musical Library, Valued at One Hundred Dollars ($100.00)

Just think what a boon this wonderful library would be in any School or Home!

The following works selected from the publications of the Theodore Presser Company, at the regular retail prices, constitute this prize.

PIANO

Descriptive Analyses of Piano Works, *Edward B. Perry* $2.00
Stories of Standard Teaching Pieces, *Edward B. Perry* 2.00
Great Pianists on Piano Playing, *Jas. F. Cooke*.... 2.25
Basic Principles in Pianoforte Playing, *Josef Lhevinne*..... .60
Principles of Expression in Pianoforte Playing, *A. F. Christiani* 2.50
Piano Playing with Piano Questions Answered, *Josef Hofmann* 2.00
Well Known Piano Solos and How to Play them, *Chas. W. Wilkinson*..... 2.00
Science in Modern Pianoforte Playing, *Mrs. Noah Brandt* 1.00
Master Lessons in Pianoforte Playing, *E. M. Bowman* 1.50
The Embellishments of Music, *L. A. Russell*..... 1.25
The Pedals of the Pianoforte, *Hans Schmitt*..... 1.25
Pianoforte Study, *Alex. McArthur*..... 1.50
How to Play the Piano, *Mark Hambourg*..... 1.50

GENERAL

Grove's Dictionary of Music and Musicians.....$20.00
Old Fogy, His Musical Opinions and Grotesques, *Jas. Huneker* 1.50
Reminiscences of a Musician's Vacation Abroad, *Louis C. Elson*..... 1.00
The First Violin, *J. Fothergill*..... 1.50
Music and Morals, *H. R. Haweis*..... 2.25
Music Study in Germany, *Amy Fay*..... 2.00
Mistakes and Disputed Points in Music and Music Teaching, *Louis C. Elson*..... 1.50
Music and Culture, *Carl Merz*..... 2.25
Choir and Chorus Conducting, *F. W. Wodell*..... 2.00
Piano Tuning, Regulating and Repairing, *J. Cree Fisher* 2.00
The Education of the Music Teacher, *Thos. Tapper*..1.75
What to Play—What to Teach, *Harriette Brower*... 2.00
Business Manual for Music Teachers, *Geo. C. Bender* 1.25
How to Understand Music, in 2 volumes, *W. S. B. Mathews* 4.00
Musical Progress, *Henry T. Finck*..... 2.00
Musical Mosaics, *W. Francis Gates*..... 2.00
Indian Music Lecture, *Carlos Troyer*..... .50

HISTORICAL

Standard History of Music, *Jas. F. Cooke*.....$1.50
Complete History of Music, *W. J. Baltzell*..... 2.25

BIOGRAPHICAL

Secrets of the Success of Great Musicians, *E. Pirani* $2.00
Anecdotes of Great Musicians, *W. Francis Gates*.. 2.00
Music Masters, Old and New, *Jas. F. Cooke*..... 1.25
Life Stories of Great Composers, *R. A. Streatfield*.. 2.25
Celebrated Pianists of the Past and Present, *A. Ehrlich* 2.50
Portrait Biographies:
Gallery of Distinguished Musicians, *A. S. Garbett*. .75
Gallery of Eminent Musicians, *A. S. Garbett*..... .75
Gallery of Musical Celebrities, *A. S. Garbett*..... .75
Great Men and Famous Musicians on the Art of Music, *Jas. F. Cooke*..... 2.25

THEORY

Harmony Book for Beginners, *Preston W. Orem*...$1.25
Theory and Composition of Music, *Preston W. Orem*..1.25
A Treatise on Instrumentation, *E. Prout*..... 1.00
Musical Forms, *Ernest Pauer*..... 1.00
Ear Training, *Arthur E. Heacox*..... 1.00
Primer of Facts About Music, *M. G. Evans*..... .60

VOICE

Great Singers on the Art of Singing, *Jas. F. Cooke*.$2.25
What the Vocal Student Should Know, *Nicholas Douty* 1.00
How to Sing, *Luisa Tetrazzini*..... 2.00

SECOND PRIZE

A Musical Library, Valued at Fifty Dollars ($50.00)

This library may be selected from the foregoing list to the total of Fifty Dollars.

THIRD PRIZE—Twenty-five Dollars Cash. FOURTH PRIZE—Fifteen Dollars Cash. FIFTH PRIZE—Ten Dollars Cash.

ADDITIONAL PRIZES

For the next ten Essays which, in the opinion of the Judges, deserve recognition a Cash Prize of Five Dollars each will be awarded.

Following this in order will be ten more prizes, each consisting of a subscription to THE ETUDE for one year.

THE ETUDE MUSIC MAGAZINE, Theodore Presser Co., Publishers 1712-1714 Chestnut Street Philadelphia, Pa.

THE ETUDE

NOVEMBER, 1926 | Single Copies 25 Cents | VOL. XLIV, No. 11

A Splendid Season

THE BRISK November days are here and the season is now in full swing. Never has a musical season started with such vim and such real interest.

America is alive with things musical from coast to coast. The appreciation of the art is so great that parents everywhere realize that the child who does not have his musical opportunity is being deprived of one of his real birthrights.

The radio, the talking machine and the player piano have proven splendid missionaries of the music teacher. Parents now comprehend that the student who is actively engaged in studying a musical instrument is getting a kind of mind, muscle and nerve training that cannot possibly be secured in any other way.

Shades of Plato! What would the old philosophers who climbed the heights to the Parthenon have thought of the America of 1926? All that they preached and taught about music—all of their wonderful ideals of music's proper part in education and in the state—is being developed in America to an extent that they could hardly have dreamed possible.

It has not come to this wonderful appreciation without an enormous amount of foundation work upon the part of noble men and women of yesterday. The late Dr. Gunsaulus, of Chicago, used to say that every great accomplishment of man was first a dream, then a plan and finally a deed.

The dreams of Lowell Mason, Theodore Thomas, Edward MacDowell, Eben Tourjee and Theodore Presser are now deeds.

The procession of earnest students to music studios is unending. The value of their training to the American state was realized by the late Dr. Eliot, former president of Harvard, more than by any other general educator of his time. It was Eliot who pointed out the immense value of music as a mind trainer. His great work is done, and as he sleeps in the little New England cemetery he must surely dream once more of the wonderful renaissance of music study in the new world.

We congratulate the teachers of America and the students of America upon their extraordinary activity this season.

The Man of a Thousand Melodies

SCHUBERT has been called "the man of a thousand melodies;" but that is a libel upon his enormous fecundity, because he might better be termed the man of two thousand melodies. Probably no composer of history produced so many themes. It is inconceivable that, in the short span of thirty-one years, any human could pour forth such an amazing number of themes, many of them immortal.

His Opus 1 is reputed to have been his famous song, "The Erl King," to which Breikopf and Hartel give the date 1815. Schubert was then eighteen years old. As a matter of fact, however, he commenced writing before he was thirteen years of age; and in 1810 he wrote a composition with the grewsome title, "Corpse Fantasia," for the pianoforte, arranged for four hands. The manuscript consists of thirty-two closely-written pages with one dozen sections. One peculiar characteristic was that each section ended in a different key from that at the beginning. During the next year he wrote *Der Vatermörder* (The Father Murderer) and *Hagar's Lament*. This piece assumed the dimensions of a Cantata and was such a remarkable revelation of the work of a fourteen-year-old boy that Salieri at once recommended that he be placed under the instruction of a noted teacher, Ruzicka, who soon pronounced the same verdict given by a former teacher, "God has been his teacher. He has learned everything."

Nevertheless, Schubert fortunately continued to receive the mundane training of Salieri and profited greatly thereby.

Notwithstanding his copious outpouring of melodies and his great natural achievements, Schubert was possessed with what might in this day be called an inferiority complex right to the end. This composer of many of the world's greatest masterpieces (including no less than 603 astonishing songs) came upon the scores of Handel's oratorios at a time when Schubert was only a short distance from the end of his career. He studied them carefully and then exclaimed, "I see how much I still have to learn; but I am going to work hard with Sechter and make up for lost time." He actually did visit the famous contrapuntalist, Sechter, and arrange for lessons. He was, however, too weak and too worn down with overwork, disappointment and poverty to carry on his ambition.

The last work of Schubert is not accurately determined. When he was on his death bed he worked industriously with the proofs of his song cycle, "The Winter Journey," a pathetic prophecy of one of the most tragic deaths in the history of art.

The Advance in Radio

HAVE YOU ever known of anything so astonishing as the way in which the radio has become a common household necessity within the space of two or three years?

It took the telephone, the talking machine, the typewriter and even sanitary plumbing almost a generation before they became household fixtures. Electric refrigeration was in actual use on a large scale for years before the householder looked upon it as a practical substitute for the iceman. The automobile was the toy of the venturesome rich for two decades before we all found out that we could not live without one.

With the radio, however, the instruments seemed to come down out of the skies like a cloud. The first sputtering and squawking toys were so marvelous that many families have had in the space of a few years several successive instruments, so amazing has been the improvement of the various types of receivers.

Now, with the supply of electric power merely a matter of sticking a socket into the house power, the improvement in tone and volume is so remarkable that it seems incredible. With the vast increase in the number and the quality of the programs given, the radio is just as much a domestic necessity as the water supply.

THE ETUDE has conducted ETUDE radio hours over the station WIP (Gimble Brothers, Philadelphia) on the second Thursday of every month, and over the station WLS (Sears Roebuck Foundation, Chicago) on the third Tuesday of every month, under the direction of D. A. Clippinger. These stations were resumed in October with great success. It is our ambition to increase the number of these educational programs in other cities, if possible. We are glad to hear from our friends who get these programs over the air, and welcome suggestions from all.

The more fine music we have introduced into the home over the ether waves, the greater will be the demand for music and music education.

On the second Thursday of November THE ETUDE Radio hour (Station WIP, Gimbel Brothers, Philadelphia, 8:15 P. M., Eastern Standard time) will introduce the phenomenal twelve-year-old child prima donna, Miss Rebecca Smith ("Adelina Patti the Second"), pupil of Mr. Julian Jordan, composer of the famous "Song that Reached my Heart."

Candling Crania

If crania could be candled like eggs the work of the teacher would be lighter but possibly less interesting. It is great fun finding out what is inside the pupil's mentality and then working with that mentality in the way most likely to produce profitable results.

In all that we learn from the teachers who are working with abnormal minds, in the "hospitals for mental hygiene," as asylums are always called in this enlightened day, we are astonished by the accomplishments of music. Under the direction of trained physicians who have been found very sympathetic toward the work, it has been possible to stimulate interest and bring back to varying degrees of normalcy individuals who have been for months little more than babbling fools. Occupational therapy also produces most beneficial results; but in many cases music seems to be a very valuable bridge from nebulous mind conditions to mental control, and ofttimes to cure and discharge from the institution. Our readers have been made acquainted with the remarkable work of Dr. Willem van de Wall in this connection.

If music is of such obvious value in helping to coördinate mentally sick individuals, how great must be its value with normal individuals. We cannot candle crania to see whether the grey matter is or is not likely to become addled; but we do know that music is one of the things which, all other conditions being equal, is of undoubted importance in maintaining a healthy brain condition.

The Fittest

There is nothing in which the survival of the fittest is better illustrated than in the way in which certain melodies seem to be invested with a kind of inexplicable longevity while other melodies fade away like snow in April.

Here is a mystery which musician and psychologist find it impossible to explain. Why, for instance, does the plaintive "Londonderry Air" survive while many other contemporary tunes with unquestioned beauty have become literally extinct? The secret is not in the words, for this very melody has had many different poems applied to its beautiful lines.

The public's ultimate decision is impossible to divine. Music publishers of all ages have employed experts to select material. The best experts are merely those who score the highest average. These same experts often make miserable blunders. Often too much success makes them over confident and careless in their decisions. The same applies to book publishers. Mark Twain, after he had issued the Memoirs of General Grant and made a small fortune from it, put out a number of works which proved all but disastrous.

Picking melodies for publication is really the basis of success in music publishing; because, when all is said and done, the thing which gives permanence to a musical composition is usually that very elusive thing called melody, even more than workmanship and highly trained musical skill. Stephen Foster had neither of these last and his melodies are literally imperishable.

Heliotherapy

During many years we have had numerous letters from teachers of music who have overworked themselves in the pursuit of their art and have described themselves as "nervous wrecks." The best remedy for this is not to do it, but after the damage has been done the cure sometimes has meant medical treatment and rest, frequently at a cost far too high to be borne lightly by the average teacher.

During the past year we have noted so many astonishing results from light therapy (photo-therapy) and heliotherapy (sun therapy), particularly in the cases of those who have undergone the strain of very exacting and confining sedentary work, that we cannot refrain from writing this non-musical editorial to tell about it.

Musicians undergo a mental and emotional pressure which few people realize. The task of teaching music demands the very best in the teacher. After some lessons teachers are literally exhausted. At the end of a season they show the effect of this drain upon their vitality.

By means of sun baths—exposing the body to the rays of the sun, particularly the morning sun, so that the skin becomes pigmented gradually day after day—there is (where no serious organic trouble exists) a most remarkable restoration of vitality. In fact, the whole body seems to be invigorated. The cheapest and best medicine in the world is in the heavens.

Light therapy has been the subject of volumes of clinical reports. Certain skin and lung diseases seem to have no other effective enemies. Artificial suns (the quartz-lights) supply in northern climes in winter what cannot be procured out of doors. Your physician knows all about this, and if you ever feel that your nerves have reached a point where you need attention, ask him to tell you about sun baths and light baths.

One famous American musician, who was in despair because he could not find a cure for a serious nervous malady, has just written us: "I am everlastingly grateful to you for your advice to take up sun baths. They have benefited me enormously."

The benefits are too wonderful not to pass the suggestion on to our musical readers.

Half-Baked

The reason for the failure of hundreds of music workers is not that of ingredients, but rather that the student has not remained in the artistic ovens long enough to produce a perfect product. Realizing that perfection is a goal rather than an accomplishment, it is nevertheless true that, because so few ever approach half-perfection, the waste of artistic human material is appalling.

The Europeans attribute this waste in America to our insatiable ambition to exhibit a product before it is complete. We try to jam into a few weeks of intensive study what would take a European student years to acquire. Because some extraordinary talents have been able to make miraculous progress in a very short number of weeks does not mean that all students can do this.

Talent is of two kinds. One represents the music workers who, like Mozart and Schubert, seem to require little or no instruction. They seem to be born with the knowledge and the skill. Their teachers stand astounded in witnessing their uncanny progress. Others, as Schumann, Beethoven and Brahms, are like diamonds—they require long and hard grinding before they reach their most beautiful polish.

On the other hand, there are students who study too long before testing their powers. They grow stale and sometimes discouraged. In our editorial of much-mixed metaphors, it might be well to say that every task, every composition, every study, should in itself be completely baked, never half-baked. In this way, in the end, the product as a whole will not be half-baked.

The teacher at the student's recital should take every precaution not to exhibit a pupil in any composition which cannot be played with real mastery. This may mean less difficult compositions for some aspiring pupils, but it is far better to have our cakes come out of the educational oven "browned to a turn" than to have them half dough.

A Great National Event

The Sesqui-Centennial Exposition in Philadelphia has performed a delightful service for The Etude Music Magazine. It has brought to our threshold thousands of friends whom we have met for the first time. Over seventy thousand visitors have registered at our display in the Liberal Arts Building. They have been most enthusiastic about what Secretary of State Kellogg terms "The finest Exposition I have ever seen." From a standpoint of Art, Music and Education, this exhibition has been unsurpassed. Better see it before it is too late. It would take weeks to see it all. But, above all things, "drop in" to see us.



Character Sketch of Schubert

By the Eminent Composer and Teacher

FELIX BOROWSKI

This is the second in a notable series of Character Sketches of the Great Masters by Dr. Borowski

...T IS AT ONCE interesting and remarkable that each of the great composers should have had personal characteristics and idiosyncrasies which set him ...rt from his fellow-immortals. The ...de and savage robustness of Beethoven's ...perament—never softened by constant ...ociation with the elegant aristocracy of ...enna—made him a very different person ...m the delicate and shrinking Chopin. ...ndel's imperious forcefulness and his ...faltering cocksureness made him a unique ...ure among the master-musicians of the ...rld; and it would be hard to find another ...at composer who was the personification ... the domestic virtues as was Bach. It ...re easy to continue with a catalogue ... contrasts—the dreamy languor of Rob... Schumann with the gentlemanly vivac... of Mendelssohn; the egregious egoism ... Wagner with the polished self-effacement of Liszt; the philosophic and optimistic *bonhommie* of Haydn with Tschaikowsky's spirit mixed with melancholy and ...rs.

...In the gallery of the immortals Franz ...ter Schubert is the chief representative ... Bohemia, to which he belonged by temperament as well as by inclination. "A gay ...e, but a terrible one," wrote Henri Mur...r, of the existence of those debonnaire ...ppets who dance through the pages of ...cènes de la vie de Bohême." And it held ...y moments and some terrible ones for ...hubert, the subject of this sketch. Yet ... is impossible to believe that he could ...ve been happy or contented with the ...ll-ordered progress from the cradle to ...e grave that is the lot of the average ...eller upon earth.

Impenetrable Reserve

...N AT LEAST one respect—and in that ... one only—does Schubert's character re...mble that of Frederic Chopin. This was ... the impenetrable wall of reserve which ...h built around his soul. Both had de...ted and loyal friends; but in neither case ...l even the most intimate associates come ...o touch with the real man who sat en...nched behind the barrier which hid him ...m the world. It is this barrier which ...uses it to be difficult to make an accu...te diagnosis of Schubert's personality; ...t it has not made it an impossibility. For ...en the most inscrutable person cannot ...event his actions and a stray word here ...d there from opening a little window ...rough which one may look, as in a glass ...rkly, and see into his mind.

One reason why Schubert hid his heart ...m those who were nearest and dearest ... him was that he was extraordinarily ...y. Now this shyness has been a pecu...rity of other composers, but it has taken ...er forms. With Brahms, for instance, ... took the form of aggressive self-repres...n, and he would often say a flighty or a ...uel thing when really his spirit was ...ved by tenderness and warmth. And ... would say it in order to mask the real ...eling which lay beneath.

His Physiognomy

...O OUTWARD view Schubert was ... not of the stuff of which heroes can ... made. Sir George Grove, who wrote in ...s famous dictionary the most sympathetic ...graphy of the composer in existence, ...clared that "Schubert was not sufficiently ...portant during his lifetime to attract the ...tention of painters, and although he had ...re than one artist in his circle, there are ...t three portraits of him known." These ...rtraits, the author goes on to state, were ...spectively the pictures made of Schubert ... Leopold Kupelweiser and W. A. Rieder, ...d the bust upon his tomb. Sir George, ...wever, was not altogether accurate, for ...ere are other pictures of the composer of ...rlkönig," than those which he enumer...ed. Moritz von Schwind made a sketch ... Schubert as he appeared in 1825, and he drew two other pictures which he brought into existence long after the master had been put into his grave. Johann Ender also drew Schubert, and so did Joseph Teltscher, who published a highly characteristic lithograph of his friend in 1828—the year in which Schubert died. There is a lithograph, too, by R. Hoffmann, and a water-color painting ostensibly by Franz Weigl. All these pictures disclose an interesting but by no means handsome countenance.

Schubert's friend and first biographer, Heinrich Kreissle von Hellborn, painted in words a picture rather less flattering than the pencils of the composer's artist-friends had drawn. "His round and puffy face," he wrote, "low forehead, projecting lips, bushy eyebrows, stumpy nose and short curly hair, gave him a negroid countenance which corresponds with that which is to be found at the Währing churchyard." Kreissle adds,—"However uncomely, nay almost repulsive, his exterior, the spiritual and hidden part of the man was noble and abundantly endowed." The unprepossessing exterior of Schubert was accentuated by his stumpy figure—the composer was only five feet and one inch in height—and by the general untidiness of his person. It was his friend and former schoolfellow, Joseph von Spaun, who once told Schubert —partly in jest—that he looked like a drunken cab-driver. But there was one feature which in Schubert's countenance caused those who looked upon it to forget his insignificant nose and tallow-like complexion. His eyes, so bright and beaming that they seemed to strike fire through his spectacles, were the mirrors of a beautiful soul, the outward expression of genius as rare as it was fine.

Schubert's Shyness

THE SHYNESS in Schubert, to which reference already has been made, was one of the negative qualities which, while it endeared him to his friends—who were moved to a half-tender protectiveness by reason of it—was the cause of much of his social non-success and consequent loss of prestige as a composer. For, in the early nineteenth century at least, the prosperity of musicians too often depended upon the amiable interest which they aroused in wealthy or influential patrons.

When Vogl, one of the most important singers at the Court Opera, was prevailed upon by Schubert's friends, Schober and Spaun, to meet the composer with a view to interesting himself in Schubert's songs, the tenor could scarcely have been favorably impressed by his first view of the creator of them. "Schubert entered," Spaun wrote, "with shuffling gait and incoherent stammering speech to receive his visitor." Yet Vogl was only temporarily alienated by the composer's awkward diffidence. He was destined to become not only one of the master's firmest friends, but also one of his best interpreters.

Schubert's friends, who had his success so greatly at heart and who realized how important it was that he should mix in society, used to lecture him upon his indisposition to do what other musicians had to do in order to further their interests. "He himself," wrote Kreissle, "never expressed a wish to mingle with others in society, where he was forced to put away his innate shyness, reticence and a good-natured nonchalant manner, but could not escape yielding occasionally to friendly pressure put upon him." But when Schubert was prevailed upon to put on his best coat, comb his hair and otherwise make himself appear like a gentleman, the results were generally unhappy, rather than the reverse.

Schubert Meets Beethoven

ON ONE OCCASION a meeting was arranged between Schubert and Beethoven, by Anton Schindler, who, an intimate friend of the composer of the "Eroica" Symphony, had made the acquaintance of Schubert and admired his genius. "In the year 1822," wrote Schindler, in his biography of Beethoven, "Franz Schubert set out to present in person, to the master he honored so highly, his variations on a French song (Opus 10). These variations he had previously dedicated to Beethoven. In spite of Diabelli accompanying him, and acting as spokesman and interpreter of Schubert's feelings, Schubert played a part in the interview that was anything but pleasant to him. His courage, which he managed to retain up to the very threshold of the house, forsook him entirely at the first glimpse he caught of the majestic artist; and when Beethoven expressed a wish that Schubert should write the answers to his questions (for the master was totally deaf at that time), he felt as if his hands were tied and fettered. Beethoven ran through the presentation copy and stumbled upon some inaccuracy of harmony. He then, in the kindest manner, drew the young man's attention to the fault, adding that the fault was no deadly sin. Meantime, the result of this remark, intended to be kind, was utterly to disconcert the nervous visitor. It was not until he had got outside the house that Schubert recovered his equanimity and rebuked himself unsparingly. This was his first and last meeting with Beethoven; for he never again had the courage to face him."

Schindler was wrong as to the last statement; for it was he who, when Beethoven was on his deathbed, in 1827, showed the master some of Schubert's songs and, in answer to Beethoven's interest in their creator, brought him in company with Anselm Hüttenbrenner to the great man's side. Nor was that the only occasion. Schubert went there again, but the mists of death already were settling on Beethoven's eyes and that hasty, impulsive speech of his was apparently about to settle into eternal silence. Yet he saw Schubert and made some signs with his hand; but no one could tell what he wanted to convey and Schubert left the room overcome by emotion.

Offends von Weber

DEPLORABLE as was Schubert's awkward shyness in society, he was quite able to assert himself when he thought the occasion called for drastic action. When Carl Maria von Weber visited Vienna, in 1824, in order to rehearse his opera, "Euryanthe," word came to him that Schubert—whom he already knew—had made unfavorable criticism concerning his new work and that he had declared it to be inferior to "Der Freischütz." Weber, who was having the usual troubles which beset composers who are dealing with opera managers, was nervous and inclined to resent slights, fancied or otherwise. "Let the fool learn something himself, before he ventures to criticise me," he said of Schubert.

Schubert received Weber's remark with the unfailing certainty which is insured by solicitous friends and acquaintances who are delighted to set geniuses by the ears, and, having inwardly digested it, betook himself to the lodging of the composer of "Euryanthe," carrying with him the score of the opera "Alfonso und Estrella," which he had written a year or so before. Schubert's work having been duly examined, Weber proceeded at once to the matter of

Schubert's animadversions on his own opera. To his astonishment and disgust Schubert not only repeated his strictures on "Euryanthe," but proceeded to enlarge upon them. Weber completely lost his temper. "I tell you," he shouted as he threw "Alfonso und Estrella" on the table, "that first puppies and first operas are always drowned!" But Schubert remained cool. "Alfonso und Estrella" was not his first, but his twelfth dramatic production.

Schubert as Conductor

PERHAPS the consciousness that he had the best of it, made Schubert determine to keep friendly relations with Weber intact. Nor was the composer of "Alfonso" less resolute when, at a rehearsal which had been arranged at the instance of Vogl to bring Schubert a conductorship at the Court Theatre, he put on the stage some scenes in order to demonstrate what he could do. The text for this music had been written by the manager of the theatre, Duport, and Nanette Schechner had been engaged to interpret the soprano music in Schubert's work. At the first rehearsal, held with piano, the vocalist found the principal aria too long and the accompaniment too overloaded. She entreated the composer to make the necessary alterations, but Schubert bluntly refused to change a single note. At the orchestral rehearsal the strain proved too great for Mme. Schechner. She broke down in the middle of the aria and sank exhausted into a chair which was standing by the proscenium arch.

Schindler, who was present at the rehearsal, described the remainder of the incident as follows: "There was a dead silence throughout the house and consternation in every face. Then Duport was seen going from one to another of the principals and discussing matters with the singer and the chief musicians present. Schubert sat through this painful scene like a marble figure, with his eyes fixed on the score before him. Then after a long interval, Duport advanced to the orchestra and politely addressed the composer in these words, 'Herr Schubert, we will postpone the performance for a few days, and I must beg of you to make the necessary changes in the aria at least in order to make it easier for Mme. Schechner.' Several of the musicians in the orchestra joined in begging him to yield. But Schubert had listened with increasing anger to the speech, and shouting out, at the top of his voice, 'I will alter nothing,' he shut the score with a loud bang, placed it under his arm, and marched home. Thus there was an end to all hopes of the appointment."

The Irritated Schubert

THERE CAN BE no doubt that when he was irritated, Schubert threw off his timid diffidence and, with it, not a little of that gentleness of manner which so endeared him to his friends. It was, indeed, his habit of boxing the ears of the children in the first grade of his father's school, when he was annoyed by them, which—if we are to believe Schmidtler—led to his dismissal as teacher.

Even if Schubert had shown more tact at this rehearsal with Mme. Schechner and had won his appointment as conductor at the Court Theatre, it is doubtful whether he would have been able to hold it long, for no man was less adapted to occupy a position which would entail regular habits and well-ordered routine. The composer was well aware of this himself; his applications for various posts—which were generally made at the instance of his friends—were handed in with hesitation and reluctance; and when they were rejected (as they always were) the applicant himself was the only one who rejoiced. It was his inability to understand the most elementary principles of business, too, which kept Schubert always poor.

There was really a demand in Vienna for his works, but only the publishers of them made money. Schubert sold the copyrights of six songs in his "Winterreise" to Haslinger, for a dollar and a quarter; and the great *Quintet for Strings, in C*—in which perhaps there is more loveliness than in any other work of its kind—for six dollars. Nor did the composer fare better with other chamber music works. The E-flat major trio for piano and strings brought him a little more than three dollars, and that after months of negotiation and expenditure of large sums in postage. Nor did Destiny cease from her ironic gestures after poor Schubert had given up his struggle with poverty and the battle with an indifferent world. For after his death, in 1828, an official inventory was made of his effects and everything which he had possessed in the world was valued at twelve dollars. This included all the unpublished compositions which Schubert left behind—a vast number—and the cash value of all of them was declared to be two dollars and twelve cents!

Schubert's Industry

THERE IS something pathetic in the ineffectual industry with which Schubert strove to bring beauty to his fellowmen. That the two dollars and twelve cents' worth of manuscripts, with their burden of ineffable charm, could be given existence, Schubert labored incessantly all his life. He rose early in the morning and began composing directly, often even before he was dressed. Frequently Schubert slept in his spectacles so that he could start work immediately he woke up, and having begun he continued for six or seven hours at a stretch. "When I have done one piece I begin the next," he once told a visitor who called on him the year before he died. And the piece which had been completed he thrust into a drawer and often never thought of it again.

It does not take a very long acquaintance with Schubert's music to discover the current of melancholy which flows languidly through it. It was, indeed, in his works that the composer was unable to hide the real Schubert. On infrequent occasions he did, indeed, let the world into the secret of his unhappiness and in words rather than in tones; but such words were wrung from him by experiences of misery or disappointment. "Picture to yourself," Schubert once wrote to his friend, Kupelwieser, "a man whose health can never be re-established, who from sheer despair makes matters worse instead of better; picture to yourself, I say, a man whose most brilliant hopes have come to nothing, to whom the happiness of proffered love and friendship is but anguish, whose enthusiasm for the beautiful—an inspired feeling at least—threatens to vanish altogether; and then ask yourself if such a condition does not represent a miserable and unhappy man.

'My rest is gone, my heart is sore,
Never, alas, shall I find it more.'

"I can repeat these lines now every day, for each night when I go to sleep I hope never again to wake; and every morning renews afresh the wounds of yesterday." And on another occasion Schubert said, "My music is the product of my genius and my misery."

The Merry Schubert

IT WOULD BE doing injustice to Schubert's character if the impression were to be given that he was continually living in the gloomy territories of misery and woe. If in secret he was often unhappy, Schubert was also full of fun when he found himself in congenial company. And congenial company, for him, constituted those bosom friends who lived with him in the merry kingdom of Bohemia. They were good fellows all, but they were not fools. Schubert did not consort with such. When a new member was introduced into the circle, Schubert would look to one and another of his companions and ask, "Kann er was?" ("Can he do anything?"), and it was in consequence of that continuous interrogation that the composer was nicknamed "Kanevas" by his friends.

It was in the Viennese coffee-house that Schubert and his companions set the stage for their jollities. One of his favorite jokes was to play *Erlking* on a comb with grotesque emphasis on the more dramatic portions, and this used to evoke peals of laughter from the crowd. Schubert laughed but little himself, and when he did laugh his mirth was a hoarse suppressed chuckle. Johann Mayrhofer, the poet with whom Schubert lived for some time, was accustomed to tease his companion and he used to charge at Schubert with a sword-stick that had a bayonet tied to the end of it; and as he plunged at the composer he would cry in the Viennese patois: "Was halt mich denn ab, du kloaner Raker?" ("What can stop me, you little rascal?"). Schubert would thrust him back, saying: "Waldl, wilder Verfasser" ("Waldl, you wild one!").

Although the master—like so many other composers—was unable to dance, he would improvise waltzes and galops by the hour for the edification of his friends. It would seem that in these tavern festivities Schubert would occasionally accommodate his system with more strong liquor than was good for it. W. von Chezy, who published a volume of "Recollections" of the master, declared that when Schubert arrived at that stage of bibulousness in which his will was weaker than his wine, he would retire to a corner and "nurse himself comfortably into a passion." The culmination of this metamorphosis arrived when Schubert turned himself into what Chezy termed "a laughing tyrant." "He would destroy everything he could," wrote that author, "and that without making a noise—glasses, plates, cups and other objects—and would sit simpering and screwing up his eyes in to the smallest possible compass." While Schubert's alcoholic excesses were probably not numerous and scarcely likely to do permanent injury to his health, it is certain that the Bohemian life, which meant late hours and irregular meals, took their toll of the master's years.

The Feminine Influence

ANY DISCUSSION of a great composer's character would be incomplete without some reference to his reactions to the gentler sex. Women played so important a role in the lives of certain masters of music—Beethoven, Chopin and Wagner, for example—that much of their music would not have come into existence at all if it had not been for the feminine influence upon it. In the case of Schubert there is little evidence to show that any passion, great or small, ever dominated his life. The countesses and baronesses in Vienna who so worshipped the illustrious Beethoven had no thought for the shabby, uncouth, poverty-haunted man who was occupied (although no one suspected it) in making glorious history for his country's art.

Yet there was one exception. The Countess Caroline Esterhazy, the younger of two daughters of Count Johann Esterhazy, had been a pupil of Schubert in Vienna and at the Count's country estate at Zselész. She was eleven when Schubert was first engaged to give lessons—at two gulden a lesson—to the young ladies; and it would seem that both the Count and his wife felt a mixture of friendliness and pity for the composer, for he was invited on various occasions to the

(*Continued on page 880*)

Franz Schubert

AS OTHERS SAW HIM:

BEETHOVEN

"Surely, the divine spark lives in Schubert."

GRILLPARZER

"He gave music to poetry and poetry to music."

GOETHE

(Commenting upon Schubert's setting of his poem, "The Erl King")

"I hardly know how to express myself. He has made the whole work a living picture."

SCHUMANN

"Time will never bring us another Schubert."

LISZT

"Beautiful sounds, freshness, animation, dream pictures, sorrow, comfort, tears and flames, pour from his heart."

BRAHMS

"Where is there a genius like that of Schubert, soaring so gloriously to the heavens."

RUBINSTEIN

"Bach, Beethoven and Schubert are the highest points in music."

The Marriage of Rhythm and Rubato

By HARRIETTE BROWER

IN THE BEGINNING was Rhythmus," was the dictum of Dr. Hans von Bülow; and every one has come agree with him, even if the self-evident th has not been realized before.

Rhythm is a far-reaching word and ans much. Books have been written on theme—books which go deeply into subject but are apt to confuse the stut with a multiplicity of words. A simeasy definition is required. Mathews ls Rhythm *Measured flow;* another s, *Rhythm is the Metre of Music.* In sic there must always be the sense of ving movement, for music does not stand l—unless it stops. And if it is "measd" it must have beats and accents.

So this great principle of beat and act we try to teach among the first things wn to a beginner. If we are faithful, not only try, we insist, in season and of season, that this principle shall be lowed. Two weapons of our warfare inst indolence and neglect of this vital nciple are: Counting aloud and use of metronome. What battles we have to it with those who have not learned to y in time, yet insist our weapons will se them to become dry and mechanical. spite of opposition we persevere, and reward comes when those with whom have labored *can* play two, three, four, , six or more notes to a beat—*can* alnate such groups of notes yet give them rect "time spots," with exact feeling rhythmic or "measured flow."

But such understanding of rhythm does come over night—except perhaps to especially gifted. It starts with the bener who learns to play one note to the t, while counting with metronome. Soon econd note is added, giving two notes a beat; later three are used and then r. As you see, the whole scheme is thmic from the start, especially so when ents are added. A student, whose train is developed in this way, has an almost orn sense of rhythm, beat and accent, ich is never lost or forgotten, even in formless modern music now so much fashion. It is good to have rudder and npass—a well established rhythmic se—when one is cast adrift on a shore- sea of sound.

With these fundamental principles well unded, the player advances to a wider look on Rhythm, found in the group- of smaller forms into larger, also into egular and varied forms and longer ases.

Artistic Rhythm

OME OF the masters try to tell us such so-called mechanical preparation artistic rhythm is quite futile and no avail, since the latter is quite differ- from the former. With all respect for ir opinion, we feel—and have proved—t such preparation is not useless but, on contrary, is of the greatest value in derstanding the artistic rhythm. The yer must be able to define and use meanical rhythms (so called) before he can artistic rhythm understandingly. This plies to the general student, not to the v gifted souls who feel the throb and lse of the music naturally, and take etic license as matter of course. Perps what they call artistic rhythm would me under the head of what we have rned to call *Rubato*—at least the veil beeen them is very thin.

Let us look a moment at the other side the picture.

Rubato

WHAT IS THIS magical word whose meaning seems so mysterious and le understood by the usual piano student? We are told the word means *robbed or stolen,* but how or what? We are also told that it is used principally in instrumental music; as a sort of rhythmic license, to emphasize the expression; that, in a general way, this most important and effective means of expression is left to the discretion of the player, and is permitted in the music of modern romantic composers, with the exception of Mendelssohn, who disliked any liberties taken with rhythm in his compositions, unless specially marked by him; and finally, that rubato must not be tried on the classics, for it would be sacrilege towards Bach, Mozart or Beethoven.

Thus spoke authorities over forty years ago. After that came Paderewski, who showed us that even the classics can be warmed into life by a judicious use of rubato. Dr. William Mason used to wax eloquent over the great Pole's poetic and rhythmically flexible interpretations of Bach and Beethoven, which he said, was not after the cut and dried manner of the schools, but filled with romantic feeling, due largely to the intelligent use of rubato. And why not?

Mating of Rhythm and Rubato

WHEN IT IS seen that a touch of rubato gives life and color to the quietest and most severe canvas, the question at once arises: "How can I add this brightening touch to my own playing? How can I join artistic to mechanical rhythm—how harness license with severity, poetry with prose, the matter-of-fact with the romantic?

It must all be done within reason, after careful thought. Perhaps the composer whose music lends itself the most readily to this quality, is Chopin. Of course you will answer that his music is easiest to ruin with excess of rubato. True, but we will not go to extremes. Remember we have had a thorough preparation of rhythmic training, which acts as ballast and holds us back from undue exaggeration.

Listen to what Paderewski himself says about Tempo Rubato in connection with Chopin's music. "This music, at once tender and tempestuous, tranquil and passionate, heart—reaching and overwhelming; this music which eludes metrical discipline, rejects the fetters of rhythmic rule; this music bids us hear and know that our nation—our land—the whole of Poland, lives, feels and moves in Tempo Rubato.

"Why should the spirit of our country have expressed itself so clearly in Chopin, above all others? Why should the voice of our race have gushed forth suddenly from his heart, as a fountain from unknown depths? The average Polish listener, unfamiliar with the art and literature of music, hears the masterpieces of Bach, Mozart and Beethoven with indifference, at times even with impatience. Polyphonic ingenuities, lucid enough to the trained understanding, are inaccessible to his ear; his mind loses its way in the mystery of fugues. But let Chopin's voice begin to speak and our Polish listener changes immediately. His hearing becomes keen, his attention concentrated; his eyes glisten, his blood flows more quickly, his heart rejoices, although tears are on his cheek. Be it the dancing lilt of his native Mazurka, the Nocturne's melancholy, the crisp swing of the Krakowiak; be it the mystery of a Prelude, the majestic stride of a Polonaise; be it an Etude, vivid and surprising; a Ballade, epic and tumultuous, or a Sonata, noble and heroic; he understands and feels all."

The Paderewski Background

SO RHAPSODIZES the Polish artist. Surely if any one can play with the true rubato spirit, he should be able to do so. Yet he preserves the pulse, the beat, the rhythm, even in the national music he so eulogizes. He, too, has a background of exact rhythmic fiber. For any one who is willing to play scales and arpeggios by the hour as he has been known to do, must have plain, exact, everyday rhythm, no matter how much rubato and nuance he uses to interpret Chopin, and the classics. All of which reverts to our first proposition, that of a clear understanding and drill in principles of rhythmic exactness.

It was Chopin who often said to his pupils: "Let your left hand be your conductor; it should keep time, even while your right hand plays rubato."

This idea—that one hand can play in exact rhythm while the other plays out of rhythm—has been much disputed. It has been called impossible by some, ridiculed by others. Yet, in spite of all, the principle stands: "One hand should keep time while the other retards or accelerates." We are told Chopin was a good time keeper, and that, notwithstanding measure-freedom and rubato liberties, he never overstepped the limit of moderation, or interrupted the general flow of rhythmic movement.

It seems that rubato is actively present in a number of ways:

1. As a temporary retard or accelerando;

2. When certain notes are protracted beyond their accustomed length; while others are quickened;

3. Both hands retarding or hurrying at the same instant;

4. Left hand keeping reasonably strict time, while the right hand hurries or retards slightly. This has been called the most beautiful way of all, and is the truly artistic rubato. Furthermore, this is in reality the true marriage of rhythm and rubato.

Most of these ways of applying rubato to modern music, can be studied by watching the performance of any of the great masters of the instrument, though naturally some of them employ it more than others. It is used by Gabrilowitsch when he wishes to sing a soulful melody on the piano. Friedman gives us the dainty capriciousness of the mazurka through sustaining here and there a prominent note for a fraction beyond its time-space and then hastening some less important notes. Brailowsky, though a Russian, has made such a deep study of the music of Chopin, that he is familiar with everything that master wrote. He enters so thoroughly into the spirit of this music that the appropriate fluctuations and slight nuances of tempo and rhythm seem to come to him naturally. Yet in general he preserves the necessary measured flow of movement, so that nothing is distorted or out of shape.

Applying Rubato More Generally

IT MUST NOT be supposed that the music of Chopin is the only kind that yields itself to the expression of rubato. Even the beauty of the classics can be engoverned by good taste and continence. Yes, in Bach also, can these time nuances hanced by an occasional flexible rhythm, occur, though used sparingly. In this same manner Dohnanyi recently played some Mozart, choosing a movement containing various running passages, ascending and descending. Not only were these running passages played with beautiful shadings but the top note of each figure was also slightly dwelt upon—just enough to take away the squareness and sameness.

Listen: Guiomar Novaes is playing the first movement of the Schumann Concerto. Note the solo, top of third page, piano score. Here is a melody in eight notes, eight of them to each measure. She is not playing them "straight along," for some are stressed more than others, some are held a little longer, others are a shade quicker. Yet the effect is regularity of rhythm, according to the conductor's beat. This is but one illustration—a hundred more could be culled from the same performance of this great work. And so with other distinguished artists; their use of this vitalizing effect is well nigh endless.

Style in Playing

WHY IS IT that the playing of some pianists now actively before the public quite fails to interest us? They can generally play all the notes of the pieces on their programs, they have reasonably good technic, with some understanding of dynamics, for they can play soft and loud. What then is the difficulty? They seem entirely to lack that illusive something which we call, for want of a better term, style. It is not what they do but what they do not do that ruffles us. We decide that playing correct keys with some degrees of light and shade, and keeping time, are not enough to interest us in that person's piano performance, even though he might be playing an entire Chopin program. I mention this composer as I feel that his music would induce any one, not a block of wood, to introduce some time-shadings into the score. But no—he uses but little or no rubato. Can such a thing be imagined in the music of Chopin? In short he does not play with style. He has never tried, or rather has not succeeded in expressing his own emotions in playing; he does not unite rhythm with rubato.

The Polish pianist, Ignaz Friedman, will take that same Chopin program, and it will at once blossom into life. There will be tiny shades of rubato in almost every measure, though not pronounced enough to disturb the measured flow of rhythm. And now, under his hands, the music speaks; now it interests; now it has *style*. Much the same result would be obtained from other well known painists.

The player who failed to interest us may say: "How can I acquire this desired style in playing—how make the music speaking and alive?" While doing the technical things here suggested, why not study lives of the composers you try to interpret. Interpret did I say? At present you only seem to play the notes. Learn about the master who set down those notes on paper and thus left his thoughts to the world as a precious heritage. Find out his mental characteristics, also under what circumstances he wrote certain pieces. Did he try to tell stories in his compositions, or did he only want to express sheer beauty in tones? Music that voices a dramatic story may be more difficult for you to express than the kind that speaks through beautiful forms alone, as in classic music. But either of these—in fact any kind of music—needs the saving grace of time-nuance or rubato, in a greater or less degree. And it is the union of rubato and rhythm that will help awaken the music to life!

In our brief discussion of this arresting theme, two facts have been stressed. First, the necessity of a background, a foundation of solid and exact rhythmic proficiency, a thorough grasp of rhythmical problems before variations can be successfully applied. Second, that while rubato gives added charm to interpretation, it

must not distort the rhythmic flow, nor destroy the melodic line. We are told rhythm is the life of music. Granting this—then rubato is the life of rhythm. Rubato is the human element, the tender touch, the soulful quality, the vitalizing principle, which charms and uplifts, when wedded to reliable rhythm.

Self-Test Questions on Miss Brower's Article

(1) *Name two weapons against neglect of rhythm.*

(2) *What is the necessary preparation for artistic rhythm?*

(3) *What was the older idea of expressional rhythm?*

(4) *How does the newer idea differ from this?*

(5) *In what ways may rubato be actively present?*

What Does "Technic" Mean To You?

By Floyd Matson

"Technic!" What a vast field it covers, and how often it is mistreated, especially by young students, to whom it suggests endless toil! In reality it means many things. Four outstanding classifications come to me:

First, there is the technic, relative to the mechanical part of playing, consisting of hand development, instrument construction, and so forth. This is a very important class, but not the only class, as many believe.

Second, there is the technic of tone. In this class comes much of the beauty of piano playing. To produce the tone combinations, pedal and hand relations, to listen for the right tone in the right place, opens up the doors to gorgeous fields of color, sunsets, mountains, oceans and all Nature. When we reach this stage, our music begins to be real, to produce beauty and reproduce art.

Third, there is the technic of being artistic, to use the right thing in the right place, the proper dynamics, tone, tempo, and so forth. Perhaps into this class come the things that lead to supremacy; for those who can control themselves, who can give enough and not too much, can have soul (not artificial "soul"), rise above the mediocre, the amateurish, and become great.

Fourth, there is a large, perhaps somewhat nebulous vastness, "Effect." Ah, the subtle thrill of a Paderewski, the sighing Chopin of DePachmann. Effect! The combination of tone, pedal, dynamics, technic, brains, talent and genius to make the right effect, not on the audience, but on yourself. For, if you intend to affect others, you must start at home and affect yourself. When your soul responds to your own playing, others will also respond. Go about your technic, knowing that as you progress, there opens for you gardens of trees and flowers, romance and exotic loveliness, all in the beauty of your own soul developed by yourself. And beyond the trying years of drudgery, always "just around the corner" lies the rainbow's end!

The Question of "More Pep"

By B. H. Wike

Frequently you will hear someone engaged in musical work say, "Play or sing this or that piece with more pep." Now, playing a thing with "more pep" means, with too many performers, playing it faster in order to make up in speed and swing what is lacking in understanding and accuracy.

Indeed at times you will find some of our grand old hymns taken with "more pep" until the meaning of the words is actually lost in the rush of movement. It would be hard to say whether the "jazz" spirit has anything to do with it or not, but there seems to be a tendency to copy some of its faults. Likewise, playing Handel's *Largo* as if it were a simple waltz destroys all the beauty of the piece, because this composition has, as one of its inherent qualities, a naturally slow tempo.

Then there is an ambition among some performers to imitate a celebrated musician who has speed, accuracy and understanding, all three nicely balanced. But too many amateurs think that speed is the main asset. The more keys they can strike and the more tones they can produce in a given moment is to them an index to their musical qualifications. "More pep," aside from an irrational tempo, often means botchy work amounting to inaccuracy of tone and quality, poor phrasing, perhaps none at all, and a desire in the performer to be regarded as possessing a really musical temperament.

When will people realize that there is such a thing as slow music which can be made just as beautiful, wholesome and satisfying as the faster kinds? Each, the fast and slow, has its place and should be so countenanced. Remember, too, that there are many variations of tempo between the fast and slow. Which, then, is called for as the one expressing "more pep?" Or, is it spirit and energy that are really meant instead of hurry and violence?

Gaining the Pupil's Confidence

By Caroline V. Wood

A teacher should always have time to listen to a child who wants to tell about things in his own child world. Perhaps it is a new sword, a dog or a doll. By acting interested and pleased you will be able to get closer to him as his teacher. In fact, you will not only gain his confidence, but also, by knowing how to appeal to his individual nature and mind, very often turn these conversations to account by using them as a basis for comparison in driving home musical ideas.

Scaling the Technic Ladder

By Norman Lee

There is no royal road to a good technic; of course, some have more natural facility than others. They have the fingers, so to speak, but the most gifted and the best endowed must nevertheless tread much the same path to success.

My friend, Mr. X., acquired technic through steady practice of finger exercises, scales and arpeggios for an hour and a half every day. From nine-thirty to eleven A. M., six days a week, he went steadily at them, each hand separately, then both hands together. Scales in unison, in thirds, in tenths and in sixths, scales in contrary motion, scales in double octaves, double thirds and double sixths. They were played very slowly at first, then increasing to a terrific speed.

He gave several hours a day to pieces, but nearly half of his practice period was devoted to scales. Even during vacation time, he spent one hour a day on them.

When he went to Paris to study, the first remark his music-master made was, "What a fine technic! Though you have other faults, as for technic you are in the class of foremost concert players. How did you get it?"

He answered, "Scales and exercises without ceasing during several years for an hour and a half a day."

The moral is: practice, practice, practice, your scales! The pieces will take care of themselves.

A Piano Lesson in Vaudeville

By Ralph Kent Buckland

One of the greatest technical difficulties for the advanced pianist is the gazelle-like jump into the upper reaches of the keyboard which, from time to time, in intricate compositions, must be made with a whole handful of notes, with no scale, arpeggio or climaxing chord, but only the slightest interval given in preparation for accomplishing of the feat. Persistent practice granted, it is largely a matter of confidence, and a correct mental attitude. As a factor in bringing this about, of no slight import is emulation. Displays of skill and muscular control in other lines of endeavor must be viewed in comparison, and lessons in surety derived therefrom.

The knife thrower cannot afford to have a misdirected motor impulse sway his throwing arm as he outlines with knives the figure of the girl standing flat against the board into which the keen knife blades bury themselves. A miss would mean a deep wound, perhaps even the life of his partner in the act. The knife thrower does not miss!

The man who balances the large, steel ball, of which the weight and hardness has been duly demonstrated, on top of a long pole, in turn balanced on his back-tilted forehead, is a wonderful lesson in control. After holding the ball in its balanced position for several minutes, with a sudden jerk he dislodges it. He catches the pole on its way down, and the heavy ball strikes the floor back of him with a resounding thud. The slightest error in calculation would mean, not a slightly jarring musical discord, but the horror of a crushed skull.

Is there not something to be gained by a consideration of such displays of skill outside the confines of instrumental technic?

Mental Tests

By Charles Knetzger

A bright and ambitious high-school boy, who had been frequently reproved by his music teacher for want of attention to details, received a severe jolt when taking a mental test in English at his school.

The literary information test contained statements like the following: "George Eliot wrote ('Ramona,' 'Mill on the Floss,' 'Vicar of Wakefield,' 'Vanity Fair'). Underline the one which is needed to make the sentence a true statement." The student gave a hasty glance at the first sentence and quickly underlined "Ramona" and "Mill on the Floss." The other sentences he hurried over and finished them in a few minutes. The remaining time he spent waiting impatiently for the next test instead of looking over his work. The result was a score of ten which could easily have been fifteen or even twenty, had he been careful.

When the examiner called attention to the error in the first answer, the student said, "But George Eliot did write 'Romola' and 'The Mill on the Floss!'"

"Yes," said the other, "but this is 'Romona' and 'The Mill on the Floss.'"

The student related the incident to his music teacher, who took occasion to bring home to him a fact which had failed to impress him before, namely that his failure to be more than a third-rate player was not due to lack of ability or mental capacity but to carelessness in attention to detail. This it was which caused him to form the habit of playing a piece at sight without even looking at the key or measure signature and disregarding entirely the tempo mark. Wrong notes, mistakes in fingering, skipping over rests, no attention to phrasing and expression marks, holding the pedal over harmonic changes, were but some of the results of his haste and inadvertence.

To discover that his mentality had been rated lower than that of some of his fellow-students whom he had considered intellecually his inferiors was for him a bitter but most effectual lesson.

Musical Smiles

By I. H. Motes

A Terrible Mix Up

Young Wife (at telephone).—Oh, Charles, do come home. I've mixed the plugs in some way. The radio is all covered with frost and the electric ice box is singing "Moonlight and Roses."

—

A Rent Hog's Way

Tenant.—You've got to make the woman in the flat above stop singing or reduce my rent.

Landlord.—I'll fix it up all right. I'll raise the rent on her so high she won't feel like singing.

—

His Offense

Half.—Why did you get thrown out of the Glee Club?

Note.—For singing.

—

Off the Key

Little Jack and Betty were singing. Jack was singing tenor and Betty was doing her best to sing soprano, but not with great success.

"Pshaw!" said Jack, derisively. "You can't sing. You can't even keep the air."

Betty, who was four, after a long silence, said: "All right, Jack, let's sing some more. I've got some air now."

—

A Popular Song

A young fellow was trying hard to explain to the salesman what he wanted.

"Now, haven't you got this song? It goes zim-zim, zum-zum, zang-zang, you know."

And the salesman was trying very hard to follow him.

"Sorry," he said, "but I don't seem to recognize the tune. What are the words?"

"Those are the words."

—

Brutally Frank

"Professor, you cannot tell how I fear the singing of this song before you!"

The Professor.—"Me, too!"

—

The Gender of It

The Violinist.—I want an E string.

The New Salesman.—Would you mind selecting one for yourself, sir? I 'ardly know the 'es from the shes yet.

"Quo Vadis Piano?"

"Which Way is Pianistic Art Turning?"

An Interview with the Distinguished Pianist, Composer and Editor

IGNAZ FRIEDMAN

Biographical

Ignaz Friedman, who made his American début in 1920, has a distinished record in Europe and in South America. He was born February , 1882, at Podgorze, near Cracow, Poland. His father was a violinist d a musical director, who also played the piano. He gave his son his first sons, and the child soon developed into a "wunderkind." His general ucation was unusually thorough. After the customary academic work, entered the University of Leipzig, where he studied history under Adler d composition under Dr. Riemann, in the same class with Max Reger. He next studied piano for three years under Leschetizky, and for five years was his first assistant. He then taught alone for five years, having many distinguished pupils. His piano pieces, songs and string quartets—he has ninety published works—reveal him as a musician with delightful melodic gifts and fine artistic tendencies along modern but rational lines. He has completed the editing of all the Chopin works, and many of the masterpieces of Liszt, Bach, Beethoven and Schumann. In Europe Mr. Friedman's recitals are thronged by professional pianists.

ANYONE WHO has made even the most superficial examination of musical activity in all parts of the rld, during the past twenty-five years, confronted with the fact that the ma- ity of the younger men have been sat- ed with nothing less than sheer icono- sm. It seems as though they were con- ually crying, 'No matter what we do, us do it in a radically different man- , whether it be beautiful or not.' In t, one must realize that the tendency been toward what musicians of the er school unqualifiedly call cacophony, her than what has been previously ntified and established by the great sters of the past as melodic, harmonic formal beauty. With this distinctively ferent means of presenting musical ught, there has come an entirely new ationship of the art to the pianoforte.

The Stylists

FROM THE great composers of the 17th, 18th and 19th centuries we come rn to the great writers (Berlioz, Chopin, lf, Reger) who were first of all styl- . The word composer or componist es from com-ponere, that means put- together a musical idea according to value on rules, harmony, polyphony, m and rhythm, in opposition to the er method of building the idea out of lf in architectural fashion. After the ists we arrive at the period of what called in German *Sektanten*, sectants mannerists (Debussy, Ravel, Mous- gsky and others). It seems that out the word *manie*, mania has been made. this surrounding, we see mostly niacs," rather than mannerists. This er was and never will be the source m which great developments arise. daism, Cubism, Atonalism, Polyton- m, Privitism, Infantilism, are in di- opposition to what the word art sig- es. They can serve as means possibly n end, but as established forms of art have no reason to exist. It is the which counts and not the diction, ther you take it in the field of sound, painting, or in literature. We can ex- n most of the revolutionary ideas of world with the vocabulary of the le. Anatole France, the greatest French ter of the nineteenth century, has not iched the French language by a single d, but with hundreds of ideas. The e Day Glories" of super-modernists sibly brought us thousands of new ds, sounds and mixtures, but no ideas ept some which will rapidly expire.

The pianoforte is primarily an indirect cussion instrument. The sounds are sed by the blows of felt hammers upon ating strings The modern piano mech- m makes these blows susceptible to a t number of gradations of force; and s these gradations, together with the gling of harmonics, brought about by ingenious use of the damper pedal, give the piano its charm and individ- ty.

"We say that one player is a colorful player and the other player is not a colorful player; but, as a matter of fact, the only difference in tone color that exists in the realm of the pianoforte, is the difference that exists between one pianoforte of one make or one period, from that of another. The tone of the pianoforte itself is just as distinctive and identifiable as is the tone of the flute or the French horn or the violin.

"What bearing does this have upon modern music? The music of most of the moderns demands, first of all, a great variety of color. Some sarcastic critics have gone so far as to say that many of these moderns have depended upon the prismatic palette of the orchestra to make up for their lack of invention and melodic and harmonic beauty. However this may be, when these so-called modern compositions are translated from the orchestra to the piano keyboard, there is a very perceptible loss in character and loss in beauty. Of course, there is a similar loss when, for instance, a Beethoven Symphony in a Liszt arrangement for the pianoforte is played in the best possible fashion on the pianoforte by the finest possible players.



IGNAZ FRIEDMAN

Keyboard Limits

"THE MAJESTY of the orchestra is gone, but, nevertheless, the classic foundations of the composition itself are so strong, so clear and so majestic that the effect of a Beethoven Symphony, played upon the piano, whether as a solo or a duet, is sufficient to inspire the audience with the greatness of the master-piece. On the other hand, some of the modern compositions, when played upon the piano, sound woefully inefficient. Therefore, it must be clear to the reader that music of this kind is turning away from the instrument rather than turning toward it. In the broadest sense, it seems to me that keyboard music found its limits in the type of things of Debussy; because nothing more advantageous can be done with the piano with this so-called modern material. In fact, if we wish to keep within the serious possibilities of the instrument itself and of beautiful pianoforte playing, we must return to music evolved from the classic and romantic schools. This does not mean that we shall play nothing but Beethoven, Bach, Mozart, Haydn, Schumann and Mendelssohn. Think of Liszt, Chopin and Brahms, Ravel and Scriabine. Here are composers who have drunk deep at the wells of classicism and romanticism and yet have, by dint of their great genius, produced new, fresh and thoroughly original works that are great contributions to the literature of the instrument and, at the same time, are based upon the canons of an older art.

"Of course, no modern pianist who is really capable of writing for the piano, would think that he was producing great masterpieces if he were merely imitating the style of, let us say, Scarlatti, Galuppi or Bach. It would be perfectly possible for a very ingenious person to counterfeit the style of Haydn or Mozart, but this would not be original composition. That is not what I mean. I mean composition that shows a thorough acquaintance with the best in the classic and romantic schools and at the same time bespeaks an entirely original personality. I am often asked whether the so-called modern music is something which would require the special technic of the pianist. Apart from the freak pieces which expect the pianist's hands to do things quite as unreasonable as the demands made upon the listener's ear, modern pianoforte music of the post-Debussy type makes no particular demand upon the player. In fact, a great deal of the so-called modern music is in many ways simpler than the great technical obligations which Liszt required

"I consider Chopin, Bach and Mozart the three most solid, the most fundamental and therefore the most difficult obligations upon the pianist. I mean they are difficult because they demand, first of all, beauty of tonal expression, great clarity and exceptional transparency of sound (perspective). Whoever can play the works of these three composers well is indeed a master of the pianoforte. I know of many excellent Beethoven and Liszt players who fail in Mozart and Chopin. The opposite is rare. In the performance of the modernistic composers' works, one must have a good knowledge of the pedal, a somewhat extraordinary memory and finally what is called in German *"mintmik,"* that is, the ability to imitate peculiar effects through sound combinations.

The Pedal in Modern Composition

"IN MODERN composition, a great deal is expected of the pedal, but unfortunately, the pedal is used entirely too much as a kind of musical smear. It is a very trifling matter to take a composition

(Continued on page 859)



THE GARDEN OF SCHUBERT'S BIRTH HOUSE

"For Lycidas Is Dead, Young Lycidas"—*Milton*

By STUART PADDINGTON

I

A RECENT re-reading of the facts of Franz Schubert's life, to refresh in the mind the salient features of those thirty-one years of golden melody and sweetness of character which make up the story of the master, brought us in sequent musings to an especial contemplation of Schubert's early death. Would added years have meant new works and greater lustre—or had Schubert shot his arrow? No one can say.

Precocious Genius

Four of the greatest names in modern cultural history may be readily associated with his in this matter of an early "cutting off": Mozart, Chopin, Shelley and Keats. Few of these men reached the age of thirty-five, while poor Keats died at the pathetic age of twenty-six; all of them have left works of such beauty that they will be forever remembered by posterity. Study this list of names more carefully and it will gradually become evident—what came to us after much mulling over the matter—that in two ways (exclusive of the renown which all possess in common) these men bear striking resemblance to each other. First, all were very prolific in proportion to the number of their writing years; and second, all possessed, as the ultimate essence of their work, what may be termed ethereal melody.

Franz Schubert wrote upward of twelve hundred opuses in his short life, and his ideas often literally came too fast for him to set them down on paper. This figure will be seen to compare very favorably with the number of compositions by others of the great composers. Wolfgang Amadeus Mozart was surely prolific; operas, symphonies, sonatas, quartettes, poured from his pen at a prodigious rate. As for Keats and Shelley, though the production of neither was enormous, both turned out a considerable quantity of the world's finest poetry.

Ineffable Melody

The other point of resemblance is not so easy to explain, not so tangible. Each of these men, be it said, seemed to have drunk—deeper than other mortals—at the very fount of Mĕlody, the eternal springs of which it is not given to many to approach. Ineffable is the melody which invests such lines as these from *Endymion*:

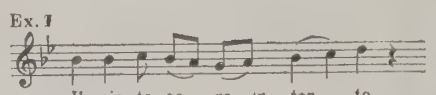
A thing of beauty is a joy forever;
Its loveliness increases; it will never
Pass into nothingness.

Or these of Shelley's:

Music, when soft voices die,
Vibrates in the memory;
Odours, when sweet violets sicken,
Live within the sense they quicken.

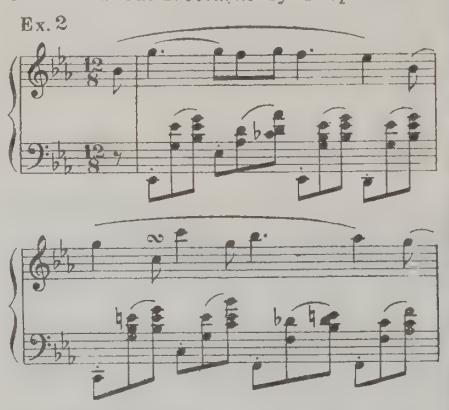
Ethereal the melody of *Voi che sapete*, of this tenor aria from *Don Giovanni*,

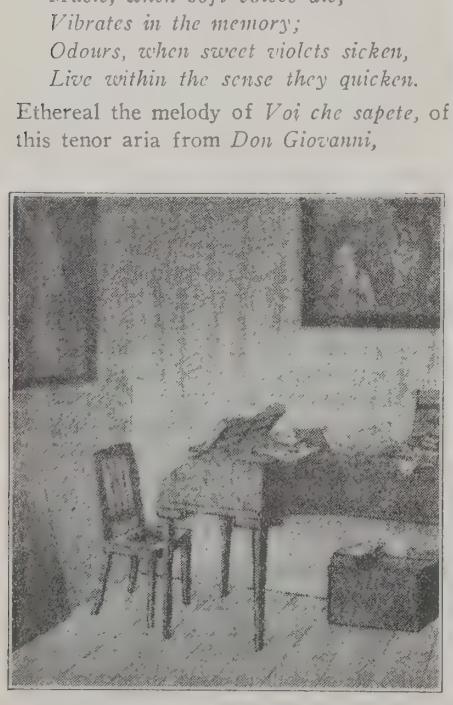
Ex. 1



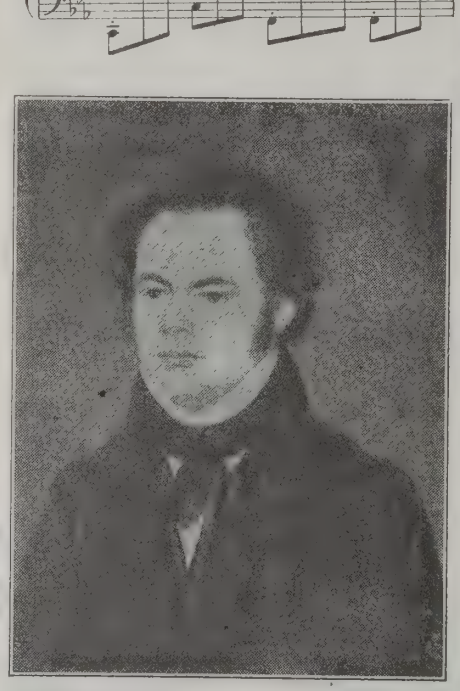
of this famous *Nocturne* by Chopin:

Ex. 2





SCHUBERT'S WORKROOM

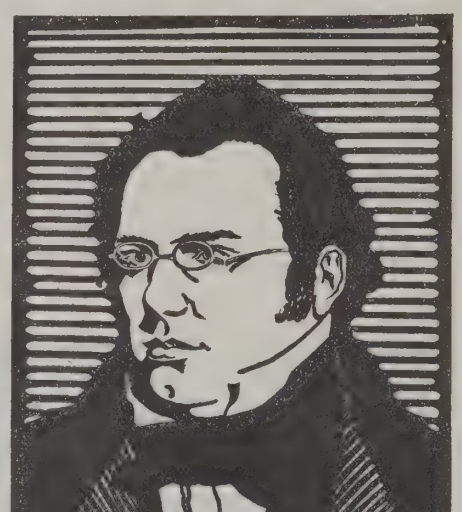


A CONTEMPORARY OIL PAINTING OF SCHUBERT BY W. MAHLER

Ineffable, refulgent, ethereal melody, gladdening the soul of the listener: this is the beauty which brought fame to these writers. It is seldom absent from their work, and is the whole secret of their endless renown.

II

The second point of resemblance has bred a thought which, while doubtless not original, may be of interest.



A RECENT SKETCH OF SCHUBERT

Melody, we believe, is half the substance of heaven. Its constant echoing there is the expression of the peace which is not known on earth; it is the tale of the radiant good which, shining from the All-Lustrous, floods through the heavenly aisles and shatters in dulcet cadenzas against the lofty vaults. Melody is the song of everlasting life that, here a surmise, is there a fact.

Now, when any poet or musician touches the lyre with a certain too celestial stroke, he is anticipating a beauty which may not be known while mortals are still mortals—and therefore the Guardians of Melody above speedily and jealously remove the offending hand from the lyre, calling the player to his proper element in the great choruses of heaven.

The Unworldly Quality

The reader will say: "But what of Wagner, Beethoven, Gluck, Gounod? They lived to past middle life, but that did not affect their music. What of *Isolde's Love-Death* or the *Andante* from the *Fifth Symphony?*"

Being neither so negligent as to forget nor so naive as to try to exclude the marvelous melodies which crowd the whole history of musical composition, we would submit that here lies the point: the ethereal, *unworldly* quality which we find in the melodies of these men who died so prematurely is almost never duplicated other composers. In Wagner, Beethov Franck, and the rest, there is always "alloy of living." Life, with all its picturesqueness, is probably in the fo ground, certainly in the middle-distance

III

In conclusion, may we repeat the sta ment—made by many previous writer that the great *Unfinished Symphony* is epitome of Franz Schubert's life. T eighth symphony and the tenth (C Majo are of supreme significance in the stu of the master.

Schubert's Cheerfulness

There used to be an idea, rather curr even among the well-informed, that Sch bert's symphonies are merely enlarg songs, partaking not at all of the req site symphonic qualities. This notion, ha pily, is fast becoming extinct. The *Unf ished* is as lovely and as symphonic anything imaginable. Schubert's dow right sweetness of character, his cheer nature, and the tragedy of his uncomplet career are here set forth in a music whi is beyond description. As long as m have ears to hear and hearts to feel, th Lycidas shall be remembered—and reme bered with gratitude, adoration, and dee unreserved affection.

Thoughts From Schubert

Fragments Quoted from the Limited Wr ings of the Tone Poet

"O MOZART! Immortal Mozart! Ho many and what countless images of brighter and better world hast tho stamped on our souls!"

"Man is like a ball between chance an fashion."

"The greatest misery of the wise ma and the greatest happiness of the fool based on conventionalism."

"Now I know nothing more! To-mo row I am sure to know something fresh Whence comes this? Is my understandin to-day duller than it will be to-morrow because I am full and sleepy? Why doe not my mind think when my body sleeps I suppose it goes for a walk. Certainl it cannot sleep."

"Grief sharpens the understanding an strengthens the soul, whereas joy seldom troubles itself about the former and make the latter either effeminate or frivolous

"Faith is far ahead of understandin and knowledge; for to understand any thing I must first of all believe something

"Fancy! Thou unsearchable fountain a which artists and philosophers quench thei thirst."



WHERE SCHUBERT DIED

Practical Lessons in Hand Culture

By the Noted Liszt Pupil and Exponent

CARL V. LACHMUND

With Eighteen Original Exercises for Self-Study Covering Two Years

Part II

EFORE TAKING up these exercises the student should re-read Part One to impress upon his memory the ewpoints." Do not imagine you "know" m; make them your own, as a back- ound for all of your work in the various dies explained this lesson. Concentrate the directions given. Remember, it is the llow pupil who things the teacher issy;" the keen pupil appreciates that it not what you study, but how you prac- e it, day by day, that will bring the sure ults.

While average pupils cannot avail them- ves of a regular course in harmony, ery teacher should give applied harmony, least to the extent of the simple major d minor chords, the diminished seventh ords, and the dominant seventh chords, th their different "positions" (inver- ns). Even this little, well digested, will a great help in reading, memorizing, lifying, fingering, and in developing the —teaching the ear how to think. . . .

Ex.3 Major 2nd Position 3rd Position Minor

Here we have a major triad in its simple rm; a triad consists of the root, the ird, and the fifth: c, e, g, respectively. change this to a minor triad you will ver the third, changing the e to e flat. ar in mind that in the inversions, e is ll the third (the original third) even it is the lowest or highest note of the ree. Practice these different positions th each hand separately, taking two or ree keys each week, and keep it up for veral months at least, to develop a *full,* t mellow, tone, in playing chords. In ost of the exercises you will "kill two rds with one stone;" that is, you accom- sh several purposes, not merely the one ost apparent. These chords require wrist *sticity, resistance,* and *relaxation.*

Now let us try it. Shape your hand st (see directions in Part One)—place gers on the keys well back—raise the rist higher than normal—now pull the nd toward you, as you press the keys wn vigorously—but *listen as you play*— ike your ears think.

"Did that chord sound mellow, yet full? d it seem to rise out of the piano and at toward the ceiling?—No?—it sounded ak?"

Well, you did not press vigorously ough—try again.

No, that was *harsh*—your wrist was too ff; it lacked elasticity.

Try it out repeatedly, and *watch it for nths,* until you have formed the habit playing chords always with this wrist uch, proper resistance, and relaxation nsciousness. Aside, it is most important *know* these simple chords. Ask six erage pupils, or teachers, and not two ll play the simple chord of F-sharp nor correctly.

Ex.4 2nd Pos. 3rd Pos.

Arpeggios. These rules apply for all the arpeggio exercises (Nos. 4, 9, 12,).

a. Press the chord down first—hold it—move the wrist up and down, and sideways as you *press*—this will "shape the hand."

b. Practice all arpeggios through three octaves.

c. Watch the thumb—do not *drop the wrist* as you play the thumb—this would jar it—but keep the thumb at an angle of 45 degrees from the keys (not flat on the keys).

d. Observe the dip—as you pass the thumb under, lift the *outside* of the hand—this aids the "dip"—watch this, every time you pass the thumb under.

e. *Expand the fingers before you play the first note*—and keep them expanded.

f. Make it a rule to watch the fingers that are *not playing*—do not allow them to cramp.

g. Keep the fingers curved, always—do not permit them to show the finger nails.

h. Even when you have advanced, *always* play an arpeggio several times *slowly first,* with a deep clinging pressure to each finger—then grow gradually faster, but count aloud, or you will not do it gradually. As you grow faster do not permit the tone quality to thin out, nor continue if it does so, for it will *not benefit* you—it requires *more slow practice.*

Ex 5. Right

Left

The diminished seventh chord is one of the most interesting in harmony (pages might be written about its significance). It is formed on the leading note, seventh degree in minor. This is a simple way to form it: place the thumb on *c*—now with the second finger check off (skip) two half steps, then play the 3rd (e flat)—you may repeat the words "skip two, take the third"—do this with each finger, and observe that there will be two keys between any of the two fingers—now you have *c, e* flat, *g* flat and *a.* Practice this repeatedly on all keys until you can place your fingers quickly. Now play the chord—press, and so on as in Ex. 4. Play the exercise a dozen times.

a. Accent the beats vigorously.

b. Start on *a* (4th finger), accent *a* descending, and *e* flat (2nd finger) ascending.

c. Start on *g* flat, accenting 3rd finger descending and the *same* ascending.

d. Start on *e* flat (2nd finger) descending and accent (4th finger) ascending.

Then with the left hand similarly (though reversed). It is not an easy exercise to do well.

Ex.6

The wrist-finger staccato. The combination of the finger staccato, with that produced by *wrist* action, is a very important part of technic. The staccato should be done primarily by the hand, with the *wrist joint;* but when the runs are so fast that the wrist cannot do it, the "finger joint" staccato is added to the motion. Practice it first without moving the fingers at all; then add the finger staccato. This is done as follows: as the finger tip strikes the key, slip it off into the palm of the hand. Practice the exercise slowly, two notes to the count (metronome at 58); then gradually more quickly to 120; then start at 60 playing *four* notes to a count, and increase rapidity. With increasing, the wrist joint will refuse to act; but study slowly more, every day and make the wrist joint persevere. In time, improvement will reward you.

Ex.7 Right

Ex.7

This is a study to strengthen the 4th and 5th fingers. Here is the trick: as you play the 5th finger, stab the key by giving the wrist a fling toward the 5th finger. Hold the wrist higher than customary: This will aid you. At (b) a different trick is required in accenting the 4th finger. Drop your wrist a little as you play the 5th finger and then flip it upward in playing the 4th. These are devices of modern piano technic that will develop additional strength surprisingly.

Ex.8 Right

Left

This is great for finger independence and strength; do this as a preparatory study first. Hold fingers 5 and 3—play 4 and 2—play, press, then lift, pull. Speak these words as you suit the action to each word; then hold 4 and 2, and play 3 and 1; then do the same going back. Do this very slowly.

Practice the exercise proper on three keys for three days. After the second week go up chromatic scale and back, without a break in time—very legato in connecting groups. Do this for ten or more weeks.

Ex.9 Right

Left

Follow the Arpeggio rules. Do not play four to the count, but always triplets; this avoids jarring the thumb as it brings the accent on a different finger at each beat. Study the ones on white keys first, c-d-e-g-b-d, and so on; and finally those on black keys; in one position only.

Ex.10 Right

Left

I owe this study to Isidor Seiss, pupil of F. Wieck, the father of Clara Schumann. Wieck doted on *wrist elacticity,* and on the *weighty* touch, years before Leschetizky's time. When Seiss met with some difficult measure in a Concerto or other piece, he would invent some study to develop the technic and would practice it in varying keys and ways. This is an excellent thing to do. The present study was devised to overcome a difficult measure in one of Beethoven's great Sonatas.

In 10 (a) and (b), flip the hand up, from the wrist joint (not the entire forearm). Do not permit a break in time, between the triplets. Insist that the second finger catch each note with assurance.

In 10 (b) watch the *fifth* finger.

Ex.10 Right

Left

In 10 (c), and 10 (d), a different action of the wrist is required. As you will observe, these are *all legato.* Hold the hand

loose; do not stumble. Take these in a new key every week, until you have finished all keys.

Ex.11

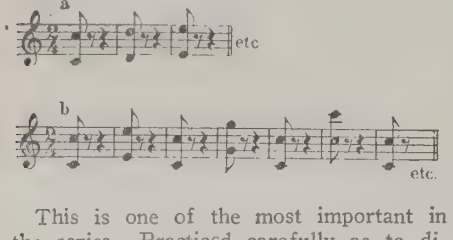
Legato Octaves. Use the 4th finger on all black octaves. Slip (slide) from one octave to another; but do not permit the fingers to leave the keys, in doing this. Lift your wrist, then drop it as you pull toward you; this will aid the legato. (Imagine that the keys are covered with mucilage).

Ex.12 Right

Left

Observe Arpeggio rules, and practice in triplets only.

Ex. 13

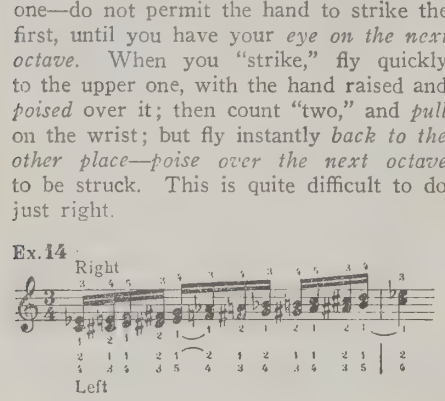


This is one of the most important in the series. Practiced carefully as to directions, it will develop great strength, quickness, and assurance in the wrist, for leaps.

13 a. Count aloud always—"one, two" (met. 72). "Get ready" (pull your hand up from the wrist joint), "strike" exactly when you say "one," but make the hand *fly back* instantaneously to the same position. As you count "two," *pull* on the wrist to stiffen it—then on "one" strike the next key vigorously—*forte.* Move only the wrist joint, not the entire forearm. Go up one octave and return, and take your time in doing it. Do not do this study rapidly.

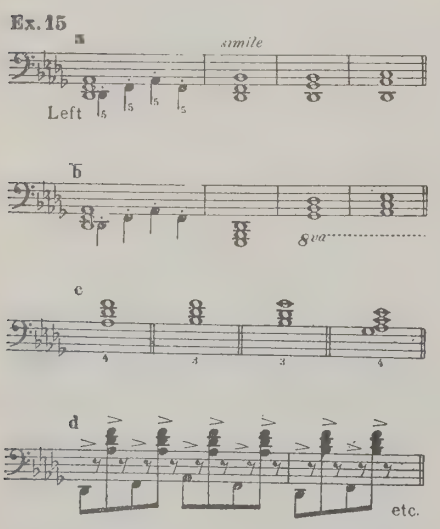
13 b. But here is the *important trick.* Few pupils get it well. Suppose you are to strike a low octave and then a higher one—do not permit the hand to strike the first, until you have your *eye on the next octave.* When you "strike," fly quickly to the upper one, with the hand raised and *poised* over it; then count "two," and *pull* on the wrist; but fly instantly *back to the other place—poise over the next octave* to be struck. This is quite difficult to do just right.

Ex. 14



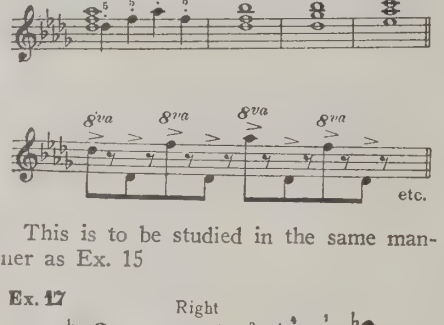
The fingering of chromatic thirds is easily learned by this procedure: the thumb, and *2nd* finger, play the *lower* part (using the thumb twice at *e-f,* and at *b-c*). Then practice the *upper* part, using *3rd* finger only, on *black* keys, and 4-5 at *e-f,* and at *b-c.* Practice each part separately until you have *formed the habit,* and it will come easily. Treat the left hand similarly, only reversed; always remember that the left hand must reverse the order of the right. Note that the 2nd and 3rd fingers play black keys only.

Ex. 15



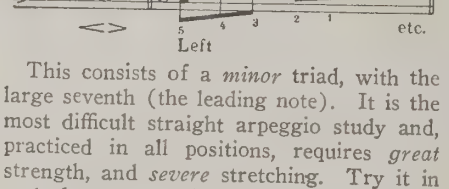
Exercises 15 and 16 are *exceedingly important,* and will develop great assurance in staccato skips, as required in the left hand work of Chopin Valses, and Liszt Rhapsodies, or the right hand skips of the Liszt-Paganini *La Campanella Caprice,* in all of which most pianists are lamentably deficient. Have you ever observed how many pupils will miss the quick basses with the left hand, either with the fifth finger, or in the chords? The writer's experience is that the fifth finger can be made to play with almost unfailing assurance by the following method. The basses, to be played by the fifth finger, are shown in the chords of 15 a, with *stationary low* note; while 15 b is a second study with *changing low* basses. Practice these with the fifth finger alone—always lift hand, not the arm—stiffen the wrist—then strike a quick, severe blow (as in exercise 13), then fly back, and hold the hand *poised,* and still, for the next stroke. Now observe this trick: as you play the fifth finger do not look at it, but pretend you are playing the *octave with it. Watch the thumb,* and you will soon learn to strike the fifth finger correctly, almost without fail. Then practice the four chords, as shown in the upper octave at 15 c—then both parts together, as shown at 15 d. Practice it in the black keys first, *d*-flat, *e*-flat, *g*-flat and so on, and finally in the white keys *c, d, e,* and others. Each key should be practiced *several weeks.*

Ex. 16



This is to be studied in the same manner as Ex. 15

Ex. 17



This consists of a *minor* triad, with the large seventh (the leading note). It is the most difficult straight arpeggio study and, practiced in all positions, requires *great* strength, and *severe* stretching. Try it in such keys as *g*-sharp minor, or *c*-sharp minor, and you will realize its difficulty. It is a study of a lifetime. Practice it in triplets only. Note: An excellent device to loosen too closely knit knuckles, and to acquire an easier stretch, is this: take three corks about as thick as your 4th finger; press these between the fingers; now close and open the hand several times slowly; then hold closed a few moments. Do this for some weeks.

Ex. 18



Practice these scales in thirds, four octaves, very legato. Do it in all the keys with the same fingering. Press hard.

Teacher—Mother—Pupil

By Florence Belle Soulé

THAT co-operation is the key to success is a fact that applies to music as well as to other activities. The progress of the pupil depends very largely upon the interest and help of the mother.

The wise mother understands that the love of music and its cultivation will make her children more cultured and more popular than will any other attainment. She understands the value of music and knows that regular practice, regular lessons and her own interest are all necessary in the process of building musicians.

When the teacher plans the work and the mother co-operates in seeing that lessons are properly prepared, results are quick and lasting.

This situation means an enthusiastic pupil, a satisfied parent and an encouraged teacher.

The Musician's Library

By Dr. Annie Patterson

IT HAS been sometimes alleged that the musician is not a reader; that is, in the literary sense. Notable exceptions, however, occur to one's mind, among whom it is only necessary to mention Schumann and Wagner, both of these composers undoubtedly seeing attraction in books, being also themselves scribes of no mean order. Yet there are many artists, mainly executive ones, who say, not without reason, that they have no time for anything save perhaps their daily paper, the most interesting part of that being the all too limited musical notices. Time is, of course, a considerable factor, in more senses than one, in the life of a busy professional musician. Yet, if one is interested in any particular direction, it is wonderful how even the busiest people find time for what they want, or think needful, to do.

Now it cannot be denied that general reading, even if it be largely concerned with one's own occupation, is very essential for anyone who would take what is usually described as a broad outlook on life. Let us see if we can briefly indicate on what lines the musician's reading might be made both helpful and enjoyable to him, and in what way it can be managed with the least expenditure of time.

Apart from news of the day, even concerning his art, the musician will do well to take in regularly the leading musical magazines, THE ETUDE, with its informative and educational departments, forming, in our opinion, the ideal of what such a monthly publication should be. It is assumed, also, that the serious student will stock his bookshelves with all standard works touching upon his special department. Leading publishers will always be able to supply details of indispensable textbooks for singers, instrumentalists (of various kinds), theorists and teachers. Two or more good histories of music should certainly be added to the list of books dealing with the chosen art; whilst biographies of musicians are among the most instructive as well as interesting volumes that f low-workers could read for these g information and experience of how oth of their calling came to distinction.

Again, the specialist—such as a violini for instance—will do well not only gather records of his own instrument, l also a knowledge of orchestration gene ally, and, indeed, acquaintance with a kindred topic will never come amiss to hi We musical people are all too much i clined to get into our own little groove and, what is worse, to keep there. A dri into the open—in the way of fresh exper ences in the world musical—will do us u bounded good. The few odd minutes when one is resting between lessons other engagements—can always be hel fully filled by the books.

Still more to avoid narrowness in t outlook, we would also commend the mus cal reader, were it only in his spare mo ments, or holidays, to take up some pastim or hobby, and collect literature dealing wit that subject. Games of all kinds, china old pictures and stamp-collecting, all hav been known to fascinate the artistic mind and these form a pleasant relaxation fo their devotees, necessitating a certai amount of informative literature if the fa vorite topic be pursued in the true spirit o research.

A still more fruitful source of genera reading could be supplied by material fo the study of, say, a natural science (acous tics, in scientific departments, which i really needful for the fully educated musi cian). General history forms another grea theme of perennial interest, and widening of outlook. Nor, in its place as a whole some recreation from serious thoughts, i well-written fiction to be despised. Nothing rests one more than the dipping into a good novel, if it be even for ten minutes at a time. In fact, everything, as long as it is good, may well find a place in the musician's library; and the more variety the better.

Wisdom of Women Musical Workers

What Women Musicians are Thinking

"The permanent quality of an artist's work depends in some mystical manner on the genuineness and multiplicity of his points of contact with life. More than this is needed, of course—the not wholly negligible matter of talent, and adequate technical equipment.—DAME ETHEL SMYTH.

"We do not mean to eliminate all difficulty from the artist's life—that being part of his development—but we desire a change of attitude toward the creative American when he offers work of a high order and on a level with his foreign colleague."—ELEANOR EVEREST FREER.

"I can see no reason why a woman cannot have a home and a career as well; and, if you ask me, I believe that the women who say that it is impossible are simply not deeply interested in one thing or the other."—YOLANDA MÉRÖ.

"Propaganda, you know, can not do everything. One can not build up music in a grown person or in a great number of persons simply by intellectualizing about it. It must be bred in the bone first of all, and cultivated then with a minimum of self-consciousness."—ELISABETH RETHBERG.

"We are in the midst of the vital period of musical development. It means that this country is the place for the student of to-day. He can get everything here and more than he can get abroad. He can hear the music he needs, the unusual music, the variety and interesting music that he should hear."—OLGA SAMAROFF.

"If I ever teach I shall try to impress on my pupils the importance of singing for the joy of it—of singing because they love it. I would also try to teach them to perfect an ideal and then concentrate on it, and not to confuse confidence with conceit. Confidence is necessary to success, while conceit is more than likely to spoil it."—MERLE ALCOCK.

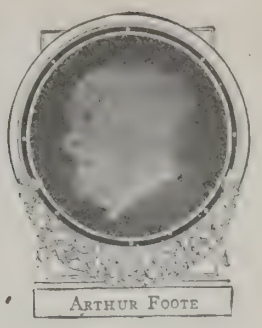
"There is something so wonderful about music, so uplifting. But then, I have devoted myself to it. Other people do not get so much from it; perhaps because they do not feel as I do. That is destiny and as it should be. We cannot all be doing the same things, and if all loved music so intensely where would the other beautiful arts and necessary businesses come in?"—GUIOMAR NOVAES.

"We must have outlets for our emotions. Qualities and impulses of the right kind, when given due scope, enhance the zest and happiness of our lives; when thwarted, starved or denied, they turn to poison within us." —OTTO H. KAHN.

Some Unconsidered Details Often Neglected

By the Eminent American Composer-Teacher

ARTHUR FOOTE

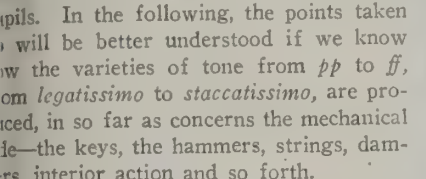


THE MANNER of writing for piano has always been determined largely by its mechanism, a knowledge of hich is desirable for both teachers and ıpils. In the following, the points taken will be better understood if we know w the varieties of tone from *pp* to *ff*, om *legatissimo* to *staccatissimo*, are proıced, in so far as concerns the mechanical le—the keys, the hammers, strings, damrs, interior action and so forth.

It is helpful to the pupil (and interestg to him, also) for the teacher to exain very early in his instruction that e key is practically a lever, of which the rt out of sight is several times as long that appearing on the keyboard; that is lever is so balanced that the ends of e keys touched by the fingers will rise d return to normal position after beg played unless held down firmly by e fingers; that this force is exressed by a certain number of ounces his makes it clear why not only the uscular action of the fingers must be nsidered, but the weight of the arm well); that when the key is depressed ickly the tone is naturally made *f*, a *p* sulting from slow action of the fingers.

It is of value to the pupil to realize how e style of writing at different periods s been influenced by the mechanism of e clavichord, harpsichord and the piano 1826, as well as that of to-day. When e action of the piano was light, with but slight dip of the keys, and little resistıce to the finger-tips, the tendency was wards exceedingly rapid passage work ıd quick *tempi*, the reverse being the case -day (Hummel and Brahms are exames of both extremes). An example of e unmusical rapid *tempi* that were enıuraged by the light piano action of a ındred years ago is seen in the metroome marks of Czerny's studies, and of s Bach editions. It is odd how a once ıvorite piano figure has nearly disapeared (that of repeated notes in quick *mpo*), owing to its extreme difficulty of erformance with our heavier action. Ocısionally, however, we still find it, as, for xample, in the *Caprice Espanol* of Moszowski—

Ex. 1



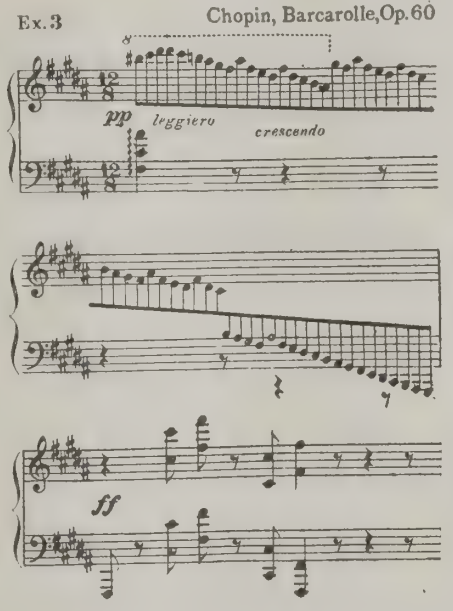
Now, as to the manner of using fingers depressing the keys, it is agreed that here are two quite different ways called hammer" and "pressure" touches. In the rst of these the fingers are raised and he keys put down percussively, struck rom varying distances and with varying egrees of force. Other things being equal, he higher the finger has been raised and he quicker its descending movement, the igger the tone. From this is to be deuced that a scale played softly must void a high hammer touch, though one hat is to be *f* demands it. With the Beethoven extract that follows

Ex. 2 Beethoven, Op. 13



the fingers could not possibly get the power required if kept close to the keys, while in that from Chopin

Ex. 3 Chopin, Barcarolle, Op. 60

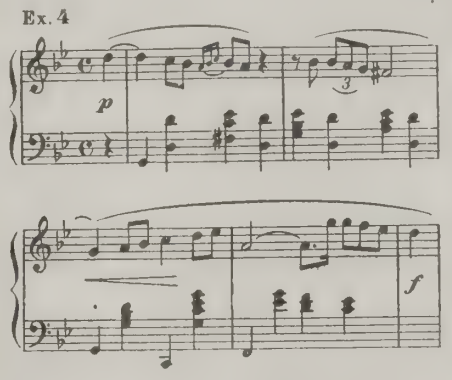


they begin close and must be raised more and more (within limits) as the *crescendo* progresses. It is often, then, the case that scales and all passage work frequently demand more or less high finger action; but since the tones so resulting are not as beautiful and cannot be played with such variety of color as when the fingers play close to the keys, it is a fair way of putting it to say that *hammer touch should not be used unless it is the only way of producing the desired result.* With arpeggios and double thirds, for example, it is practically always needed; for arpeggios must always be distinct, and nearly always *f*. It is a practical impossibility to play double thirds without considerable raising of the fingers.

Especially in expressive playing is it a problem to manage the keys so that the percussive nature of the piano shall obtrude as little as possible. As to this point (which even now is too little considered by the average player) it is interesting to realize that ideas considered "modern" to-day were familiar to some, at least, of the players of many years ago, and to read what Thalberg has to say in his famous preface to the *"L'art ou Chant"* transcriptions which were composed as illustrations of this side of piano playing. "In many cases the keys should be caressed rather than struck, kneaded, as it were, with a boneless hand and fingers of velvet. The keys should not be struck from a distance. The fingers should actually touch before depressing them." Beethoven's remark is famous: "Place the hands over the keyboard so that the fingers need not be raised more than is necessary; this is the only way by which the player can *generate* tone." The preceding quotations do not apply in rapid playing in most cases, but have much point when we come to consider really slow playing to melodies and to chords.

The term "pressure" touch is not fortunate, and is misleading in that it encourages the student to *push hard* at the keys with some stiffness. A better way of putting it would be "pulling" (for that is really what we do) with the finger tips. The keys are manipulated in the manner described by Thalberg, the result being beautiful tone capable of the greatest possible variety. In the slower playing it is practicable *continually to adjust the fingers so that they touch the keys before depressing them.* As an extreme example of this, the *Nocturne*, Op. 37, No. 1, of Chopin, is perfect, both as to melody playing and chords,

Ex. 4



for it demands to the utmost the variety and charm of tone that this manner of playing gives. With chords of more than three notes it is best (and practically necessary) to adjust previously the shape of the hand so that when this is placed on the chord the fingers lie on the right keys, or exactly over them and very close. In chord successions the changes in the shape of the hand and in the position of the fingers may be very rapid indeed, as will be observed if we play a series of dominant sevenths, taking away the hand after each one and looking at the inside of it to see how differently (and rather stiffly) the fingers are shaped. Obviously, rapidity in such chord playing is restricted,

Ex. 5



this resulting mainly from the fact that the fingers lie best in a flatter position on black keys than on white.

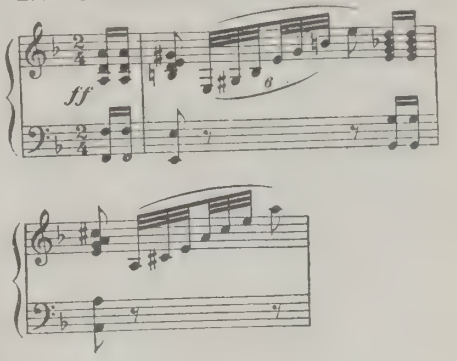
Chords of three notes, on the other hand, frequently occur in very rapid succession, being played at the wrist.

Ex. 6 Beethoven, Op. 2, No. 3



The following is an excellent example of the two ways of handling the keys,

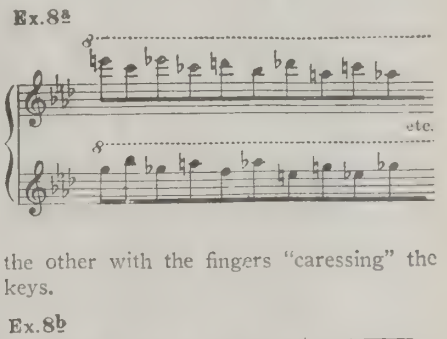
Ex. 7 Mendelssohn: Variations Serieuses



the chords being played close to the latter with the arm, while the arpeggios demand rather high finger action.

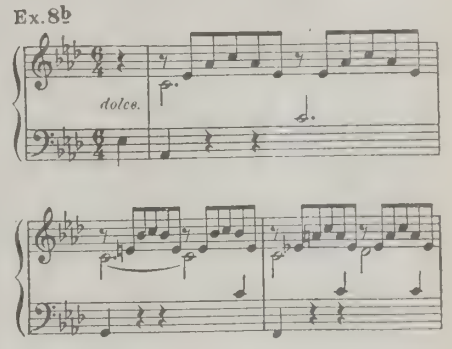
In the familiar *Liebestraum* of Liszt we find two extremes, the cadenza being played with a decided hammer touch,

Ex. 8a



the other with the fingers "caressing" the keys.

Ex. 8b

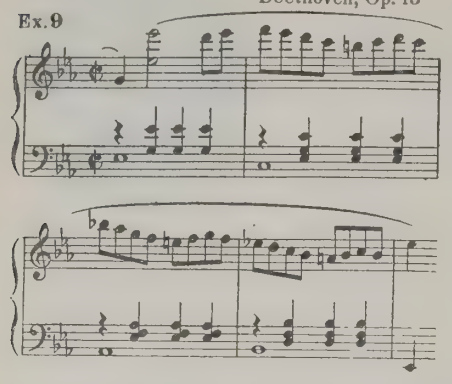


Of *legato* and *staccato* the average player has but a superficial knowledge, being misled very often with regard to the latter by incorrect notions formed in childhood. The teacher ought to make it clear that there is a wide variety of touches between *legato* and *staccato*. The form ranges from *legatissimo* in which tones actually overlap so that there is a sounding together (so slight that no real blur results) of each successive pair to a sort of playing that is rarely *legato* at all, nor yet really *staccato*, being, as it were, on the border line between the two. So with *staccato* we can range from a touch just *not legato*, to that which is crisp as possible.

In *legato* a great deal depends on whether hammer or pressure touch is used. For instance, in rapid playing of a melodic character (as distinguished from pure passage work) we need clearness as well as expressive shading of tone, and therefore are forced to employ a certain amount of finger actions, since otherwise the passage would sound blurred when

played at the speed demanded; with slow *tempo* no blur is felt.

Ex. 9 Beethoven, Op. 13



Extreme *legato* finds its place in slow playing, then, as in the following (Rubinstein, *Romance in Eb*):

Ex. 10



While a good example of the difference between it and a *legato* requiring a certain amount of finger action is furnished by the first two and the last two pages of Chopin's *Impromptu in F♯ Major,* Op. 36.

What degree of *legato* or *staccato* shall be used must be left to the taste, musical feeling and experience of the player, since unluckily our means of showing this with definiteness in printed music for the piano are quite inadequate.

As to *legato,* there is one thing of the greatest importance to which not nearly enough attention is paid, that is, that above "F" on the fifth line the tones do not sound as loudly, do not last as long, and, naturally, do not blur so readily as those in the part of the keyboard below this note. Contrarily, below middle C the blurring, especially with dissonances, begins to show unpleasantly, becoming intolerable as we descend to the lowest octaves. It is, then, obvious that as we get into these dangerous regions especial pains must be taken that the playing shall be made clear by using more finger action, by getting the fingers quickly away from the keys after playing them, and, below "A" in the first space of the bass clef, by even resorting to a touch that is not really *legato* at all. As an example of the desirability of this, the passage work of the *Chromatic Fantasie* of Bach will serve; the scale passages will sound as a mere jumble of sound if played with true *legato* when they go below middle C.

The faster we play the louder we play, and the lower on the keyboard, the greater becomes the necessity of keen listening and of extreme care to avoid indistinctness. It may be added that the distance the listener is from the piano makes a real difference, for what appears to be clear to the player sitting at the instrument may become quite blurred fifty feet away. We must adapt ourselves to conditions.

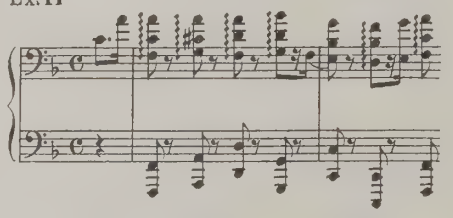
What is Staccato

WHEN we come to *staccato, the fact* must be faced that most pupils have a really incorrect conception of it, believing that it *always* implies a very crisp touch. An understanding of the actual meaning of the word "detached" (a pretty elastic term) clears this matter up, however. The fact is that there is quite as much variety in *staccato* as in *legato,* the former being in some cases as crisp as possible, in others a moderate shortening of the tone, while it sometimes is practically just *not legato.*

As is the case with *legato,* we have, unlike the players of stringed instruments, but inadequate means for expressing the gradations by printed indications. Formerly (we find Beethoven making a great point of it) there were two kinds in common use, the dot (.) which was understood to prescribe a note one-half of its normal value, and (') which designated a note of a quarter of its normal value. This custom has, however, been abandoned by composers for a good many years, while as to the older music (in which we really ought to observe this distinction) it is so hard to find to-day an edition that is trustworthy on this point that we have to fall back on our musical feeling and common sense as guides. There are luckily, however, two varieties of *staccato* that have a definite way of performance. The so-called *staccato-legato* (or *non-legato,* as some name it) is indicated by . . . . or - - - -, the second calling for rather longer and heavier tones. An excellent way by which the pupil can learn it is for him to play a scale with one finger as nearly *legato* as may be, having the fingers touch the keys before depressing them, and then without striking them. This is often improperly called *portamento,* a word indicating something impossible of execution at the piano while natural and easy for stringed instruments.

The second type, called the *up-staccato,* affords an excellent means of getting the very crisp touch. The fingers should be touching the designated keys with the wrist slightly depressed, or at any rate not higher than level. Then, with a very quick, sudden pressure of the finger tips the wrist should be quickly thrown up (almost with a jerk), the hands rebounding from the keyboard, though naturally as little as possible. As a very great variety of force can be exerted at the finger tips, we control a range of tone from *pp* to *ff* perfectly, while the quality is also beautiful, percussion being eliminated. This sort of *staccato,* however, cannot be used in rapid playing, as the hand has to adjust itself anew for every note or chord. In the slow movement of the Beethoven *Sonata,* Op. 1, No. 2, we have a remarkable example of (*a*) real *legato,* (*b*) *staccato-legato, and* (*c*) *up-staccato,* as also in the third fourth and fifth variations in his Op. 26. In the following

Ex. 11 Schumann, Op. 23, No. 4



this *up-staccato* enables us to obtain a stronger singing tone with the little finger as compared with the rest of the chord.

Rapid *staccato* of single notes is to be played mainly with the finger action: chords of three notes in rapid succession at the wrist (Ex. 6). *Staccato* double thirds are made easy by first being practiced *legato* with the usual high finger action, and then in the same way, *but detached.* This is a safe method of solving a rather difficult problem.

Fingering is often a bugbear to pupils. This is indeed not to be wondered at when one thinks of the difficult, complicated and useless markings often found in music that has been "edited." The teacher should point out that the more difficult the passage, and the greater the speed required, the more aided are we by good fingering consistently adhered to; that, as a rule, the better the player, the more carefully is fingering considered, while, the simpler and more sensible the latter, the easier will it be acquired automatically. The pupil should be taught to use his common sense (for he is going to need it always) by sometimes marking his own fingering and having this analyzed and criticized by his teacher.

The worst feature of the fingering of much of the edited music of to-day comes from the adoption of a certain idea for which Hans Bülow was chiefly responsible: that when a note is repeated, whether slowly or rapidly, the finger must be changed at every repetition. It was a bad day for piano playing when this doctrine was so generally accepted.

In the following is an example of the two ways of looking at this matter. By using the same finger with the repeated note we are taking not only the easiest and surest way, but one which enables us to make shading and expressiveness in the tones—

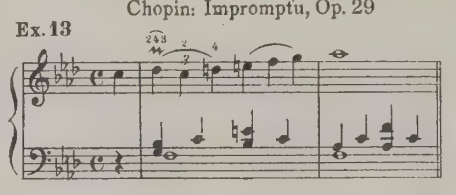
Ex. 12



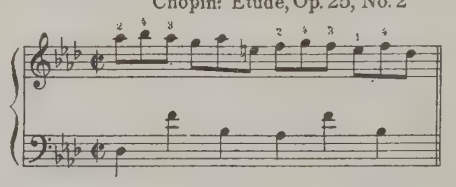
Schubert, Op. 94, No. 2.

This principle has been carried even further (a *reductio ad absurdum*) by editors who also change the finger, even if there is a different note played between the two repeated notes:

Ex. 13 Chopin: Impromptu, Op. 29



Chopin: Etude, Op. 25, No. 2

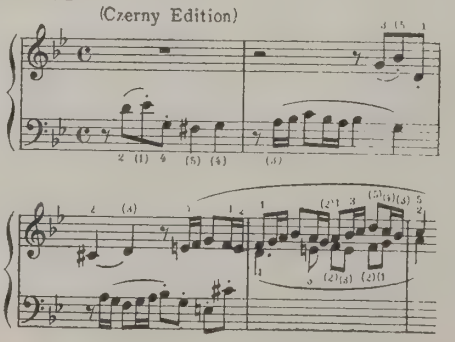


Students ought to be encouraged to think for themselves as to fingering, not to believe, because it is *printed* and made by a supposedly intelligent editor, that it must therefore be right; in other words, not to adopt any absurdity they may meet, but to use common sense and observation.

In beginning the study of a new composition the teacher should, of course, be exacting in demanding that the fingering, if sensible, be followed absolutely and made automatic. If it is bad in any way, however, it should be changed before the pupil gets it fixed in his mind and fingers.

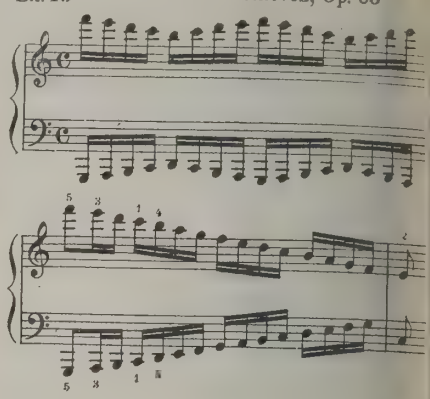
As to deciding the question of *how much* fingering shall be written in, one thing is certain: the teacher who puts a fingering mark over nearly every note makes an inexcusable mistake. The value of such marks diminishes, according as they exceed the number really needed. The practice designed to prove the teacher a very knowing person, really stamps him as incompetent. The following is an illustration from an edition of the *Well Tempered Clavichord* which, though comparatively free from superfluous fingerings, nevertheless contains a few. In the following these are enclosed in parenthesis.

Ex. 14 Fugue, Vol. 1, No. 16 (Czerny Edition)



A few basic principles: That the hand should not *keep* changing position without necessity: that a simple fingering is always preferable to one hard to learn and to remember; that with scales, arpeggios, double thirds, and so forth, fingering which has been rendered automatic through long practice should be strictly adhered to unless there is a very good reason for the contrary; that if for any cause we are obliged to begin a passage with a fingering other than the regular one

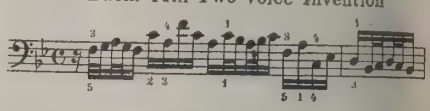
Ex. 15 Beethoven, Op. 53



we should get back to the latter as soon as is practicable.

As an illustration of the unnecessary awkwardness resulting from frequent alterations in the position of the hand, the following speaks for itself:

Ex. 16 Bach: 14th Two-Voice Invention



The upper fingering is that of the old Peter's edition; the lower being suggested as preferable.

Self-Help Questions Upon Mr. Foote's Article

1. *Describe "hammer" and "pressure" touches.*
2. *How do legato touches vary on different parts of the keyboard?*
3. *In what two ways is the staccato-legato touch indicated?*
4. *What is the value of the up-staccato touch in piano practice?*
5. *Give four rules to be followed in fingering a new piece.*

Inspiring Confidence

By Lucille Nancy Wagenfeldt

THOSE few words, "I know that you can do it," are a great incentive to work. To let a pupil feel that there is doubt as to his ability is most discouraging. But belief in him, confidence in his capacity to do the work and carefulness in letting him be aware of this confidence is an urge to progress.

The pupil decides that he must accomplish what has been assigned because his teacher believes he can. He appreciates the fact that there is this belief in his power to achieve, and it is his desire to increase it.

Sometimes, when the student sees a new piece or etude which is a little more difficult than the one he has been playing, he thinks he will not be able to learn it. The first thing to do is to change this thought of "I can't" to "I can and I will." "I can't" means "I will not try." As long as this is in the mind, there will be no advancement.

The teacher, however, knows that his pupil can learn it if he will just try. Make him believe he is able to do it. When this belief is established and he begins to work in earnest, half of the battle is won.

Schubert's Life in Anecdote

By DR. WILLIAM ROBERTS TILFORD

LL LIFE is a chain of incidents. The great adventure is momentous to everyone, quite apart from the that some, like Alexander, Napoleon, ıi, Milton, Wagner and Roosevelt, their days in a series of exciting iences; while others go through the with little more thrill than that which ; through the accomplishment of hard The testy Handel, flitting about ɔe, peppering his days with quarrels, ot be said to have accomplished more the powerful Bach who rarely went ɔm his fireside.

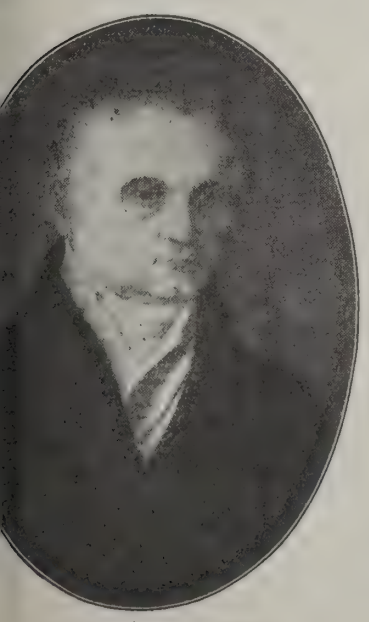
: life of Schubert has long since been the subject of romances, plays and s. This in itself invites the invention : poet and it is difficult to tell exactly authentic are all of the interesting ɔtes associated with him. Far from a valiant adventurer, he was a most man who shrank from publicity and l for one great life privilege the ɔm to pour forth his beautiful music. ɔre is a decided tinge of pathos in the of his life. That he sensed this is ıced by his music; but at the same the amount of sprightly composi- ıe turned out reveals the great genius ng through his tears, his poverty, his ons and the obstacles which fate before him during most of the short one years of his existence.

rty-one years! Think of it! Schu- immense achievements were passed on mortality at an age when many of rofessional men of to-day are just ing their careers.

Schubert's Peasant Background

E COURTYARD to Heaven, num- ɔer seventy-two in the Lichtenthal t of Vienna, was the home of a Moravian school master, Franz Schu- and his wife (Elizabeth Sitz) a n, who, like the mother of Beethoven, een a cook. There on January 31, little Schubert was born. He was ed the next day in the Catholic h zu dem Heil, taking the name of ather. A small salary and a very family made life a constant struggle Schubert home. Nevertheless the who outlived his son two years, gives llowing picture of the great com- ; childhood.

ıen he was five years old, I prepared ɔr elementary instruction, and at six him to school, where he was always the first among his fellow-scholars. ıs fond of society from early youth, as never happier than when he could his hours of play in a circle of joy- mrades. When he was eight, I gave reliminary instruction on the violin, t him practice until he could play



SCHUBERT'S FATHER



A JOYOUS SCHUBERTIAN PARTY

easy duets pretty well: after that, I sent him to attend the singing-class of Herr Michael Holzer, choirmaster in Lichtenthal. Herr Holzer often assured me, with tears in his eyes, that he never had such a pupil. 'Whenever I want to teach him anything new,' he would say, 'I find he knows it already. The result has been I have not given him any real instruction, but have only looked on him with astonishment and silence.'"

A Master Begging for Music Paper

SCHUBERT'S BROTHER Ignaz then started to teach him but soon realized that the little genius was outstripping him. In 1810 he is reported to have written his first piece, a setting of Schiller's "Ein Leichenfantasie." In the same year he sang and played the violin in church so remarkably that he was admitted at once to the Emperor's choir school, "The Convict." There, despite the fact that his plain grey clothes were exchanged for a gold-laced uniform, the life was extremely austere, the discipline severe and the food so meagre that we find the child begging pennies from his brother to buy rolls. The musical opportunities were however extraordinary, because we find that there were daily orchestral rehearsals in which the little fellow took part as a violinist. Thus he came to know the works of Haydn, Mozart, Beethoven, Cherubini, Mehul and others.

In the Convict orchestra, Franz was seated directly behind Josef Spaun, nine years older than the newcomer. He timidly told Spaun that he had written a number of compositions and eagerly desired to write more but could not afford money to buy the manuscript paper. Spaun at once found the wherewithal and Schubert was delighted beyond everything. It is said that at this time he cultivated his extremely neat, fine, closely written methods of putting down his thoughts on paper so that the paper might not be wasted.

A Wrong Estimate

IN SOME unaccountable manner there has arisen the wrong conception that Schubert was more or less of an uneducated lout. When we learn that at the Convict all students had to pass strict examinations in French, Italian, Drawing, History, Mathematics and Geography it becomes evident that Schubert's educational background must have been fairly comprehensive.

From 1813 to 1817 Schubert came under the instruction of the dramatic Antonio Salieri. Salieri was one of the leading operatic composers of his time. He wrote no less than forty operas none of which are retained in the present day operatic repertory. He was a brilliant personality, a fine looking man with a very testy temper. His chief claim to fame is that he was the teacher of both Schubert and Beethoven. He was amazed with the genius of Schubert and expected that he would become a great operatic composer. In a moment of enthusiasm he told the boy that he was already able to write operas. Schubert disappeared from his lessons for a long time and returned with the manuscript of a three act opera "Des Teufel's Lustschloss (The Devil's Palace of Pleasure)."

Schubert later rearranged the opera but was forced to pledge it as security for a debt to his friend Anselm Hüttenbrenner (he in whose arms Beethoven died in 1827). Later Hüttenbrenner's servants used the manuscript to light a fire and it was totally destroyed.

The Father's Plans Frustrated

SCHUBERT'S FATHER was determined that the son should become a teacher. Accordingly he was installed in the school where he remained for three years. Schubert, with his marvelously alert and creative mind, found teaching very distasteful. He had no patience with stupidity and, difficult as it may seem to believe, he was extremely severe, often boxing his pupils over the ears. For this reason the father finally consented to have him give up the work of teaching. During these three years his work in composition was by no means neglected, as he wrote no less than three hundred and ninety-six songs, or over two songs a week.

Once he was convinced of the son's talent, the father was not loath to recognize it; because, when his first *Mass in F* was given at the Lichtenthal church in 1814, the father went to the great expense of presenting his son with a "five octave piano," an enormous improvement over the oldfashioned "chopping block" upon which he had been obliged to practice. Pianos today are ordinarily seven and a quarter octaves in size.

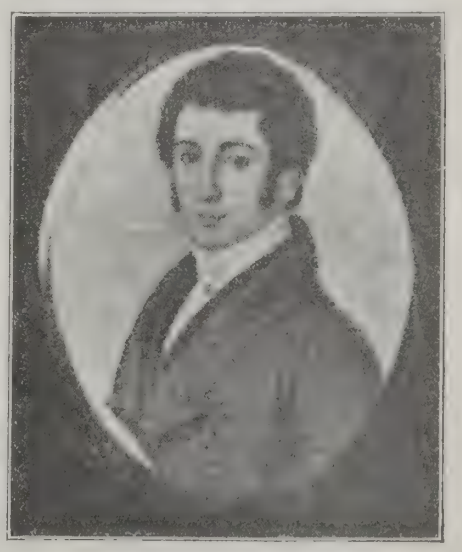
"The Erl King"

THE COMPOSITION of *The Erl King*, near the beginning of the year 1816, was destined to bring Schubert's works to much wider notice. It is reported that when Schubert first heard the poem he was possessed by a kind of creative frenzy and could hardly wait until he got the notes down upon paper. The minor ninth in the passage "Mein Vater, mein Vater, Jetz fasst er mich an," a harmony long since passed into the commonplaces of modern discords, was considered so extraordinary that one of Schubert's former instructors was called upon to explain it to the group at the Convict when they heard the song for the first time. The song reached wide currency in manuscript form, thanks to the enthusiasm of Vogl who sang it in many private homes. It was not accepted for publication however until six years after it was written, when the composer-publisher Diabelli issued it. Over eight hundred copies were sold in which Schubert shared one half the profits.

Schubert was always a friendmaker. In fact, if it had not been for his friends his plight would have been far worse than it was. We have already mentioned Spaun and Hüttenbrenner. To this circle came the great tenor, Johan Michael Vogl (1768-1840). Vogl was the court opera singer and a man of decided influence. His name touched immortality however only because of his fortunate friendship with Schubert. He was literally Schubert's mouthpiece. Although he was thirty years older than Schubert, he lived twelve years longer. Vogl's voice had a very wide compass and he could therefore sing many songs which would have been impossible to the ordinary tenor. His influence upon Schubert was particularly beneficial in bringing the young composer to realize that he must compose for a public as well as to please himself. Schubert was inclined to be introspective. Vogl at their first meetings pointed out, "You are too little of an actor, too little of a charletan; you squander your fine thoughts instead of developing them." This sounds a little bit odd, coming from Vogl, who was a fine classical scholar and had excellent literary and artistic taste.

Vogl's Influence

THE IMPORTANCE of this friendship can only be estimated when we read that Vogl visited Schubert every morning for a long period of years, advising with the composer, helping him to select fine texts, and then even declaiming the poems in dramatic fashion so that Schubert might realize their literary possibilities. In one way the affiliation is said to have been injurious to the practical phases of Schubert's song composition. The range of Vogl's voice was so great that he could



ANSELM HÜTTENBRENNER
Friend of Schubert and Beethoven

sing works that are prohibitive to the average singer. This accounts for the extraordinary range in many of Schubert's songs.

Schubert was enormously industrious. By the time he was twenty he had written over five hundred works, including five symphonies, operas, cantatas, sonatas, quartets and numberless immortal songs.

In 1818 Schubert was engaged as musical instructor in the home of the famous Esterhazy family at Zselész, Hungary. Here it was his privilege to live in comfort, even luxury, free from care and poverty, with abundant time to compose. There was only one thing lacking—artistic sympathy. The situation was too much for Schubert and at the end of three years we find him back with his old companions in Vienna. At that time Rossini was meeting with immense success in the Austrian capitol. Vienna was opera mad. Schubert was extremely ambitious to be successful in this field. He wrote no less than eighteen pieces for the stage, including several three-act operas. None of these remains in the operatic repertory of to-day, not because they did not contain musical passages of notable beauty and fine workmanship but because poor Schubert never had a really fine libretto.

The Meeting with Beethoven

QUITE naturally Schubert looked up to the towering genius of Beethoven and anxiously aspired to meet the older composer. Finally this was arranged by Beethoven's friend Schindler, who tells of the meeting in his own words.

"In the year 1822, Franz Schubert set out to present in person the master he honoured so highly with his variations on a French song (Op. 10). These variations he had previously dedicated to Beethoven. In spite of Diabelli accompanying him, and acting as spokesman and interpreter of Schubert's feelings, Schubert played a part in the interview which was anything but pleasant to him. His courage, which he managed to retain up to the very threshold of the house, forsook him entirely at the first glimpse he caught of the majestic artist, and when Beethoven expressed a wish that Schubert should write the answers to his questions,* he felt as if his hands were tied and fettered. Beethoven ran through the presentation copy, and stumbled upon some inaccuracy of harmony. He then, in the kindest manner, drew the young man's attention to the fault, adding that the fault was no deadly sin. Meantime the result of this remark, intended to be kind, was utterly to disconcert the nervous visitor. It was not until he got outside the house that Schubert recovered his equanimity and rebuked himself unsparingly."

The failure of Schubert's operas, as compared with the great success of those of Weber and Rossini, robbed the composer of much of his naturally happy disposition. To this was added a tragic infatuation for the daughter of Count Esterhazy.

Caroline Esterhazy was seventeen and beautiful. Schubert adored her in silence; and it is said that she understood his affection. The social chasm between them was one which could never be bridged. One was a poor musician and the other a member of one of the most aristocratic houses in Hungary. "Why do you never dedicate anything to me?" asked the young countess. "Because," replied Schubert, "everything I ever did is dedicated to you." After his death they found the *Fantasia in F Minor* significantly written as a pianoforte duet dedicated to Caroline Esterhazy. The Countess did not marry until sixteen years after Schubert's death when she was nearly forty.

Meanwhile, Schubert accepted the decision of fate with fortitude. He wrote to one of his friends:

—*Beethoven was then quite *deaf*.



A SCHUBERT EVENING

"Grief sharpens the understanding and strengthens the soul. In order that these lines may not perchance mislead you to a belief that I am unwell or out of spirits, I hasten to assure you of the contrary. Certainly that happy joyous time is gone when every object seemed encircled with a halo of youthful glory, and that which has followed is the experience of a miserable reality, which I endeavored as far as possible to improve by the gifts of my imagination (for which I thank God). People are wont to think that happiness depends upon the place which witnessed our former joys, whilst in reality it only depends on ourselves, and thus I learned a sad delusion and saw a renewal of those of my experiences which I had already made at Steyr, and yet I am now much more in the way of finding peace and happiness in myself."

Beethoven's Death

SCHUBERT, it is reported, was very greatly depressed by the illness and death of Beethoven in 1827. The younger composer visited the great master several times in the company of Hüttenbrenner and Schindler. Viewing them from his death bed Beethoven said, "You, Aselm Hüttenbrenner, have my mind; but Franz Schubert has my soul." It is interesting to note that none of Hüttenbrenner's seven or eight hundred compositions, including operas, masses, symphonies, overtures and many other forms of composition, are ever heard on modern programs, with the possible exception of a few male choruses. Schubert was one of the thirty torch bearers at the elaborate public funeral of Beethoven. He was dressed in the customary mourning, with white roses and white lilies fastened in the crepe upon his arm.

Schubert's compositions brought him a very slight revenue, despite their great number. He did not compose in the popular style and the publishers of that day looked upon him as a questionable business venture. Posterity was to pay enormous sums for the same compositions; and it seems incredible at this time that there was so little market for Schubert's works in his lifetime. In 1828 he gave a concert which brought him a sum of about one hundred and fifty dollars (worth possibly ten times as much then as to-day). This sum he spent freely as was his wont and was soon again in need.

A Victim of Overwork

SCHUBERT, although abstemious in eating and in drinking, was continually intoxicated by his work. He was gradually burning himself up on the altars of his art. In November, 1828, he wrote to his friend Schober (Schubert's last letter):

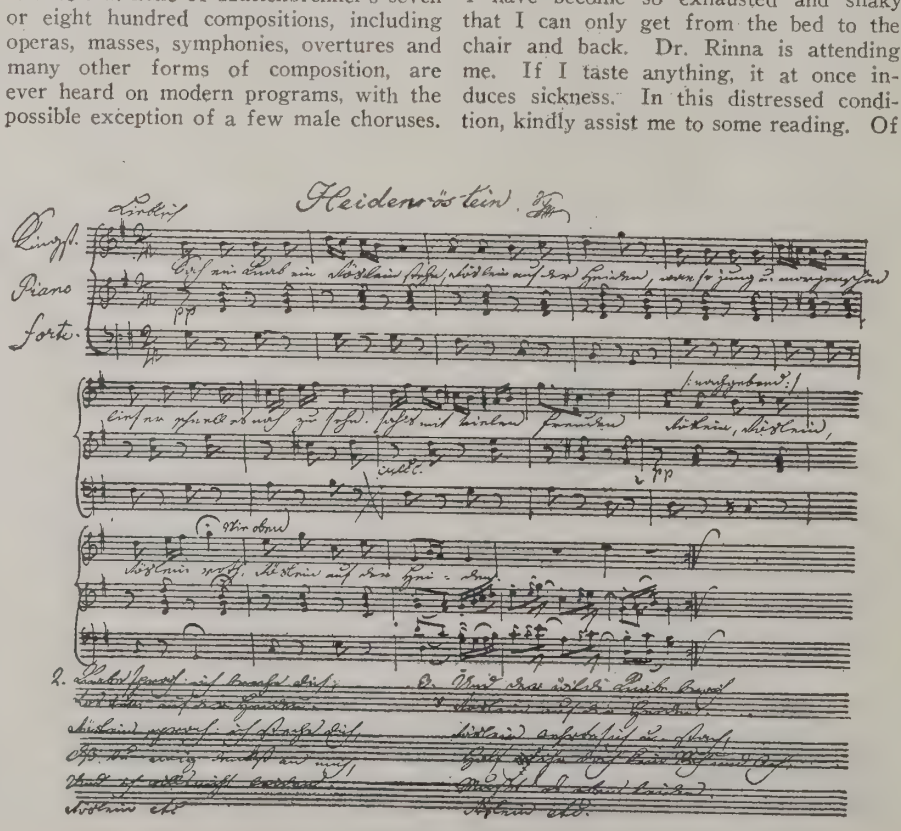
[*Nov.* 11, (?) 1828.]

DEAR SCHOBER,—I am ill, and have eaten and drunk nothing for eleven days. I have become so exhausted and shaky that I can only get from the bed to the chair and back. Dr. Rinna is attending me. If I taste anything, it at once induces sickness. In this distressed condition, kindly assist me to some reading. Of Fenimore Cooper, I have already read "The Last of the Mohicans," "The Spy," "The Pilot" and "The Pioneers." If you have anything else of his, I entreat you to bring it with Frau von Bogner, at the coffee house. My brother, who is conscientiousness itself, will duly bring it or anything else to your friend, SCHUBERT.

In such a condition he easily became a victim of the dreaded typhus fever. A few days later, November 19, 1828, after receiving the Holy Sacrament of the Church Schubert passed into immortality.

At the request of the composer he was laid to rest in the Vienna Cemetery, just a few feet from the last resting-place of Beethoven.

A list of his few worldly goods at the time of his death is pathetic. What millionaire has given to the world a fortune to compare with the artistic and spiritual bequests of Schubert?



"THE HEDGE ROSE" IN MANUSCRIPT OF THE COMPOSER

Self-Test Questions on Dr. Tilford's Ar

1. *What can be said of Schub ancestry?*
2. *From whom did Schubert re his musical education?*
3. *What was the quality of his ge education?*
4. *Tell the story of the composition publication, and the influence upon S bert's career, of "The Erl King."*
5. *What celebrated tenor had a st influence on Schubert's works, and h*
6. *Tell of Schubert's meeting with thoven.*
7. *Were Schubert's compositions munerative to the composer?*
8. *What were the circumstances of death?*

Schubert in Romance

THE *Moderne Welt* some years issued an excellent Schubert number which Wilhelm A. Bauer contributed highly interesting article upon "Schu in Romance." It is quite easy to see the famous composer has become the ject of novels, plays, operas, moving ture films and so on. His life, his h fulness in the hands of his all-control genius, elicit sympathy.

The best known of these works the astonishingly successful "Das D mäderlhaus," with the musical score veloped from themes by Franz Schub and arranged for the stage by H rich Berte. This work appeared in An ica, in a different arrangement known "Blossomtime" and has already been u the stage for nearly ten years. In Am ica, in England and in Germany m different companies have been playing operetta at the same time. It has been of the greatest revenue producers in theatre during recent years.

Another operetta appeared in Leip in 1920 known as "Hannerl und Schube

The romance of Schubert and Countess Esterhazy formed the ba ground for a novel by Hella Hofmann. was called "The Blond Countess." T same subject was treated in a novel Viki Baum, entitled "Abend in Zseli In fact there have been numerous sh treatments of the same romance.

The most successful novel upon the li of Schubert is, unquestionably, that Rudolf Hans Bartsch, known as "Schwa merl" (Leipzig, 1912).

There have been several moving pi ture presentations of Schubert, here a abroad. "Schubert's Last Love," given Vienna, in 1925, was one of the best know and one of the most artistic.

"Our taste in Germany is for lon things; but short and good are be ter."—MOZART.

How to Read Music Accurately, Rapidly and Comfortably

By MRS. PAULINE MALLET PREVOST ORNSTEIN

Mrs. Leo Ornstein, wife of the famous virtuoso composer, herself a pianist and educator of distinction, writes upon a subject of great practical interest to all music lovers.

MANY MUSIC STUDENTS labor under special difficulties, owing to the fact that they are poor readers. It has been said that reading is a gift, and that a good reader is born rather than made. Nevertheless, it is possible for those who find reading particularly difficult, to become so proficient that their lack of native facility in that direction will in no way hamper their general musical progress. If this difficulty be not given separate consideration it is likely to retard the entire musical growth and to make the preparation of lessons slow and inadequate.

It may be helpful to observe wherein lie the essential differences between the good and bad reader. We must realize that the reading of music is similar to the reading of a language. Just as groups of letters form words, and many words a sentence, so in music groups of notes form chords, and series of chords define keys and formulate musical phrases. The good reader sees all of these symbols as related and compounded, while the poor reader can grasp only their fractional elements. One who reads rapidly is conscious of seeing neither notes nor letters, scarcely even words or chords, but still larger sections of the design, and hence at a glance absorbs the contents of the whole phrase. He is able to do this because, either through knowledge or pure instinct, he analyzes and reduces what he sees into group symbols. Where no actual visual obstacle exists, it is usually the failure to do this, which causes a variety of blindness, because too much detail is seen. It is the proverbial case of the man who could not see the woods because there were too many trees.

Relating Chords and Cadences

WITH MANY, the process which relates chords and which senses cadences, is purely intuitive. With others who have not this natural facility, it must be the result of some study of harmony and musical structure. Without this analysis, either conscious or unconscious, a page of music presents much the appearance of a chapter printed in some unknown language, having no punctuation, even no spaces between the words, to indicate their beginnings and endings. A person familiar with the language would have no difficulty in deciphering the meaning at a glance; but one commencing its study would be at a loss to separate one word from another. No wonder the reading of music is a laborious process when it appears thus unorganized, since each note must be calculated, and no relationship is felt between the various integral parts. Add to this the problems of counting time, arranging a possible fingering, and finding the location upon the keyboard, and we have a collection of difficulties that seems insurmountable.

Probably the first point to master in overcoming all these problems is that of time. This should be studied away from the piano, tapping the rhythms, as it is purely a matter of training the eye and rhythmic sense. For purposes of study, the best results will be obtained from taking a collection of pieces having various time signatures. Glance at a page of one, without looking at the signature, and see how quickly the eye can detect the time from the general context. At first, the student will search until he finds some simple and clear evidence such as a measure containing exactly four quarter notes, or three quarter notes, or six eighth notes. Later he will be able to discern the time in a measure of two half notes, a dotted half, two dotted quarters, and more complicated combinations.

Where to Commence

IT IS NOT wise, in learning to read, to commence at the beginning of a piece, to look at the signature and then count it out measure by measure. This can be done later after one has acquired greater familiarity with the general aspect of various rhythms. The important thing, at first, is to teach the eye to roam over the page, picking up as much instantaneous information as possible. This habit of wandering over the page with the eye, scanning quickly first a measure here and then another there, is a great help. It develops a certain visual flexibility which enables one later to look ahead with ease. This is a most necessary habit in reading. The eye of the poor reader is apt to find itself glued to the note which is in the act of being played. Long after all that is essential has been observed, and the eye should be travelling forward, it will remain with a kind of inertia, resting, until the cycle is completed, the note played and heard. Then only is it ready to look forward to see what follows. This is a habit fatal to any speed in reading, every effort must be made to teach the eye to rest but a moment at any one point.

Notice how the arrangement of the notation is calculated to help the eye to catch quick impressions of the rhythmic subdivisions. The four sixteenth-notes which equal one quarter, are all grouped together and separated from the next group, thus:



Also the two eighth notes, or, for instance, an eighth and two sixteenths, are probably written thus:



The various rhythmic units are nearly always separated from each other. Where quarters are the units, for instance, try to see each quarter of the measure as a bunch of notes forming a block in the rhythmic structure. Later, each quarter may be subdivided into eighths, sixteenths, or thirty-seconds, as occasion may require.

Perhaps the next example to be scanned may be in six-eighth time. Notice how this differs from the writing of six-eighth notes in a measure of three-quarter time. In six-eighth time the eighth is the unit of measure. Six-eighth time is what is known as compound time. It is in reality two measures of three-eighth time with the barline between every other measure erased.

Hence the notes are grouped three and three, thus:



indicating the rhythmic derivation. There are two accents in six-eighth time; the heavy accent on one, and a lighter accent on four. Each of these represents the first count of a measure of three-eighth time. Whereas if the time be three-quarter, with each quarter subdivided into two eighths, it will be written accordingly.



Here there would be but one real accent, although the second of each group of two-eighths is naturally even lighter than the first eighth of each group. To this extent, one might feel that there were relatively three accents in the measure; one heavy and two very light. It would be counted "One, and, Two, and, Three, and," instead of "One, Two, Three, Four, Five, Six," as it would be in six-eighth time. Hence of the six counts it would be the first third and fifth that would be relatively heavier in three-fourth time. The eighths, in this case, would correspond to sixteenths in three-eighth or six-eighth time, and would be grouped similarly.

Secrets of Printed Page

A LITTLE study will make evident how many hints lurk in the printed page of music which the eye must catch and quickly transmute into pulses and subdivisions of time. After the larger groupings can be recognized almost instantaneously each unit whether half, quarter, or eighth, should be equally divided into counts equivalent to the most rapid note contained within the group. If, for instance, a sixty-fourth note appears in one of the quarters of the measure, sixteen should be counted to that quarter. There would be sixteen sixty-fourth notes to one quarter. Suppose your quarter was subdivided thus:



You would count one in each of the sixty-fourth notes, two to each of the thirty-second notes and eight to the eighth note. You would thus have the exact time values of each note. Too many students are satisfied if they get these approximately right; but it is important to form the habit of counting time with absolute exactness. If care be taken in this regard, the very common fault of playing out of time would be largely obviated. It has its origin mainly in careless reading of rhythmic values.

When the scanning of even the most complex rhythmic subdivisions has become rapid and easy, away from the piano, the time is ripe to again scan the page, this time to obtain facility in determining the various keys through which the music passes. This should still be studied away from the instrument as we are at present concerned only with the appearance of modulation as presented to the eye on the page.

Study the Obvious

THERE ARE some things which seem so obvious that one is tempted not to call attention to them and yet even a very little experience with teaching proves how many apparently obvious truths may remain unutilized. A knowledge of key signatures is one of these often ignored essentials. Three sharps indicate no more than a little decoration of the engraver to many students. A routine familiarity with all scales, major and minor, is absolutely indispensable to facility in reading, as it is



Mrs. Pauline Mallet Prevost Ornstein

to any understanding of harmony or form. The greatest difficulty in scanning for keys, where there is not a thorough knowledge of harmony, lies in the fact that one becomes largely dependent upon accidentals; and it is often difficult to distinguish those sharps, flats and naturals which have harmonic significance from those which are only neighboring notes or altered scale steps and without modulatory meaning. In order to determine modulations with certainty a knowledge of harmony is requisite. But for purposes of reading, a great deal must be inferred from what little the eye can quickly grasp. A very facile reader is not always one who plays every note exactly as it is written, but one who can separate essentials from non-essentials. While playing all important elements, he will add as much of the less important as his proficiency permits.

Studying the "Waldstein"

LET US for a moment glance at the well-known *Waldstein Sonata* of Beethoven, to find what can be seen readily to indicate the transitions from one key to another. We notice that the first movement begins in C-major. The C-major chord repeats on successive eighths until the last quarter of the second measure. This should be sensed in a moment and the eye, instead of resting on each repetition as it is played, should immediately look forward to seek the first change. We see an F-sharp which should instantly suggest some form of G chord to follow. The third measure fulfills our expectation and is entirely built upon the G chord. In the fourth measure we see a C-sharp, but it is only a grace note and is immediately contradicted by a C-natural; hence, we assume it is only a transient accidental and probably a neighboring note.

In the fifth measure B-flat is evidently part of the harmony. This would indicate the key of F and the F chord follows in the sixth measure. In the seventh measure the B-natural is again but a neighboring note and B-flat and A-flat in this measure indicate F-minor. In the tenth measure the B-natural foreshadows a return to C, but we notice that in the eleventh measure E-flat and A-flat appear. These, together with the B-natural, indicate C-minor rather than C-major; and the twelfth measure proves our assumption right, giving us the C-minor chord. Considerable practice of this sort of analysis is exceedingly helpful for facility in reading, because consciousness of the relation of the notes one is reading indicates so clearly what one may expect. Look for a moment at the twenty-ninth measure. Here the chord remains the same throughout and, if understood, is seen simply to repeat in different positions descending. No new notes enter and its first and last position are all one need see.

The more accurately one can sense this sort of thing at a glance, the freer the mind and eye are to roam forward and, finding the next real difficulty, dwell upon it with the time saved from easier places. The eye will sometimes detect a problem far in advance and, by studying it during every available moment, solve it before it is reached. Often in this way a difficult fingering can be arranged or a chromatic or irregular phrase read with accuracy. Chords which recur again and again will finally become recognizable as a whole and the single notes will no longer need to be seen, general characteristics being sufficient to identify an old friend.

The Difficult Sense

ALL OF THE foregoing has been practiced with the eye. Some will find this the most difficult sense to cultivate for reading. An entirely different set of difficulties, however, is experienced in the effort to co-ordinate what the eye sees with the activity of the hands in playing. Needless to say the more the eye has been able to apprehend, the more easily the hands can prepare positions. It is for this reason that the training of the eye must precede the actual practice of reading, since only when general outlines are recognized can fingering be planned and problems of execution considered. For instance, if we know we are in the key of B and see an ascending scale line, it is not necessary to read every note. It may be assumed to be the scale of B and we have only to notice the first and last notes and apply the fingering of the scale. But the ability to do this implies a practical knowledge of, and familiarity with, all scales and their fingerings. The location of sharps and flats must be quite subconscious. Not only this, but also as we are called upon to read arpeggios and figures of all sorts. These should be separately studied and applied to different keys and chords. As they appear in compositions under consideration, they should be analyzed and transposed.

For instance, this figure from the rondo of the same sonata:

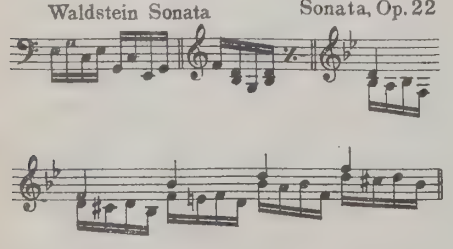
Ex. 1



is simply a chord skeleton and Beethoven repeats the figure on different chords. In the third measure it appears on the dominant seventh instead of the tonic; and later it appears curtailed and altered, through various keys. The student should take figures such as the following which are built upon chords and apply them to every chord he can think of in all keys.

Ex. 2

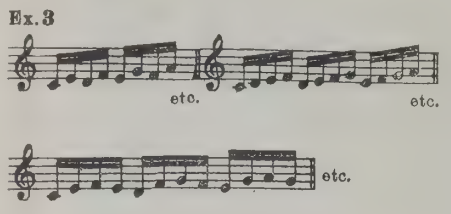
Waldstein Sonata Sonata, Op. 22



He should extract figures from every piece he studies and apply them thus until he becomes so well acquainted with his keyboard that once the shape of a motive is grasped, he has but to recognize to what chords it is applied and what is its relation to the general pattern.

After much work has been done, improvising on figures and themes at the piano, without music, it will be advisable to combine the earlier process of eye analysis with its practical application, by actual reading at the piano. In doing this it is very important to keep the eyes on the music and to measure, by feeling, the distances on the keyboard. If the eyes are watching the hands, they will lose their place on the music every time they look away. In any event, they are needed to look ahead in every spare moment. The muscular memory of the hands can take care of finding the place on the keyboard, provided that this has been separately developed by sufficient work with scales and figures. These should be practiced without looking at the keys, in order to develop the sense of touch measurement to the most acute degree. Scales should be played, not only in their simple form, but also for instance thus:

Ex. 3



They should also be practiced with the hands, not only an octave apart, but also a sixth apart, a tenth apart, and in parallel and opposite directions; until, in fact, any figuration of notes along the scale line feels familiar and natural and can be played with the eyes shut.

Keep Strict Time

NO MATTER how slowly it may be necessary to play, when reading, everything should be played in strict time. The regular recurrence of the beat forces one to hurry to find the note. This rhythmic drive is still more emphasized when reading duets or ensemble with another person. Here the time must be counted accurately in order that both keep together; and after all preparatory work has been done, combined practice is the best when possible.

When the right foundation has been laid, a good reader is developed just as a good technician, by daily practice. Learning to read is much like the study of a language. The eye will, little by little, extract meaning from associated rather than from dissociated symbols; finally it will lose the sense of detail and see only the group as a single symbol. Cadences which continually recur will be recognized and the chords which compose them will be sensed even before they are actually seen.

An excellent method after all earlier steps have been perfected is to assign a certain number of days to a given composition; this not with the idea that the piece is to be memorized or even worked out in detail, but purely from the reading angle, to be as fluent as possible. Either one or two new pieces may thus be undertaken each week. At the end of the time, whatever the condition of the pages studied, they should be dropped and new ones commenced for the following week.

This system is helpful because it develops the kind of memory which is most useful in reading. A short visual memory enables the eye to reconnoitre. A good reader can carry a momentary picture, often, of many measures. This faculty also has to be developed and is encouraged by a limited repetition of the same text. It must not be understood that the above has any reference to the manner in which pieces are to be prepared for lessons. The preparation of such pieces should be carried out with extreme care in every detail. It is only during the time particularly devoted to the correction of poor reading, that the foregoing instructions are to be followed. Gradually the ease in reading acquired will make more rapid the preparation of new compositions for a lesson; but it must never be forgotten that while much detail must of necessity be skimmed over when results at first sight are desired, nevertheless, in careful and painstaking study, lie the foundations of learning to play the piano.

Self-Test Questions on Mrs. Ornstein's Article

1. *How does the rapid reader see things?*
2. *Where shall we begin a piece, for practice reading?*
3. *How shall the printed page be first studied?*
4. *How shall repeated chords be read?*
5. *How shall we apply study to chord figures?*

Why and When the Fourth Finger

By Ben Venuto

SOME teachers, in a commendable but unwisely-considered effort to make the beginner's task more simple, allow the use of the open string even where the fourth finger is indicated, in the first position. Others go to the opposite extreme and so insist on the use of the fourth finger that they unwittingly give their pupils the idea that there is something in general incorrect or inelegant about *any* use of the open string.

Both these extremes may be easily avoided by merely following faithfully the fingering given in any well-edited instruction book or studies; but the very best teaching is to explain the principle of the thing and encourage the pupil to think it out for himself.

The true principle is simple, namely this:

When a note may be played either on open string or with the fourth finger, choose that method which will call for the least changing of strings.

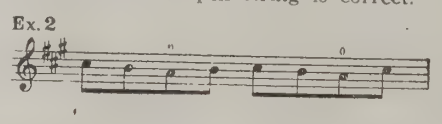
For instance, the following example, by use of the fourth finger, may be played entirely on the D string, and to use the open A would be clumsy.

Ex 1



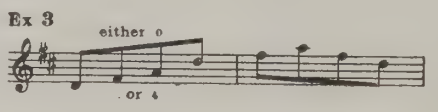
On the contrary, in the next example, as one is on the A string anyway, it would be even more clumsy to use the fourth finger for A. The open string is correct.

Ex. 2



Where a change of strings must of necessity occur at the place in question, as in

Ex 3



the pupil may be allowed either method that comes more naturally and easily.

Practicing New Scales

By Wilfred E. Despard

THE following method of teaching each new scale will be found helpful.

1. When giving a young pupil a new scale, have him play slowly with each hand separately while you point out the notes.

2. Make him play both hands together and count four beats to each note as follows:



3. Have him practice like this for one week after which the tempo may be increased. It is preferable to take scales in two octaves.

Advertising to Get Pupils

By Patricia Rayburn

MUSIC teaching partakes of the nature of both a profession and a business. In the latter capacity, advertising is a necessary adjunct of its practice.

The music teacher has his wares to spread before the public just as has the merchant. There are a number of ways in which people may be informed of the merit of the teacher's work and new pupils thus obtained.

First of all comes real ability as a teacher, and interest in both music and one's students. If an instructor is earnest, serious, and has all the qualifications that one who teaches should possess, his pupils will serve as his greatest and best advertisement. This is as it should be. The recital in particular gives an interested public an opportunity to see the products of the teacher's work. If that work has been good, desired results in the nature of a broader field will be obtained.

Do not stop with this, however. It is necessary to go farther.

There are literally hundreds of avenues of advertising. Through newspaper notices, through attractively-written personal letters to parents with eligible children, pointing out the advantages of musical knowledge; through personal calls, through innumerable channels that a little thought makes apparent, a teacher may secure the desired hearing.

Do not hide your light under a bushel. No matter how great your ability and merit, you must blow your own horn a bit to have it heard. Search out new and original ways of advertising—above are a few suggestions—and let the world know about you.

Music For All Occasions

PERHAPS no more sensitive literary portrayal of the childhood of a musician has ever been drawn than that of *Jean-Christophe,* the central figure in Romaine Rolland's great novel.

"Like all children," we read, "he (Jean-Christophe) hummed perpetually at every hour of the day. Whatever he was doing—whether he were walking in the street, hopping on one foot, or lying on the floor at his grandfather's, with his head in his hands, absorbed in the pictures of a book, or sitting in his little chair in the darkest corner of the kitchen, dreaming aimlessly in the twilight—always the monotonous murmur of his little trumpet was to be heard, played with lips closed and cheeks blown out. His mother seldom paid any heed to it, but once in a while she would protest.

"When he was tired of his state of half-sleep he would have to move and make a noise. Then he made music, singing it at the top of his voice. He made tunes for every occasion. He had a tune for splashing in his wash-basin in the morning, like a little duck. He had a tune for sitting on the piano-stool in front of the detested instrument, and another for getting off it, and this was a more brilliant affair than the other. He had one for his mother putting the soup on the table; he used to go before her blowing a blare of trumpets. He played triumphal marches by which to go solemnly from the dining-room to the bedroom. Sometimes he would organize little processions with his two small brothers; all then would file out gravely, one after another, and each had a tune to march to. But, as was right and proper, Jean-Christophe kept the best for himself. Every one of his tunes was strictly appropriated to its special occasion, and Jean-Christophe never by any chance confused them. Anyone else would have made mistakes, but he knew the shades of difference between them exactly."

Beethoven's Piano Sonatas and How to Teach Them

By PROFESSOR FREDERICK CORDER
Of the Royal Academy of Music, London, England

Part V

Sonata No. 11, in B♭ Major, Op. 22

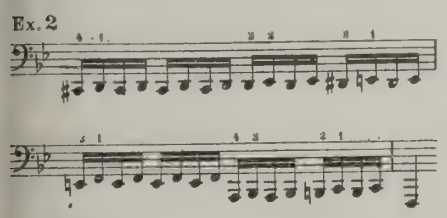
WITH THIS WORK we discard the term "easy" and acknowledge the advance which Beethoven demands in our technic. While the subjects are just a trifle square-cut and formal, their profusion (there are no less than six different phrases to the second subject of the first movement) and variety of rhythm, raise this Sonata to a very high plane of composition. Impetuosity and energy mark every measure of its first movement, and the powers of the left hand are not spared. Therefore must we not scruple to employ the thumb on a black key, and such-like devices which are forbidden to the beginner? For instance, the unison passage beginning at the eighth measure cannot be firmly played without using the left hand thumb on the first of every four notes, black as well as white. At 10 Beethoven has written Mordents for the right hand; but at the pace we are going it is impossible to get the three notes in, so they are generally reduced to simple acciaccaturas, and these the left hand also is able to play, so the passage is usually taken thus.

Ex. 1



At 22 the left hand has a very brilliant passage, the fingering of which must be well looked to. A great deal of 4, 1, and 3, 1, is advisable, the last measures going

Ex. 2



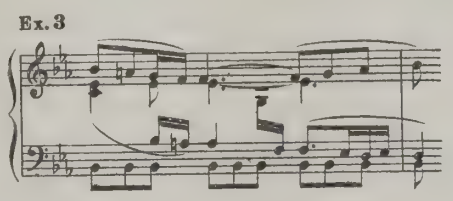
The second of this unique display of "second subjects" is severely bold and requires careful phrasing. At 34, where the double thirds grow to larger intervals, there will have to be considerable slipping of fingers, to maintain the legato. Beware, too, of breaking up the right hand arpeggios at the second group. Further on, at 48, the jumps of broken octaves demand much care. But this right-hand passage, from 44 to 56, is so brilliant and effective that no one can grudge the labor that has to be bestowed on it. Two more striking phrases bring the exposition to an end, with just a hint of the opening, for fear it should have become forgotten in the long series of subjects. All these require the broadest contrasts of tone and style of which you are capable. In playing this portion, I like to think of a collection of portraits of athletes.

The Dovetailed Fragments

IT IS VERY interesting to note how apparently mechanical fragments out of the various subjects are taken and fitted together and how triumphant is the result. The principal subject recedes into the background, becoming a mere suggestion for the flourishes which separate the canonic imitations founded on the scale figure (62). When this has been repeated thrice the right-hand flourish takes the lead for awhile and the left accompanies. Since one would naturally use the pedal to each measure, there was not much point in writing each quarter-note separately; but it was meant to imply an abnormally heavy bass. After 14 measures of this the left hand resumes the offensive by converting the scale figure into a new subject in the bass. Three repetitions of this, murmuring more and more softly, bring him to his real objective, a low F, the dominant of the original key. This reached, a gradual revival takes place, while the harmony "stays put" on a chord of dominant 7th for nearly twelve measures (not to mention a pause) which makes it quite a relief when the original subject reappears. Having so bombarded us with subjects in the exposition, the composer felt that any further matter in the way of a *Coda* was not wanted and so made his recapitulation act simply up to its name down to the last emphatic cadence, as if to say, "That's that!"

The next movement, marked *Adagio con molt' espressione,* is in 9/8 time, so we have to bethink us which is the unit of beat which is to be *Adagio.* As a matter of fact it is the dotted quarter-note; but I don't know how you are to tell. The quiet accompaniment chords were carefully surmounted by dots and slurs, indicating *mezzo-staccato* touch, but surely they can only be played one way. The *pp* mark was sufficient, the melody above demanding necessarily to be the prominent feature. I have noticed a common fault with engravers is to substitute *appoggiaturas* for *accacciaturas* in these and similar places, the tiny difference of the stroke through the tail rendering the error one easy to be overlooked. The player would not be likely to be misled here (first three measures), the character of the ornament being so obvious. The trills in 8 and 10 begin, as usual, with their upper notes and are best made to consist of six notes to the eighth-note. To maintain the *legato* in the second subject, especially in the middle melody, the division of the notes between the hands had better be modified thus:

Ex. 3



The same at 21, taking only G with the right hand and all the rest with the left. At the end of measure 27, it is obvious that the middle Eb should go with the right hand. It is not so obvious that at 30 the bunch of grace-notes (*grupetto*) should come *upon* and not before the beat, thus turning the dotted quarter-note into a group of four notes. At the latter part of 33 the phrase in octaves is difficult unless you can adroitly slide the thumb and help out with the fourth finger. If your stretch is very small you will be forced to let the left hand abandon its last two G's of the measure and come to your assistance, sustaining the G's meanwhile by means of the pedal, but you can see why this is undesirable.

In the bit of duet, or imitation which follows, the right hand has the difficult task, thrice repeated, of making the waning cadence of one voice simultaneously with the starting of the second. Endeavor to endow them with a different quality of tone, if you can. The six sixteenth-notes then become (at 39) a figure of accompaniment in sextolets, murmuring along for quite a time, while a mournful scrap of melody wails out against the rippling flow. I must leave you to find out the few places where the left hand can save the right from using its thumb twice on successive notes.

The second half of this movement presents no fresh difficulties unless the *cresc.* at the end, culminating in a *pp* (the previous time it was only *p*) may be regarded as one. This is a strangely sad and wistful piece, considering that it is in a major key.

The Minuet which follows is graceful and placid in character. The figure which pervades it

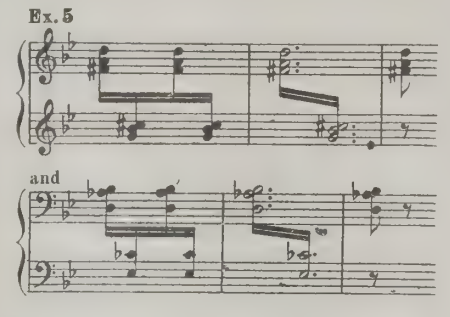
Ex. 4



seldom indulges in a chromatic note for the second of the four, but the avoidance of this in 6 was, I fear, because it would have *looked* so shocking to have written G♯ against the G♭ of the left hand. Certainly it would have sounded better than B♭, and being merely a passing note, could have hurt nobody's feelings.

The triple trills which come in the second half of this Minuet would be written

Ex. 5



in the present day, enabling the player to get a very much better *crescendo.* It is curious that Beethoven never employed this devise, which Bach invented many years before and used with great effect. At the end he gives us—or rather, demands that we should give him—his favorite sudden *piano.* The *Trio* is an honest bit of left-hand work, and I would advise you to finger it for yourself, playing through the part alone, to discover what will best suit you. By the way, in fingering a passage do not overdo the thing. As a rule you merely want to mark any irregularity. Nearly every "edited" copy tends to bewilder the eye by a mass of superfluous fingering. None at all is far better than too much.

Using the Repeats

OF COURSE you must make all the repeats and the *Da Capo* in this movement. I have heard more than one indifferent amateur complain that the final Rondo of this Sonata is dull and uninteresting. Few are the pieces by Beethoven which deserve this reproach; what can it be in the work of the performer which fails to arouse interest? Lack of rhythmical variety tends to dullness. Beethoven is always on his guard against this fault and substitutes other attractive features in unexpected places. Observe the long phrases of the subject. Hum the melody through and notice how taking breath at the end of the first and third measures would weaken it. Then a long run of three-and-a-half measures with a steady *crescendo* topped by a *piano* cadence! The second half of the tune is in octaves, demanding clever sliding of the right-hand thumb and use of the fourth and fifth fingers for the upper notes. Keep a smooth, but quiet bass. The modulating subject wants to sound vigorous and decisive in contrast. In 19 the trill occupies the first beat of the measure (you must count four eighth notes) and the accent of "two" falls on the little B♮, giving you an even run of four notes on this second beat. It would have been better to write it thus:

Ex. 6



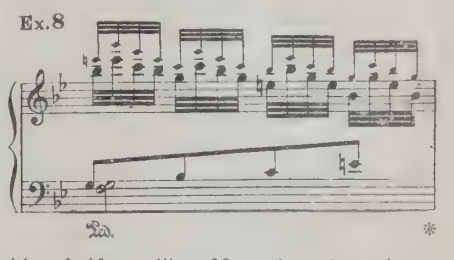
The new rhythm in the middle of 22 is apt to cause bewilderment by reason of the cumbrous notation of the period. Nowadays we should write:

Ex. 7



leaving the sustaining of the notes to the pedal. If you still fail to catch the accent set these words to it, "Never mind—pick it up!" and you will be all right; but after three repetitions of this take care when the time relapses into simple eighth-notes again, that you do not go too fast. At 32 comes a flourishing passage for the right hand. If you find the downward skip at the commencement of every other measure very awkward, you might pop in that second thirty-second note with the left-hand thumb, but this would have to be done very neatly and lightly. At 35 the composer evidently was forced to alter the position of his arpeggio because his instrument had no top notes

Ex. 8



Alter it if you like. Next there is an interesting bit of imitation to lead back to the main subject which it appears to seek to anticipate, the two hands grotesquely seeming to say, "I'd rather you went on with it"—"Far best if you went on with it"—"Nothing of the sort, you must go on with it"—and so on. It would appear that Beethoven expected the player to make a five-note turn in 42 and 43, where he has marked a trill, but four or even three notes will be as much as most people can get into the space of one sixteenth-note. The protesting lower part at last leaves the work to the treble, who (like a nervous man making a speech) gets finely flurried over it. On no account divide up the final rush with which he plunges into the subject; it would quite spoil the effect.

This subject is gone through without any modification, as the custom demands; and the "middle subject" which follows, presents the unusual feature of beginning like that at 18, only in B♭ minor. After a modulation to F minor this is followed by a bustling passage, which one longs to play with alternate hands, but which one must not. Then we have a curious contrapuntal

treatment of the previous phrase, first in two parts, then in three, then with both hands in double-thirds. Notice in this version that the two eighth notes are slurred, where one would have expected to find them strongly accented, as they have hitherto always been. I suppose he thought a change was desirable, but it is not so effective in the new version.

The second return home is managed in a quite different way. It aids smoothness if the middle Eb at 112 be taken with the right hand; but the corresponding place at 114 cannot be thus facilitated. Next we have all the first part of the movement recapitulated (with the dominant portion transposed, as usual) and then occurs a sort of premature entry of the subject in the upper octave and in the sub-dominant. As if realizing its mistake it falters and finds its way cleverly back to the right place, but having drifted into triplets, makes the proper last entry a charming variation in that measure, the left hand meanwhile keeping placidly on with its accompaniment in twos. There is little trouble in fitting these two together until the octaves come (173). The triplets then being broken—that is, shorn of the first of each three—the bass must be felt to supply the gaps and the two hands must "beat as one," as the poet says. The last two pages are by no means easy, especially for the left hand which has a strugglesome time with scales, while the right hand keeps trying to get back to the "middle subject." In the end both pay courteous compliments to one another; and "that's that!"

Self-test Questions on Professor Corder's Article

1. *What particular demands are made on the left hand in the first movement of Sonata, Op. 22.*
2. *What "engraver's fault" occurs in the "Adagio," and what distinction should be made?*
3. *How shall dullness be avoided in the "Rondo?"*

Measuring the Child

By Eutoka Hellier Nickelsen

THE very young child should be able:

1. To indicate the melody line.
2. To discover certain scales that make up the runs or passages in their studies and pieces.
3. To build a triad on each scale tone.
4. To build a four-toned chord on each scale tone.
5. To recognize chords of rest.
6. To recognize chords of unrest.
7. To determine by ear an octave, triad and four-toned chord.
8. To recognize, by means of pre-keyboard training, various instruments by their quality of tone.

Note: The teacher should blindfold the pupil and have him listen very carefully to such instruments as the piano, guitar, violin, cornet, and so forth.

The Creed of the Student of Music

By Mary M. Pleasants

As to the Art of Music:
I believe in its educational power.
I believe in its aesthetic power.
I believe in its spiritual power.
As to my teachers:
I believe in their knowledge.
I believe in their judgment.
I believe in their interest in me.
As to myself:
I believe in strict obedience to teaching.
I believe in my power to learn.
I believe in regular, faithful practice.

Practical Hints on Memorizing

By May Hamilton Helm

OFTEN the best of pupils will, as they express it, get "rattled" in playing in public, but experienced teachers can always distinguish between mistakes made for the first time through nervousness and those ground in by incorrect repetitions.

To avoid the latter, the most important thing is to see to it that the first reading be a careful, thinking one. By many thinking repetitions, habit will be formed. Repetitions engrave bad as well as good "tracks," however, so beware how the first track is formed. "Correct habits are necessary to establish accurate finger or manual operations. Correct mental habit comes first from conscious mental direction practiced systematically and persistently until the mental direction becomes subconscious and therefore without appreciable mental effort." This is taken from a well-known typewriter's manual, but the principles of habit-forming are the same for typewriter or piano. Every one knows that it is easier to form new habits than to break old ones.

Four phases of memorizing are emphasized in nearly all works on this subject: Visualizing mentally the printed page; gaining a thorough analytical knowledge of the music, of its harmony and musical form; acquiring a muscular sense of the passages; and hearing the music played, as a sort of echo in the mind.

The first is sometimes called the photographic method. After a pupil photographs the printed page of music on his mind, he is simply reading it, though the page be removed. This method of memorizing is inadequate for the musician's or actor's purpose. One cannot conceive of Sothern and Marlowe seeing the text of *Hamlet,* when they present the play!

The second method, the analytical, has its place in the process of memorizing, but a pupil might know all about the structure of a composition yet be unable to play it.

Muscular memorization, the most popular and least reliable, nevertheless has its use. The recommendation to remember by touch each key as pressed is useful in some instances. But it is unsafe to depend wholly on this sense. Too many pupils know by experience what it is to be "lost" in playing a piece they had memorized through the muscular sense and thought they knew perfectly.

The best method is to listen for the sound of the piece, recurring faintly in the mind. However, neither is it safe to depend on this alone nor to think too far ahead. In reading aloud, when the eye travels faster than the tongue, it is hard to avoid making mistakes. So, in music, whether the printed page be seen or the music heard, it is disastrous to transfer the thoughts to a distant passage. One musical idea should become firmly fixed before proceeding to the next.

Musical Lollipops

(With Apologies to the Author of "Musical Laughs.")

By Clyde Norwood

A FRIEND of mine, a native of good old Hamburg, Germany, is sometimes reminiscent over some scenes of her childhood. She and her brothers and sisters seem to have been a favored group of youngsters. In their home was a true love for music, a really musical atmosphere. The mother had a beautiful voice and had sung much in public. The father was a liberal patron of music. One of his duties was to escort artists to the podium at concerts and recitals. This required his presence at the best concerts, and naturally his charming wife accompanied him, often with the children.

In the city of Hamburg, in those days, each symphony concert was preceded by a public rehearsal for which tickets were sold and a considerable audience assembled. On a certain occasion, during the reign of Hans von Bülow as conductor of the symphony, this little incident occurred.

In the audience sat Mme. Amalie Joachim, wife of the famous violinist, herself one of the most distinguished *lieder* singers in Germany. Those who have heard Mme. Joachim in recital remember her queenly bearing and dignified manner. But the singer had a fund of humor behind her serious mien and dearly loved a good joke. During the concert, in the softest part of the music, a few short yelps were heard. Bülow scowled prodigiously, and everybody looked at everybody else. All seemed perfectly innocent. Only a few favored ones knew the sounds came from Mme. Joachim's tiny pet dog, which she had concealed in her large muff and had pinched at the opportune moment.

My friend's father, as a lover of music, was partial to the song of the nightingale, and used to attract many of these birds to his garden by feeding them a particular food they liked. Julius Stockhausen, the eminent baritone and singing master, who was a frequent visitor in this musical household, had a peculiar birdlike whistle, which he used to attract the nightingales. He would begin to whistle far down the street. The birds would hear and follow him, till he came to the garden. There he would stay and whistle to them, while they would sing as if to split their little throats.

One of the most precious memories of my friend is of Jenny Lind's party for the children. While visiting in this Hamburg home, its hostess arranged a children's party for Jenny Lind who had promised to sing to them. Some two dozen children from families of friends had been invited.

It was a great day for the dear children. They came dressed in their prettiest, daintiest clothes, with hair in curls or neatly braided, and faces shining with expectancy. At the right moment they marched into the large music *saal,* and stood in a semi-circle to greet the singer as she entered and walked to the piano. She carried in her arms a wonderful wax doll that could walk and talk and was almost as big as a real child. She had brought it all the way from England to show to them.

And then she put down the wonderful doll and began to sing. It was Taubert's *Kinder Lieder* (Children's Songs) that she sang. It is said no one ever before—or since—could sing these songs like Jenny Lind. There were the *Little Drummer,* the *Bienchen zum, zum, zum,* and all the rest of the lovely things, one after another.

And after she had finished, the children filed past the great singer, to shake her hand, and thank her for it all. And she had a pretty and kind word for each of them.

After that there were dainty things to eat, and a little merry making. But the memory of that singing by the gracious artist, and the lovely songs which are so seldom heard nowadays always remained with the children, and with their elders who were present, as a vital possession.

Forgotten Foundations of Music

By W. Francis Gates

ONE CAN enjoy and understand the music of to-day only by acquiring a fair amount of knowledge of the music of the past. That is one good reason why students of music should study the history of the art.

But beyond students there is the general musical public which gets its musical knowledge only from what it hears and which never sees the inside of a "History of Music." That this public may realize the road along which music has travelled it is well to present in concerts occasionally works of Haydn, Mozart, Scarlatti, Bach, and others of by-gone days.

It must be remembered, however, that these men themselves were the flowering of centuries. Every composer's work is founded on that which preceded his. Without this foundation it is only a bit of chaos.

For instance, Bach was a monumental genius; but Bach was a development, a summary and an extension of his times. The same may be said of Mozart and Beethoven. Between Bach and Beethoven there were many lesser lights whose work had a bearing on what followed though the period was less than a century. The lesser men gather together the materials; the greater men use them.

Works of men who helped, though possibly in a somewhat obscure way, to make musical history, were represented recently by the New York Symphony Orchestra, under Bruno Walter, in the performance of a symphony by Johann Christian Bach, the eleventh son of Sebastian Bach. This son of an illustrious father, was called "the Milanese Bach," because he went to Milan, in 1754, was a pupil of Padre Martini and was organist of the Milan Cathedral for two years. He lived in an atmosphere entirely different from that of his early German home, the latter being one of counterpoint, the former of melody. Consequently, he absorbed something of the Italian style which gave his symphony more of joy and less of austerity. He even wrote operas in the Italian style. One may well imagine with what feelings his father might have heard them!

Johann Sebastian Bach and his twenty-two children furnish not merely an interesting page in musical history, but several significant chapters, where it is good to linger. The recent concert of this little-known Bach is an example of what can be resurrected from the past to point to the foundations of the present status of art.

It is well to hear a bit of "foundation music" once in a while just to extend the knowledge of the structure of art and the appreciation of those many smaller men who in time evolved from their mass other men of towering genius. However, one might enjoy looking at the foundations of the pyramids but not care to descend therein every week.

The Poorly Paid Schubert

Hundreds of Schubert's song manuscripts were sold by him to publishers for twenty-five cents apiece. It is estimated that at no time in his life did his income exceed about $500.00 a year. Here is the pathetic official inventory of all Schubert's worldly goods at the time of his death:

Three dress coats, three walking coats, ten pairs of old trousers, nine waistcoats, one hat, five pairs of shoes, three pairs of boots, four shirts, nine neckties, nine handkerchiefs, thirteen pairs of socks, one towel, one sheet, one mattress, one bolster, one quilt, a quantity of old music. Value of all, fifty shillings ($12.50).

The Teachers' Round Table

Conducted by PROF. CLARENCE G. HAMILTON, M.A.

Professor of Pianoforte Playing at Wellesley College

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered Department. Full name and address must accompany all inquiries

Minor Scales—The Pipe Organ

(1) I find it very difficult to teach pu- s between the ages of nine and twelve minor scales. They have no trouble th the major scales, which I teach by rachords, and they finger them nicely. though I have explained many times as refully as possible the relation of a nor scale to its major, it seems very rd for them to understand, and it is nost impossible for them to remember e fingering. Please give me some sug- stions as to the formation of the minor de and its fingering that may prove lpful.

(2) I am planning to take up the study the pipe organ soon. Will you suggest text-book that will give me the neces- y introductory information regarding e organ, something of its construction, e different stops, pedal and so forth?

MRS. H. W.

) The minor scales are always some- of a problem for young pupils, and ld therefore be taken up very slowly e easier ones first—in the order A, E, , G, C and F. All these are fingered tly like the majors which begin on same keynote.

should teach first the harmonic minor. r explaining the signature relation be- n the major and minor modes—C ma- and A minor, G major and E minor, so forth—you may let the pupil begin ne minor tonic and follow the signa- implicitly, adding, however, a sharp he seventh tone.

) The standard book for the infor- on you want is Stainer's *Organ er.* This book also furnishes a series aluable exercises which extend from eginning to a considerable degree of ncement.

Replenishing Ideas

teacher who gives an average of forty ns per week, says:

am very glad, indeed to be so busy; I get rather blue and discouraged at es, and want to ask you if it isn't wise a teacher frequently to take up a rse of study and get new ideas in ching. I have always had a dread of ting into a rut in my work. I am too y to study during the winter, but could e a summer course.

Another question: Do you think it wise a teacher to take all grades in piano. is it better to specialize in either be- ning or advanced work?

M. M.

ere is always the danger of running f one continually pours out informa- to pupils and does not refill the er. Even during the busiest season hould manage to save some time for mprovement. Make out a list of s to keep up or learn, and devote at fifteen minutes per day to systematic upon two of them. Also, have a on music or a kindred subject con- ily at hand, and read an equal time day, taking note of important items. mmer courses are now the salvation any teachers like yourself, and are at private camps or institutions, also ny of the colleges. I strongly advise taking such courses, not only in piano ing, but also in music theory, his- and so forth. Much of the benefit of courses, too, comes from the inter- ge of ideas with fellow students.

I believe that it is more inspiring as a rule to take all grades of pupils, as the opportunity occurs. True, this is an age of specialization; but, carried too far, such limited fields are apt to narrow one's vision.

Key-Signatures

Miss M. K. M. sends the following suggestions as to how the key-signatures should be taught:

Your correspondent in the February issue on "Examination Questions," gives a rule for telling a key-signature which, to my mind, is not as absolutely certain as the one I use.

In sharps the key-signature is one half-step higher than the last sharp. In flats the key has the same name as the next to the last flat. I have a fancy that it is more logical to establish the key from the beginning, rather than the end of a composition.

My pupils are taught to write all their major and minor scales, and never to play them "from a book."

Perhaps the surest way to determine the key of a given piece is to examine both the beginning and the ending chords. Sometimes the beginning is vague as to the exact key; in which case the final chords must settle the question. An instance of this kind may be found in Beethoven's *Sonata,* Op. 31, No. 3, first movement, where the key is not fully established until the eighth measure.

Careless Fingering

What can I do to correct a pupil twelve years old whose fingers break in at the last joint? She is large for her age, and her hands are abnormal in that she seems unable to control them well enough to keep the fingers from bending. She is a new pupil, and I cannot seem to impress upon her the importance of logical fingering, of which she is in great need. No matter how easy a piece is, or how completely the fingering is marked, she never fingers it right, but puts her thumb on black keys when she should not and starts to finger any run at all 1--2-3-4-5, and so forth. What shall I do to correct these faults?—H. W., JR.

Have your pupil practice five-finger exercises in "scratch" position—that is, with the fingers held firmly curved, as though she were going to scratch someone. As she grows older and her fingers become less flabby, the problem should be simplified.

Probably she has never been taught to notice the finger numbers, and to connect them with the proper motions. So you should do everything possible to compel such attention. Here, as usual, slow practice is the chief panacea. When she begins on new material—a study or piece—have her practice for some time with each hand by itself, and require her to name each finger-number out loud before she plays the corresponding note. At the lesson, if a mistake in fingering occurs, let her draw a ring around the finger-number with a blue pencil.

Another helpful device is to have her write in the fingering wherever possible. Let her supply the fingering for notes where the numbers are not written down, and also for repeated passages where it is omitted. Occasionally choose a simple piece which has but little fingering marked and let her finger it according to her own judgment.

Staccato Octaves

How should a pupil be taught to play staccato octaves? According to Dr. Mason, *Touch and Technic,* Vol. 1, Sections 33 and 34, they should be played with the free-hand touch, moving from the wrist, but with the forearm moving slightly at the same time. Nevertheless in Vol. IV, Section 1, Dr. Mason says, "The proper octave touch is that of the 'Up-arm,' described in Vol. 1, Sections 30-34." Which of these two methods is the more generally used in the principal training colleges and for examination work in general? INQUIRER

There is no discrepancy in the two statements quoted, since each of them involves a slight upward throw or jerk of the forearm, which, if the hand be kept properly loose at the wrist, results in a sort of "flop" of the hand upon the keys. This is a variety of the "hand touch," often described in these columns, and is the proper method of playing staccato octaves. Observe that the hand is not "pulled backward," but is *thrown* slightly upward from the wrist.

This method of playing staccato is, I believe, the one most often used by modern teachers, and should therefore pass muster in examinations.

Forearm Rotation

With reference to your answer to "Technic for Beginners" in THE ETUDE for May, 1925, you advise a close-finger position and forearm rotation for a brilliant technic.

I am studying with a teacher who uses this method of forearm rotation, and I find that it has enabled me to play relaxed (I had played with stiffened muscles for years), but my fingers do not seem to gain strength. How can I remedy this?

R. M. S.

Most of the modern teachers employ to a greater or less extent the principle of forearm rotation, which has been especially stressed, however, by Tobias Matthay.

Most important of all, however, is the ability properly to relax the muscles. But it must be remembered that such relaxation does not mean a generally flabby condition in which the hands merely flap about the keys. While the shoulder muscles are relaxed, for instance, the biceps muscle of the upper arm is constantly called upon to hold up the forearm; and while the wrist muscles are kept plastic, the fingers should retain the necessary firmness to attack the keys with confidence.

Probably your trouble is not so much that your fingers are weak as that your muscular force and arm-weight are not properly directed *over* and *into* the keys. The throw of the hand from the wrist, the weight of the forearm and full arm, and the force arising from forearm rotation may all be utilized as needed to drive the keys down. It is only as these various factors are concentrated upon the key that tone-power is secured. Consequently, any motions such as jerking the hand awav from the keyboard or throwing the arm into the air are worse than wasted.

Concentrate your force directly upon the key, therefore, and you should soon acquire the desired amount and control of tonal strength.



PROF. CLARENCE G. HAMILTON

An Advanced Student

I have finished all of Czerny's *Books,* Cramer's *Studies,* The *Sonatas* of Haydn and Mozart, Mendelssohn's *Rondo Capriccioso,* Beethoven's *Moonlight Sonata,* and so forth. I started taking lessons at twenty-one and finished this work in two and a half years. I practice from three to five hours a day, but cannot memorize any of these pieces.

Can you tell me what grade I am in?

MRS. L. D.

The pieces you mention are well within the eighth grade, so that this grade evidently represents your advanced work.

Complete mastery of a piece, however, involves committing it to memory; so you should cultivate this side of your piano education. Take a short and somewhat easy piece, and begin by memorizing very short passages—say four or eight measures—making this work an important item in your daily practice. Remember that, to be of any value, memory work should involve absolute accuracy as to notes, fingering, rhythm and technic. Herein, indeed, is its chief importance, since it involves absolute finish as to details.

A Promising Pupil

I have a boy pupil, sixteen years of age, who has been studying for eight years. He seems to possess remarkable talent, has boundless enthusiasm and ambition, and is very industrious. He plays such compositions as the Chopin *Polonaise,* Op. 53, and the Grieg *Concerto* beautifully. He wants to become a virtuoso. Should I encourage him in this idea or not, and if so, would it be best for him to go to a college for a few years, taking a music course and also broadening his general education, or should he go immediately to a first-class conservatory? I have told him that the concert field is much overcrowded, but all negative advice seems to increase rather than decrease his determination to become a concert pianist.

W. L. C.

If the boy is a good general student and is getting the requisite preparation, I should advise his going to college and obtaining his academic degree, if possible, even if this course entails the neglect of his music to some extent. For the career of a virtuoso is a vague and uncertain one, while a solid educational background will enable him to take a high stand as a teacher, whether he succeeds in the concert field or not. There is a growing demand for musicians of broad culture; and I should endeavor to turn his ambition toward this end, rather than toward the career of a mere expert player.

But if this advice doesn't work, encourage him to carry out his own plans, for such "boundless enthusiasm" sometimes levels mountains!

The Musical Scrap Book

Anything and Everything, as Long as it is Instructive and Interesting

Conducted by A. S. GARBETT

IN THE ORGAN-LOFT WITH FRANCK

CESAR FRANCK, long organist at the church of Sainte-Clotilde in Paris, used to improvise for his pupils, among whom was Vincent D'Indy. D'Indy gives a touching account of these experiences in his biography of the composer of *The Beatitudes* and the *Symphony in D Minor*.

"Here in the dusk of the organ loft of which I can never think without emotion," says D'Indy, "he spent the best part of his life. Here he came every Sunday and feast-day—and, toward the end of his life, every Friday morning, too—fanning the fire of his genius by pouring out his spirit in wonderful improvisations which were often far more lofty in thought than many skilfully elaborated compositions; and here, too, he assuredly foresaw and conceived the sublime melodies which afterwards formed the groundwork of *The Beatitudes*.

"Ah! We know it well, we who were his pupils, the way up to that thrice-blessed organ-loft—a way as steep and difficult as that which the Gospel tells us leads to Paradise. First, having climbed the dark, spiral staircase, lit by an occasional loop-hole, we came suddenly face to face with a kind of antediluvian monster, a complicated bony structure, breathing heavily and irregularly, which on closer examination proved to be the vital portion of the organ, worked by a vigorous pair of bellows. Next we had to ascend a few narrow steps in the pitch-darkness, a fatal ordeal to high hats, and the cause of many a slip to the uninitiated. Opening the narrow *janua coeli*, we found ourselves suspended as it were midway between the pavement and the vaulted roof of the church, and the next moment all was forgotten in the contemplation of that rapt profile, and the intellectual brow from which seemed to flow without any effort a stream of inspired melody and subtle, exquisite harmonies which lingered a moment among the pillars of the nave before they ascended and died away in the vaulted heights of the roof."

I find that, in art, people are so apt to enthuse over that which they do not understand.—SIR LANDON RONALD.

HOW TO PLAY BACH

HENRY T. FINCK in "Success in Music" quotes some hints by Hans von Bülow, one of the greatest of all pianists, on the art of practicing Bach:

"'I play—that is, practice—daily seven hours, the first of which is invariably devoted to the *"Well-Tempered Clavichord."*

Regarding the performance of a Bach prelude, he said to a pupil: "'Do not accent regularly the first and third beat, but *accent the changes in the harmony*.

"'Accents must not be used to excess else they lose their effect. If we underscore every word we emphasize none.

"'Make pauses for breathing.

"'At the close of a Bach prelude we must retard only when there is an accumulation of harmonies.....

"'Do not play too fast. You must bring out the harmonic and melodic beauties, and you cannot do that if you treat the piano like a sewing-machine.

"'Always play Bach's pieces first without their ornaments.

"'You must study Bach's cantatas; his declamation is wonderful; he blended word with tone as no one after him did except Wagner.

"'You must learn to know Bach as a writer for the voice in order to appreciate his instrumental works and to play them correctly on the piano. Bach is above all things a melodist.'"

RIMSKY-KORSAKOFF AS A "SEA-DOG"

IT is difficult to remember that Rimsky-Korsakoff was originally a naval officer and conducted his first symphony in naval uniform, yet according to Rosa Newmarch in her book on "Russian Opera," the future composer of the sea-voyage in "Scheherezade" profited by his experience however distasteful it may have been.

"The following letter, written to Cui during his first cruise on the *Almaz*, reveals nothing of the cheery optimism of a true 'sea-dog,'" says Rosa Newmarch; "but it does reveal the germ of *Sadko* and of much finely descriptive work in his later music.

"'What a thing to be thankful for is the naval profession,' he writes; 'how glorious, how agreeable, how elevating! Picture yourself sailing across the North Sea. The sky is grey, murky and colorless; the wind screeches through the rigging; the ship pitches so you can hardly keep your legs; you are constantly besprinkled with spray and sometimes washed from head to foot by a wave; you feel chilly and rather sick. Oh, a sailor's life is really jolly!'

"But if his profession did not benefit greatly by his services, his art certainly gained something by his profession. It is this actual contact with nature, choral in moments of stress and violence, as well as in her milder rhythmic moods, that we hear in *Sadko* the orchestral fantasia, and in *Sadko* the opera. We feel the weight of the wind against our bodies and the sting of the brine on our faces. We are left buffeted and breathless by the elemental fury of the storm when the Sea-King dances with almost savage vigor to the sound of Sadko's *gusslee*, or by the violent realism of the shipwreck in 'Scheherezade.'"

PADEREWSKI, THE STATESMAN

RECENT Polish history reminds us once more of the great part played by Paderewski who gave up piano playing to become the premier of Poland after the war. His ability as a statesman is interestingly discussed in "My Musical Life" by Walter Damrosch.

"People," says Mr. Damrosch, "do not realize that he was, consciously or unconsciously, preparing himself for just this opportunity all his life. He had always dreamed of a united and independent Poland. He knew the history of his people, their strength, and their weakness. It is said that one day he played before the Czar, who, congratulating him, expressed his pleasure that a 'Russian' should have achieved such eminence in his art. Paderewski answered: 'I am a Pole, your Majesty,' and, needless to say, was never again invited to play in Russia. His mind is one of the most extraordinary I have ever come in contact with. All the world knows what he has achieved in music—his inspired interpretations, his prodigious memory, and the subtle range of colors of his musical palette, but not so many know of his interest in literature, philosophy, and history; and it took the Great War to demonstrate that as orator and statesman he ranks as high as musician. I heard him make a speech on Poland during the Exposition in San Francisco in 1915 before an audience of ten thousand, in which he gave so eloquent a survey of Poland's history and of her needs and rights as to rouse the people to a frenzy of enthusiasm. . . . I believe that Colonel House pronounced him to be the greatest statesman of the Conference; and it was only the cynical Clemenceau who said to him: 'M. Paderewski, you were the greatest pianist in the world and you have chosen to descend to our level. What a pity!'"

WHITEMAN'S ORCHESTRA

"COME on, boys! Give it a lick! What do you think you are—a symphony orchestra or something?"

With these inspiring words Henry Osborne Osgood commences an entertaining article on "The Anatomy of Jazz" in a recent issue of "The American Mercury" in which the new art of jazz is described with musicianly skill.

He continues: "Past midnight, on the bare stage of the Garrick Theatre, lighted by one glaring white bulb high up in the flies, Paul Whiteman, in sweater and felt hat, throned on an old wooden chair cornerwise upon a prop platform from 'Arms and the Man,' faced thirty-odd players, a motley crowd whose temperaments and temperatures ranged from sport shirts with neither coats nor vests over them through conventional white shirt-sleeves to business suits, sweaters and even overcoats.

"As I sat bundled up out in the cold auditorium listening to the rehearsal of that extraordinary first operatic experiment in jazz, George Gershwin's one-act sketch, 'One Hundred and Thirty-fifth Street,' I imagined to myself the surprise and, I am sure, the joy that even so recent a master of orchestration as Nicolas Andreivitch Rimsky-Korsakoff, who died less than fourteen years ago, would have experienced could he have dropped in and taken a seat beside me.

"Peculiar is the right word for that orchestra, particularly from old Nicolas' standpoint. Fifteen years ago it was not dreamed of; ten years ago it was an infant; only two years ago was it brought to its present stage of development, and it will keep on changing and growing."

"With an apt pupil, the pure technic foundation principles can be acquired in a few weeks. Developing these principles to a high state of virtuosity is the work of time and depends on the aim and talent of the student."—HENRY HOLDEN HUSS.

IN THE DAYS OF "IOLANTHE

THE revival of the Gilbert and Sulli opera, "Iolanthe" in New York provo a somewhat lengthy article in the N York *Tribune* relating the curious tu of fortune suffered by the composer the time he wrote its lovely music. H are the abbreviated facts:

On June 1, 1882, Sullivan's mother d and the composer was heart-broken w he composed the music and rehearsed opera. But this was not all. "The p miere of *Iolanthe* occurred on Nov. 1882. As Sullivan was on his way to playhouse he purchased a late edition an afternoon paper. In it was displa the disastrous failure of the broker firm.....with which were deposited all funds."

Yet with never a word of his misf tune, Sullivan took his place on the c ductor's stand, tapped his baton on music desk, and *Iolanthe* was on. "Un his seemingly inspired leadership the op progressed along ever-mounting waves enthusiasm."

Following the success of this premi Gilbert and Sullivan, greatly daring, vited Gladstone to witness a performa *Iolanthe* is of course a caustic satire the House of Lords. Gladstone had n qualities but a sense of humor was the most prominent of these. It was fea he might frown upon the quips and cra of the *Lord Chancellor*. However, great man was pleased. He not only wr a cordial letter of appreciation, but a days later Sullivan, the composer, beca "Sir" Arthur Sullivan. Thus *Iolan* conceived in grief, produced in the face disaster, was for its composer the fo dation stone of revived fame and fortu

---

"It may be set down as a princip I think, that a dramatic work alwa has, or nearly so, all the success th it deserves with the public."—GOUN (writing of the failure of his o *Sappho*).

LESSONS BY BEETHOVEN

"TO THE acrobats of the key-board w abounded in his day," says Henry T. Fin in *Success in Music*, "Beethoven refer contemptuously to pianists 'who prance and down the keyboard with passages which they have exercised themselve *putsch, putsch, putsch;* what does th mean? Nothing....As a rule, in the c of these gentlemen, all reason and feeli are generally lost in the nimbleness their fingers.'

"Regarding Beethoven's method teaching, Riis says: 'When I made a m take in a passage, or struck wrongly no or leaps which he often wanted specia emphasized, he seldom said anything; but my fault was in expression, or a crescen or in the character of the piece, he beca angry, because, as he said, the former w accidental, while the latter showed la of knowledge, feeling or attention. himself very often made mistakes of t former kind, even when playing in publ

"To Czerny who was instructing nephew Beethoven wrote: 'With regard his playing, I beg you, if once he has g the right fingering and plays in go time with notes fairly correct, then o pull him up about the rendering; and wh he is arrived at that stage, don't let h stop for the sake of *small* faults. I point them out to him when he has play the piece through. Although I have d little in the way of teaching, I have alwa adopted this plan; it soon forms *musicia* which, after all, is one of the first ai of art, and it gives less trouble to b master and pupil.'"

How to be a Drum Major

The Second of a Series of Two Articles on the Drum Major in the Military Band

By J. BEACH CRAGUN, A.B., MUS.B.

Part II



J. BEACH CRAGUN

Mr. Cragun, a graduate of Oberlin College, Oberlin, Ohio, and of Columbia School of Music, Chicago, is a trained writer and instructor as well as an experienced bandmaster. He was for nine years instructor in music at the University of Chicago and is now the head of the Cragun School of Music, Chicago, a school specializing in band and orchestra training. He is well known as a composer, his published works including a four volume method for saxophone, the first published concerto for that instrument, and many recital pieces in the smaller forms.

The military band is one of the fields in which Mr. Cragun may be recognized as an authority. Following are some of the bands of which he is or has been bandmaster: Oberlin College, Spearfish (S. D.) State Normal, North Central College, University of Chicago, 122nd Field Artillery, 124th Field Artillery, Mountjoie Commandery, Englewood Commandery, Bloom Township High School and Chicago Heights Elementary Schools. —EDITOR'S NOTE.

FOREWORD

The various signals to be used by the drum major have never been fully covered by he training regulations issued by the United States military authorities. These are iore a matter of tradition than of printed regulation and, as might be expected, have cen subjected to extremely varied interpretations at the hands of individual drum majors i both army and civilian bands. Except where noted, all signals conform to drill and raining regulations as issued by the government or to those accepted as traditional by andmasters throughout the service. The following additional points should be kept i mind:

. The drawings (with a few exceptions) show the drum major as the band members see him, they being the ones to interpret his signals.

. All drawings (with a few exceptions) show the drum major in the position of giving the preparatory command, the arrows showing the motion during the brief interval serving as "warning" and dotted lines the command of execution.

. The signal commands are arranged roughly in the order of their probable appearance in taking out a band for a parade.

11. "BAND—HALT"

THIS command is often given verbally, in addition to its frequent use with the aton. When the baton signal is used, hold ie preparatory command for an interval ufficient to insure that the rear rank of the and have seen and understood the order. .fter the command of execution, the bands- ien execute two more movements: 1, one iore step forward, and 2, the other foot either left or right) is brought smartly ito the position of standing at attention.

Do not attempt to give the command and—Halt simultaneously with the com- iand Cease Playing. This is possible; ut it is much better to stop the forward rogress of the band, *then* the playing, r *vice versa,* with separate commands.

A clean-cut execution of the command and—Halt is one of the most diffi- ult things to teach the amateur band, specially if executed while the band is laying. Some will invariably stop play- ig with the halt in forward progress or ill straggle on a few steps after the re- iainder of the band has halted.

This suggests mention of the element of ersonality. The successful drum major iust be an inspiring leader and drill mas- r. His personality must win discipline id coöperation. Whether marching or anding at attention, his players give evi- ence that they have been taught that it a "full time job" to watch at the same me rank, file, music, position, spacing id the signals of the drum major.

12. "RIGHT OBLIQUE—MARCH"

ATTENTION already has been called to the fact that in all changes in the direction of the movement of the band, the staff points out the new direction when held in the position of issuing the *preparatory command.* In Right Oblique—March, the staff, held high that back ranks may see, points out the new direction at an angle of 45 degrees incline to the right of the old line of forward progress.

Only the front rank turns at once in the new direction. The other ranks continue the old line of forward progress till they come to the point at which, the first rank pivoted, when each executes a similar movement.

The drum major may or may not find it necessary or helpful to face the band during the execution of Right Oblique—March. The larger the band the more necessary it will be found that he do so. In case of doubt, facing his band is certainly the only position from which he can help straighten out alignment and spacing. And it is a well-trained band, indeed, whose players do not need help in these matters, especially if this command be executed while the band is playing.

As advised under Column Right—March, the drum major should hold back somewhat the forward progress of the band till the last rank has executed the command, when, and only when, he again faces forward and resumes the regulation 30-inch pace.

13. "LEFT OBLIQUE—MARCH"

HERE the staff points out the new direction at an angle of 45 degrees incline to the left of the old line of forward progress.

Excepting only the matter of *direction,* the execution of this command is identical with that of Right Oblique—March. These two commands will be used, mostly, in maneuvering the band into some certain position of importance or convenience.

A special and practical word to the would-be drum major—several matters have been discussed above as being difficult for the band. Here is a matter of practical procedure that must be studied out with care by every successful drum major. The preparatory command position of the baton must be held *long enough* to enable the order to "percolate" back to the rear of the band. The momentary flash of a signal will not suffice. It has already been stated that, in the opinion of the author, each *preparatory command* should be held from four to seven seconds (see 7. Forward March). This interval should be lengthened, possibly, in the case of a large band *playing,* at the time of the issuing of such a command as Left Oblique—March. Devote no small amount of study and experiment to this matter.

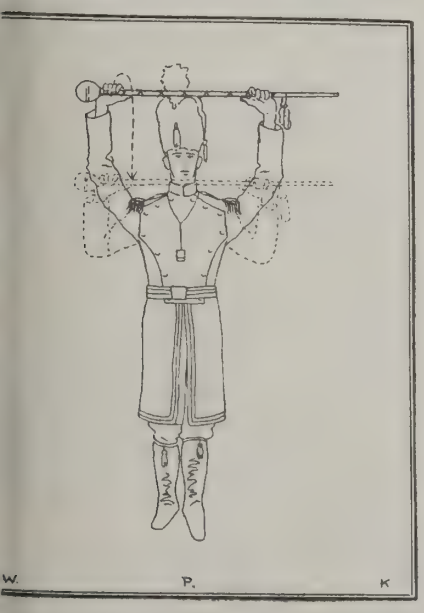
The use of the whistle is again a matter of option. In the small band of sixteen to twenty-five players, it need not be used. In bands between twenty-six and fifty, its use is recommended. Still larger bands will find it indispensable.

14. "COUNTERMARCH—MARCH"

THIS command is an important one. Because of the frequency with which it is used and the difficulty of its execution, it will be given double space.

Various bands and drum majors exhibit more individual interpretation in the issuing and executing of this command than is the case with others already taken up. The interpretation here presented conforms with both government training regulations and non-regulation but wide-spread usage among both army and civilian bands in all parts of this country.

The illustration shows the drum major just as he has turned facing the band, with the staff pointing out the new direction, and in the position of issuing the *preparatory command.* The front rank marches in the old direction toward the line at which the drum major turned. As he passes the front rank, the drum major again turns, marching backward in the new direction through the band. When he sees that the front rank has reached the line at which *he* counter-marched, he blows one sharp blast on his whistle. This is the signal for each front rank player to execute the command Countermarch. Each front rank man to the right of the drum major turns to the *right about,* and each man to his left to the *left about.* Each file follows its front rank leader, going forward in the old direction to the same line at which the drum major established the Countermarch, then following its leader through the band.

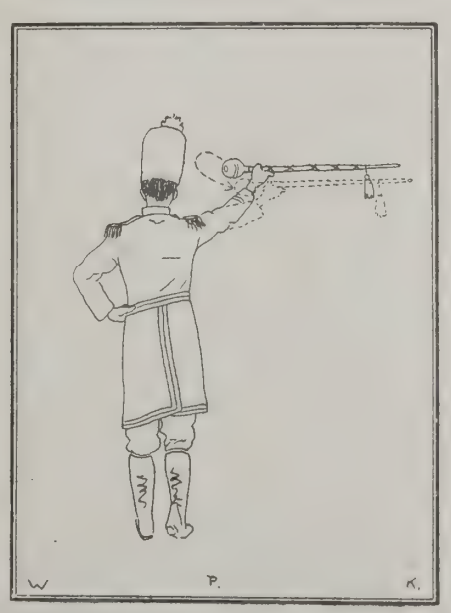


11. BAND—HALT

Preparatory command: Sometimes verbal, sometimes with the baton as illustrated.

Interval of warning: Give about 1½ seconds to the motion shown in the arrows.

Command of execution: The arm motion comes smartly to a dead stop in the position shown in dotted lines.

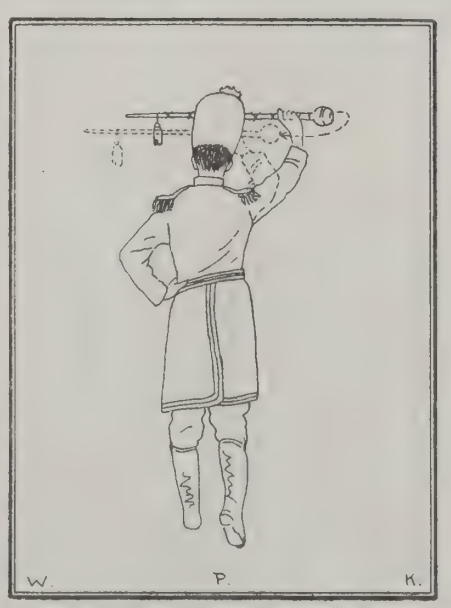


12. RIGHT OBLIQUE—MARCH

Preparatory command: Hold the baton high, that all may see it, pointing in the new direction.

Interval of Warning: Give about 1½ seconds to the motion shown in the arrows.

Command of execution: The arm motion comes smartly to a dead stop in the position shown in dotted lines.



13. LEFT OBLIQUE—MARCH

Preparatory command: Hold the baton high, that all may see it, pointing in the new direction.

Interval of Warning: Give about 1½ seconds to the motion shown in the arrows.

Command of execution: The arm motion comes smartly to a dead stop in the position shown in dotted lines.



14. COUNTERMARCH—MARCH

Preparatory command: Issued as the drum major himself executes the countermarch, the baton pointing toward the band in the new direction.

Interval of warning: While front rank marches forward to the line at which the drum major countermarched.

Command of execution: A sharp blast of the whistle when the front rank reaches this line. (*Continued on page 870*)

A NEW DEPARTMENT OF PUBLIC SCHOOL MUSIC

Conducted Monthly

By GEORGE L. LINDSAY, Superintendent of Music, Philadelphia Public Schools

The Junior High School Chorus

Part 2

THE ELYSIUM of the Junior High School music teacher would be a place where pupils could read part-music with words, spontaneously. Unfortunately this is not the case in the average school. There are many reasons why sight-reading ability breaks down in the Junior High School. The pupils are in the adolescent stage of development and drill work or practice does not contain the old element of interest that it held for the same pupils in the associative period, that is, in grades four, five and six. To maintain skill in sight-reading, daily practice is required and general chorus work in the Junior High School is not given daily nor is the maintenance of sight-reading technic by daily drill considered worth-while.

We must appreciate these facts when we meet Junior High School pupils in the choral periods and meet the situation with a plan or plans which will obtain quick results and also provide for the development of musical experience on the part of the pupils. It has been said that "there is no one lazier than the adolescent boy, unless it is the adolescent girl." While this may be as true as many trite sayings, it also must be said in defense of the adolescent that no group of school pupils can rise to greater heights of inspiration and effort under proper leadership than those of Junior High School age. We must supply this inspiration and urge-to-do in presenting music in the mass choral periods.

Choral Methods

LARGE CHORAL groups cannot be handled like small ones. The average plan for rehearsing small choruses is on a rote-reading basis. A single part is practiced by certain individuals while the rest await their turn. In due time each part is built up and then all of the parts put together. If the chorus is an experienced group of singers, the four parts may be attacked simultaneously. Adults can be rehearsed in this way with success.

Little or no objection is made by the average choral conductor to quiet conversation being carried on while single parts are being studied. There is a certain social value in this practice as adult members of a chorus are compensated by the social contact as well as the enjoyment of singing. While glee clubs could be carried on in this way it is impossible to use general methods for large choral groups. The element of the waste of time for one group of pupils to practice a part while the majority remain silent must be considered and talking will create confusion and make for little progress. We must adopt for our slogan, "Every pupil works all of the time."

Presentation of Contrapuntal Music

IN PRESENTING music, each part of which is considered a melody, it is possible to teach each part directly with the text to the whole choral group. This amounts to the same problem as teaching the same number of unison songs as there are parts in the selection. The difficulty comes in putting the parts together.

It is fairly easy to teach two-part songs of a contrapuntal nature but increasingly difficult to develop three and four parts by using text only. If the selection is not too long, and if each part has a strong melodic flow, then three part selections can be taken with text. After the entire group has learned, say the third or lowest division, then the entire group should learn the next higher part. These two parts should be put together. The pupils chosen to sing baritone and second soprano should now sing these parts. The residue of the pupils, that is, those assigned to sing first soprano should sing the second soprano part or help the boys by singing the baritone part an octave higher. If either part is weak then these pupils may help that part or be used to strengthen both parts. The first soprano should now be presented in as short a time as possible and all three parts put together. The success of this work depends on the choice of material and very little forcing can be done if the material proves too difficult.

Presentation of Harmonic Music

WHILE A certain amount of contrapuntal chorus music should appear in every Junior High School chorus program, also the music of harmonic content should be presented. This will give an opportunity to carry on work in music reading and call for the use of Latin syllables, especially in developing the middle or sustaining harmonic parts. There is nothing finer than the massed singing of four part material in chorale or hymn style. The pupils have an opportunity to read music and the regular use of harmonic music will establish the value of a working knowledge of sight reading or at least prove the value of the use of Latin syllables for following the exact notation of the vocal parts.

Music of harmonic type is generally short and while dignified and beautiful it is not necessarily ecclesiastical in style and is quite often set to secular text. The inner parts of well written harmonic vocal music have an element of melodic interest and furnish experience for a background of the study of harmony. If enough of this material is included in the choral program then the Junior High School music teacher is covering the need for the continued use of the sight-reading development which has occupied a considerable part of the music preparation of the lower grades.

Division of the Choral Period

THE MUSIC teacher may adopt various methods for presenting part music, but the elements of interest and cooperation on the part of the pupils must be considered in planning every lesson. The music teacher or teachers must plan each lesson and each term program, with the same care that a teacher of English or Science is compelled to do. Strength of musicianship must be reinforced by painstaking preparation and energetic application.

The teacher who dilly-dallies or plays for time in starting promptly loses the respect of the pupils, who are only too quick to sense any weakness in a leader. No detail should be overlooked regarding seating, keeping of records, placing of books and material, position of piano and accompanist, position of the conductor's stand and provision for the many mechanical details of organization. The teacher must be prepared to start the lesson on the scheduled time. A blackboard or chart showing the musical program for the period should be ready. As soon as enough of the pupils arrive, the accompanist should be directed to play an introduction to the first number and the pupils present should be prepared to sing on a signal from the conductor. The psychological effect of starting the choral period with singing instead of talking and waiting for tardy pupils will be obvious.

Let us consider the division of a choral period of forty-five minutes into types of work. Five minutes may be taken for a familiar unison or two part song, at the beginning. This will socialize the group and prepare for intensive study of new part work. Twenty or twenty-five minutes should be devoted to this. Then should follow a short period of music appreciation or a presentation of current events in music. This may take five or ten minutes and the lesson should close with a familiar unison or part song which may have been selected for repertory use.

The Intensive Choral Period

THE TEACHER who wishes to present part music of harmonic type must use a plan which will insure quick results. The following is a plan used for the development of harmonic part music and calls for the active participation of all of the pupils all of the time.

Junior High School Intensive Choral Period

I. Sing a unison song or a well-known part song, for interpretation. Devote special attention to diction, phrasing and tone color.

II. New intensive part work (after a review of the material developed, if any).

1. Begin with the lowest voice part, say the bass, and develop as in (a), (b), (c) and (d) below. Transpose the key to make the pitch comfortable, if necessary.
2. Take the alto-tenor part and develop it as in (a), (b), (c) and (d).
3. Take the bass part, singing syllables with rest of the group singing the syllables of the tenor part.
4. Take the alto part as in (a), (b), (c) and (d).
5. Take the bass and tenor parts against the rest of the group singing the alto part, all with syllables.
6. Take the soprano part as in (a), (b), (c) and (d).
7. Take the bass, tenor, alto and soprano parts with syllables.
8. Review the selection several times; first, with syllables; second, by humming or using a neutral syllable such as "loo"; third, with the words.
   (a) Pupils scan the text rhythmically.
   (b) Pupils sing the syllables while the pianist plays the part.
   (c) Pupils sing the syllables unaccompanied. Memorize if possible.
   (d) The particular group assigned to the part should sing the words while the rest of the group sing the syllables, until the part is easy. The pianist should play throughout letter "d."

III. Music appreciation.

IV. (a) Review a new part song or one well liked.
   (b) Take an inspirational unison song, of strong musical content, for closing.

The above plan may be modified to suit the reading ability of a large Junior High School choral group. Many of the steps may be omitted if the group is strong, but if the group is weak in sight reading it is well to work out each step and take advantage of every opportunity to repeat each vocal part. It is possible to teach a four-part selection of hymn tune length to an average large group of Junior High School pupils in one lesson by using this plan.

Teachers and Accompanists

IN THE large Junior High School, two teachers should be elected to teach mass chorus music. It is only fair to assume that the principal who asks his music teachers to handle groups of two hundred pupils and upwards at one time should support the music teachers by assigning other teachers to act as proctors on the basis of one teacher to each one hundred pupils. The average class numbers thirty pupils in the Junior High School and the music teacher is often expected to handle many times the average "teacher load."

If two music teachers are provided, it is not necessary to use proctors for the small chorus. One teacher should direct and the other play the piano. The teachers should alternate in the work of directing and accompanying. If one music teacher directs the first-period chorus, then the second teacher should direct the second-period chorus. The teachers should change this order weekly in order that each teacher may have the opportunity of directing every group. It goes without saying that the music teacher should be a capable accompanist and not expect a pupil or a group of pupils to act in this capacity. It is possible to engage a professional accompanist to do this work, and many aspiring young professional teachers are anxious to serve at a nominal fee.

Organization of Choral Periods

IT IS CUSTOMARY to assign teachers to act as proctors whenever lessons in any subject are given in the auditorium to a large group of Junior High School pupils. It is the duty of these teachers to assist in taking attendance, to observe and record deportment, and to help in every way to make the efforts of the teacher giving the lesson a success.

Many of these auditorium lessons do not call for active participation on the part of the pupils, as they may be required to listen and take notes. The music work calls for active participation, and it is unwise for the music teacher to have to stop and call attention to an individual pupil who is not coöperating, and yet the work of the individual pupil must be ac-

(*Continued on page 880*)

The Famous Schubert-Tausig "Marche Militaire in D"

A Master Lesson Prepared Expressly for THE ETUDE by the Distinguished Russian Piano Virtuoso

MARK HAMBOURG

FRANZ SCHUBERT was born in Vienna on January 31, 1797, and died there on November 29, 1828. He is buried in the Vienna town cemetery just three graves off from Beethoven. In his short life he enriched the world by composing some of the most lovely music that exists. Unfortunately he was unrecognized during his lifetime for the supreme genius that he was, and consequently the thirty years of his existence were a continual struggle against the direst poverty, and when he died he was in complete destitution. His fertility as a composer was simply amazing and he found time to make the enormous output of one thousand and thirty-one compositions, in spite of his early death.

The "Marche Militaire," which is considered here, was originally written by Schubert as a duet for four hands for the pianoforte, and the present and usually played version of it has been transcribed by Carl Tausig as a piece for two hands on the same instrument. Tausig was one of the most remarkable musicians and pianists of his day. Born in 1841, at Warsaw, and, like Schubert, not destined to live long, he died in Leipzig of typhoid fever in 1871. He was an ardent disciple of Liszt to whom he was taken at the early age of fourteen to study the pianoforte. Liszt spoke of him as the "Infallible with fingers of steel," and one of his fellow-pupils described his first performance before Liszt thus: "A devil of a fellow who knocked us clean over with the octaves in Chopin's *A-flat Polonaise!*"

A Grand Style

TAUSIG'S STYLE was grand, impassioned, and of noble quality; and his transcriptions for the pianoforte show fine musicianship and a knowledge of the powers of his instrument which equal those of his master, Liszt, and display most brilliantly the true virtuoso capacity of the pianoforte in the best sense of the word.

"Marche Militaire" is one of three marches written by Schubert, and is the only one of the three which has become well-known and extremely popular. This is chiefly owing to the present excellent transcription of it by Tausig who has rendered it a quite remarkable work for the piano, though as a matter of fact the music itself cries aloud for orchestral effects. The charming Trio which forms the second portion of the piece is very Hungarian in character and contains much delightful and characteristic melody. The whole work must be played with a martial rhythm and the buoyant swing of the Magyar spirit, but with much variety of tone in order to avoid too great feeling of ponderousness in the performance.

The introduction, consisting of the first six measures, gives the *tempo* which governs the whole march; and this must not be too fast, but rather controlled with a certain deliberateness of rhythm. The opening measures of this introduction must convey the impression of the beats of a drum, and there should be short accents on the first notes of each measure in both hands.

A Good Beginning

THE BEGINNING must be played *pianissimo* and a *crescendo* in the fifth measure leads up to the "A-flats" in unison in the sixth measure which should be held a little over their true value and create in fact a brief *fermata.* This pause serves to give more emphasis to the main theme of the march which is ushered in at the seventh measure. The first beat of each measure during this opening subject must be well marked and a short sharp rhythmical accentuation be given to the chords in the right hand. Continuing to the fourteenth measure, the passage in octaves in the right hand should be played very lightly with a small accent on the first octave of the passage on "F." Proceeding, in measures 16 and 17, the first two eighth-note chords of each measure ought to be given with slightly more deliberation of time, and be especially punctuated by accents; but measure 18 should be in strict *tempo* again.

Arriving at measure 19 there should be an accent on the first eighth-note beat of the measure, and in measure 21 a *crescendo* can be introduced on the first and second eighth-notes, and then *diminuendo* again on the third and fourth eighth-notes, with an accent on the third eighth-note. The reiterated A-flats in both hands in measure 22 ought to be played *piano* in tone, but imitating as far as possible the call of the trumpet, with a little *crescendo* at the end of the measure culminating with an accent on the first eighth-note beat of measure 23, and then a sudden *piano.* A continual *crescendo* should grow up from this *piano* in measure 23 onwards to measure 26 and, still proceeding, should lead to a *forte fermata* on A-flat in measure 28. To facilitate the passage in measure 27, I take the upper note of the last octave in the bass with the right hand, using fingers 1 and 5 of the right hand for the octave "F," and for the ensuing octave in measure 28 on A-flat I take 1 and 4 with the right hand, and 2 in the left hand on the single remaining A-flat. Measure 29 should begin *mezzoforte,* the first eighth-note in the bass being made to sound like the beat of the big drum, and the rhythmical sixteenth-note figures being brought out very precisely and distinctly like trumpets.



SCHUBERT PLAYING AT THE HOME OF HIS FRIEND VOGL

Study Rhythms

PROCEEDING still in *mezzoforte* tint, accents should be given on the first and second beats of measure 35, while the octave passage in measure 36 must again be played very lightly, as previously the same passage which occurred in measure 14. A little accent on the first octave of the passage, namely on "F," and a slight *crescendo* to the first beat of measure 37, which should also be accented, completes the presentation of measures 35, 36 and 37. In measures 38 and 39, similar deliberation of *tempo* and punctuation can be given to the first two eighth-note chords of each measure, as in former measures 16 and 17. I emphasize also each of the three chords in measure 40, and in measure 43 start *piano* and *crescendo* up to the accented third beat and continue the increase of tone until the first beat of measure 44.

After this the rhythmical figure in sixteenth notes on the second half of the first beat of measure 44, commences with a sudden *piano,* then grows louder with an accent on the last eighth-note beat of the measure to an accented "G-flat," in *mezzoforte,* on the first beat of measure 45. Measure 46 is echoed in *piano* again and in measure 47 the first two octaves are loud, the second two are echoed an octave higher softly, then the soft tone continues during the first and second eighth-notes of measure 48, but becomes louder on the third and fourth eighth-notes until it reaches the accented *forte* chord on the first beat of 49. The rest of the notes in this measure, however, drop at once to a sudden *piano* which remains throughout measure 50 with an accent on the first chord of this measure. The first two chords in measure 51 should be performed a little slower with an accent on the first of them, and the remaining two can then be faster and louder, with an accent on the first of these two as well. In measure 52, continuing the *crescendo,* the beginning two chords must be strictly in *tempo* and the final ones eased down somewhat in time and with *diminuendo* in tone.

Variations

A NEW variation of the theme is introduced in 53, and here the *tempo* should be very measured, exact, and *piano* in expression. Arriving at 56 there is a figure in the left hand, written in the treble clef, that ought to be brought out like a trumpet sound with accents on the two last eighth-note beats of the measure, especially the final one. In 60 there is a staccato eighth-note chord in both hands, on the second beat of the measure, which must be struck very abruptly, and the hands lifted right off before attacking the next two sixteenth-note octaves on "B-flat." In the following measure there is the beginning of a *crescendo,* with slight broadening of *tempo* on the two eighth-note chords forming the second beat of this measure. The rise in tone continues gradually up to measure 65, where the main subject of the march is taken up with great zest and enthusiasm.

The repeated "A's" in both hands in 64 should be played somewhat slower, to give more emphasis to the main theme which arrives at the beginning of 65. Also the trumpet-like figure in the bass of measure 65 on the second half of the first beat must be made prominent. In 72 an accent should appear on the first octave of the scale passage starting on the second half of the first beat, and the same accent should be present in the bass chord which is struck with it. In 76 the chords should be played with much accent and some deliberation; also accents must be given to the rhythmic chords in both hands in the following measure.

There is an accent on the first beat in 81, and in the next four measures there are *sforzandi* marked on each beat, with *crescendo.* In 85 I give an accent on the first beat of the measure, and in 88 I vary the time, playing the two eighth-note chords on the second beat of the measure more slowly, with an accent on the last one, and take up the next measure in *tempo.* In 91 and 92 there commences a descending passage in staccato octaves in the left hand beginning on the note "F-flat." This descending passage must be well brought out with an accent on the final chord of measure 92, in both hands. A similar octave passage occurs in 95 and should be given significance in the same way, with a *crescendo* leading on to measures 96 and 97. At the 100th measure the tone should be *fortissimo,* with a big emphasis on the last eighth-note octave in the measure, and the subject should be attacked in 101 in a rather slower and more ponderous style and with all the *fortissimo* that it is possible to put into it; for this part of the piece represents the culminating expression of warlike triumph and the music should continue in victorious mood right down to 122. From 109 the *tempo* ought to accelerate a little and in 114 there should be a sudden *decrescendo* to *mezzoforte* on the second beat of the measure, rising again with accents on the third and fourth eighth-note chords, and a broadening of *tempo* back to *fortissimo* in 115.

A return to strict *tempo* should be made in 110. In 122 there is a sudden *diminuendo* and in 123 a *ritardando* leading us into the tuneful *Trio* in six flats.

The Trio

IN THIS Trio the melody must be brought out with a singing tone. The *arpeggii* in the first two measures should be played harmoniously, and also these measures ought to be performed more slowly than the next two, and the whole Trio should give the impression of fancifulness and flexibility. It will be found to contribute to the smoothness of execution to divide the octave passage in 127, and play it with both hands as follows: Right hand fingers, 1, 2, 3, 4, taking the last sixteenth-note octave with the right hand. The left hand takes fingers 5, 4, 3, 2. The melody in 126 in the right hand should be accented on the first and second beats of the measure and played with a light rhythmic swing. Measure 130 must be like 126, and the sixteenth-note passage in 131 should be fingered similarly to the one in 127. The next four measures, 134-137, can be given faster and with more tone, a *crescendo* being introduced in 135, but dropping down again in 136. In 137 the hands should be raised before attacking the new thirty-second-note figure which appears on the last half of the up beat and this new figure must emerge humorously and sharply defined with little accents on the first of each thirty-second-note group. Measures 144 and 145 are similar in style and finger treatment to 126 and 127, and so are measures 148 and 149, as also 152 and 153 are like measures 134 and 135. In measure 157 there is a *crescendo*

and the melody which is now in the left hand must be distinctly apprehended.

Dynamic Effects

A DECRESCENDO comes again in the beginning of 158, and yet another crescendo at the end of that measure. The trill on "D" marked in the left hand in the 159th measure and commencing on the second half of the first beat, I take with the right hand and make a long pause on it, trilling all the time. Supported by the triplet figure starting in 160, the melody in the lower quarter-notes in the right hand must be prominently brought out with singing tone. I use the thumb on each of these quarter-notes and third and fifth fingers on the sextuple notes. In 162, I give little accents on the first and second beats in the measure to impart a Hungarian character. In the next measure I take with the left hand "C-sharp," which is the first of the four lower thirty-second notes of the passage on the second beat in the treble; whilst the best fingering for the two final sixteenth-note thirds of the same passage is 3/1—4/2, with the right hand. Starting then once more the sextuples in 164, with fingers 2 and 3, I again play the quarter notes with the thumb.

Continuing to measures 168-169, I create a variation of tone color by playing the figure on the first beat in each measure *forte* and echo it *piano* on the second beats. In 171, the fingering is the same as in 163, and at the end of the last figure in measure 173, I make a slight pause before attacking decisively and in *tempo* the next phrase in 174. Proceeding to 175 there are thirty-second notes in the left hand which I turn into a kind of trill, playing as many notes as it is possible to get into the allotted time. I accelerate somewhat in the two following measures, 176 and 177, playing the sextuples in the right hand with alternate swelling and diminishing of the sound like something continuously rising and falling. In measures 178 and 179, a big *crescendo* should rise up to the summit of the passage and drop to *piano* again in 180.

There is a *crescendo* marked in the music in 181, but I do not make this one; but play the two eighth-note thirds on the first beat in the treble in 182, with some broadening of the time, hastening up again, however, on the two other eighth-note thirds in the same bar, and making an accent on the trill which occurs on the C-sharp in 183. The music from here onwards to 207 is a repetition in other tonalities of what has already been, and must be treated in the same manner. At 207 the Trio ends and the figure resembling the drum beat reappears and should be rapped out ponderously and with smartly emphasized rhythm, to create a fitting atmosphere for ushering in the military *Tempo Primo Vivace* which returns in 208.

A Tempo

THIS TEMPO PRIMO is practically identical with the opening part of the piece which starts at 23, and it is therefore not necessary to note anything more in it, except at 232, where I introduce a further variation of *tempo* by playing the octaves in that measure rather slower, and those in the next measure considerably faster, but return to strict *tempo* again in 234. Also in 238 the two "E-flat" octaves in the right hand, where it is marked *treble fortissimo*, ought to be given much more slowly and emphatically, especially the second of the "E-flats," and the same point can be signalized at the similar "D-Flat" octaves in 242.

A new variation of the structure arises in 250, with the melody in the left hand. But this theme should stand out well from the accompanying octave runs in the right hand. I play the whole of the next eight measures, up to 258, rather slower than the original *tempo*, and only speed up again at 258.

Arriving at 271 I give a tremendous accent on the first "B-flat" of the thirty-second-note group on the second beat, endeavoring to produce the effect of the clashing of cymbals. I do the same on the "A-flat" of the group in the following measure. In 273 I play a little slower, but with very sharply defined rhythm, and I play 274 in *tempo*. In 275, 276 and 277 the cymbal effect should once more be made as in measures 271 and 272; whilst in 277 and 278 I make a big slow down of the time in order to give more significance, and then return to *tempo* in 279. A considerable *ritardando* in 286 is effective at the end of the great descending passage in octaves, and then 287 must be in the original time again. The final passage in 297 should be made to sound as much like trumpets as possible, and thus terminate the march in a fanfare of martial triumph.

Self-Test Questions on Mr. Hambourg's Article

1. *How did Schubert add to the riches of musical literature?*
2. *What was Tausig's style of playing?*
3. *How has he displayed this in the "arrangement" under consideration?*
4. *What was the form of the original composition?*
5. *What characteristics did Schubert give to this work, other than those of the instrument for which it was written?*
6. *What are secrets of its continued popularity?*

Schubert's Regular Daily Habits

IN the excellent life of Schubert by E. Duncan, the writer gives an excellent idea of Schubert's daily life:

"Schubert's daily habits were simple, and almost monotonous in their regularity. He was an early riser, and it was his custom to begin the day with composition—pursued half-dressed or even in bed, it was a matter of indifference—or with experimental extempore playing on the pianoforte of ideas which were afterwards to be jotted down. This exercise continued till the breakfast hour, after which work was resumed, and briskly carried forward until two o'clock in the afternoon. Then he would repair to a restaurant, usually the Gasthaus, where he could dine for a Zwanziger (8½d.)—a sum not always at his command. Dinner over, he was free for the rest of the day, which would commonly be spent in walking in the delightful surroundings of the city. In Schubert's later years he was to be found at Bogner's coffee-house from 5 to 7, smoking a pipe and enjoying the conversation of friends. The evening was sometimes devoted to the theatre, after which there would be supper at the Gasthaus, and perhaps a final visit to Bogner's café. Not an infrequent alternative to such a programme would lead to an afternoon call on Fräulein Anna Milder, on Madame Lacsny-Buchwieser, the Esterhazys, with whom he was on friendly terms without regard to music, or to the rooms of Madame Sofie Müller (the great actress) who had the courage on one of these occasions to sing "Die junge Nonne" *at sight*. A fine summer evening would take precedence of any town appointment, and Schubert and his friends would stray at their own sweet will, regardless of everything but the enjoyment of the hour.

"Tavern-life in Vienna was a mere commonplace to a bachelor, who would naturally resort to such places, just as in London a man would repair to his club. Beethoven, surrounded by his friends, might any day be seen at the Gasthaus, where he often dined, and where, no doubt, Schubert looked on him with an interest and regard of which the great man was perfectly oblivious. Schubert had, of course, at various times other favourite tavern-haunts, such as the 'zur Ungarischen Krone.' in the Himmelpfortgasse, where he and his companions were wont to foregather,* or the 'Zum rothen Kreuz,' where his brother Ferdinand joined him at dinner. Ferdinand did not mix with the troop of friends which commonly surrounded the composer; his younger brother Carl (the painter), on the contrary, often frequented the round table of intimates which was wont to assemble of an evening. Poets and painters have brought many a modest little inn into notoriety, surrounding them with a fragrant memory which speaks enchantment to succeeding generations.

"It is doubtful if any such place before 1826 ever witnessed the birth of so beautiful a work of art as the setting of 'Hark! hark the lark,' which the Währing beer-garden saw brought to light. One Sunday in July, Schubert, Doppler and others were returning to Vienna from Pötzleinsdorf, and strolling through the village of Währing, they espied there a friend, Tieze, seated at one of the tables of the 'Zum Biersack.' They agreed to call a halt, and Schubert sat down beside Tieze, and began to turn over the leaves of his book that was lying open on the table. Suddenly he stopped and, pointing to some verses, exclaimed, 'Such a lovely melody has come into my head; if I had but a sheet of music paper with me.' The resourceful Doppler drew some lines on the back of a bill of fare and, then and there, in the midst of all the attendant noise of fiddlers and skittle-players, of waiters running here and there in different directions with orders, in the full hubbub of a holiday crowd, Schubert wrote that lovely song—truly 'a wonderful sweet air, with admirable rich words to it.' Beer-gardens deserve better of mankind in consequence. There is another view of tavern-life of our hero which is not so pleasant to contemplate. The authority for the succeeding remarks is found in W. Chezy's 'Recollections of my Life' (vol. ii. p. 292).

"Schubert became overfond of good wine. He even took a curious pride in the accidents which resulted from over-indulgence. When the juice of the grape flowed in his veins, he would retire to a solitary corner, and there nurse himself comfortably into a passion. Chezy assures us that 'he became a laughing tyrant'—whatever that may be—'and would destroy everything he could, without making a noise—glasses, plates or cups—and sit simpering and screwing up his eyes into the smallest possible compass.' When the Kellner came for the reckoning, the guest placed his hand quietly underneath the table, and the number of fingers he held up indicated the number of measures consumed. It is also said that his illness was aggravated by carelessness in these tavern matters."

Other Schuberts

THE same Schubert is well known in musical history, although the Schubert family itself cannot be said to have the lofty standing of such musical names as Bach, Couperin or Puccini. There have been a number of musicians of high order who have borne the name of Schubert, or its variants—Schubart, Schuberth, Schobert and others.

In fact, when Schubert presented the song, *Erl King*, to the publishers, Breitkopf and Härtel, they had never heard of any Franz Schubert except the Royal Church Composer of Dresden, a man fifty years old. They accordingly sent the manuscript of the younger composer to the older one in Dresden. He was very indignant and insisted that someone was trying to trade upon his good name and accordingly kept the manuscript for evidence.

Schubert's brother, Ferdinand (1794-1859), although engaged most of his life as a teacher, wrote church music of a high order.

Franz Schubert, son of the Dresden Konzertmeister we have already mentioned, was born 1808 and died 1878, and became famous as a violinist and Konzertmeister. He published many compositions for violin.

Johann Friederich Schubert (1770-1811), was a musical director and violinist of Cologne who published many compositions and produced an opera, "The Nightly Appearance."

Joseph Schubert (1757-1812), was a violinist in the court orchestra of Dresden. He published much music for string instruments and produced four operas, to say nothing of fifteen masses.

Louis Schubert (1828-1884). Born at Dresden, he went to Russia in his teens and attained high distinction as a violinist and as a Konzertmeister. He was also noted as a singing teacher, and produced four operas.

Maschinka Schubert (wife of Konzertmeister Franz Schubert) was a noted stage soprano as was his daughter Georgine (a pupil of Jenny Lind).

Julius Ferdinand George Schuberth (1804-1875) founded the music publishing firm of J. Schuberth and Co. of Leipzig and New York.

Karl Schuberth (1811-1863), eminent cellist, was born at Magdeburg. His enormous success in Russia led to his engagement for twenty years as the musical director of the University at Petrograd.

Johann Schobert (doubtless the same family name) was born in Silesia (?). He died in Paris 1767. He is reported to have been the first composer to use the pianoforte in chamber music compositions. Mozart greatly admired his works.

C. F. Daniel Schubart (1739-1791), was born in Swabia. He wrote numerous operettas, cantatas and pianoforte pieces.

*"Writing to Spaun in 1822, Schober remarks with surprise, 'We found "Die Krone" completely deserted.'"

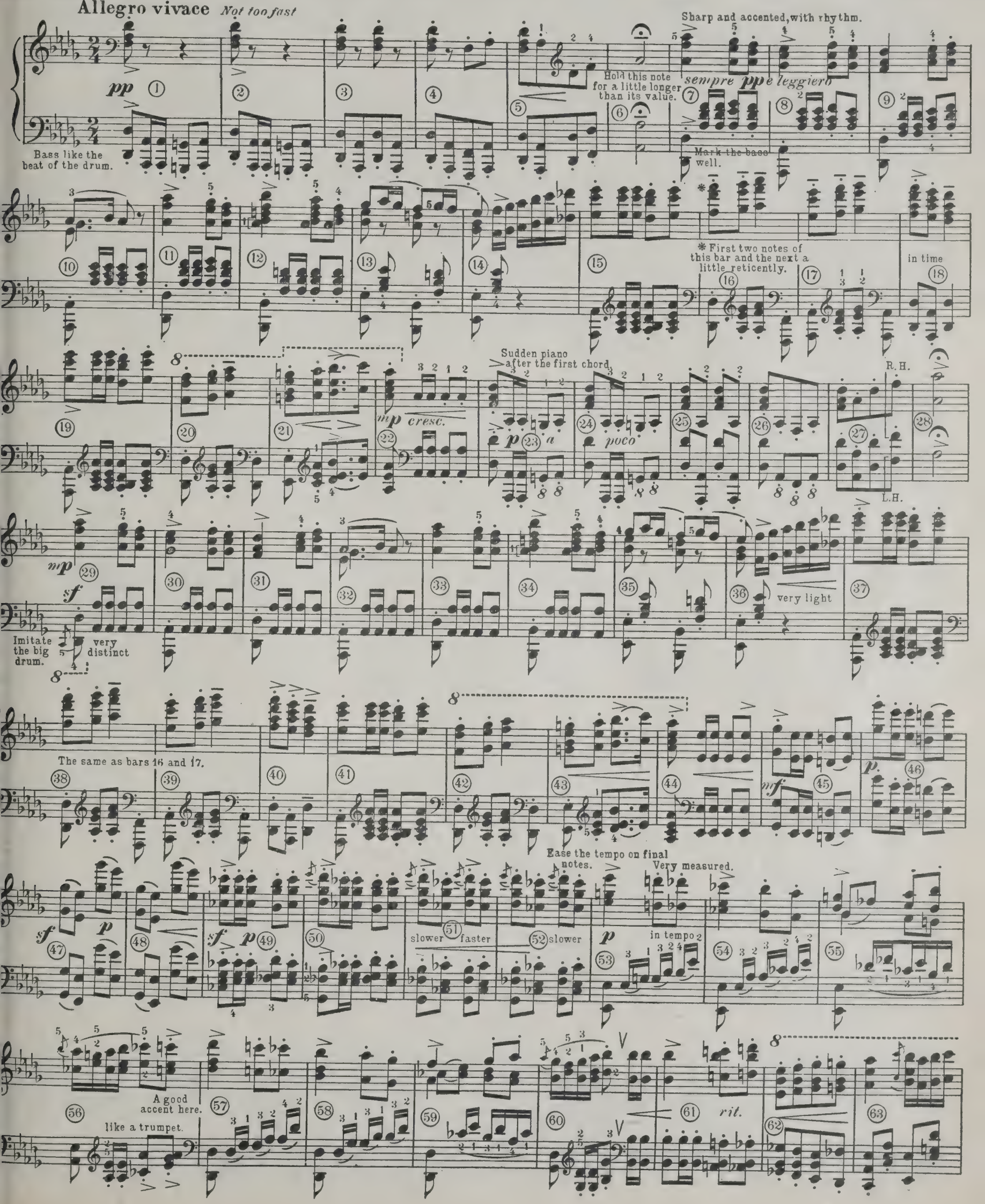
CARL TAUSIG'S ARRANGEMENT

MILITARY MARCH

FRANZ SCHUBERT

For a Master Lesson on this famous composition, by the celebrated pianist Mark Hambourg, see another page of this issue.

This whole piece must be played very rhythmically, and with variety of tone so as not to become too heavy, and endeavour to impart a Hungarian character to the music.



slower
in tempo
Bring this out well.
deliberately
slower
in tempo
slower
Bring this out well.
Bring this out well.
Make as much sound as possible.
ponderous
a little faster
sempre stacc.
slower
in tempo
Bring out the melody. Arpeggios very equal. The whole fancifully and lightly.
TRIO
subito dim. rit.
Un poco più tranquillo
R.H.
L.H.
R.H.

These next four bars a little faster and more tone.

sharply

humorously

L.H.

R.H.

Trill long.

Bring out the melody.

cantando

playfully

leggiero e sempre stacc.

Same as bar 162

Slight pause

in tempo

decisively

play as many as possible

Sextuples to be played swelling and dim-

little faster

inishing in sound.

slower faster

pp

p

p

ponderously

cresc. subito

Lots of accent.

Vivace

a tempo ff

tempo

This bar slower. A little faster.

in tempo

slower

Accent on E flat

fff

slower

*The next eight-bars a little slower than the original tempo.

Bring out the melody in the Left Hand.

a little quicker

meno f

very rhythmical

in tempo

*A great accent on B flat like the clash of cymbals.

slower

These two bars slower.

in tempo

in tempo

slower

like trumpets

PATTER WITHOUT CHATTER

JAZZ STUDY

SECONDO

C. BLANCO

Genuine "Jazz," but with artistic merit. Not difficult if carefully worked out. Do not hurry, but attack the peculiar harmonies boldly.

Tempo di Jazz

mf *mp* *mf*

poco a poco cresc. *mf*

ff

Copyright 1926 by Theodore Presser Co.

British Copyright secured

PATTER WITHOUT CHATTER

JAZZ STUDY

PRIMO

C. BLANCO

Tempo di Jazz

mf mp mf

poco a poco cresc. mf

14

16

POLONAISE

SECONDO

Illustrative of Schubert's fondness for four-hand writing and playing. An original duet.

FR. SCHUBERT, Op. 61, No.

M.M. ♩= 108

p

f

sf

p

TRIO

fp

Fine

p

f

sf

f p

D.C.

POLONAISE

PRIMO

FR. SCHUBERT, Op. 61, No. 1

M.M. ♩=108

TRIO

Fine

D.C.

THE QUEST OF PIERROT

A modern *air de ballet;* to be played in very free time. Grade 3½.

FRANK H. GREY

Valse moderato e rubato

mp

rall.

a tempo

accel.

rit.

a tempo

Fine

Doloroso

mf

D. S. al Trio

* From here go back to 𝄋 and play to *Fine*, then play *Trio.*

Copyright 1926 by Theodore Presser Co.

British Copyright secured

Leggiero e L'istesso tempo

TRIO

mf

simile

poco rall.

a tempo

simile

cresc.

f

mf

D. S.

TO A GHOST FLOWER

SAMAWEENO

This is a Menominee Indian Love Song. The Menominee Indians call it "Samaweeno" Dearest Sweetheart, as beautiful as the Ghost Flower. From *Dalles to Minnetonka (Piano Suite.)* Grade 4.

Andante moderato M. M. ♩ = 72

THURLOW LIEURANCE

mp dolce

f

ff

mf

mf

pp

Copyright 1926 by Theo. Presser Co.

British Copyright secured

MENUETTO
IN B MINOR

F. SCHUBERT, from Op. 78

A favorite recital number.

Allegretto moderato M.M. ♩=108

f *f* *p* *pp* *f* *cresc.*

ff *fff* *pp* *pp* *f* *cresc.* *ff*

p *pp* *l.h. p* *pp* *Fine*

TRIO

molto legato

pp *decresc.* *una corda* *ppp*

cresc. *tre corde* *decresc.* *pp*

ppp *dim.* *pp* *D.C.*



CHOOSE YOUR PIANO AS THE ARTISTS DO

Bachaus plays only the

Baldwin

MOST exacting of pianists, Bachaus finds in the *Baldwin Piano* the perfect medium of musical expression. In his own words, "The *Baldwin* satisfies the highest demands. The tone is noble and brilliant, the mechanism perfect."

For its enduring purity and resonance, for its perfect concord of tone and action, the *Baldwin* is the choice of exacting musicians the world over—on the concert stage and in the home.

In any *Baldwin* you will find a new revelation of your musical dreams. Visit the *Baldwin* dealer near you.

BALDWIN Uprights, *$850 and up,* Grands, *$1400 and up;* Reproducing Models, *$1850 and up.* Convenient payments if desired.

A SUGGESTION

Choose YOUR piano as the artists do. The book, "How Artists Choose Their Pianos," will help you in selecting the instrument for your home. We will gladly send you a copy free. Address

THE BALDWIN PIANO COMPANY, CINCINNATI, OHIO



Please mention THE ETUDE when addressing our advertisers.

Before buying any Musical

hear the BRUNSWICK PANATROPE



Leopold Godowsky's recordings will reveal the superb beauty of piano music reproduced by the Panatrope

—joint achievement of
Radio Corporation of America
General Electric Company
Westinghouse Electric & Manufacturing Company
The Brunswick-Balke-Collender Company

the new *electrical* reproducing musical instrument which brings you the music of the new electrical records, and radio, with a beauty you have never known before.

Great artists of the New Hall of Fame

—those whom the present-day public proclaims to be supreme

Michael Bohnen — Richard Bonelli
Karin Branzell — Mario Chamlee
The Cleveland Orchestra
Nikolai Sokoloff, Conductor
Giuseppe Danise — Claire Dux
Florence Easton — Elshuco Trio
Leopold Godowsky — Josef Hofmann
Bronislaw Huberman — Maria Ivogun
Giacomo Lauri-Volpi — Edith Mason
Lauritz Melchior
Metropolitan Opera House Orchestra
Gennaro Papi, Conductor
Minneapolis Symphony Orchestra
Henri Verbrugghen, Conductor
Marie Morrisey — Elly Ney
New York Philharmonic Orchestra
Willem Mengelberg, Conductor
Sigrid Onegin — Elisabeth Rethberg
Max Rosen — Friedrich Schorr
Albert Spalding — Richard Strauss
John Charles Thomas — Willem Willeke

—these artists find in Brunswick's "Light Ray" electrical recording (music by photography) reproduced on the Brunswick Panatrope the perfect medium for their art.

THE Brunswick Panatrope marks an epoch in the music-life of the world. It is the FIRST purely electrical reproducing musical instrument.

Electrical reproduction of music means music as it really is. True to life—a musical photograph!

So overwhelmingly beyond anything the world has known is the music of the Panatrope that the first demonstration of this instrument in New York City was the news of the day in the papers the following morning. Critics and laymen agreed that here was by all odds the most remarkable reproducing musical instrument they had ever heard.

The Brunswick Panatrope brings you not only the music of the new electrical records but that of radio as well. It is obtainable either alone or combined in one beautiful cabinet with the Radiola Super-heterodyne. The Panatrope may also be used as the loud-speaker unit for your radio, with musical results equally as superior to what you are accustomed.

This remarkable instrument operates entirely from the light socket; no batteries or outside wires needed.

Until you hear the Brunswick Panatrope you cannot realize the difference between its music and reproduced music as you have known it. It is merely exercising good judgment to refrain from buying anything in the field of music or radio until you have heard and seen this remarkable invention. Otherwise what you buy today, no matter how wonderful it may seem, may fall obsolete tomorrow before this amazing instrument.

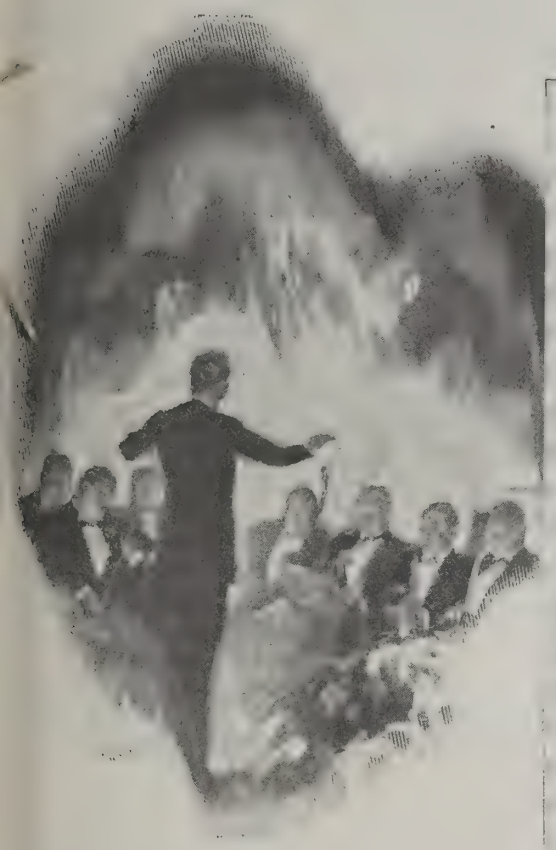
Another triumph

The Brunswick-Balke-Collender Company has also developed another musical instrument, as yet unnamed*, for bringing out the music of the new records. In tone

New Brunswick Records by the "Light-Ray" electrical method (music by photography) are now on sale every Thursday.

THE BRUNSWICK-BALKE-COLLENDER CO., GENERAL OFFICES: 623 S. WABASH AVE., CHICAGO

nstrument or Radio







Brunswick Panatrope & Radiola. Equipped with either 6- or 8-tube Radiola Super-heterodyne. Finished in walnut.

iality and its ability to reproduce the en-
e musical scale, we believe this instru-
ent represents a very great advance over
ything in existence, except the Pana-
ope. Brunswick's new musical instru-
ent dispenses with the electrical mecha-
sm of the Panatrope, and its prices are
wer, ranging from $115 to $300 (slightly
gher west of Rockies).

**$5,000 for a name*

o find a suitable name for the new
unswick musical instrument we offer 3
izes totaling $5,000 (first prize, $3,000;
:ond prize, $1,500; third prize, $500)
: the best name submitted together with
advertising slogan or phrase not exceed-
g 10 words describing its music. Contest
ses December 15th at midnight. In event of a tie for any prize offered, a prize identical in all respects with that tied for will be awarded to each tying contestant.

Write Dept. P-192 for free booklet describing this contest. Or, ask your Brunswick dealer for a copy. It is not necessary to have the booklet in order to compete, but it may help you immensely.

You can hear the Brunswick Panatrope, the Brunswick Panatrope & Radiola, and the new Brunswick instrument as yet unnamed* at any Brunswick dealer's. If there is no Brunswick dealer near you, write us.

An amazing development in recording

BY old methods of recording, the energy to move the recording needle on a disc of soft wax had to be developed by the actual sound waves entering a horn. Because some sounds, notably in the middle register, had more "needle-cutting energy" than others, it was impossible to record the entire musical scale. Furthermore, the artists had to be arranged in awkward positions and to exaggerate their music.

By Brunswick's "Light-Ray" electrical method of recording (music by photography) a beam of light is reflected on a photo-electric cell from a tiny mirror weighing but 2-100th of a milligram. The slightest sound causes this mirror to vibrate and the beam of light to vary as it plays on the photo-electric cell. Amplifiers "step-up" these vibrations and a recording mechanism registers them. Thus every note is recorded *naturally*. The artists perform with perfect freedom.

We believe the "Light-Ray" electrical process, exclusively Brunswick, makes records unequaled in *naturalness* of tone, yet the Brunswick Panatrope plays *all makes* of records with the extraordinary brilliancy and beauty characteristic of this instrument.

Brunswick

PANATROPES · PHONOGRAPHS · RADIOLAS · RECORDS

BRUNSWICK-BALKE-COLLENDER CO., GENERAL OFFICES: 623 S. WABASH AVE., CHICAGO



The Home Beautiful Contains a Grand

Thousands of homes now enjoy this beautiful Baby Grand

BRAMBACH built the first small grand piano. Today, this beautiful Baby Grand is known and used by music lovers the world over.

Its popularity is easily understood when these facts are considered.

First, it is a compact, beautifully-proportioned instrument less than five feet in length. It is so small it takes no more space than an upright and fits into even the smallest corner of the house or apartment.

In addition to its convenient size, the Brambach possesses deeply resonant tone and wonderful responsiveness—due to the patented Grand Action and the Brambach Tone Expander.

Easy to own one

Because of the enormous Brambach production, this remarkable grand piano is priced surprisingly low, $650.00 and up, f. o. b. New York City. On convenient terms, if desired. Distributed by leading music houses everywhere.

It is so beautiful and individual in line and finish that its low price comes as a surprise.

Mail coupon below for further information and for a paper pattern showing the exact space requirements of this beautiful Baby Grand. The pattern will be mailed with our compliments.

BRAMBACH
BABY GRAND

$650 *and up f.o.b. N.Y.*

BRAMBACH PIANO COMPANY
Mark P. Campbell, Pres.
615 West 51st St., New York City

YES, you may send me the descriptive paper pattern and full information regarding the Brambach Baby Grand.

Name _____

Address _____

Our *Latest* Publications

SHEET MUSIC AND OCTAVO

An Interesting and Helpful List of the Very Latest Issues That Will Assist the Teacher, Student and Performer in Selecting New Music Material.

Any of these publications may be had for examination

PIANO SOLOS

Cat. No.		Gr.	Pr.
	BARTLETT, HOMER N.		
23384	Grande Polka De Concert	6	$0.60
	BREHM, FRANK T.		
23430	Lonely Star, Reverie	3½	.35
	EVILLE, VERNON		
23358	Funeral March of the Dwarf King	3	.35
23357	Goblin's March, The	3	.40
23359	An Old Fashioned Nosegay	3	.35
	FONTAINE, L. J.		
23379	Bonsoir, Ma Mie! Gavotte	4	.40
	GALUPPI, BALDASSARE		
23385	Gigue, from "Sonata in D"	4	.30
	HUERTER, CHARLES		
23393	Away We Go	2	.30
23390	Fragrant Floweret	2½	.35
23392	Here We Come	2½	.30
23391	Under the Elms	3	.30
	KOUNTZ, RICHARD		
23366	Frolic	2	.25
	MOKREJS, JOHN		
23381	Dance in D	5	.45
23382	Memories	4	.50
	NORRIS, ALBERT LOCKE		
23363	How Do You Do Today? Op. 49, No. 1	3	.35
23364	Long, Long Ago. Op. 49, No. 2	3	.35
23365	Springtime. Op. 49, No. 3	3½	.45
	PERRY, ROB ROY		
23241	Day in May, A	4	.40
	PRESTON, M. L.		
23361	Fields in May, Waltz	3	.45
	ROBERTS, J. E.		
23327	Morning Song	3	.35
	SCHULER, GEORGE S.		
23346	Frivolity, Novellette	4	.45
	SIBELIUS, JEAN		
23386	Valse Triste, Op. 44 from "Kuolema"	5	.40
	VAL, PAUL DU		
23347	In a Fairy Boat	3	.40
	WILM, NICOLAI VON		
23400	Agitato, Op. 65, No. 1	5	.45
	ZEISE, L.		
23355	Love's Dream	4	.40

PIANO DUETS

	ST. SAENS-FELTON		
23378	Swan, The	4	.50
	VOORHIES, H. G.		
23373	Frolicking March	3	.60
	WAGNER, R.		
23404	Bridal Chorus, from "Lohengrin"	3	.50

SIX HANDS

	ENGELMANN, H.		
23389	Return of the Heroes, The	3	.75

PIPE ORGAN

	KEATS, FREDERICK		
23360	March of the Noble	3	.40
	KOHLMANN, CLARENCE		
23340	Storm, The	3	1.25

VOCAL

Songs and Ballads

	BORNSCHEIN, FRANZ C.		
23380	Dream Kiss (F-a)		.40
	CLARK, F. A.		
23405	Voice of the Deep Blue Sea, The (e flat-D)		.35
	DAY, HARRY		
23419	If Love Were What the Rose Is (b-E)		.40

VOCAL—Continued

Songs and Ballads

Cat. No.		Pr
	HAMBLEN, BERNARD	
23370	Love's Perfect Song (F-g)	.45
23371	Love's Perfect Song (d-E)	.45
23372	Love's Perfect Song (c-D)	.45
	HOPKINSON, FRANCIS	
23388	My Days Have Been So Wondrous Free (E flat-a flat)	.35
	SAAR, LOUIS VICTOR	
23408	Love's Gratitude (E-g sharp)	.40
23409	Love's Gratitude (c-E)	.40
23411	Sell Me A Dream (G-a flat)	.45
23412	Sell Me A Dream (E flat-E)	.45
	SMITH, CLAY	
23383	Night Brings the Stars and You (E flat-F)	.40
	WHITE, CLARENCE CAMERON	
23368	Honey Chile (b-E)	.40

Sacred Solos

	BARNES, EDWARD SHIPPEN	
23351	With Psaltery and Harp (d-a)	.50
	RIKER, FRANKLIN	
23415	Acquaint Now Thyself With God (d-g)	.45
	WOOLER, ALFRED	
23418	There is No Unbelief (E-F)	.40

Sacred Duet

	WOOLER, ALFRED	
23401	Now the Day is Over (A-flat)	.50

ANTHEMS

Mixed Voices

	AMBROSE, PAUL	
20618	Bethlehem's Star (Christmas)	.12
	BARNES, EDWARD SHIPPEN	
20646	Jesus, Meek and Gentle	.10
20647	O Come and Mourn With Me Awhile	.12
20649	A Prayer (A Capella) for Double Chorus	.15
20648	Thy Holy Hill	.15
	CRANMER, E. L.	
20655	In The Cross of Christ I Glory	.06
	GARRETT, G. M.	
20662	In Humble Faith and Holy Love	.08
	GOSS, SIR JOHN	
20653	Behold, I Bring You Good Tidings (Christmas)	.08
	LAWRENCE, MAY F.	
20674	God of Love, The	.12
	SIMPER, CALEB	
20661	I Am He That Liveth	.12
	TOURS, BERTHOLD	
20651	While the Earth Remaineth	.10
	WOOLER, ALFRED	
20658	Walking With Thee	.10

PART SONGS

Mixed Voices

	EMERSON, L. O.	
20652	Star of Descending Night	.08

Treble Voices

	BAINES, WILLIAM	
20650	Lady June (Two-Part)	.12
	FORMAN, MRS. R. R.	
20640	Tinkle-oo (Two-Part)	.12
	MANNEY, CHARLES FONTEYN	
20644	Birthday, A (Three-Part)	.12
20643	Spring in Robes all Radiant (Three-Part)	.12

School Chorus

	GEST, ELIZABETH	
20645	Song of Coasting (S A B.)	.10

THEODORE PRESSER CO.

Music Publishers and Dealers

1712-1714 Chestnut Street Philadelphia, Pa.

"EVERYTHING IN MUSIC PUBLICATIONS"

IF IT IS AN OBTAINABLE PUBLICATION YOU CAN GET IT PROMPTLY FROM THEODORE PRESSER CO., 1712-1714 Chestnut Street, Philadelphia, Pa.

An unequaled stock of music publications and a large corps of experienced clerks make possible the rendering of prompt, accurate service. Prices on any publication quoted cheerfully. Special service features of interest to teachers. *Ask about them.*

MORRIS DANCE

JAMES H. ROGERS

In semi-classic vein. Grade 2½.

Con moto M.M. ♩=108

mf *sharply accented and rather brusquely*

sempre non legato

mf

mf

mp

rall.

a tempo

mf

p

mf

poco dim.

mp

cresc.

molto cresc.

f

sempre f

ten.

Copyright 1926 by Theodore Presser Co.

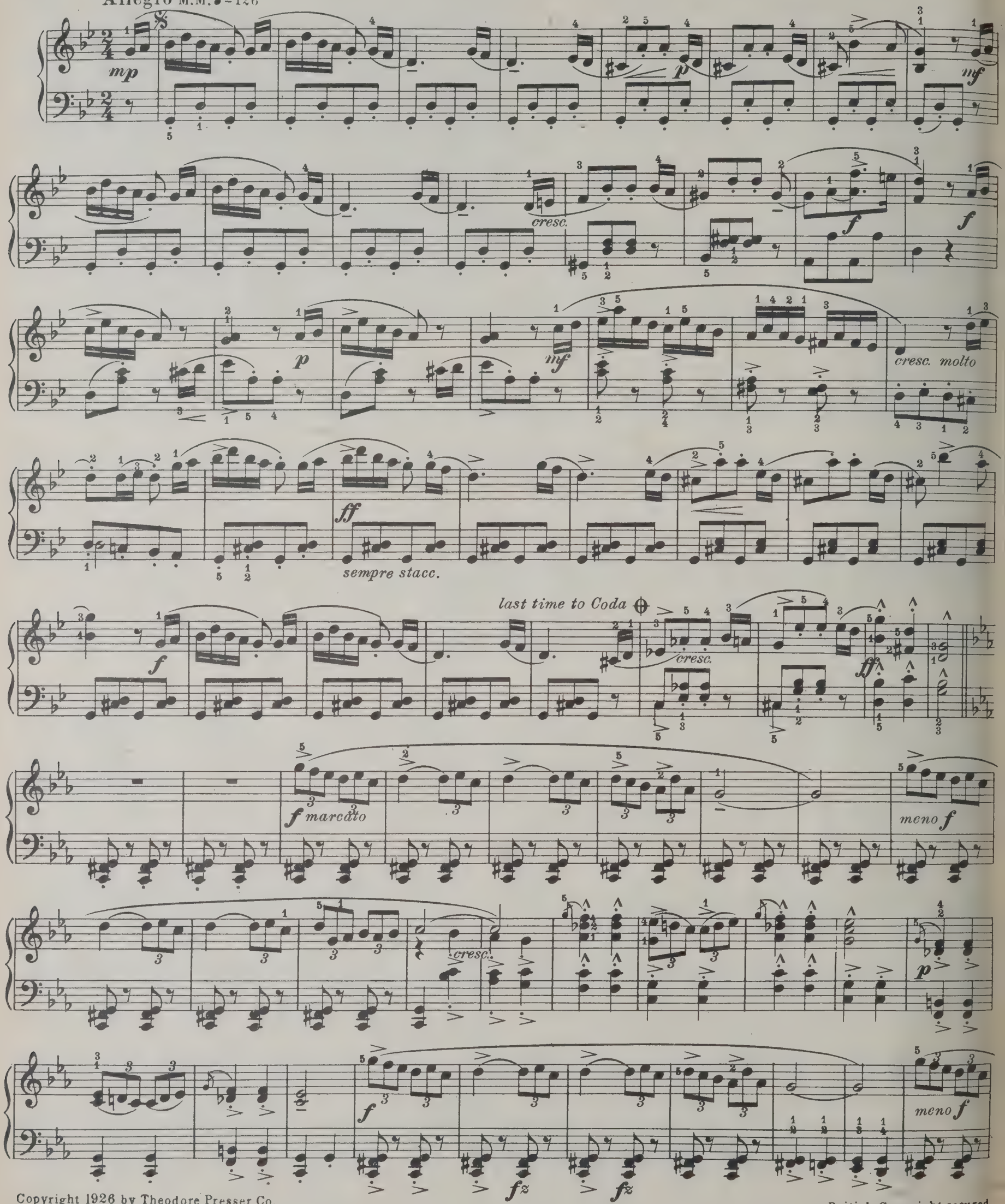
British Copyright secured

DANCE OF THE MEDICINE MAN

W. BERWALD

Very characteristic. The sharp dissonances in the left hand are merely "crush-notes," written in the modern manner. Grade 3.

Allegro M.M. ♩=126



Copyright 1926 by Theodore Presser Co.

British Copyright secured

CODA

ROMANCE

FOR THE LEFT HAND ALONE

RICH. KRENTZLIN, Op.105, No.1

A novelty: the left hand alone, and written on a single staff. Good practice in reading, and in the singing tone with subdued accompaniment in the same hand.

Moderato M.M. ♩.=54

Copyright 1926 by Theodore Presser Co.

International Copyright secured

HICKORY STICKS

CHARACTERISTIC DANCE

L. RENK

Note Notes with stem down played with left hand.

A study in interlocking and coördination of the hands. Grade 2½.

Tempo ad libitum

quasi Martellato

mf *dim. e rit.* *Fine*

mf *cres - cen - do* *ten.* *p* *cres - cen - do* *ten.* *dim.*

mf *ten.* *p* *mf* *dim.* *D.C.*

Copyright 1925 by Theodore Presser Co. British Copyright secured

POSTLUDE IN D MINOR

E. S. HOSMER

Too few *Postludes* have sufficient life. Here is one with plenty of go; and easy to play.

Registration: Gt. to Octave. Sw. *f* Ped. 16ft. Gt. to Sw. Gt. to Ped.

Moderato M.M. ♩ = 108

Manual

Pedal

Gt. *f marcato*

Fine Sw. Gt. to Ped. off.

Gt. Sw.

Copyright 1926 by Theodore Presser Co. British Copyright secured

Gt.

D. C.*

TRIO

Sw.

p

D. C.

*From here go back to the beginning and play to *Fine*; then play *Trio*.

SERENADE ANDALUSIENNE

A lovely slow waltz, full of warmth and color.

MAURICE ARNOLD

Allegretto M.M. ♩.=63

VIOLIN

PIANO

mp *p* *cresc.* *mf* *poco rit.* *mf*

slentando *dim.* *p*

f *f*

sul G *mf* *f* *f*

Copyright 1926 by Theodore Presser Co.

British Copyright secured

sul G

mf sf mf

fr fr fr

rit.

dim.

3 rit.

fr

p a tempo

3

p a tempo

fr

3 cresc. mf mp

mf

3 calando dim. pp pizz.

p rit. sf

HALLOWE'EN

MARCH

EDMUND PARLO

Finger-work in the five finger position contrasting with *staccato* chords. Grade 2.

Tempo di Marcia M.M. ♩ = 126

f

Fine

mf

D.C.

Copyright 1926 by Theodore Presser Co.

International Copyright secur

WHO IS SYLVIA?

WAS IST SYLVIA?

/M. SHAKESPEARE
o Gentlemen of Verona"

FRANZ SCHUBERT

Moderato

1. Was ist

1. Who is
2. Is she
3. Then to

pp

Syl - via, sa - get an, dass sie die wei - te Flur preist?

Syl - via, What is she, That all our swains com - mend her?
kind, as she is fair? For beau-ty lives with kind - ness:
Syl - via let us sing, That Syl-via is ex - cel - ling,

Schön und zart seh' ich sie nah'n; auf Him-mels Gunst und Spur weis't,

Ho - ly, fair and wise is she; The heav'ns such grace did lend her,
To her eyes love doth re - pair, To help him of his blind - ness;
She ex - cels each mor - tal thing Up - on the dull earth dwell - ing;

das ihr Al - les un - ter - than dass ihr

That a - dor - ed she might be, That a -
And be - ing help'd in - hab - its there, And be - ing
To her gar - lands let us bring, To her

pp

Al - les un - ter - than.

dor - ed she might be.
help'd in - hab - its there.
gar - lands let us bring.

2. Ist sie schön und gut dazu?
Reiz labt wie milde Kindheit;
Ihrem Aug' eilt Amor zu,
Dort heilt er seine Blindheit,
Und verweilt in süsser Ruh,
Und verweilt in süsser Ruh.

3. Darum Sylvia, tön', o Sang,
Der holden Sylvia Ehren,
Jeden Reiz besiegt sie lang,
Den Erde kann gewähren,
Kränze ihr und Saitenklang,
Kränze ihr und Saitenklang.

ROSE OF SEVILLA

LILY STRICKLA

Allegretto

mf

mf con espress.

In old Se - vil - la, by Guad-al-qui - va, Down where the South winds blow, 'Twas there I met her, ne'er to for-get h
Night of en-chant-ment, night of en-trance-ment, Bathed in the full moon's glow, Mem - o - ry haunts me, my long-ing taunts m

poco cresc.

mf con espress.

poco cresc.

f poco accel.

cresc.

No mat - ter where I go. There lov - ers stroll and soft - ly play A tune-ful ser - e - nade,
Be-cause I miss her so. Down where the dark-eyed beau-ties grow I met my Span-ish rose,

cresc.

f poco accel.

f *rall.*

There in an old - time Span-ish way, Each wooed a Span - ish maid.
Sing - ing be-neath the South-ern moon, Sweet with the breath of June.

Refrain

mf grazioso

Love - ly Rose of Se-

f *rall.*

mf

a tempo

vil - la, how I long for you, In your lit - tle Man - til - la and your bo - dice

a tempo

Copyright 1926 by Theodore Presser Co.

British Copyright secu

f cresc.

blue; The days are slow to pass till I go back a - gain, Till I hold you

rall.

f cresc.

rall.

in my arms, as in Sun - ny Spain.

1 D. C.

Spain, Love - ly Rose of Se - vil - la, How I long for you.

2

f

SAVIOR, BREATHE AN EVENING BLESSING

EDMESTON NATHANIEL IRVING HYATT

Moderato tranquillo

p

Sav - ior, breathe an eve - ning bless - ing, Ere re - pose our

p

p

spir - its seal; Sin and want we come con - fess - ing; Thou canst save and Thou canst heal.

Copyright 1926 by Theodore Presser Co. British Copyright secured

p cresc. *mf*

Though the night be dark and drear - y, Dark-ness can-not hide from Thee; Thou art He who, nev - er wear - y,

p cresc. *mf*

p *p*

Watch - est wnere Thy peo - ple be. Fa - ther, to Thy ho - ly keep - ing

p *mf* *p*

Hum - bly we our-selves re - sign; Sav - ior, who hast slept our sleep - ing, Make our slum - bers pure as Thine;

p cresc. *mf*

Bless - ed Spir - it, brood-ing o'er us, Chase the darkness of our night, Till the per - fect day be - fore us

p cresc. *mf*

f *rit.* *p a tempo*

Breaks in ev - er - last - ing, ev - er - last - ing light.

f *rit.* *p a tempo* *p*

Educational Study Notes on Music in this Etude

By EDGAR ALDEN BARRELL

ilitary March, by Franz Schubert.
›mments on this March are not neces- in these columns since, elsewhere in issue, the world-famous authority, k Hambourg, carefully explains in a er-lesson the technical and interpreta- difficulties.

tter Without Chatter, by C. Blanco *z Study*).

ost so-called "Jazz Studies," you know, fail to hit the mark; they are neither enough music nor good enough jazz ıcceed. This *Patter Without Chatter,* ıe contrary, seems to satisfy both de- ls and provides a fine test of one's city for syncopated playing.

hile examining this composition, the which kept recurring to our mind was enious" (uttered with an exclamation :). The series of seconds in measures of the Secondo are ingenious; passage in the Primo is ingenious; and the e tonal effect of the piece is ingenious. study requires quick, deft fingers and roughly relaxed mechanism.

lonaise, by Franz Schubert.

e great care to discriminate between ato and legato passages. In the o, in measures 5-8 after the first double- ee to it that the left-hand part is clear smooth. In the Trio notice the Imi- ı between the hands; Schubert was in- ly fond of this trick and often used it. ıubert showed great good judgment, rs, in picking out contrasting themes ny piece. The first theme of the *aise* is broad and beautifully balanced; our-note theme of the Trio is choppy nirably suited to the imitative effects yed. This number is extremely char- istic of the master.

The Quest of Pierrot, by Frank H Grey.



ANK H. GREY

Pierrot is a character willed us from old French farces, which in turn had come by him from the Italians. Originally a valet, he soon developed the appearance and character for which he is ıoted—and the white-faced fellow, in suit adorned with large buttons, who rching for his Pierrette, is familiar all.

Grey, a short biographical notice of appeared in these columns recently, elected pleasing and piquant themes s piece. The transposition, up an oc- of the first theme is effective. The ı in D Minor—played *doloroso* r)—we may take as descriptive of ɔt's feelings when his young lady tem- ly casts amorous glances at some gentleman. The right-hand part, in ection, consists mostly of appoggia-

Trio must be played *leggiero,* and ın absolute lack of the *rubato* suited rest of the piece.

a Ghost Flower, by Thurlow Lieurance.



LOW LIEURANCE

This is a little gem, easy technically but very difficult in the matter of interpretation and coloring. The careless performer will judge that, because *To a Ghost Flower* is short, it consequently merits small expenditure of pains. What falsity of logic!

The left-hand arpeggios, though not complex, had best be practiced separately.

Minuetto in B Minor, by Franz Schubert,

The octaves must be clearly and cleanly enunciated—and the whole *Minuet* calls for strong accentuation. Notice the good effect (often used by Schubert) obtained by tying the last note of one measure to the first of the next.

The measure before the Dominant Cadence in D—that is, the measure marked *fff*—contains an Augmented Sixth chord. In this composition it should be noted in how many different harmonic ways the composer approaches the same point of rest.

Thematically, the Trio is of more interest, the flowing melody being in splendid contra-distinction to the angular ruggedness of the first theme.

Morris Dance, by James H. Rogers.

The Morris (or Morrice) is one of the famous old English dances, the spirit of which Mr. Rogers has convincingly caught in this little number. His piece is attractive both melodically and rhythmically. In measures 5-8 make the fourths (in the right-hand) non-legato. Non-legato is the half-way house, you know, between legato and staccato.

When the left hand has reiterated fifths—like the oft-repeated C-G of the *Morris Dance*—the effect is called a Drone Bass and is strongly reminiscent of bag-pipes. Always accent a Drone Bass.

Do not make much of a retard on the last five measures of this dance.

Dance of the Medicine Man, by Wm. Berwald.

This is a very active dance indeed; so active, in fact, that when the medicine man finishes it we are certain that he may omit his "daily dozen" for some time with impunity.

In measures 3-4—and similar measures—accent the *first* beat as marked.



WM. BERWALD

In the scale of G Minor, which is the main tonality of this piece, the seventh or leading tone is F sharp; and the lowering of this (which gives F natural) establishes an Indian atmosphere. Oriental music also employs the flatted seventh extensively.

Keep the left wrist loose for the staccato notes.

In the C Minor section—sub-Dominant of G Minor—the right hand triplets add a characteristic touch. Note the telling dissonance in measures 15 and 17 resulting from the simultaneous sounding of D flat and C natural.

The Coda of Mr. Berwald's *Dance of the Medicine Man* is brief but excellent, and continues the aroma of barbarism. Notice the Augmented chord in the next to the last measure; this composer has a great fondness for Augmented chords.

William Berwald was born in Schwerin (Mecklenburg), December 26, 1884; studied under Rheinberger, Bussmeyer and others. From 1889 to 1891 he conducted the Philharmonic Society in Libau, Russia, and in 1892 he came to Syracuse University—at Syracuse, New York—where he is now the head of the department of theory and composition. From this university he received the degree of Mus. Doc. in 1912.

Mr. Berwald has composed in all the forms, and his music has taken many prizes.

(Continued on page 873)

IVERS & POND PIANOS



Louis XVI

PERIOD MODEL GRAND

Its chaste lines and correct detail, hand carved in rich mahogany, typify this immortal era in French design. Versailles, the petit Trianon, Watteau, flash to mind. Yet its classic beauty harmonizes with the refined drawing room of today. And it carries the sterling integrity of construction, the delightful tone and touch always found in

Ivers & Pond PIANOS

Used in 600 Conservatories and Schools and 75,000 homes and built as from the first in *but one quality—the best*—under the ownership-management of the original interests, they represent the farthest advance in fine pianos. For a new catalogue showing latest styles in Grands, Uprights and Players, *write us now.*

Our Unique Selling Plan

Where no dealer sells the Ivers & Pond, we can supply you from our factory as safely and as satisfactorily as if you lived near by. We make expert selection and guarantee the piano to please, or it returns at our expense for freight. Liberal allowance for old pianos in exchange. Attractive easy payment plans. For catalogue, prices and full information, *write us today.*

Ivers & Pond Piano Co.

141 Boylston Street, Boston, Mass.

Please mention THE ETUDE when addressing our advertisers.

The Singer's Etude

Edited for November by the Eminent Vocal Specialist and Composer

NICHOLAS DOUTY

It is the Ambition of THE ETUDE to Make This Voice Department "A Vocalist's Magazine Complete in Itself"

The Songs of Schubert that Everyone Should Know

By Nicholas Douty

"THE MOST poetic of all musicians," Liszt said of Schubert; and one can imagine the answer of the stern-visaged Abbé to the daring spirit who might, somewhat timorously, venture to ask him, "What are the best of Schubert's songs?" "Study them all," one can almost hear him say, "for Schubert was the greatest song writer that ever lived."

Nor can better advice be offered to the earnest student, even at the present moment. The more than six hundred songs of Schubert are an inexhaustible mine of melody, comparable to those of no other composer. The romantic Schumann, too much in love with his Clara Wieck to be entirely self-critical, wrote here a masterpiece and there a banality. Robert Franz, an old-fashioned gentleman in a faded frock coat and an ancient top hat, composed superb, poetic songs in a style too austere ever to be thoroughly popular. The tangled rhythms of the magnificent lieder of Johannes Brahms require the exercise of an active musical intelligence to appreciate them.

The songs of Schubert, however, are fountains of appealing melody. No man, before or since, was able to capture such an endless succession of lovely tunes. Some are as simple and folk-like as "Turkey in the Straw;" others as homely as "Way down upon de Swanee Ribber;" some as sentimental as "The Red Sarafan;" others as alluring as "La Paloma." No musical education is necessary to understand them: they intrigue alike peasant and lord, child and philosopher. They are difficult to play and they require that the singer shall have at his command every attribute of his varied art. Long-sustained tunes like "The Sea" or "Ave Maria" will tax his breathing and his knowledge of *Bel Canto*. Rapid songs like "The Trout" or some of the "Songs of the Miller" need the lightest tongue action and the clearest enunciation. "Margaret at the Spinning Wheel," "The Erl King," and "The Omnipotent" are intensely dramatic and sound the profoundest depths of emotion. Above all, the singer must be something of a poet, too; for the songs of Schubert are a perfect wedding of words and music.

The Methods of Genius

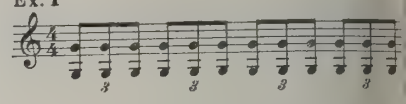
THE GENIUS arrives at his goal not by the slow processes of thought and education, but by rapid intuitive perceptions impossible for the normal mind to perceive or understand. Often he does not reason, but he jumps to his conclusions with unerring accuracy. Schubert, one of the greatest of musical geniuses, composed with such rapidity that it was not unusual for him to write from four to six songs in a single morning. During their composition his mental concentration was so extraordinary that he appeared to be in a condition approaching clairvoyance or sleep walking, and he seemed to be oblivious to external events. It may be that this combination of genius and clairvoyance enabled him, a poor, unknown, friendless youth, with comparatively little education, to produce, at a very early age, those masterpieces whose impeccable technic, depth of emotion, knowledge of vocal effects, control of form and maturity of style, have never been surpassed.

For example, the first of his truly great songs, "Margaret at the Spinning Wheel," was written in October, 1814, when he was only seventeen. There is not the slightest sign of immaturity, of lack of control here or of understanding of his subject. The tragic story of the young country girl, used as a tool by Mephistopheles to arouse the dormant passion of the rejuvenated Faust; her pure love, her seduction, her misery and shame, are painted with unerring strokes in this short song. It seems as if almost the whole of the first part of Faust were crowded into these few measures. A whirring, monotonous figure in the piano, representing the spinning wheel, accompanies the voice from beginning to end, for even if love is over, work must go on. Only at the climax, where Margaret remembers the ecstacy of their kisses ("And oh, his kiss") is this figure interrupted by a few dramatic, dissonant chords. The whirring figure is then resumed growing ever more and more soft and monotonous; and the song ends leaving Margaret alone, friendless, forsaken.

The "Erl King"

THE BEST KNOWN of all Schubert's songs, "The Erl King," was written during the next year, 1815. Spaun tells us that Schubert, all aglow with the beauty of the poem, wrote this very developed and complicated music "as fast as pen could travel over paper." Goethe's famous ballad tells of an anxious father, hurrying his horse homeward, his sick son in his arms. In his delirium the child sees in the moving willows the figure of the Erl King; hears in the murmur of the wind through the trees the enticing voice of the Erl King's daughter. A protruding branch touches him, and his fevered imagination turns it into the icy hand of the Erl King trying to tear him from his father's grasp. The father soothes the child as best he can, urges his tired horse onward still faster, only to find when he reaches home that the child is dead in his arms. Again Schubert uses the characteristic motive in the piano as the basis of the entire song. This motive, in triplets

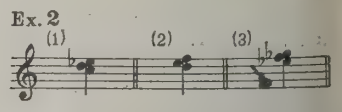
Ex. 1



ever repeated, represents the galloping of the horse. Though it varies a little in form and tempo (for no horse can gallop always at exactly the same speed), it slowly works up and stops only when the journey is done and the courtyard of the father's home is reached. Then in solemn tones the singer recites the death of the child, and the sharp chords ring down the curtain upon the tragedy. This is one of the songs that "Age does not wither nor custom stale." The frightened, tearful voice of the sick child, the soothing notes of the father, the alluring sounds of the Erl King's daughter, sensed rather than heard, the fearful threat of the Erl King, are unerringly depicted in a masterly manner.

The dissonance produced by striking the contiguous tones simultaneously is used here for the first time. Three times it occurs, always higher, louder and shrill, and at its last appearance one feels that the soul of the child leaves its body. The dissonance

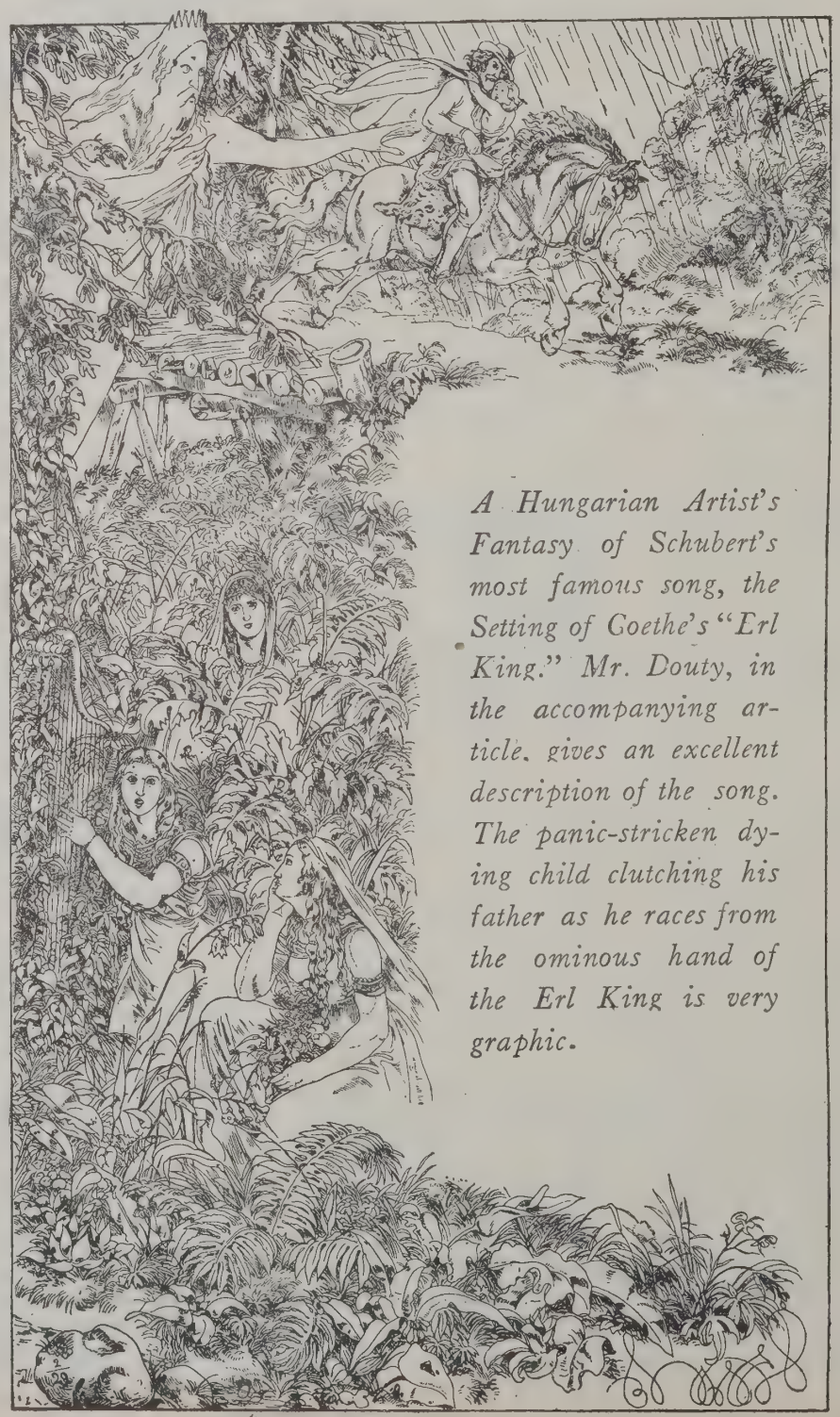
Ex. 2



is always sung and played (in triplets) *fortissimo*. It takes a great artist, not a great singer alone, one who has lived and suffered, to present to an audience an adequate performance of this thrilling, tragic, musico-dramatic story. Ernestine Schumann-Heink, great artist and great woman, remains its most wonderful interpreter.

"The Trout," written in 1817, is as light, charming, delicate and happy as the two other songs just quoted are despairing and melodramatic. It tells of a poet, wandering idly by a brook, delighted by the beauty of nature, but somewhat disturbed by the sight of a fisherman angling for a trout. He is reassured because he knows that as long as the water is clear the fish will be able to see the man and will not allow himself to be caught. So the man cruelly muddies the brook; and, alas, the trout is soon dangling from the hook.

Again the piano plays a darting phrase representing the quick, erratic motions of the trout, upon which is superimposed the clearest, lightest, most transparent tune that ever issued from the brain of man. For two stanzas the gambols of the fish continue, and one feels certain that he will not be caught. But, in the third stanza, the same rhythm continuing, the accompaniment changes from a clear major to a mean, cunning minor, as the fisherman sullies the brook, and the voice turns to a wail of regret. Why must pain be inflicted upon any creature, even one so small and useless as a trout, upon so bright a Summer's day? This mood of sadness lasts but a few, brief measures, and the song ends as it commenced, with the da



A Hungarian Artist's Fantasy of Schubert's most famous song, the Setting of Goethe's "Erl King." Mr. Douty, in the accompanying article, gives an excellent description of the song. The panic-stricken dying child clutching his father as he races from the ominous hand of the Erl King is very graphic.

phrase in the piano and the clear, it tune in the voice.

A Simple Masterpiece

"EATH and the Maiden" was written in the same year, and Schu- thought so much of it that he used it n in the second movement of his *D r Quartette*. It is one of the simplest is great songs. A child might play notes of it and a young girl sing it; oh, how much of the pain of living eded to sound the depths of emotion ined in it! It tells of the coming of h to a young girl, who, terrified at the n, cries out for her life to be spared. lemn, soothing tones Death calms her , assuring her that in his arms she sleep the last sleep safely and well. simple tunes, both in the minor key, xcited and tragic, the other sad (for is always sad), yet quiet and calm, up the whole song. At the end, the low tones of the voice and the ge of the Death melody from minor ajor produce an effect of ineffable which few songs can rival.

is the custom to make a little fun of Serenade." Louis Elson calls it a al bonbon and H. T. Finck declares t is not one of Schubert's best. The arity of a song is not at all depend- upon the opinion of the critics; so one wonders why they do not learn more modest in their pronounce- . It is the age-old, ever-new story lover strumming his guitar and sing- is heart out under his mistress' win- If his voice sounds somewhat sad is strumming somewhat monotonous and if they find no echo in her heart, y be because Schubert was never a ite with women. They love the cavalier," the man of action. Schu- was always the dreamer of dreams. song is one hundred years young, g been written in 1826.

A Deathless Melody

"AVE MARIA" is a soulful version of the old Latin hymn to the Virgin Mary. Here we have an unforgettable melody, so beautiful in itself that it may be entirely divorced from the words, yet lose little of its effectiveness. Arrangements for almost every instrument and set of instruments exist. One hears it in church, in the movies, in the theatre and in the concert hall, and yet never tires of it. Even the violinists torture it upon the rack of their double stopping, without entirely killing it. Played and sung as Schubert intended it to be, it falls upon the ear like a benediction.

"Hark, Hark the Lark," full of the colors of the sky and the sound of bird voices, and "Who is Sylvia," pure and virginal as a sweet young girl, are set to the marvelous verses of Shakespeare. "Impatience" is the rapturous song of the lover, not sad and pining like "The Serenade," but strong and confident. In the cycle, "Muellerlied," "rivulets dance their wayward round and beauty is born of murmuring sound." "The Omnipotent" is a broad, bold, strong melody, praising in heroic mood the God of Nature and of Life. "The Winter Journey" and the cycle written in 1827 contain "Good Night," "The Linden Tree," "Frozen Tears" and "A Dream of Spring," four gorgeous gems.

One despairs, indeed, of choosing the best of Schubert's songs, because they are all so great. Buy, then, the complete songs of Schubert, in some carefully edited edition, free from mistakes. Study them all in the original German before you proceed to an English translation. You will find your efforts well rewarded, for you will never reach either the top or the bottom of them. They are unfathomable in depth and their melodies reach up as high as the heavens. Schubert may not have been the greatest musician of all, but he was certainly the most inspired.

Messa Di Voce

By L. Huey

E highest test of production and con- voice building lies probably in the to employ the *messa di voce* not only medium but also in the high voice. who is unqualified for the task of g on this subject will invariably be- y advising that this most important of the vocal art be taken up at Some even go so far as to claim o omit it renders its final mastery difficult. To the rank and file this s very reasonable. "The *messa di* said a recent writer, "should be from the very beginning."

n, again, one who does not know his ss will from the start associate the of *messa di voce* with increasing and shing the tone on a given pitch. ppears most reasonable because that ctly what *messa di voce* means—rais- e tone from piano to forte and re- g to piano on a gradual swell.

method of practice, however, is not ed on the essential fundamental or tional principle upon which the *mes- voce* is built. Such premature prac- fact, retards the pupil's progress to a marked degree. On the other hand, the pupil who is correctly taught from the start, even with the first tone he utters, is laying the foundation for the mastery of this most important branch of vocal technic.

The production of the sustained, pure limpid legato is the foundation of the *messa di voce*. Before one can hope to increase and diminish the tone in anything like an artistic manner one must first be able to control its sustained production *without* increasing or diminishing the volume in the slightest degree, maintaining meanwhile purity of tone and clarity of vowel. Obviously, without the ability to do this, artistic mastery of the *messa di voce* becomes impossible.

Moreover, it is unnecessary, when the voice is properly produced, to approach the study of the *messa di voce* independently at any stage of tone building. The tendency, in the artistic mind, to employ the voice in this manner automatically develops as the technic ripens into an efficient vehicle of thought transmission.

E art of interpretation is second only creative art in the great field of music e time, thought and culture necessary elop it are heavy prices to pay in this hurry and short cuts and the buy- f somebody's else ideas."—*Gilderoy*

NEW COURSE of SINGING by CORRESPONDENCE
Including Voice Culture, Sight Singing and Musical Knowledge. A thorough, practical course.
***Also* Harmony Correspondence Course**
Small monthly payments. Send for Prospectus. State distinctly which course you desire.
ALFRED WOOLER, MUS. DOC.
SUITE A. 171 CLEVELAND AVENUE, BUFFALO, N. Y.



STIEFF

The Finest Piano Obtainable At Any Price

Endorsed by Schools, Colleges, Conservatories, Institutions and Individuals of highest musical attainment, who recognize in the Stieff, unequalled tone-quality and unquestionable durability.

The oldest Piano-Forte manufactured in America exclusively owned and controlled by the direct descendants of the founder.

For those who desire convenient terms—we have a plan that makes it possible for every home to own a Stieff. Your present piano will be accepted as part payment.

Free Send for This

An 18-color chart, showing the international development of Piano-Forte Composition from 1668 to 1926: also a story of the growth and progress of the world's finest musical instrument—the piano-forte.

Chas. M. Stieff, Inc.
Est. 1842
Stieff Hall Baltimore, Md.
Warerooms in principal cities

You may send me literature regarding STIEFF
Uprights ☐ Players ☐ Grands ☐ Reproducers ☐

Name.....

Address.....

CHICAGO MUSICAL COLLEGE

61st Year

HERBERT WITHERSPOON, President

FALL TERM NOW OPEN

More than 125 teachers of world-wide reputation. Private lessons only or courses leading to Teachers' Certificates, Graduation and Degrees in Piano, Voice, Violin, Cello, Church Organ, Theatre Organ, Theory, Public School Music, Dramatic Art and Expression, Toe, Ballet, Interpretative and Classical Dancing, School of Opera, all Orchestral Instruments, Chautauqua, Lyceum, Concert and Languages.

85 FREE FELLOWSHIPS

(Two Private Lessons Weekly) to be awarded to the students who after an open competitive examination, are found to possess the greatest gift for playing or singing.

PROFESSIONAL DEBUTS, ENGAGEMENTS *and* SITUATIONS

Public debuts will be given artist students in Central Theatre, Chicago, when they are ready to commence their public careers. A special bureau established in the College will assist artist students in obtaining professional engagements. Graduates who have qualified as teachers will be assisted in securing situations without charge to teacher or employer.

STUDENT DORMITORIES

Artistic and sumptuous dormitory accommodations for men and women in college building. Piano furnished with each room. Prices reasonable. Make reservations now.

COMPLETE WINTER CATALOG ON REQUEST

CARL D. KINSEY, Manager

60 E. Van Buren St. Chicago

A Conservatory Pledged to the Highest Artistic Standards

COSMOPOLITAN SCHOOL OF MUSIC & DRAMATIC ART

DR. CARVER WILLIAMS—President

Located in Kimball Hall—Chicago's Music Center

Eminent faculty of 60 Artists. Normal training for Teachers. Students' Orchestra, Concerts, Lectures, Diplomas. Degrees and Teachers' Certificates.

Departments—Piano, Voice, Violin, Musical Theory. Composition, Violincello, Orchestral Instruments, Public School Music, Dramatic Art, etc.

Many Free Advantages and Scholarships
Piano and Violin Prizes

For particulars address—Edwin L. Stephen, Mgr.
COSMOPOLITAN SCHOOL OF MUSIC
Box E, 16th Floor Kimball Hall Bldg., Chicago

The Starrett School CONSERVATORY of MUSIC

Franklin Stead, Director

RENOWNED FACULTY—CONCERTS, RECITALS.
DIPLOMAS AND DEGREES CONFERRED—
TEACHERS' CERTIFICATES

Courses in Piano, Voice, Violin, Organ, Theory, Harmony, Composition Cello, Opera Study—Dept. of Speech and Dramatic Art and Public School Music. Special Dept. for Children.

All athletics. Horseback riding. Fireproof buildings with ample grounds. Two beautiful dormitories on campus. 43rd year.

For catalogue address the Director,
The Starrett School Conservatory of Music
Box E, 4515 Drexel Blvd., CHICAGO

THE GIRVIN INSTITUTE *of* MUSICAL ARTS

Ramon B. Girvin, Director

announces
A Complete Curriculum of Musical Instruction

OPENING WITH THE FALL TERM OF 1926-27

A Faculty Representative of the Highest Principles and Standards in Music

A SCHOOL OF THE NEW ERA
With a New Message for the Serious Student

Dept. E, Kimball Building, Chicago

CATALOGS ON REQUEST

Get a musical education not an imitation — *Technic and musicianship are attributes of the mind*

N.U. SCHOOL of MUSIC
Year 1926-1927

Free Bulletin—describes courses and advantages A distinctively higher professional school. Ideal location on the shore of Lake Michican, immediately adjacent to Chicago. Private instruction in vocal and instrumental, class instruction in theoretical music. Liberal Art studies without extra expense.
Address-PETER LUTKIN, Dean
102 Music Hall Evanston, Ill.

CRAGUN SCHOOL OF MUSIC, Inc.

America's Foremost Band and Orchestra School
J. BEACH CRAGUN, A.B., Mus.B., President

Instruction In All Branches
PIANO—VOICE—THEORY
STRING AND WIND INSTRUMENTS
ORGAN—DANCING—DRAMATIC ART
ENSEMBLE—CONDUCTING

The Cragun School of Music maintains an excellent faculty in every department and students are brought to high degrees of proficiency as rapidly as is consistent with thorough, intelligent and artistic training.

An Unequalled
REED WIND INSTRUMENT DEPT.
SAXOPHONE CLARINET

The Cragun Sax-Symphony, a remarkable saxophone orchestra of 80 players and a Clarinet Club of 35 Players bespeak the success of this department. Saxophone playing developed on high artistic standards.

Become a Band or Orchestra Conductor or a Certified Teacher of Cragun Method for Saxophone, Clarinet, Cornet, etc.

Write for Faculty Booklet and Information

1170 E. 63rd ST., CHICAGO, ILL.

COLUMBIA SCHOOL OF MUSIC
Clare Osborne Reed, Director
26th Year

One of America's Finest Institutions
Devoted to Education in Music

Fully accredited courses leading to
CERTIFICATES, DIPLOMAS
and DEGREES

By Authority of the State of Illinois

Training in the following departments: Piano, Voice, Violin, Theory, Violoncello, Normal Training, Public School Music, Chorus Singing, Correlated Arts, History of Music, Ensemble, Orchestra, Professional Accompanying, Conducting Harp, Brass and Wood Wind Instruments. Dramatic Expression, English and Psychology.

Send for complete catalog
COLUMBIA SCHOOL OF MUSIC
Box M, 509 S. Wabash Ave., Chicago
Harrison 5930

MILLIKIN CONSERVATORY OF MUSIC
DECATUR, ILLINOIS

Offers thoro training in music. Courses leading to Bachelor of Music Degree, Diploma and Certificate in Piano, Voice, Violin, Organ, Public School Music Methods and Music Kindergarten Methods

Bulletin sent free upon request
W. ST. CLARE MINTURN, Director.

DETROIT CONSERVATORY of MUSIC

52nd Year

Francis L. York, M.A., Pres. Elizabeth Johnson, Vice-Pres.

Finest Conservatory in the West
Students May Enter at Any Time

Offers to earnest students courses of study based upon the best modern and educational principles. **Departments—Piano, Voice, Violin, Cello, Organ, Theory, Public School Music and Drawing, etc.** Diplomas and Degrees conferred, Many free advantages. Desirable boarding accommodations.

Catalogue Free Upon Application

Address JAMES H. BELL, Secretary, Box 7, 5035 Woodward Ave., Detroit, Mich.



Front View Conservatory Bldg

DUNNING SYSTEM of Improved Music Study for Beginners

The Demand for Dunning Teachers Cannot be Supplied—Why?

NORMAL CLASSES AS FOLLOWS:

MRS. CARRE LOUISE DUNNING, *Originator*, 8 West 40th St., New York City.
Mrs. Zella E. Andrews, Leonard Bldg., Spokane, Wash.
Katharine M. Arnold, 93 Madison St., Tiffin, Ohio, Arnold School of Music.
Allie Edward Barcus, 1006 College Ave., Ft. Worth, Texas.
Elizette Reed Barlow, 817 Central Ave., Winter Haven, Florida.
Catherine Gertrude Bird, 658 Collingwood Avenue, Detroit, Mich.
Grace A. Bryant, 201 10th Ave. N., Twin Falls, Idaho.
Mrs. Jean Warren Carrick, 160 East 68th St., Portland, Oregon—Normal Classes.
Dora A. Chase, Carnegie Hall, New York City; Pouch Gallery, 345 Clinton Ave., Brooklyn, N. Y.
Beulah Crowell, 201 Wellston Bldg., 1506 Hodamont Ave., St Louis, Mo.
Adda C. Eddy, 136 W. Sandusky Ave., Bellefontaine, Ohio—Holiday Normal.
Beatrice S. Eikel, Kidd-Key College, Sherman, Texas.
LaVerne C. Fleetwood, 1344 N. Spaulding Ave., Hollywood Studio: Hollywood Woman's Club, 7078 Hollywood Blvd., Hollywood, Calif.
Ida Gardner, 17 East 6th Street, Tulsa, Okla.
Gladys Marsalis Glenn, 1605 Tyler St., Amarillo, Tex.
Florence Elizabeth Grasle, Lansing Conservatory of Music, Lansing, Mich. Normal Class, January 15, 1927
Harriet Bacon MacDonald—13434 Detroit Avenue, Cleveland, Ohio.
Mrs. Kate Dell Marden, 61 N 16th St., Portland, Oregon.
Mrs. Wesley Porter Mason, 6262 Oram Ave., Dallas, Texas.
Robin Ogden, Box 544, Waterbury, Conn.
Mrs. Laud German Phippen, 1536 Holly St., Dallas, Texas. Classes held Dallas, Texas, and Ada, Okla.
Ellie Irving Prince, 4106 Forest Hill Ave., Richmond, Va.
Virginia Ryan, 940 Park Ave. New York City.
Isabel M. Tone, 626 S. Catalina St., Los Angeles, Calif.
Mrs. H. R. Watkins, 124 East 11th St., Oklahoma City, Okla.

INFORMATION AND BOOKLET UPON REQUEST



Musical Pointers for Musical Parents

Conducted by
MARGARET WHEELER ROSS

"The Etude" takes pleasure in announcing a new column in which pithy paragraphs ill appear periodically from the pen of Mrs. Ross, who has had wide experience in is field. Address all inquiries to Educational Service Department (attention of arents' Department), "The Etude Music Magazine," 1712-1714 Chestnut Street, Phila-lphia, Pennsylvania.

Write questions on a separate piece of paper bearing the above address and give our own name and address in full. Answers will be published under only the itials of the inquirer.

Make all questions brief.

No questions except those of general interest to the greater body of "Etude" aders will be answered in this department.

Vacation days are done, the children e back in school, the house is cleaned, e fall sewing well under way, and the sy band of Etude Mothers are getting e children back to their music lessons d systematic practice.

It is more than probable that this will a trying time for mother. If the les-ns have stopped entirely during the cation period, she may expect the in-itable discouragement of taking them up gain, with the loss of facility and the rgotten rudiments.

A friend came recently with an inter-ting problem; and because, unfortunately, involves a condition of which too many nd mothers are unconscious, and from hich too many good teachers must there-suffer, it shall be passed on.

Her complaint was that her daughter, n years of age, who had been taking ssons for more than two years, could t play the most simple composition with-t stumbling and seemed always in the ocess of learning something new, never ving anything completed. She had anged teachers several times but the con-tion was not remedied; and she was ady to conclude that all music teachers re either incompetent or especially prej-liced against her little girl.

Now I know Betty—an adopted child a family of people no longer young, ith plenty of money, who humor her ery whim.

I am positive that here is no question wrong methods, incompetent teachers, faulty instruction. Betty is over-in-lged and undisciplined; the teacher is anged whenever Betty complains; and tty is certain to complain if any dis-pline is attempted.

She is the type that every teacher knows d dreads. The spoiled, humored, petted, satisfied little girl who thinks every her pupil's "pieces" are "prettier" than ose given her; who wants to try every mposition she hears another pupil of ual grade play; and who frets, pouts d refuses to work on those given her, she is not allowed her will. Being ways humored at home and given what e wants, she rebels when her desires e refused and chafes under the unac-stomed discipline. She is the pupil who ils and discredits every recital the acher gives and who runs off for lessons with somebody else if insistence upon perfect work is demanded. She is the flitting, changeable type who will not concentrate upon anything long enough to master it. She is the sort of little girl who will pertly shake her locks and her skirts and tell you she can have "all the music she wants;" and you know it is true and are helpless.

Now it was my unpleasant duty to tell this mother the truth, and as kindly as I could I tried to make her see that she had it in her own power to remedy the situation. I told her she should not expect the impossible of a teacher, and made her understand that if Betty is to have any satisfaction in a musical future it will depend upon her.

After a heart-to-heart talk I advised her as follows: That at the out-set this fall, having decided upon a teacher, she must determine to stand firm against changing, and to give her unqualified support in every demand made by the teacher; that she must be frank and perfectly honest with the teacher selected, speaking unreservedly of Betty's difficulty, and the history of the many changes and the reasons therefor; that she must acknowledge her own mistake in allowing the condition to exist and determine to coöperate with the teacher to the extreme limit. After explaining the situation she should request the teacher to select some two or three attractive new pieces of Betty's limitations, and some two or three melodious exercises of like grade. Then, together, they should demand that these things be perfectly and artistically learned from the text and at least two of the compositions memorized before anything else is attempted. Furthermore, she should see to it herself that at least ten minutes a day is spent upon scales and finger work of a purely technical quality, and that this work is painstakingly and accurately done. I advised her either to pursue this plan to the letter or to stop wasting her money and Betty's time on music lessons.

Do your part towards making a musical home in a musical America by arranging a feast of music for the nourishment of the mind and soul on Thanksgiving day just as you will provide a feast of other goodies for the gratification of the bodily senses.

OVER 200 YEARS OF MUSICAL INSTRUMENT MAKING

WURLITZER
REG. U.S. PAT. OFF.

Studio Piano



Foster your children's love of music

Send for free Portfolio

It contains ten beautiful photos of Wurlitzer Studio Pianos, showing how wonderfully these little pianos fit in small rooms. You should have it.

A CHILD need be neither a genius nor a prodigy to derive the benefits of a piano in the home. Your children, like most others, probably have musical ability. Do not neglect it—bring the splendid influence of music into their lives at once!

This Wurlitzer Upright, though small enough to fit an alcove or a hallway, will fill the largest room with its delightful tone. Priced so low, too, for a piano of such quality, it is within the reach of everyone.

Grand Piano Factory De Kalb, Ill. WURLITZER *Upright Factory N. Tonawanda, N. Y.*

Dealers and Branches Everywhere

Studio Upright $295 *and up. Convenient terms gladly arranged*

Wurlitzer Pianos are made in Upright, Player, Grand, Interpretive, Period and Reproducing Models. Uprights $295 to $950; Grands $625 to $5500. All Prices f. o. b. factory

AMERICAN CONSERVATORY
CHICAGO'S FOREMOST SCHOOL OF MUSIC

41st Session

Offers superior courses in all branches of music and dramatic art, including Master School. Diplomas, Degrees and Teachers' Certificates granted by authority State of Illinois. Thorough preparation for concert, opera and teaching positions. Many special features, recitals, concerts with full orchestra, lectures, etc.

Excellent Dormitories Offer Accommodations at Moderate Rates

UNSURPASSED FACULTY OF ONE HUNDRED ARTIST-INSTRUCTORS

Among these might be mentioned

PIANO — Heniot Levy, Allen Spencer, Silvio Scionti, Henry Purmort Eames, Louise Robyn, Kurt Wanieck, Earl Blair, May Doelling.

VOICE—Karleton Hackett, E. Warren, K. Howe, Charles La Berge, Elaine De Sellem, John T. Read, Carl Songer.

VIOLIN—Jacques Gordon, Herbert Butler, Adolf Weidig, Scott A. Willits.

ORGAN—Wilhelm Middelschulte, Frank Van Dusen.

MUSICAL THEORY, COMPOSITION—Adolf Weidig, Arthur O. Andersen, John Palmer, Leo Sowerby.

VIOLONCELLO—Hans Hess.

ORCHESTRAL INSTRUMENTS—Members Chicago Symphony Orchestra.

and others of equal importance

PUBLIC SCHOOL MUSIC—O. E. Robinson.

HARP—Enrico Tramonti, Clara L. Thurston.

DRAMATIC ART, PUBLIC READING—Walton Pyre, Louise K. Willhour.

DANCING—Louise Willhour.

THEATRE ORGAN SCHOOL — Frank Van Dusen.

GUEST INSTRUCTORS, 1926—Delia Valeri, John C. Kendel

Free Advantages: Admission to Teachers' Normal Training School; Students' Orchestra; Vocal Sight Reading. Admission to all Conservatory Recitals; Lectures; Musical Bureau for securing positions.

THIRTY FREE SCHOLARSHIPS AWARDED

Lyceum and Chautauqua engagements secured

Examinations Free - *Catalog mailed free on application* - Moderate Tuition Rates

AMERICAN CONSERVATORY, 571 KIMBALL HALL, CHICAGO

JOHN J. HATTSTAEDT, President. Karleton Hackett, Adolf Weidig, Heniot Levy, Associate Directors

---

Lawrence
Conservatory of Music

Appleton, Wisconsin

A Department of Lawrence College

Piano, Voice, Violin, Cello, Organ,

Band Instruments, Public School Music,

Public School Art, Dramatic Art.

Orchestral and Choral Training,

Music Festival, Artist Recitals.



Dormitories Free Catalog on Request

Address: CARL J. WATERMAN, Dean
Appleton, Wisconsin

Cincinnati Conservatory of Music
INCORPORATED

A COMPLETE SCHOOL OF MUSIC

Affiliated with the University of Cincinnati

Pianoforte—Voice Culture—Violin—Organ—All Orchestral Instruments
Public School Music (accredited)—Opera—Drama—Languages—Dancing

Catalogue will be sent on application

IDEAL DORMITORIES ON THE CAMPUS FOR STUDENTS FROM A DISTANCE

BERTHA BAUR, President and Director
Burnet C. Tuthill, General Manager

Highland and Burnet Aves., and Oak St., Cincinnati, Ohio

The Cleveland Institute of Music

Offers Complete Courses for Students of all Grades

Four-year course leads to teacher's certificate or diploma.
Two orchestras afford opportunity for ensemble training.
Special courses for teachers and professionals.

The Student Residence is open throughout the winter and summer terms.

Send for catalogue outlining courses and fees

Mrs. Franklyn B. Sanders, Director
2827 Euclid Avenue, Cleveland, Ohio

DANA'S MUSICAL INSTITUTE
WARREN, OHIO

The Only University of Music in the World

All branches taught on the daily lesson plan : : Special Music Supervisors Course

Fall term opens Monday, September 6th, 1926. Summer School opens Monday, June 22nd, 1926

Catalogue on application to LYNN B. DANA, Pres. Desk E.

OBERLIN OHIO



All branches, advanced study. 35 specialist teachers. Courses lead to Mus B. degree. Cultural and social life of Oberlin College. High School course or equivalent required. Opened Sept. 21st.
Oberlin Conservatory of Music, Oberlin, Ohio

DENVER COLLEGE of MUSIC, Inc.

The Largest in the West

An Endowed, Non-Profit, Public Institution

Degrees and Diplomas

Excellent Faculty and Educational Facilities

Courses in all branches of theoretical and applied music

"Worthy of the beautiful setting and wonderful climate"

Write for Catalogue E for full information

EDWIN JOHN STRINGHAM, Mus. B., P D., Dean
10th Ave. and Grant St., Denver, Colorado

VALPARAISO UNIVERSITY



Founded 1873

VALPARAISO, INDIANA

SCHOOL OF MUSIC
"Better Than Ever"

Offers courses in Piano, Voice, Violin, Theory, and Public School Music. Students may attend the Music School and also take the regular work at the University.

WINTER TERM STARTS JANUARY 5TH

Controlled by Lutheran University Association since Sept., 1925. Open to all. For special Bulletin address office of the President, Dept. K.

VALPARAISO UNIVERSITY **Valparaiso, Indiana**

Frederic A. Cowles, Director

An Accredited School conferring Degrees. Piano, Organ, Harp, Voice, Violin, Dramatic Art, Orchestral Instruments and Theoretical Subjects taught. Cultural work accredited by Universities. Student and faculty recitals. Three large orchestras. Piano Normal Course. Two and Three Year Public School Music Courses leading to Certificate and Diploma. Practice Teaching in Public Schools. Graduates accepted by State Boards of Education. Dormitories.

Catalog, suggestions, and information from

JOHN L. GRUBER, *Manager*
218 West Broadway, Louisville, Kentucky

Louisville Conservatory of Music
INCORPORATED

WILLIS J. CUNNINGHAM
Piano

JOSEPH D. DeNARDO
Harmony, Composition

394 teachers enrolled in Summer Normal Classes of 1926

ASHEVILLE, NORTH CAROLINA

ESTABLISHED 1857

PEABODY CONSERVATORY
BALTIMORE, MD.

HAROLD RANDOLPH, Director

One of the oldest and most noted Music Schools in America.

Atlanta Conservatory of Music

THE FOREMOST SCHOOL OF FINE ARTS IN THE SOUTH

Advantages Equal to Those Found Anywhere.
Students may enter at any time. Send for Catalog. GEO. P. LINDNER, Director

Peachtree and Broad Streets, Atlanta, Georgia

"Quo Vadis Piano?"

(Continued from page 807)

very little definite line and daub it h the pedal. It is an entirely dif- matter to take a simple Mozart or a Bach Fugue or a Chopin e and play these things beautifully. t, it may be said that the simpler ce, the greater the demand upon the anship of the performer. The com- ns of such composers as Satie, Mil- and Schönberg will sometimes al- very great elasticity of treatment is very hard to form a criterion of s to whether they are played better way or another. In the field of usic, however, the condition is very it and if one plays a Mozart Sonata all the world knows it in a few s. In fact, with the mixture of tone in some of the modern orchestral itions, I have been repeatedly told chestral players that some of the performers have stood upon the tor's stand, bâton in hand, conduct- ir own compositions with apparent tion and delight, although the per- s in the orchestra actually knew ese same composers were listening es of mistakes through commission ission upon the part of the orches- The question is whether the com- themselves really know what they ng. This is true all down the line. mpler the composition, the more it is to perform it well.

instance, a medium good player ake Reger's splendid Variations and it sound well, but I have heard a so-called excellent pianist play a Sonata in a way that was very m being masterly. When you get own to the subject, a great deal of in pianoforte playing depends upon rity, the definiteness of line, the tive, if one may call it that. Such of the pianoforte as Hofmann, ne, Rachmaninoff and Bachaus re- e works of the great composers in that would have been delightful to nposers themselves.

reason why so much piano playing eresting is that it is spread all upon face; it has no depth, no character. emes and the motives and the sub- nd the ornamentations are all de- to the ear as though they came one kind of a machine. Like a inting, fine pianoforte playing must epth. How can this be expressed ds? You perhaps remember the ereoscope whereby the ordinary aph was given charm and depth, ne looked at the picture through it. well played composition should have reoscopic depth, this clarity, this rence and herein rests the great the pianist. With his ten fingers, be able to play and bring out the hts of the main themes and at e time subdue in their relative im- , all other themes and accompani- nd also portray those inevitable ristics of human beings and com- such as temper, humor, sorrow, rcasm, decisiveness and abandon. plains perhaps why in the editions ld masters, we find so little in the descriptive text printed as marks ession upon the page. On their ipts could not be found such de- words as "with energy," "con "sur le second plan," "Etouffé," ," "effleurant," "de lontano," or as compositions published in England livelier here, please," "very snappy," on. The older composers left ings to the fantasy and the im- of the player. With some of our dern compositions, often destitute sy, it is apparently thought neces- mark these things in the text; poor pianist is obliged to play the rôle of an actor simulating feelings which are not his and perchance are in effect very far from those of the composer, so that the effect of this upon the auditors will lose all suggestion of flatness or tameness or lack of character. The masterpiece is a living thing, as the spring in all its beauty, to the composer's mind.

Perspective

"AFTER ONE has acquired a sufficient technic, the main object in piano teaching should be to get this purpose, this sense of values, this perspective, in playing. This one cannot obtain through anything but a great deal of thought and practice. This is why so many of the great piano teachers in the past have advised performers to practice more with the mind than with the fingers. Sometimes they have given this advice without telling just exactly what it meant.

"I do not like to pose as a conservative; but really there is no new thought in pianistic art that I am able to advise. The best modern pianistic thoughts are the old concepts of the art, dressed perhaps in new clothes.

"If there is to be a great advance or a significant change in the piano playing of the future, I am satisfied that it will come from the manufacturers before it will come from the composers or the pianists. Indeed, if the manufacturer can produce a piano with new tonal possibilities in the realm of the well-tempered scale, or if a composer can devise new and worthwhile ideas which may be executed through the means of piano playing possibilities of the present, a new style, a new profile and new potentialities of the art will be revealed. Any attempts in any other directions result merely in farce or, at best, transient advances. The really serious musician is not he who vacillates from this to that, just as the flappers of the present day change their dresses and their methods of wearing their hair. The real artist has more sacred and more important ideals to serve.

"Let us wait for the Messiah!"

Self-Test Questions of Mr. Friedman's Article

1. *What ideal was established by the great masters of the past?*
2. *What is the means of charm and individuality in the use of the modern piano?*
3. *Who are the three "most solid" composers?*
4. *Which type of music makes the most exacting demands upon the interpreter?*
5. *Why is much piano playing uninteresting?*

Have You Really Tried It?

By Dorothy Bushell

A BOOK of new pianoforte pieces by any composer is fascinating to a quick sight reader. Is it not tempting to try over a piece that "looks nice?" Not very easy, perhaps, but alluring.

It is natural to pick out all the tidbits; but have you ever made yourself play steadily through a difficult piece which you rejected at first sight? The time is perhaps strange, and, for the first few bars, you cannot get the intended rhythm. You tell yourself that it is not at all tuneful.

But, remember, the composer evidently had some object in writing it. Study the piece well beforehand, working out the time and rhythm. *Seek the motive of the composer.* He took the trouble to write it. Is it not worth while to give it a fair trial?



Watch a Child's Face

—when the vivid, appealing tones of a Kimball Piano are creating a pageant of dream-pictures out of a simple melody.

Throughout the last half century, no influence has accomplished so much in bringing to the American home a readier appreciation of the better things of life —a happier spirit, a breath of romance, an atmosphere of culture.

KIMBALL PIANOS

are made in many styles—grands, large and small, reproducing grands, uprights and players. There is a Kimball exactly suited to your home. Catalogs and our nearest dealer's address sent on request.

W. W. KIMBALL COMPANY
(Established 1857)
***Department* KE, 306 South Wabash Avenue, CHICAGO, U. S. A.**

Pianologues

The clever pianologue merits a place on every entertainment program. For either stage or home use, we especially recommend the following as *musical readings* or as vocal solos.

DREAMIN' IN DE TWILIGHT	(Negro)
THE HALF O' ME KINGDOM	(Irish Dialect)
HATS	(Humorous)
KEEP A SMILIN'	(Inspirational)
THE LADIES' AID	(Humorous)
THE LADY WHO LIVES NEXT DOOR	(Humorous)
THE MISSIONARY BARREL	(Humorous)
A PERFECT LITTLE LADY	(Humorous Juvenile)
SPEAK FOR YOURSELF, JOHN	(Swede Dialect)
STYLE	(Humorous)
TONY ON DA PHONE	(Italian Dialect)
THE YOUNGEST IN THE FAMILY	(Humorous Juvenile)

In full sheet music form—price, postpaid, each **35c.** The set of "ETUDE 1926 COLLECTION," **$3.50.** Large catalogue of entertainment material on request.

T. S. DENISON & CO.
Dramatic Publishers
623 S. WABASH AVE., DEPT. 73 CHICAGO

Kill The Hair Root

Mymethod is the only way to prevent the hair from growing again. Easy, painless, harmless. No scars. Booklet free. Write today enclosing 3 red stamps. We teach Beauty Culture. D J. Malher. 1141-A Mahler Park. Providence, R. I

Is Your Music MIXED UP?



MUSIFILE
IS THE ANSWER!

The Musifile is the SECTIONAL, Low-Priced Cabinet that will "unscramble" your music.

Send for free catalog and treatise

"HOW TO FILE MUSIC"

Walter B. Simon
Manufacturer
812 Pine Street
St. Louis, U. S. A.

The Organist's Etude

Edited for November by Well-Known Specialists

It is the Ambition of THE ETUDE to make this Organ Department "An Organist's Etude Complete in Itself"

ORGANISTS SHOULD possess a theoretical knowledge of orchestral instruments as well as their functions. If to this be added some practical facility in the working of Instrumentation, so much the better. For, apart from other considerations, there are particular reasons for readiness on these points. It may be well to review them.

Arrangements of orchestral works should as far as possible represent the coloring of the originals. But arrangements vary. Some are merely suggestive; others are more particular. In dealing with the latter, the modern organ co-operates with the player through affording, by means of its accessories, facilities for the approximate presentation of the orchestral scores. But even here one needs to be prepared to make the best of things according to the range or limitations of different organs. In order to effect this reasonably well a knowledge of the original coloring is valuable when there is any question of modification or expansion of imitative combinations.

Then again an organist is likely to have to make arrangements for himself, at times, especially in the department of church playing. Another point is that among the listeners at recitals there are likely to be some who are accustomed to hear a proportion of the arranged numbers in their native orchestral settings, and expect an approximate or, at least, suggestive presentation by a recital or cinema organist who, if he is informed sufficiently, can do more than give a performance of the music itself. The same applies, of course, and in an even greater degree to what may be termed *partial arrangements.*

Church Playing

COMPLAINT IS sometimes made by church-goers that they seldom, if ever, hear the resources of their organ according as they are given by the specification of the designer and the guarantee of the builder. Sometimes there may be more than a little in this dissatisfaction. More color is listened for: the regular organ combinations become a trifle monotonous from constant use, proper as they are from a church point of view. But colorings are not unecclesiastical provided that a player has good reasons for making them, and in their making exercises good taste and judgment.

The accompaniment of anthems, solos, concerted numbers, and chanting can be rendered with interest and help by an occasional quasi-orchestral undercurrent. The interest will be obvious and the help will center in the enhancement of voice effects to which may perhaps be added a better appreciation of the music and verbal text. Quiet horn effects, suggeseted woodwind and strings (either of the latter alone or in combination), a restrained filling-in by the brass—all such are not only legitimate when exploited discreetly but make a difference akin to that between sunshine and shadow, and an unchanging and uniform outlook. Yet, underlying all, the inherent character of the organ will not necessarily be interfered with.

The Small Orchestra in Church

ON SPECIAL occasions a small orchestra is sometimes used to supplement the organ at church services and recitals of sacred music. Here the organist is likely to be confined in the arrangement of the music to whatever aggregation of instruments he may happen to have at his disposal. Such an orchestra will necessarily be limited or varied according to circumstances in its make-up, thus rendering it imperative that the arranger's skill and judgment be equal to requirements. Let us suppose that such an orchestra ranges from ten to fifteen players. What balance is best in the different cases? Let him try the following division which will be found reasonably useful:

Ten players: one flute; one second clarinet (used for harmony only); one cornet; one trombone; the string quintet; to which may be added tympani (or two small drums).

Twelve players: add to the above, one second violin and one second cornet, using the cornets as horns.

Fifteen players: add a first violin and an oboe.

In arranging for any of these aggregations care needs to be exercised in getting a representative orchestral effect, especially seeing that the same be *substantial* without suggesting thickness. "Top and bottom" effects mean not only faulty instrumentation but also poor support.

Then again the treatment of the organ in co-operation with the orchestra will necessarily be different from that of its usual rôle, particularly as regards the imitative registers represented in the orchestra, these being sparingly used—if at all. More attention should be given to filling-in effects that will be *felt.* On the other hand, the string-toned registers may be freely used.

The Organ and Orchestral Study

By William Reed

Knowledge of Orchestration Desirable

THE FOREGOING suggestions will seem to include a fairly "large order." They are, however, important—so much so that organists generally should realize the desirableness of being sufficiently informed concerning orchestral matters, theoretically, at least. It goes without saying, of course, that if an organist plays any one of the orchestral instruments a little (even one of the strings), he starts with an advantage easily increased by further study of a subject that is fascinatingly interesting. If he happens to be without any knowledge of orchestral instruments, he should lose no time in acquiring it.

It is best to start with the study of a small work on Instrumentation: then, after mastering the string family, the organist may proceed to the reading of string-quartet scores, and next to the other divisions of the orchestra, using scores of the small orchestra of Mozart and Haydn. Later, he will find time to attend orchestral performances and, with full scores in his hands, read, mark, learn, and inwardly digest actual results. There is no better way of acquiring a good idea of Instrumentation, short of practical work in a good orchestra, whether it be large or small.

The Anthem, Its History and Place in the Service

By Frank L. Sealy, F. A. G. O.

Part 1

IF ONE should make a synopsis of the various musical portions of church worship, the last analysis would comprise the service or ancient mass, the antiphonal chanting of the Psalms, congregational singing and the anthem.

In making a study of sacred praise, one is inevitably drawn into a resumé and acknowledgement of our indebtedness to that ancient people whose religion was antecedent to the Christian faith. To them we are indebted for an important part of our service. I am referring to the Book of Psalms which in one form or another is used by all denominations. Allow me to recall to you some facts which are of interest.

As we all know, the Book of Psalms is a commentary or religious reaction of the author or authors to current events in their own lives, or that of the nati reflections on events dim in the persp of the past as a faded dream; but charmed touch of poetry their memo been kept alive and transmitted to u broken by the long years that have el

How vital a hold these great ou ings, of the soul had on pious He can hardly be estimated. When Pe his first Epistle writes: "He that woul life and see good days, let him refra tongue from evil and his lips that speak no guile," he is quoting fro Thirty-fourth Psalm. In Job we quotation from Psalm 30. Psalm and 134, sometimes entitled Songs c cent, sometimes Songs of Degrees, be called Pilgrim Songs, and were ably sung by pilgrims on their jour Jerusalem. Psalms 113 and 114 others, such as the 136th, refer t going out of the Israelites from under the leadership of Moses. Psal "When Israel out of Egypt came," supposed always to have been sung Feast of the Passover, and probabl sung by Christ and His disciples o Thursday night nearly 2,000 years The Psalms were called the Boo Praises. David was probably the fo but the collection was formed gra and was collected and arranged in time, about 536 B. C. They were u public service and for private de It is inferred from the structure Hebrew poetry that they were su chanted antiphonally. Only thirty were without title, titles such as, firs Liturgical character of the Psalm ond, the instrument to be used in p the accompaniment to the Psalm; the meter or melody to which it w be sung.

Hebrew Instrument

It is known that the ancient He never invented a musical instrument. ery kind they used came from an civilization, such as their early neig the Chaldeans, and later on the Egy They used stringed instruments, wi struments and percussion. The exil Babylon, who sang "By the wate Babylon we sat down and wept wh remembered Zion," never forgot th consecrated by so many shifting days and years of joy and sorrow; the course of centuries, in the enf sojourn of the Hebrews among st peoples, and with the dispersion o Levites, the special guardians of e thing pertaining to the service, all k edge in regard to the instrumental of the Temple and the Psalm melodie ished. But the words lived.

At a very early period in the histo the church it became the custom, whi priest was preparing the oblation d the celebration of the mass, to sing phonally a chant; from this cam motet, and from that came the an The only difference between the and the anthem is a difference in caused by the different period in the anthem had its birth. Queen beth early in her reign issued injun granting permission for the use "hymn or such like song" in church

A First Hymn

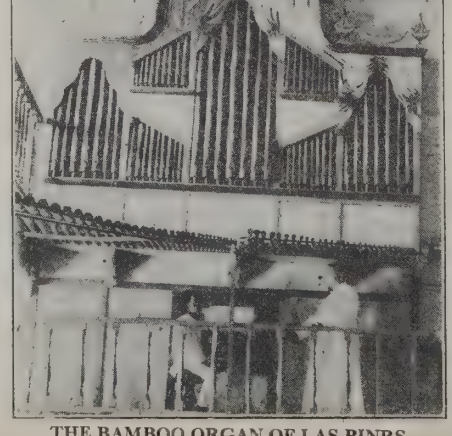
The earliest record of its use a chapel royal was mid-Lent Sunday in about which we read: "And service cluded, a good anthem was sung." early state the motet must have b fairly gay and lively composition, about 1600 Morley in his introducti music speaks of a motet as "a song for the church either upon some hym anthem, or in such like," and cons that the name is given in opposition other, which they called *cantus firmus* which we commonly call plain-song the name of moving—"moto"—was because "it is in a manner quite con

A Bamboo Organ

THE accompanying picture of a bamboo organ in the Philippine Islands at Las Piñrs, Rizal, was sent to THE ETUDE through the kindness of Sister Marie Claudia of Belgium, who, for years has been a very good friend of THE ETUDE.

The picture was sent to her by another sister in the Philippines who describes the organ thus:

Here is something which will interest you, an organ whose big pipes are in bamboo. It was made more than a century ago, by a Spanish Franciscan Monk, and the natives of a village near Manila. The most ancient (the oldest) have transmitted the secret of the preparation of the bamboo to render it sonorous to the following generation, but they keep it carefully. It is said that one of the conditions is to bury the trunks of the bamboo during several years in the sand. The Father in white is a Belgian missionary, who has, for a long time, been Curate of this village and has had the organ repaired. He is actually our Chaplain and it is to this Church that we go to Mass when we pass a few days' vacation at the seaside at San José de las Pinrs.



THE BAMBOO ORGAN OF LAS PINRS

ther, which after some sort and in of the other standeth still."

as in very early times secular melo- id popular ballad airs were often r the *cantus firmus,* in contrariwise the motet, although the music be solemn enough, was frequently very profane words, and to such an that the church, corrupt as it was, decrees forbidding the use of the n the service. Gradually a keener f what was reverent and fitting led use of words from the Psalms and portions of the Scriptures—always, se, in the Latin.

was the origin of the motet, and ne was to survive to our own day. le of the ancient motet was contra- and to modern ears might not ap- The style of this ancient form has irly well imitated in modern times ndelssohn in his motet for female "Laudate Pueri;" by Gounod with todia Matutina Usque ad Noctem," Mors et Vita;" in Barnby's "As ve Borne the Image of the Earthly," ecially Samuel Wesley's "In Exitu

Louis Spohr wrote a number of horal works which might be called such as his settings of the Eighth, -third and One Hundred and Thir- salms. The last three should be nown, as they were worthy of the n of large choirs.

e all, as being greater than all, men- ould be made of the extraordinary es of this form by Johann Sebas- ch, such productions as the five- motet, "Jesu meine Freude," or the eight-voiced one, "Singet dem ." Mark the extreme limits of the ities of contrapuntal weavings.

estionably one of the most glorious in the history of the motet was ixteenth and early seventeenth cen- That was the time when Palestrina, sus and Gabrieli on the continent, llis, Farrant and Byrd in England, oing their work. It was undoubt- e greatest period in the history of ld for pure polyphonic vocal writ- art quite equal to the great work nitecture and sculpture that was one on the continent by Michelan- nd his fellow workers. Edward on, of Oberlin, in his invaluable A History of Music of the West- rch," says: "The world has never ed a more absorbed devotion to a rtistic idea, neither has there ever since the golden age of Greek e another art form so lofty in ex- and so perfect in workmanship polyphonic church chorus in the its maturity. That style of musi- which was brought to fruition by such men as Josquin de Pres, Orlando Lassus, Willaert, Palestrina, Vittoria, the Anerios, the Gabrielis and Lotti is not unworthy to be compared with the Gothic cathedrals in whose epoch it arose, and with the later triumphs of Renaissance painting with which it culminated."

In England this was the period of bluff King Hal, the boy King Edward VI, Bloody Mary, Good Queen Bess, James I, the Scotch pedant and bigot, and Charles I, who "never said a foolish thing and never did a wise one," finally losing his head. It was also the age of Michelangelo and Martin Luther and Shakespeare. It was also the age of great discoveries on land and sea. It was a time when all minds were alert. New land, new worlds, had been discovered; great advances had been made in physical science. It was one of the wonder periods, but a turbulent one.

Recall what happened in those years: England, under Henry VIII, renouncing her ancient allegiance to Rome and becoming, with many forward and backward steps, Protestant. Henry, brought up a strict Roman Catholic, sometimes alarmed, sometimes attracted by the movement led by Luther, one day the recipient of the title of Defender of the Faith from the pope, for his pamphlet attacking Luther, another day sacking and demolishing monasteries and religious houses; at one time professing with enthusiasm his intention to maintain the Catholic doctrines in all their ancient purity, and at another sanctioning the publication of the whole Bible in English.

No wonder many church composers were in a state of mental confusion! They were in danger of being burned alive for using English words, or hanged if, perchance, and taking the chance, they had used Latin.

Many of the motets of this period were written to be used either with Latin or English words. A great deal of the old church music undoubtedly was destroyed when the great religious houses were done away with. We have a number of examples of the culmination of the great motet style, but examples which would have enabled us to trace the gradual growth are missing.

Great revelations in knowledge of the world in which they lived! New ideas in regard to their own physical body! New conceptions in regard to their relationship to their Maker! Why should there not be new modes of expression in music?—*The Diapason.*

(This article will be concluded in the December ETUDE.)

Wants New Organ Pedal

C. T. REYNOLDS, when giving the ntial address before the Organists' tion, of Liverpool, said:

re are two very curious facts con- with the calling of an organist which pply to that of other musicians, and e consider them we are constrained : that organists are perhaps a little !!

learn to play upon an instrument belongs to someone else, and which hardly ever hope to possess. And we sometimes try to play music annot be played. Imagine a person ; to play a piano or violin knowing would always have to borrow an instrument every time he wished to practice, and could never have one to call his own.

"When I speak of music which cannot really be played, I refer to certain arrangements from orchestral scores. A difficult pedal passage occurs, employing both feet, which renders the use of the swell pedal impossible, and yet there is a *crescendo* marked. Until the day comes when a method of using the swell pedal is invented, leaving both feet free, this difficulty will remain. These are two points on which an organist is handicapped."—*The Diapason.*

---

ough art a man can get the best life. The saving of a country depends on its artistic activities. a is artistically alive and, if you want to keep your musicians in England, you have got to show them that you want them here and that music is not a side-line, but vital thing."—EUGENE GOOSSENS.

WEAVER
GRAND PIANOS

A Glorious Masterpiece in Power

singing quality and perfect harmony—an instrument for the master as well as the lay music lover—the ideal piano for those who seek the very finest things in life.

To age, yet not grow old—a Weaver characteristic

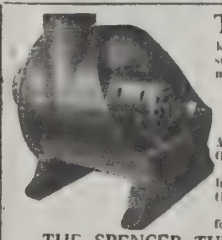
WEAVER PIANO CO.
York, Pa.



THE PIANO OF ENDURING TONE

Guilmant Organ School
Dr. William C. Carl
Director
A Distinctive School for Serious Students
FREE SCHOLARSHIPS
Write for Catalog
17 East Eleventh St., N. Y.

AUSTIN ORGANS
THE standing of Austin in the one great city of Philadelphia, is indicated by Austin organs in St. Mark's, St. Luke and Epiphany, St. Clement's, Church of the Saviour, Arch Street Presbyterian, Cathedral SS. Peter and Paul, Girard College, First New Jerusalem Church. All are very large, comprehensive instruments; models of modern construction and beautiful churchly tone.
AUSTIN ORGAN CO.
165 Woodland St. Hartford, Conn.



TWENTY YEARS of development has won universal acknowledgment of "ORGOBLO" superiority. Recent improvements have made the
SUPER "ORGOBLO"
Sturdy—Efficient—Quiet
Most of the largest and finest American Organs are blown by ORGOBLOS.
The ORGOBLO has won the highest award in every exposition entered.
Special "ORGOBLO JUNIOR" for Reed and Student Organs.
THE SPENCER TURBINE COMPANY
Organ Power Department
HARTFORD CONNECTICUT

INSTRUCTION IN
THEATRE ORGAN PLAYING
Practice Facilities. Special course for pianists changing to organ.
Advanced pupils have the advantage of lessons before the screen under the same conditions as prevail in any large theatre.
OUR PUPILS SUCCEED WHERE OTHER ORGANISTS FAIL
VERMOND KNAUSS SCHOOL OF THEATRE ORGAN PLAYING
210 North 7th St., Allentown, Pa.

MOTION PICTURE MUSIC
By French Masters: Mouton, Fosse, Gillet, Fauchey, Gabriel-Marie. SEND for FREE sample piano parts, Catalogues and SPECIAL OFFER "Music on Approval" to organists.
MANUS MUSIC CO., INC.
Dept. D, 145 West 45th St., New York City

A CATALOG ORGANISTS SHOULD HAVE—
"Descriptive Catalog of Organ Methods. Studies and Collections.—Send a Postal for it.
THEODORE PRESSER COMPANY
1712-1714 Chestnut Street Philadelphia, Pa.

CONCERT ORGANIST CHARLES GALLOWAY
ORGAN and THEORY INSTRUCTION
Many pupils filling prominent positions (Church and Motion Picture Theatres) throughout the country.
Organ Specifications Prepared or Examined
ADDRESS 4171 MAGNOLIA AVE. ST. LOUIS, MO.

School for the Training of

THEATRE ORGANISTS

Direction: CHARLES H. DEMOREST and HENRY FRANCIS PARKS
Famous Theatre Organists

FALL TERM NOW

Students have lessons and practice before the Screen provided by the College in its studios. New two, three and four manual Wurlitzer and Moeller theatre organs for lessons and practice, owned and operated by the College.

COURSE OF STUDY

A two-year course. Varied to suit the individual student.

FIRST YEAR

First Term: First working registration, arranging of popular ballads, semi-classic ballads. Themes for feature films.

Second Term: Preparation for news reel playing, arrangement of piano numbers for the organ, waltzes and marches. Characteristic numbers arranged.

Third Term: First studies in adapting orchestrations to the organ, first studies in jazz playing, second or double-touch, playing of song-slides. Comedy film.

Fourth Term: First actual screen work, the news reel, comedy film, classification and construction for feature films, cuing short and long feature film, thorough preparation in adapting music.

SECOND YEAR

First Term: Repertoire, transcriptions of violin and orchestral music, orchestral overtures adapted, first actual screen work in playing the feature film, scenics, cartoons, travelogues, etc.

Second Term: Modulation and improvisation for all types of films, memorizing for important situations, dramatic music such as misteriosos, furiosos, etc. Actual dramatization of all kinds of films, meeting actual conditions of the theatre, improvisation including waltzes, marches, intermezzos, jazz, melody work.

Third Term: All scenic effects such as storms, falls, thunder, trains, etc. Constant practice before screen.

Fourth Term: Devoted entirely to screen work by those who have followed the complete course, and opportunity will be given to play before invited audience, so that practical experience may be gained fitting the organist for public work.

LENGTH OF COURSE

The time which will be consumed in covering the course will be determined to a large extent upon the ability as organists of those who take it. Students who never have studied organ previously will require two full years to finish the course. Experienced organists may cover it in one year.

NOTE—*Church and concert organists of experience are eligible to enter the Advanced Course.*

STUDENTS MAY BEGIN STUDY AT ANY TIME

COMPLETE FALL-WINTER CATALOG ON REQUEST

CHICAGO MUSICAL COLLEGE

60 East Van Buren Street (Chicago Musical College Building) **Chicago, Ill.**

A Conservatory Pledged to the Highest Artistic Standards. Established 1867

HERBERT WITHERSPOON, President
CARL D. KINSEY, Manager

SEA GARDENS

By JAMES FRANCIS COOKE

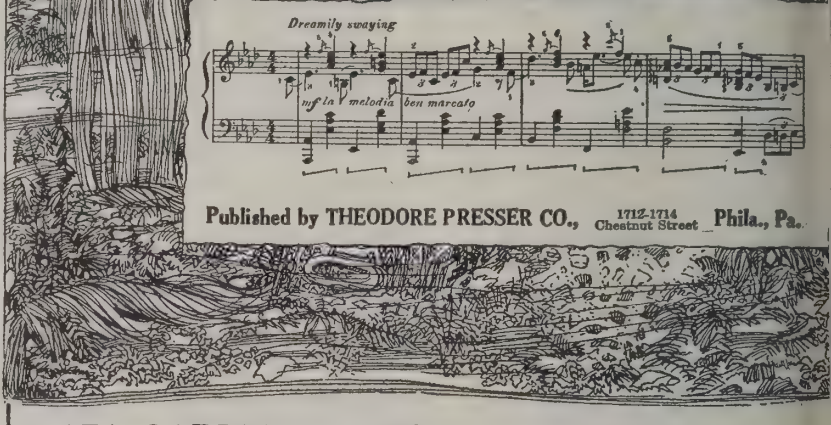
A Sensational Success

TEACHERS EVERYWHERE ARE DELIGHTED WITH "SEA GARDENS"

THE popularity of this composition is due to the poetic and dramatic painting of marine wonders. Its haunting first theme suggests the beauties of the colorful submarine gardens, then there is a 'cello-like second theme, suggesting undulating seaweed and anemone, and a dramatic third theme, suggesting the crashing surf, and then just a breath of the coral reefs of the Far East.

It has the peculiar quality of being readily playable and easily taught, but produces the pianistic effect of a difficult composition. For this reason, and because of its teaching qualities, piano teachers have found it

One of the Best of All Recent Compositions



Published by THEODORE PRESSER CO., 1712-1714 Chestnut Street Phila., Pa.

SEA GARDENS is Published in Following Arrangements

PIANO SOLO (Third to Fourth Grade), (Cat. No. 23048) Price, 35 cents
PIANO, FOUR HANDS (Cat. No. 23450) Price, 50 cents
PIPE ORGAN SOLO (Arr. by Dr. Orlando A. Mansfield), (Cat. No. 23268) Price, 40 cents
CONCERT ORCHESTRA (Arr. by Wassili Leps), (Cat. No. 23324) Price, 50 cents
CONCERT BAND (Arr. by Wassili Leps), (Cat. No. 23482) Price, $1.00
CHORUS—Two-part (Arr. by Nicholas Douty), (Cat. No. 20684) 12 cents

ASK YOUR DEALER FOR IT, OR ORDER BY MAIL FROM THE PUBLISHERS

Featured with Immense Success by Sousa's Band

JUST ISSUED FOR PLAYER PIANO—DUO ART ROLL No. 70556

GIVE HEALTH

The most valuable and least expensive holiday gift that you can make

GIVE health as a Christmas present—to yourself, to every member of your family, and everybody in your community. You can! Buy Christmas Seals.

The work done by these tiny, mighty little seals has helped to cut the tuberculosis death rate by more than half.

Seal every parcel, letter, and holiday greeting with Christmas Seals. Give health—and feel the joy that comes with the giving of man's greatest gift to his fellow man—healthy happiness now and for years to come.



THE NATIONAL, STATE AND LOCAL TUBERCULOSIS ASSOCIATIONS OF THE UNITED STATES

National Association, 370 Seventh Avenue, New York City

Organ and Choir Questions Answered

By HENRY S. FRY

President of the National Association of Organists, Dean of the Pennsylvania Chapter of the A. G. O.

Q. I should appreciate very much a list of standard organ books and the names of some new ones, with music of easy and moderate difficulty. Ours is a small two manual organ which has a good variety of stops, a beautiful tone and good balance.

A. You might find some of the following useful for your purpose—

Twelve Pieces for Organ....Theodore Dubois
The Organ Player.....P. W. Orem
Standard Organ Collection (Parts 1 and 2)..E. E. Truette
Parker's Organ Collection (Vols. 1 and 2)
Five Pieces for Organ.....William Faulkes
The Modern Organist.....H. R. Shelley
Organist's Offering for Church and Recital..P. W. Orem
Book of Organ Music.....J. H. Rogers
Organ Repertoire.....P. W. Orem
Thirty Offertories for the Organ..J. H. Rogers
The Contemporary Organist....C. H. Morse
The Church Organist.....C. H. Morse
Album of Transcriptions for the Organ..H. J. Stewart

A recent publication, "The Organist's Handbook," by Gillette, gives quite a lengthy list of organ books, and in quite a number of instances includes the contents of the book.

Q. In some organ music which I have I find two kinds of signs indicating the heel and two kinds of signs indicating the toe in the pedal part sometimes in the same piece. An example of this is "Offertory," by W. G. Wrate, page 11, in "Organ Melodies," by C. W. London, in which I find for the right toe both ∨ and ∧ and for the left heel both ∩ and ∪. Would you kindly tell me the difference in meaning?

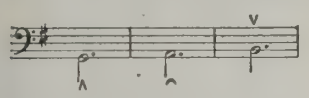
A. The following marks are sometimes used to indicate pedalling—notably in the American Edition of Guilmant's Organ Works:

∨ ∪ ∧ ∩

Left Toe Left Heel Right Toe Right Heel

are placed below the staff. We do not, however, approve of this marking as it is not easy to read quickly.

At present, the more frequently used method of indicating the pedalling is to place the marking over the staff when right foot is to be used and under the staff when left foot is to be used. ∨ or ∧ is used to indicate toe and O or ∪ is used to indicate heel. The pedal marks you refer to in the Agate *Offertory* are no doubt an error, and the passage near the bottom of the page you specify would be marked:



Q. Will you please give the names and addresses of all manufacturers of reed organs in the United States and Canada? Which of these manufacture multiple manual and pedal-bass organs? For about how much can such an instrument be acquired?

Can you recommend some books on the building, repair and tuning of reed organs?

Can reeds be voiced in the same sense that pipes are voiced, i. e., can they be made to imitate various instruments truly?

How are reeds tuned? Is it true that once a reed organ is tuned it never gets out of tune?

Why are there not more reed organs built on the same plan that pipe organs are built; that is, why do they not sometimes substitute reeds for pipes? It would be a great saving in space and expense. Is there any firm in America that builds reed organs to specifications in the manner that pipe organs are built?

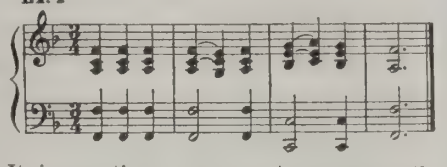
A. So far as we know the only builder engaged extensively in the manufacture of Reed Organs (except small portable ones) is the Estey Organ Company of Brattleboro, Vermont, who also manufacture multiple manual and pedal-bass reed organs. These instruments range in price from $620 to $1275. We cannot give you the names of any books pertaining to building, repair and tuning of reed organs. Perhaps the firm mentioned can give you advice along these lines if you will write them.

Reeds can be voiced to vary somewhat in the color, but not to the same extent as pipes. In tuning reeds they are scraped on the heel to flatten them and on the tip to sharpen them. We do not think it true that once a reed organ is tuned it never gets out of tune—though it is probably true that they do not give much trouble so far as tuning is concerned. As the tone of a reed organ is not as satisfactory as that of a pipe organ, they are not as extensively used. The firm mentioned above would probably build a reed organ according to a suggested specification. We would suggest your writing them fully for the information you wish, as their long experience will enable them to answer more intelligently on the subject than we can.

Q. I am playing for church services on a pipe organ which has several much used pedal notes in bad condition. It will probably be several months before an expert tuner will be available. Is there any way of playing the tones which will be an effective substitute for the generally accepted method—that of playing the bass notes with the pedals?

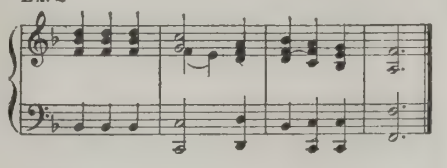
A. There is no entirely satisfactory way to accomplish what you desire. You may, however, improve matters somewhat by playing your hymns in the following manner (using the first line of the well-known hymn-tune "Hursley" as an example) Soprano, Alto and Tenor parts being played with the right hand, the Bass part with the left hand.

Ex. 1



It is sometimes necessary to rearrange the parts slightly when the right hand cannot play the tenor part where written—for example, the last line of the same tune may be played as follows:

Ex. 2



These examples are given to show distribution of notes and on the organ would not be played exactly as written, as many of the repeated notes might be tied over with better effect. It must also be understood that this method is suggested only as a "makeshift" and it would be advisable to have the pedal board trouble remedied as soon as possible.

Q. Would it be possible for you to give me specifications of what you should consider a good three manual church organ to cost around ten thousand dollars?

A. A three manual organ built by a good, reputable builder, for the amount you name would necessarily be rather small. The following specification might suit your purpose, though, of course, we should prefer a larger instrument if funds were available. This specification may even exceed your figure somewhat.

GREAT ORGAN

First Open Diapason	8 ft.	73 Pipes
*Second Open Diapason	8 ft.	73 Pipes
*Dulciana	8 ft.	73 Pipes
*Melodia	8 ft.	73 Pipes
*Flute	4 ft.	73 Pipes
Octave	4 ft.	73 Pipes

*Enclosed in Choir Expression Box.

Swell to Great 8 ft.
Swell to Great 16 ft.
Swell to Great 4 ft.
Great to Great 16 ft.
Great to Great 4 ft.
Great Unison.

SWELL ORGAN

Bourdon	16 ft.	73 Pipes
Open Diapason	8 ft.	73 Pipes
Stopped Diapason	8 ft.	73 Pipes
Aeoline	8 ft.	73 Pipes
Salicional	8 ft.	73 Pipes
Vox Celeste	8 ft.	61 Pipes
Harmonic Flute	4 ft.	73 Pipes
Piccolo Harmonic	2 ft.	61 Pipes
Oboe	8 ft.	73 Pipes
Cornopean or Vox Humana	8 ft.	73 Pipes

Swell to Swell 16 ft.
Swell to Swell 4 ft.
Swell Unison.

CHOIR ORGAN

Open Diapason (Second Open Diapason)	8 ft.	73 Notes (from Great
Dulciana	8 ft.	73 Notes (from Great)
Melodia	8 ft.	73 Notes (from Great)
Flute	4 ft.	73 Notes (from Great)
Clarinet	8 ft.	73 Pipes

Swell to Choir 8 ft.
Swell to Choir 16 ft.
Swell to Choir 4 ft.
Choir to Choir 16 ft.
Choir to Choir 4 ft.
Choir Unison.

PEDAL ORGAN

Open Diapason	16 ft.	32 Pipes
Bourdon	16 ft.	44 Pipes
Second Bourdon	16 ft.	32 Notes (from Swell)
Flute (Bourdon)	8 ft.	32 Notes (from Pedal

Swell to Pedal
Swell to Pedal 4 ft.
Great to Pedal
Great to Pedal 4 ft.
Pedal to Pedal 8 ft.
Balanced Swell Expression Pedal.
Balanced Choir Expression Pedal.
Balanced Crescendo Pedal (not visibly affecting registers).
Sforzando Pedal (not visibly affecting registers).

Usual mechanical accessories, such as combination pistons, combination pedals and so forth. All combination pistons and pedals to be adjustable from the organ bench and to visibly affect the registers.



A Masterpiece in Musical Expression

is the result when the artist performs at the

JESSE FRENCH & SONS GRAND

The instrument is, itself, a masterpiece of construction by skilled workmen, working on and with the best of materials. "A Thing of Beauty," to the eye as well as the ear and a "Joy Forever" as its sturdy construction will provide musical pleasure for an ordinary lifetime in the average home.

Discriminating Dealers who appeal to discriminating buyers are using the Jesse French & Sons Grand as their leader because it is a leader in a real line with varied styles which enable progressive dealers to satisfy every desire of their trade.

High Quality usually means high price, but Jesse French efficiency means high quality at prices surprisingly low.

Write for FREE Catalog and easy payment plans. Old instruments taken in part payment.

JESSE FRENCH & SONS PIANO CO.
20th and J Avenue, New Castle, Indiana

LEARN TO TUNE PIANOS AT HOME DURING SPARE TIME

Send for FREE copy of the 28th ANNIVERSARY EDITION of our book, "Winning Independence." Read how students master TUNING with our Tune-A-Phones and WHY our graduates head the profession in all parts of the world. With Bryant's patented devices, tools, charts, and lessons, one learns quickly and easily. Low tuition, easy terms. Diploma granted. MONEY BACK GUARANTY. $10 to $25 a day, exceptional opportunities, and an ideal profession await you.

BRYANT SCHOOL OF TUNING
72 Bryant Building Augusta, Michigan



TINDALE
Music Filing Cabinet

Needed by every Musician, Music Student, Library, School and Convent.

Will keep your music orderly, protected from damage, and where you can instantly find it.

Send for list of most popular styles

TINDALE CABINET CO
Flushing, New York City, N. Y.

Christmas Music
for Church Choirs

Christmas Choir Cantatas (*New 1926*)
Peace on Earth! Heyser. Difficult, 75c.
Chimes of the Holy Night. Holton. Easy, 75c.
A copy of each of the above will be sent on 10 days' approval upon request if the Etude is mentioned

Christmas Anthems
We publish over three hundred Christmas anthems in separate octavo form. A copy of each of the ten most popular out of these three hundred will be sent on 10 days' approval upon request if the Etude is mentioned.

Christmas Solos and Duets
Ask us for a free copy of **"The Church Soloist,"** a book of sacred poems with thematics of musical settings, Christmas and Thanksgiving solos and duets included, with new solos and duets for general occasions. Mention the Etude.

LORENZ PUBLISHING CO.
216 W. 5th St. Dayton, Ohio
70 E. 45th St. New York
218 S. Wabash Ave. Chicago

ENSEMBLE PIANO MUSIC

An unequalled stock of music for Piano, Four Hands; Piano, Six Hands; Two Pianos, Four Hands: Two Pianos Eight Hands: etc.

Send for Catalog

Theodore Presser Co., Phila., Pa.

ZABEL BROTHERS CO. INC.
MUSIC PRINTERS, ENGRAVERS AND LITHOGRAPHERS

Send for
ITEMIZED PRICE LIST
Write to us about anything in this Line
The Music Supplement of this Magazine is Printed by Us

Fifth St. and Columbia Ave., PHILADELPHA, PA.

NEW YORK SCHOOL of MUSIC and ARTS

824 West End Avenue Cor. 100th Street — Ralfe Leech Sterner, Director

New York's Oldest Music School

Many new and wonderful features planned for the coming season by this institution.
Same celebrated faculty headed by Ralfe Leech Sterner, Arthur Friedheim, Paul Stoeving, Frederick Riesberg and other celebrated masters.

Individual Instruction. Entrance at any time.

SEVERAL FREE AND PARTIAL FREE SCHOLARSHIPS OPEN FOR COMPETITION

Dormitories in School Building. A real home for music students.

Many Free Classes and Lectures. Diplomas and Teacher's Certificates. Public Concert every Thursday night. Vocal, Piano, Violin and all Instruments. Public School Music Dept. Dramatic Art, Drawing and Painting, Interior Decoration, Dancing and Languages.

ILLUSTRATED CATALOGUE ON REQUEST

VIRGIL PIANO CONSERVATORY

36th SEASON

137-139 West 72d Street, New York

For Catalog Address Julia Weil, Sec'y — A. M. VIRGIL, Director

Musicianship
Trinity Principle Pedagogy

SIGHT SINGING { not "Do-re-mi" not "Intervals" not "Numbers"

Special Correspondence Courses for Teachers
Send for Catalog

Constructive Music Book Price $1.25

Address
EFFA ELLIS PERFIELD
121 Madison Avenue (30th Street)
New York City Phone - Ashland 5551

College of Fine Arts
Syracuse University
Harold L. Butler, Dean
Syracuse, N. Y.

MUSIC, ART, ARCHITECTURE
900 STUDENTS 42 INSTRUCTORS

Four-year Courses in
Piano, Voice, Organ, Violin, Composition, Public School Music
leading to the Bachelor's degree

Unexcelled advantages for the study of music. Special students may enter at any time. Dormitory with 42 practice pianos reserved for women music students. Five pipe organs.

GRANBERRY PIANO SCHOOL
149 East 61st St., New York, N. Y.

For PIANISTS, ACCOMPANISTS and
TEACHERS

MUSICAL DEVELOPMENT THROUGH SIGHT-TOUCH and HEARING. *Booklet*

AMERICAN INSTITUTE OF APPLIED MUSIC
Metropolitan College of Music

KATE S. CHITTENDEN
Dean of the Faculty

Forty-first Session, October 4, 1926

Pianoforte Department
Normal Training Course for Teachers
Junior Department in Piano, Violin and 'Cello

SEND FOR CIRCULAR

ADDRESS:
ETHEL McINTOSH, *Managing Director*
212 W. 59th St., New York City

COMBS Conservatory *of* Music
PHILADELPHIA
FORTY-SECOND YEAR

A SCHOOL OF UNPARALLELED FACILITIES

A School for the Ambitious Amateur and the Professional Musician. Instruction in all branches, Courses in English, Psychology, Modern Languages, Pedagogy and Normal Training. Approved and Accredited Courses in Public School Music. Degrees Conferred.

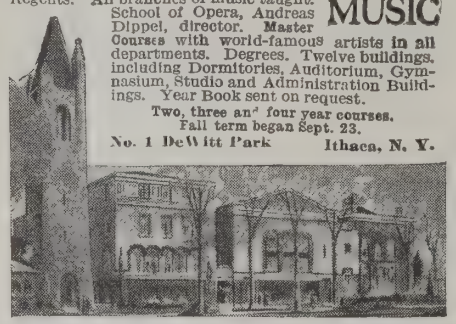
SIX SPACIOUS BUILDINGS
DORMITORIES FOR WOMEN

Send for Illustrated Year Book

Gilbert Raynolds Combs, Director
Offices, Dormitories and Studios
BROAD AND REED STREETS

ITHACA CONSERVATORY of MUSIC
Registered with N. Y. State Board of Regents. All branches of music taught. School of Opera, Andreas Dippel, director. Master Courses with world-famous artists in all departments. Degrees. Twelve buildings, including Dormitories, Auditorium, Gymnasium, Studio and Administration Buildings. Year Book sent on request.

Two, three and four year courses.
Fall term began Sept. 23.
No. 1 DeWitt Park Ithaca, N. Y.



Alviene SCHOOL OF THE Theatre
30th YEAR — UNIVERSITY

Summer and Fall
Courses for Acting, Teaching, Directing
DRAMA, OPERA, MUSIC
STAGE DANCING

DIRECTORS
Alan Dale
Wm. A. Brady
Sir John Martin-Harvey
J. J. Shubert
Marguerite Clark

Singing, Fine Arts and Photoplay. Developing personality and poise essential for any vocation in life. Alviene Art Theatre and Student Stock Co. afford appearances while learning. N. Y. debuts and careers stressed. Pupils — Laurette Taylor, Mary Pickford, Eleanor Painter, Annette Kellermann, J. Arnold Daly, Fred and Adele Astaire, Dolly Sisters, Evelyn Law, Mary Nash, Nora Bayes, Taylor Holmes, Lady Ribblesdale, Vivian M. Astor, Gloria Gould-Bishop, and others. Write Study wanted to Secretary, 66 West 85th St. N. Y., ask for catalog 5M

VIRGIL SCHOOL OF MUSIC
Founded by the late A. K. VIRGIL
(Originator of the Virgil Method, Inventor of the Virgil Practice Clavier)

Special Courses For Teachers, Players and Earnest Students of All Grades

For all particulars address: THE A. K. VIRGIL CLAVIER CO., or
MRS. A. K. VIRGIL, Director
Phone Susquehanna 10485.
NO OTHER ADDRESS 510 WEST END AVENUE NEW YORK

INTERNATIONAL MUSICAL AND EDUCATIONAL AGENCY
MRS. BABCOCK

OFFERS Teaching Positions, Colleges, Conservatories, Schools. Also Church and Concert Engagements

CARNEGIE HALL, NEW YORK

P.M.I. SPECIAL TRAINING FOR TEACHERS
PITTSBURGH MUSICAL INSTITUTE, Inc.
PITTSBURGH, PENNA.

TWO NEW COURSES

INSTITUTE OF MUSICAL ART
FRANK DAMROSCH, Director
120 Claremont Avenue New York, N. Y.

CRITICAL AND PEDAGOGIC COURSE
for Teachers and Advanced Pianists under CARL FRIEDBERG

NORMAL COURSE FOR TEACHERS
Methods of interrelating all theoretic subjects and correlating them with the study of piano, violin, voice, etc.

TUITION FEES VERY MODERATE. CATALOGUE UPON REQUEST, ADDRESS DEPT. U

THE CURTIS INSTITUTE OF MUSIC
ENDOWED BY MARY LOUISE CURTIS BOK

Where Personal Instruction is Given by World-Famous Artists

The primary purpose of The Curtis Institute of Music is to seek out unusually talented students and to provide for them a musical and cultural background that will enable them to become finished musicians in the best sense of the word.

For brilliance of attainment, the Institute's faculty is probably unrivaled anywhere. The heads of the various departments are artists of world-wide reputation, and personal instruction is given by them to students who qualify. Of equal eminence are their colleagues, the other teachers.

Complete courses in preparation for the concert stage or for teaching are offered in voice, piano, violin, harp, viola, violoncello, orchestra, etc.

Its endowment removes it from commercial considerations. For those who can pay, tuition fees are very moderate. To those of exceptional talent who cannot pay, financial exemption is granted.

For further information address
THE CURTIS INSTITUTE OF MUSIC
629 RITTENHOUSE SQUARE, PHILADELPHIA, PENNSYLVANIA

The various Departments of The Curtis Institute of Music are under the personal direction and supervision of the following members of its faculty:

Marcella Sembrich, *Voice;* Josef Hofmann, *Piano;* Carl Flesch, *Violin;* Louis Bailly, *Viola;* Felix Salmond, *Violoncello;* Carlos Salzedo, *Harp;* Leopold Stokowski, *Orchestra;* Reginald O. Morris, *Composition, Theory,* etc.

TEMPLE UNIVERSITY School of Music
1521 LOCUST ST. PHILADELPHIA, PA.
Thaddeus Rich, Mus.Doc., Dean
E. F. Ulrich, Assistant Dean
HIGHEST STANDARDS of MUSICAL INSTRUCTION
Degrees, Diplomas, and Teachers' Certificates

NO HIGH SCHOOL EDUCATION REQUIRED except in the College Course of Music.
ALL BRANCHES OF MUSIC—From the Elementary to the Highest Grades—Private Lessons.
—DISTINGUISHED FACULTY—
Orchestral Instruments taught principally by members of the Philadelphia Orchestra
STUDENT RECITALS — OPPORTUNITY FOR ORCHESTRAL PRACTICE.
CLASSES IN THEORY—Lectures on History and Appreciation of Music by PHILIP H. GOEPP, Mus.Doc.
Pupils May Enter at Any Time During the Year.
STUDENT DORMITORIES
Branch Schools Write for Catalog

ZECKWER-HAHN
Philadelphia Musical Academy
57 years of continued success in training musicians
Highest standards of musical instruction. Faculty includes Professor Leopold Auer, Guest Teacher; Leo Ornstein, Composer Pianist, and other distinguished musicians. Early registration desirable. Year book.
Charlton Lewis Murphy, Managing Director,
1617 Spruce Street, Philadelphia.

The Courtright System of Musical Kindergarten
Oldest and most practical system. A great opportunity for teachers to specialize in this unlimited field. Write for particulars in correspondence course.
Mrs. Lillian Courtright Card, 116 Edna Ave., Bridgeport, Conn.

VIRGIL PORTABLE KEYBOARD
For Pianists and Piano Students

KEEP UP REPERTOIRE
PERFECT YOUR TECHNIC
STRENGTHEN FINGERS ON THIS INSTRUMENT
KEY ACTION PERFECT
TOUCH LIGHT TO HEAVY
Catalog on request

VIRGIL PIANO SCHOOL CO.
137-139 West 72nd Street New York City



cience proves the danger of bleeding gums

Forhan's FOR THE GUMS

BRUSH YOUR TEETH WITH IT

FORMULA OF R.J.Forhan, D.D.S.

NEW YORK CITY

SPECIALIST IN DISEASES OF THE MOUTH

PREPARED FOR THE PRESCRIPTION OF THE DENTAL PROFESSION

COAST defense protects the life of a nation, gum defense the life of a tooth. On the gum line danger lies. If it shrinks through Pyorrhea decay strikes into the heart of the tooth.

Beware of gum tenderness that warns of Pyorrhea. *Four out of five* people over forty have Pyorrhea—many under forty also. Loosening teeth indicate Pyorrhea. Bleeding gums, too. Remember—these inflamed, bleeding gums act as so many doorways for disease germs to enter the system—infecting the joints or tonsils—or causing other ailments.

Forhan's positively prevents Pyorrhea, if used in time and used consistently. As it hardens the gums the teeth become firmer.

Brush your teeth with Forhan's. It cleans the teeth scientifically—keeps them white and clean.

If gum shrinkage has already set in, start using Forhan's and consult a dentist immediately for special treatment.

35c and 60c tubes
All Druggists

Formula of R.J.Forhan, D.D.S.

FORHAN CO.
200 6th Ave., N.Y.

Forhan's, Ltd.
Montreal

Forhan's FOR THE GUMS

Maybelline

DARKENS and BEAUTIFIES EYELASHES and BROWS INSTANTLY, makes them appear *naturally* dark, long and luxuriant. Adds wonderful charm, beauty and expression to any face. Perfectly harmless. Used by millions of lovely women. Solid form or water-proof liquid, BLACK or BROWN, 75c at your dealer's or direct postpaid.

MAYBELLINE CO., CHICAGO

Liquid Form

Solid Form

WANT WORK AT HOME?

Earn $18 to $60 a week RETOUCHING photos. Men or women. No selling or canvassing. We teach you, guarantee employment and furnish WORKING OUTFIT FREE. Limited offer. Write to-day. ARTCRAFT STUDIOS, Dept. D-3, 3900 Sheridan Road, CHICAGO

ARTIFICIAL EYES
IMPROVED

Cement Prevents easy breaking. Properly fitted, prevent detection or irritation. LOWER PRICE.

Can be fitted anywhere by mail, and free days' trial allowed. No fit, no customers in every state of the Union. Present always exceeds 50,000 so we can supply one. Eyes blown to order. Send name and names of all you know who need Artificial Eye, for free booklet that tells everything about eyes. Do it NOW and may not appear again. Our low price may surprise you.

DENVER OPTIC CO.
Clay Block - Denver, Colo.

Question and Answer Department

Conducted by

ARTHUR DE GUICHARD



Always send your full name and address. No Questions will be answered when this has been neglected.

Only your initials or a chosen nom de plume will be printed.

Make your questions short and to the point.

Questions regarding particular pieces, metronomic markings, etc., not likely to be of interest to the greater number of ETUDE readers will not be considered.

To Cancel or Not to Cancel Accidentals: that is the Question.

Q. Is it the best musicianship to cancel accidentals of a previous measure by writing in the proper flat or sharp in following measure; is it not calculated to confuse; and is it not quite generally understood that an accidental applies only to its measure unless repeated in the next?—G. M., Beaumont, Texas.

A. Your statement of the rule as to accidentals is correct, that is, "an accidental applies only to its measure"—except in the case of a note so altered occurring on the last beat of a measure and being repeated on the first beat of the next measure. In this instance the accidental is understood to have force without being written again. However, the modern practice is to indicate all accidentals; it avoids confusion.

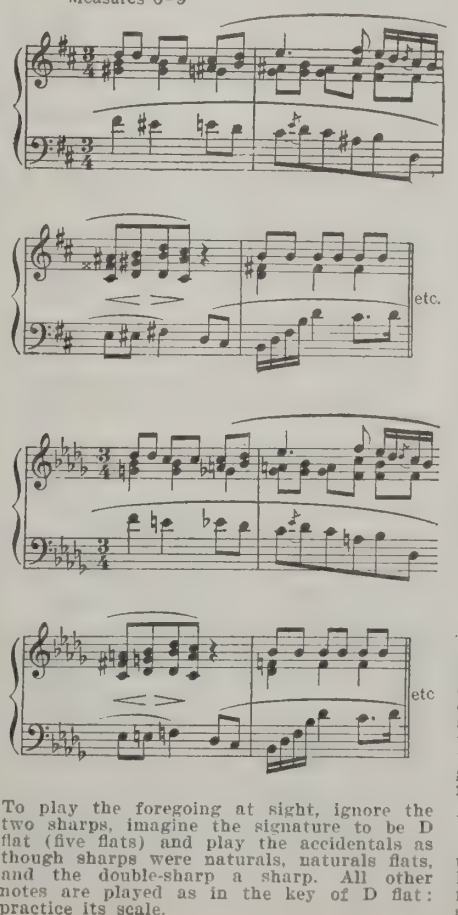
How to Transpose.

Q. I am an accompanist but a poor one seeing that I cannot transpose. Accidentals trouble me even in simple things. What is the best way for me to proceed?—R. C., Portland, Oregon.

A. This question is too important and too wide in extent for adequate treatment in this department. The subject shall be fully treated later. For ordinary transpositions of a degree of a half-tone ascending such as from flat signatures to sharp signatures and *vice versa*, it may suffice to say that all that is necessary is to ignore the group of sharps or flats at the beginning of each stave, substituting for it (in your mind) the signature of the new key. If the original key is in flats, the accidentals occurring therein will be changed: sharps to double-sharps, naturals to sharps, flats to naturals, double-flats to flats. If the original key is from sharps to flats, descending, the accidentals occurring will be changed: sharps to naturals, double-sharps to sharps, naturals to flats, flats to double-flats. Example:

Chopin, Prelude, Op. 28, No. 6

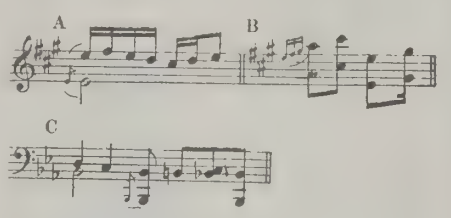
Measures 6-9



To play the foregoing at sight, ignore the two sharps, imagine the signature to be D flat (five flats) and play the accidentals as though sharps were naturals, naturals flats, and the double-sharp a sharp. All other notes are played as in the key of D flat: practice its scale.

Grace-notes or Ornaments.

Q. Will you please tell me how to play such a figure as this half-note with grace-note from the fifth measure of Grieg's "Norwegian Dance?" (A):



Also, the first beat with ornament of measure thirteen of the same work (see "B")? What is the name of the ornament? Is this example (see "C"), from Londonderry Air (ETUDE, *November*, 1925) *treated the same as "A"?*—MARIE G. WHITLA, Alberta, Can.

A. Play this figure as an arpeggio and sustain the alto E throughout the measure, with the thumb or with the pedal. (B) Play the first beat of the treble of measure thirteen *with* the bass-note; it is called a *coulé* or glide. (C) Is treated as at (A).

Piano Accompaniment for Church Singing.

Q. I am accompanist of a small church which uses a piano only. Please tell me how the hymns should be played to give the greatest support for congregational singing. Should the bass-notes be played in octaves and chords, or as the music is written? Should the left hand be louder than the right? Should the treble part ever be played in octaves and chords? When long tones occur, as at the end of verses and at Amens, *should these be filled in by bass chords to keep time for the congregation? How much and what part of a hymn should be played for an introduction? How should the pedal be used in hymns? What kind of music is most suitable as an offertory for which a piano solo is expected?*—W. P., Culdesac, Idaho.

A. The strongest support for congregational singing is best supplied by playing full chords with the right hand, that is, playing the melody with the right hand in octaves and filling in the alto and tenor thus making a full chord for the right hand, the bass being played in octaves by the left hand. It will be found advisable at times to play the right hand full chords an octave higher than written, the bass marking the time strongly in octaves but never louder than the right hand. The pedal (the damper pedal, wrongly called the loud pedal) should be used with each chord, but care should be exercised to take it up before a change of chord to avoid discord occasioned by the clashing of different combinations. For introduction to a hymn, play the first four measures or so, make a slight pause, about two beats, then attack the hymn. For offertory piano-music it would be best to submit the matter to the clergy. It is, however, always safe to play one or other of the lovely slow movements from the sonatas, quartets, symphonies and masses of the great masters: Beethoven, Mozart, Haydn, and so forth.

How Long to Learn the Multiplication Table?

Q. About how many pieces should be given a pupil during a term of forty lessons; during one of twenty-four lessons?—CHARLES B. H., Louisburg, Kans.

A. How long did it take you to learn the Multiplication Table? And how long the other boys in your class? You answer that it depended upon how slow or how quick you and they were in learning. Just so. It is the same in music. Your aim should be *not* to see how many pieces you could learn in a given time but how many you can play perfectly.

Various Questioners.

C. C., of Bend, Oregon; G. G. D., of Columbus, Ohio; L. E. A., Chattanooga, Tenn.; H. L. McC., Buffalo, N. Y. and others are referred to the paragraph entitled "Advice to some Questioners," in this issue.



Sweet as the pipes of Pan

AUSONIA

a new note in fragrance

RECREATES an old Italian perfume of the luxury-loving days of Pompeii.

The early Greeks gave the name to the whole of Italy. It meant to them happiness, laughter and beauty—power, fertility and fame.

AUSONIA has no flower fragrance. It is suggestive more of the East, the Orient, which in those early days furnished Italy with all of its many perfumes. Yet it is like no present day fragrance.

AUSONIA is warm, enveloping, tenacious. Paris says its fragrance is mildly intoxicating. To the American sense, its instant appeal will be the suggestion it gives of *sweet cleanliness.*

ROGER & GALLET artists have been experimenting for years to obtain just this fragrance. Bottles and boxes are new in form and color and most artistic. First importations include

EXTRACT
TOILET WATER
FACE POWDER

AUSONIA will take high place with *Fleurs d'Amour, Le Jade, Violette de Parme* and the many other world famous creations of

ROGER & GALLET
Parfumeurs - Paris
709 Sixth Avenue
New York

Canadian Agency:
Emile Mériot,
103 rue St. François-Xavier,
Montreal



The Violinist's Etude

Edited by ROBERT BRAINE

It is the Ambition of THE ETUDE to make this Department "A Violinist's Magazine Complete in Itself"

The Violin Teacher

By James A. Harrison

THE SUCCESSFUL teacher is not necessarily the one who makes the most money: he is the one who produces the largest percentage of good players. To do this he must develop latent musical ability whenever possible, at the same time keeping all of his pupils interested in their work. One pupil leaving a teacher through dissatisfaction will do that teacher great harm by disparaging his system and his ability as an instructor.

It is absolutely necessary that the violin pupil's interest be kept up all the time. He is learning to play an instrument which is admittedly one of the most difficult. The slightest lack of interest on his part is liable to mount up difficulties to the point of absolute discouragement.

The violin, next to the human voice, is the most beautiful of the means of musical expression. This point the teacher should emphasize at each lesson. He should give a few minutes' talk on the violin—its possibilities, history and so forth—and play for the pupil a short passage of some classic illustrating different branches of violin technic. In this way the pupil begins to regard his violin as something more than a mere piece of wood. Also he aspires to play like his teacher, an ambition which, once aroused, wins half the battle.

However good a violinist the teacher may be, he must bear in mind that the best player is not of necessity the best instructor. A good teacher sees to it that his pupils are always looking forward with impatience to the next lesson. He gives them a reason for everything he tells them regarding their studies. He keeps in touch with the latest improvements in all branches of his art. He studies the instructive material in the various musical magazines and is always on the lookout for any new device that will help him keep his pupils' enthusiasm.

The Young Beginner

THE YOUNG beginner is the teacher's hardest problem. If he can guide a beginner to a successful conclusion of the first grade he has accomplished just as much (and probably more if the beginner be slow) than if he conducted an older pupil through the Kreutzer *Etudes*.

Each pupil must be taken individually and his physical characteristics studied. No two are alike; consequently what applies to one is useless in the case of another. A short, round-shouldered pupil with short fingers naturally has to bring his muscles into play differently from a tall, straight pupil with long fingers.

The teacher should try every means available to make his pupil handle his instrument in the orthodox way, but if he is unsuccessful after a fair trial, he should experiment and try other methods. A pupil who is physically deformed in some way may thus become a fairly efficient player, though it would be impossible for him to do so by adhering to the regular methods of handling his violin.

The orthodox way of mastering the tied staccato stroke (with a loose wrist) was given a fair but unsuccessful trial by Wieniawski. One day, in despair, he tried the stroke with a stiffened arm and met with great success, developing a staccato which was admired in his later years.

Yet enough emphasis cannot be laid on the absolute necessity of the teacher giving the traditional way of mastering any branch of violin playing a thorough trial before other ways are considered.

Another requisite of the successful teacher, probably the most important, is patience. Irritability with a backward pupil is bound to result in the loss of that pupil. If the teacher really sees that a pupil is wasting his time in attempting to become a player, the proper thing is to tell him and not continue giving him lessons and taking his money.

The pupil will no doubt realize the teacher is right and will discontinue lessons in the proper spirit. No reflection will thus be thrown on the teacher's reputation.

Problems of Position

THERE ARE one or two problems which most pupils find difficulty in solving. The first is holding the violin and bow naturally. Individual physical traits govern this to a very great extent and demand the teacher's strictest supervision. The pupil's wrist will keep resting on the back of the neck of his violin. The teacher, after explaining why the wrist should be kept away from the neck, should gently force it into proper position with his bow when the pupil is playing. This is a better plan than stopping his playing and correcting his position verbally.

A good plan is to give the pupil after each lesson a report sheet, which contains an estimate of his week's practice, his practice instructions for the next week, and any points to which he must pay special attention.

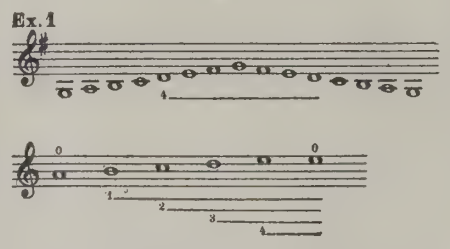
Muscle Strain

EACH NEW exercise and position is liable to cramp the pupil's hands and arms for a while. As soon as he feels this cramp he should at once cease playing and massage the cramped muscles until they feel as if they were burning. Then he should continue his playing.

This will quickly accustom the pupil to the strain on his muscles caused by the new exercise. Thirty minutes' practice with one or two intervals of massaging will do much more good than hours of forced drill at the end of which the pupil is greatly fatigued and cramped.

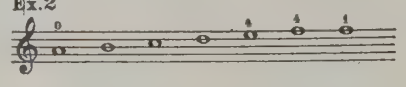
The fourth finger is another great obstacle to many a young pupil's progress. Here again the teacher has to study the pupil's particular weakness and invent exercising material to do the necessary strengthening. The following exercises, however, are guaranteed to give in most cases independence and strength to the naturally weak fourth finger:

Ex.1



The thirteenth measure of Kreutzer's *Ninth Etude* should also be given to the young pupil as soon as possible. The third finger should fall on the string at the same time as the fourth, care being taken that the fourth only is heard. The pupil should then be given practice in stretching beyond the position, as follows:

Ex.2



After the student has a fairly good mastery of the first position, the left thumb should receive a little attention. Many authorities give special positions for the thumb, and just as many say to let it rest where it naturally finds the easiest position. It is best to prescribe no special position, but to let the pupil practice for one week with the thumb stretched as far as possible toward the bridge. This is going to be a miserable week for him, but he will be amply repaid.

His thumb will have acquired the natural position intended for it; his fingers will unconsciously have developed a habit of more perfect intonation, and his whole hand will be more suitably developed to attack the higher positions.

The Higher Position

WHEN IT IS time to start the st of the higher positions, the tea er's attention is again called to pupil's individual traits. Perhaps a g deal of experimenting is necessary bef the pupil gets the knack of sliding his h up and down the violin.

The first necessity is a firm grip v the chin. Here the round-shouldered p has the advantage, while the strai shouldered one in most cases has to us pad, which should be selected by teacher after he has experimented v different thicknesses of handkerchiefs

The teacher should insist upon an audible change of position right from start, for if the pupil gets the habit making the whining sound as his fin slide along the strings, he will have a h task to drop the habit. For this rea the glissando should be omitted until otherwise good portamento has developed.

The vibrato should also be omitted later on in the pupil's studies. Whe introduce its study should be left to teacher's judgment, as he knows his pu ability much better than the writers of instruction books. The teacher should sist upon a very sparing use of the vibr and mark on the pupil's music those n which can be so played.

Right Hand and Arm Technic

THE BOW deserves a whole text b to itself. Many excellent works bowing are available for the yo teacher. No special rules can be down for all pupils. The formation wrist, hand, length of fingers, and forth, govern the way of holding the and attempting the various styles of b ing. The teacher, right in the begin has naturally studied the pupil's hand its weakness, and the pupil, by the he is commencing to study various st of bowing, should have a fairly good of the bow. If the student experie difficulty in mastering any one style, teacher should experiment by letting alter the pressure of his grip on the s In the different jumping styles a per stroke may be accomplished by m raising one or more fingers from the or pressing a little more or less with thumb and forefinger. Some perfor have a perfect saltato and raise the fo finger from the stick; others raise fourth and second; others keep all fin down, and so forth. The amount of used should also be experimented with, being greatly varied with different pla

The teacher will be amply repaid i occasionally gives the pupil artificial monics to practice. These give the a delicate touch with the bow practically possible to be developed otherwise, and give absolute certainty of intonation.

While on the subject of bowing, p soon get tired of practicing the usual ing exercises. Results are obtained more quickly if these exercises are sionally augmented with old-time d tunes. These immediately give the an added interest in bowing, as we excellent practice.

"The Devil's Dream" is an excellen ercise for quick string transition in *ma* and whipped strokes. "The Irish Wa woman" provides excellent practice saltato. "The Girl I Left Behind can be used as an exercise in comb slurs with detached strokes. The te can arrange any of these old tunes others to meet the requirements of pupil's bowing studies.

Development of Tone

TONE IS AN effect into which ind uality enters more than any branch of violin study. It is not common for the pupil to develop a b

A Lost Art

SPEAKING of the making of Cremona varnish, such as was used by Stradivarius, Guarnerius, Bergonzi and other famous Cremona violin makers, a process which is now a lost art, the Springfield, Massachusetts, *Republican* says:

"The secret of the old Cremona varnish would be invaluable if it could be recovered, but when it was going out of use nobody seemed to have thought it worth while to preserve it for posterity. Probably it was no secret but merely a craft, developed empirically and handed on from generation to generation. The ingredients were probably such as the market afforded, and the violin makers very likely took what had long been supplied to the painters for varnishing their pictures. When the demand ceased those gums and pigments may have ceased simply to be kept in stock; and no precise record of their nature was kept so that more could be obtained from the original source.

"The disappearance of this varnish which collectors nowadays prize so highly was a typical example of the march of progress. Some ingenious inventor produced a varnish that seemed to give good results and dried much more quickly, thus eliminating one of the most tedious and costly parts of the manufacture. Before, each successive coat had to be given plenty of time to dry thoroughly, and this required dry, sunny weather such as could not be counted on even in sunny Italy. One by one the makers went over to the more efficient modern methods, and by 1750 the old art was practically extinct; when an effort to revive it was made half a century later its secrets were irrecoverably lost."

than the teacher. All the teacher do is to tell the pupil of the many gs to be done to effect a good tone.
uch has been written on the psy- ogy of tone, but one fact is outstand- -the violin answers to the almost un- cious sentiment of the player more any other instrument, and this senti- is the decisive factor in the pupil's after he has mastered the bow, in- tion, vibrato, embellishments, and all ittle twist of the wrists, fingers, arms even the whole body.
his is why the teacher should play a for the pupil at each lesson. The will admire his tone, and uncon- sly will mould his own to correspond If his unconscious ideas of a good are better than his teacher's, he will ne develop a quality of tone superior s.

It is important to practice double notes each week, beginning right from the first lesson on the open strings. The teacher should give two or three new chords each week (not forgetting those which exercise the naturally weaker fourth finger). By the time the pupil is ready for more advanced studies, his left fingers and bowing arm are thoroughly accustomed to this style of playing.

LASTLY, the pupil should not be given tasks much too great for him; neither should he be kept at one lesson only, for several weeks, until he has every note of it perfect. This is discouraging and may cause lack of interest. He should be taken further on in his instruction book, at the same time practicing the difficult exercise each day until mastered.

Watch the Bridge

e inexperienced violinist will save elf much trouble and considerable se if he will keep a close watch on ridge to see that it is, at all times, perpendicular position, not leaning towards the fingerboard. As the gs of the violin are tuned, they pull e top of the bridge, and gradually it out of its perpendicular position ds the fingerboard. After repeated gs, if the bridge is not pulled back place, it gets to lean over more and Gradually it gets to lean so much some day a particularly energetic g brings it down with a smash, break- he bridge and often causing the -post to fall with it.
en such a catastrophe happens dur- public appearance it is a serious . For, unless a violinist carries an violin with him (as he seldom does) less he can borrow one ready tuned, out of commission for the balance e evening; that is, as far as good g is concerned. Even if he has an bridge and sound-post setter at hand air the damage, it will take some time to make the repairs; and the will not stand reliably in tune for st of the evening. All this trouble e avoided by looking at the bridge each tuning to see that it is per- ular.
t any time more than one new string be put on the violin, it is best to ff the old and put on the new strings a time instead of all at once, tak- re to bring the top of the bridge o the perpendicular after each new has been drawn up to pitch. In ay accidents to the bridge can be d.
od bridge which is perfectly fitted violin and gives good tonal results ery valuable bit of wood. It is a y to break it as a new one may not give nearly such good results. Keeping the bridge to the perpendicular also prevents it from becoming warped, an accident which will surely happen if the bridge is allowed to sag. Watch a good professional tune his violin; you will note that he never fails to keep his eye on the bridge to see that it is straight.

A good bridge will last for several years if carefully looked after. However, it is a good idea for the violinist who does much public work to have an extra bridge in his case, which has been carefully fitted to the violin, and is an exact duplicate of the one he is using. Accidents often happen to the bridge from some cause or other and it is very convenient to have an extra bridge which has already been fitted and can be used at a moment's notice.

Young players trying to straighten up their bridges often have difficulty in the operation, and break a good many bridges while they are learning how. It is easiest done by sitting down and placing the violin between the knees, then grasping the bridge firmly at the top between the thumb and first and second fingers of each hand, and working it back to a perpendicular position. In doing this it is better to use a slightly twisting movement rather than to try and pull the whole top of the bridge back by main strength, as one is likely to lose control over it and pull it completely down. A little practice will enable the student to do the trick without any mishaps.

When the sound-post falls as the result of the bridge breaking, it is a double calamity since it may not be possible for the student to get it in the identical position it occupied in the first place. For this reason it is wise to mark a ring around the foot of the sound-post with a lead pencil so that if it falls it can be set up in its original position.

The Vibrato

By B. Emery

violin vibrato is really a very slight g and heightening of the original It stands to reason, therefore, that change is too noticeable, it produces t of wrong intonation or of sliding d forth on the string. The extreme the finger should be kept firmly on int while the hand performs its us motion with great rapidity. In y the slight changes up and down n such quick succession that they are fused into the one, original tone with the difference that the sound waves are kept in constant fluctuation and not made rigid after the first impulse.

Since the vibrato, properly executed, tends to intensify and lend a peculiar charm to the tone it adorns, it should be used with discrimination, never, for instance, with notes played in rapid succession or in mere connecting passages.

ll the stories of the world of music inst conductors: orchestras come their share also. None, however, pointed than that told concerning Dublin opera house, where an interrupter in the gallery had made himself a nuisance. At last cries arose of "Chuck him out!" whereupon a resigned voice besought, "Don't waste him, kill a fiddler with him."—Musical News and Herald.

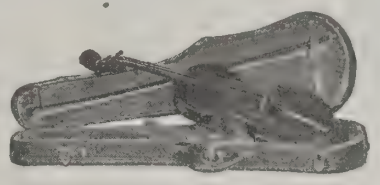
Vega

MASTER REPRODUCTIONS

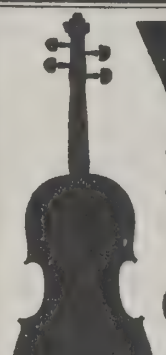
Vega Violins are finished with a Cremonese oil varnish in detailed reproduction of every mark of use and age customary to a genuine old master. Each violin is subject to two years' seasoning process, then graduated and adjusted by experts.

Write for free catalog and trial offer

Manufacturers of the famous Vegaphone Banjos and Standard Trumpets.

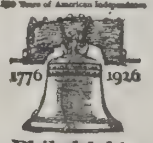


The Vega Co.
159-83
Columbus Avenue
Boston, Mass.



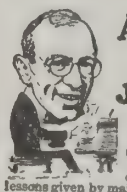
VIOLINS ?
OLD VIOLINS ~ NEW VIOLINS
CELLOS ~ BOWS ~ CASES
FINEST ITALIAN STRINGS
GITTELSON & HOWARD
33 W. 8TH ST. NEW YORK
WRITE FOR CATALOG
VIOLIN ACCESSORIES EXPERT REPAIRING

—FREE—
Catalogue of New Violins and Appurtenances
Art Catalogue of
OLD VIOLINS
JOHN FRIEDRICH VIOLINS
exhibited at
The Sesqui-Centennial International Exposition



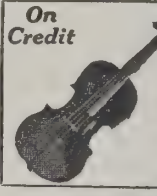
Philadelphia
June 1 to December 1, 1926
JOHN FRIEDRICH & BRO.
5 East 57th Street, New York

AUGUST GEMÜNDER & SONS
Makers of the World Famous
"GEMÜNDER ART" VIOLINS
The sympathetic tone Violins. Prices range from $200.00 upwards
Descriptive List on Request
Also our Catalogue of Genuine Old Violins
We specialize in fitting Violins to each individual Violinist
No trouble to answer questions
125-127 West 42d Street, New York City
Read The Violin World, $1.75, with 45 Solos



AXEL CHRISTENSEN
(*Famous Vaudeville and Radio Star*)
Will Teach You
JAZZ PIANO PLAYING
IN 20 LESSONS
His wonderful system has made thousands of successful pianists since 1903.
There is a "CHRISTENSEN SCHOOL" in nearly every city—see your phone book for local address—or lessons given by mail. SEND FOR FREE BOOKLET
GET AXEL'S COMPLETE JAZZ INSTRUCTION BOOK, showing how to "Jazz Up" any tune, with new breaks, fills, bass and chord work, from your local teacher or sent postpaid for $2.
PIANO TEACHERS: If there is no "Christensen School" in your town, this is your golden opportunity—write quick for lucrative proposition.
CHRISTENSEN SCHOOLS OF POPULAR MUSIC
Suite 420 20 E. Jackson Blvd., Chicago

On Credit

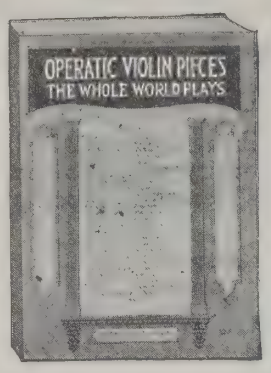


VIOLINS
Deep, Mellow, Soulful
We are makers of high-grade violins, instruments of the finest tonal quality, appreciated by the greatest artists. Easy terms, if desired. Get details today.
GUSTAV V. HENNING
2424 Gaylord St., Denver, Colo.

AMERICA'S MUSIC STUDY OPPORTUNITIES ARE UNSURPASSED!
Announcements of the Leading Schools and Colleges are always in THE ETUDE.
See Pages 856, 858, 862, 864 and 872

THE VIRGIL CLAVIER METHOD
Books I and II By A. K. VIRGIL
Studies in Piano Playing from First Rudiments to Highest Artistic Finish
PUBLISHED BY
THE A. K. VIRGIL CLAVIER CO.
Phone Trafalgar 9349 *NO OTHER ADDRESS* 510 West End Avenue New York

D. Appleton & Company Present an Entirely New and Remarkable Collection for Violin Entitled



OPERATIC VIOLIN PIECES THE WHOLE WORLD PLAYS

"Operatic Violin Pieces The Whole World Plays" differs in design, character and scope from any collection along similar lines ever published. It not only presents a comprehensive survey of the entire romantic and modern opera field, including the fifty-three finest productions of the Italian, Russian, Bohemian, French, German and English schools, but the form in which the music excerpts are arranged also differs entirely from the usual old-fashioned "selections," and still more antique "potpourris." Really vital melodies alone are featured—in many instances a single aria or dance movement has been sufficient. The arrangements vary sufficiently in technical difficulty to make the work interesting and useful to players of all degrees of proficiency, and the violinist who plays it over from cover to cover will have learned fully the true appreciation of "mood" in opera.

Here is the Complete List of Opera Selections

Africaine
Aida
Bartered Bride
Bohemian Girl
Boris Godounoff
Carmen
Casse-Noisette
Caucasian Sketches
Cavalleria Rusticana
Cid, Le
Coppelia
Coq d'Or
Damnation of Faust
Eclair
Egyptian Ballet
Elixir of Love
Eugene Onegin
Faust
Feria (Suite)
Forza del Destino
Gioconda
Hansel and Gretel
Kunihild
Lohengrin
Loreley
Lucia di Lammermoor
Manon
Maritana
Martha
Meistersinger
Mignon
Millions d'Arlequin
Naila
Orpheus
Pagliacci
Poet and Peasant
Prince Igor
Prophete
Raymonda
Rigoletto
Roi s'Amuse
Sadko
Samson and Delilah
Sheherazade
Sleeping Beauty
Snow-Maiden
Tales of Hoffmann
Tannhauser
Traviata
Trovatore
Trumpeter of Sakkingen
William Tell
Zampa

Price $2.00 for Violin with Piano Accompaniment

For Sale at all Music Stores in the United States

NOT SOLD IN CANADA

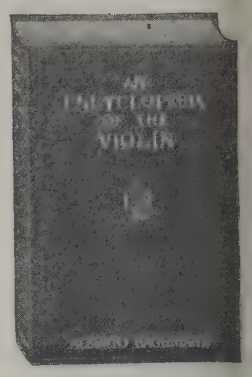
Send for Free Catalogue of Violin Books in the "Whole World" Series

D. APPLETON & COMPANY 35 W. 32nd Street New York City

The Only Work Of Its Kind Ever Published For The Violin

AN ENCYCLOPEDIA OF THE VIOLIN

Written by Alberto Bachmann
Introduction by Eugene Ysaÿe
Translated by Fredk. H. Martens
Edited by Albert E. Wier



448 pages—9¼" x 6"
80 Full-page Illustrations
400 Musical Examples
4 Beautiful Color Plates
Green silk cloth binding with gold lettering

Read This Condensed List of Contents

The Origin of the Violin—Violin Makers in Europe—Violin Makers in America—Construction of the Violin—Colors and Varnishes—Bow Makers and Construction—Violin Bridge, String and Rosin Making—Violin Teaching and Study—The Evolution of Violin Playing—How to Practice—Tone and Its Development—Tone and the Various Bowings—The Evolution of Violin Technique—The Use of the Bow—Accentuation or Emphasis—the Glissando or Portamento—Analyses of Master Violin Works—Violin Collecting in Europe and America—Chamber Music—The Phonograph and the Violin—Glossary of Musical Terms—Biographical Dictionary of Violinists—Literature Relating to the Violin—The Development of Violin Music—A List of Solo and Chamber Music for the Violin, containing several thousand titles.

Price $5.00. For Sale at All Music Stores

We will send every reader of the "Etude" on request, a descriptive prospectus free of charge

D. APPLETON & COMPANY 35 W. 32nd Street New York City

Examination privileges cheerfully extended.

Christmas Services and Entertainment Suggestions

A Fine Variety of Services and Entertainment Material for the Christmas Festivities of Young Folk

We have other publications in which you may be interested. Tell us what you want.

Services for Sunday School

Christmas Night! Holy Night! A well-planned service. Singable Christmas Hymns, Responsive Readings and impressive little recitations.

The Christmas Story. The Sweetest Story Ever Told.
A very interesting and melodious service that will please Sunday School members.

Glad Tidings. Words and music by R. M. Stults and others.
A successful service, delightful in every particular and in great demand.

Joy of Christmas. Words and music by R. M. Stults and others.
Joyous music set to bright and appropriate texts, tuneful and catchy, echoing the true Christmas spirit and sure to please.

Christmastide Reverie. A Christmas service for Sunday Schools. Contains all recitations, etc., necessary for an entire service.

With Joyful Song. Complete Christmas service for Sunday Schools. Words and music by R. E. DeReef and others.
A brilliant Song Service, easily learned. Consists of twelve tuneful carols, interspersed with novel and appropriate exercises, recitations and readings.

O Little Town of Bethlehem. A Christmas Service for Sunday Schools.
Solos, duets, choruses and recitations in which all members of the Sunday School may take part. Accompaniment for piano or organ.

Star of Promise.—By F. A. Clark. This service will carry the Sunday School through an interesting hour or two at Christmas time, giving melodious and joyful numbers for Sunday Schools to sing, as well as other program material and readings to round out the service.

Price of any of the above services: Single copy, 7 cents; dozen, 80 cents; 50 copies, $3. 25; 100 copies, $6.00, all postpaid

Alleluia. Christmas Service of Praise. Words by Gertrude Knox Willis. Music by Mrs. R. R. Forman.
Will appeal to all those who are looking for a short service to be used in connection with other addresses and carols for a Christmas program for the young. Price, **20 cents** a copy.

Operettas or Musical Plays

The Crosspatch Fairies
By Norwood Dale **Price, 60c**
A Christmas play with music for little folks, giving a brand-new treatment of the holiday spirit.

In Santa Claus Land
By G. M. Rohrer **Price, 50c**
A little Christmas play in one act, admirably adapted for use with Sunday School or day classes.

Santa Claus' Party
By Louis F. Gottschalk **Price, 10c**
Can be produced without scenery and with very simple costumes, although full directions are given for a very elaborate setting. Time of performance, 15 to 20 minutes.

Musical Recitation

(With Piano Accompaniment)

The Night After Christmas
By Frieda Peycke **Price, 35c**
Catalog No. 18366
This is a very clever number for an accomplished reader, or a bright youngster with the assistance of someone at the piano.

Songs for Child Singers

Happy Children
By Wallace Johnson **Price, 30c**
Catalog No. 19571
A joyful little number that may be played or sung by a young performer.

Babies' Night
By M. Greenwald **Price, 30c**
Catalog No. 11796
This is an easy little piano number with three verses of text set to the melody.

Little Skeptic
By G. Spaulding **Price, 30c**
Catalog No. 11949
This is one of Spaulding's melodious little piano solos with cunning text that may be sung by a little boy.

Santa Claus is Here
By F. J. Bayerl **Price, 30c**
Catalog No. 17960
This is a real Christmas song for a young soloist, but it can be made additionally effective by the use of a triangle or bell ad libitum in accordance with the marking.

Toy Symphonies

Toy symphonies are real novelties for the program. They utilize such toy instruments as the cuckoo, rattle, tambourine, castanets, bells, anvil, pop-gun, cricket, slapstick, sand blocks, etc.

Christmas Toy Symphony
By H. D. Hewitt
Price, Piano, Four Hands and All Parts, $1.50
Piano, Four Hands alone, 80c
Can be given with almost any number of instruments.

Christmas Bells
By Arthur Seidel **Price, 50c**
Does not require many performers.

Kitchen Symphony
By H. Kling **Price, $1.00**
Piano With Six Kitchen Utensils

Minuet from Symphony in E flat
By W. A. Mozart (Arr. by J. Schulhoff)
Price, 50c
Piano Solo, Castanets, Tambourine, Triangle, Drum, Cymbals and Bell Chime.

Violin and Piano

Christmas Bells
By M. Greenwald
Catalog No. 17112—First Position
Price, 40c

Christmas Night
By J. Pietrapertosa
Catalog No. 840—Third Position
Price, 60c

Piano Solo Numbers

These are excellent numbers, mostly for young pianists, and they will fit well in Christmas entertainments and also in piano pupils' recitals conducted by teachers at Christmastide.

Cat. No.		Grade	Pr.
19447	Adeste Fideles, March, *Martin*	2	.30
16192	Around the Xmas Tree, *Crosby*	2	.25
17358	Around the Xmas Tree, *Risher*	1½	.20
2728	Arrival of Santa Claus, *Engelmann*	3	.50
8755	Bells of Christmas...*Karoly*	3	.35
6380	Cathedral Chimes at Xmas Eve .....*Engelmann*	3	.15
11451	Chimes at Christmas, *Greenwald*	3½	.35
19961	Christmas Bells, March, *Wyman*	4	.40
11822	Christmas Day....*Spaulding*	2	.25
17925	Christmas Eve.....*Blake*	2	.25
23105	Christmas Fantasia, *Mueller*	3½	.40
1680	Christmas Morning....*Eyer*	2	.30
19090	Christmas Morning at Home, *Martin*	2	.30
16781	Christmas Suite..*Armstrong*	2½	.70
1681	Coming of Santa Claus, *Eyer*	2	.40
9238	Dreaming of Santa, *Greenwald*	2	.30
9239	Hanging the Stockings, *Greenwald*	2½	.25
9242	Holly and Mistletoe, *Greenwald*	2½	.30
13530	Holy Night, Peaceful Night, *Greenwald*	2	.25
4023	Knight Rupert...*Schumann*	2	.25
23142	O Holy Night.....*Adams*	5	.40
2354	Santa Claus is Coming, *Hiller*	2	.20
1420	Santa Claus March, *Nuernberg*	2	.25
9243	Toys and Candies, *Greenwald*	2	.30
9244	Under the Xmas Tree, *Greenwald*	2	.30
7609	Under the Mistletoe, *Engelmann*	2½	.35
23143	Venite Adoremus...*Barnard*	5	.40
13837	Yuletide Bells.....*Ashford*	2½	.55

THEODORE PRESSER CO., *Music Publishers and Dealers* 1712-1714 Chestnut Street **PHILADELPHIA, PA.**

Violin Questions Answered
By MR. BRAINE

sian Fiddles."

E. R.—There is a very large number of s branded or labeled, "Rigat Rubus, St. burg (Russia)." These violins mostly rounded corners, and are popularly as "Russian" fiddles. They are usu- actory fiddles and of doubtful value. d not give you the value of your violin it seeing it.

ubmitting Articles.

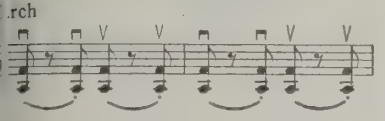
X. R.—I cannot say in advance whether rticle would be of a suitable nature for ation in the ETUDE. If you care to sub- it will be carefully read. If not avail- t will be returned to you if you enclose postage.

Through Dealers.

G. V.—If your Camillo Camilli violin ourte bow are genuine, you can likely em through some of the leading dealers violins in the large cities. These deal- ght buy them outright, or sell them for commission. You can get the address h dealers by looking through the lead- usical papers and magazines.

ge of Six-Eight March.

L. P.—The best and neatest way of bow- e following passage from the second part of a 6-8 march is as marked



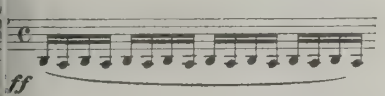
wo of the chords to each bow stroke.

ing the Vibrato.

K.—Of course, the easiest and surest f learning the vibrato would be to go e experienced violin teacher and have each it to you. Once the principle is you, you can work it out for yourself. n get helpful suggestions by sending for ovember, 1922, number of the ETUDE. ollowing works have good chapters on brato: "The Violin and How to Master a Professional Player, and "Violin ng and Violin Study" by Eugène Gruen-

Octave Sign.

X. M.—The sign, 8va....., over notes, that all the notes under the dotted line be played one octave higher. 2.—The e you send from the first violin part *Poet and Peasant Overture* by Von is written in abbreviated form. Writ- t it stands as follows:



counting this passage count one to each of four notes, four beats to the measure.

ory Quality" Violins.

V.—The name, Friedrich August Glass, en used by way of trade-mark on thou- of violins made in factories in Germany, in the Mittenwald. The majority of violins are of "factory" quality and of moderate value. Some are better than . I can not tell you the value of your without seeing it.

an "Guarnerius!"

F.—The word "Germany" on the label r violin indicates that it is not a genuine erius but a factory-made copy manu- ed in Germany. The real Guarnerius were made in Italy.

try in Strad Varnish.

L.—The color of all Stradivarius violins exactly the same, as the master used rowns, oranges and yellows, alone and binations. He had the eye for color he great Italian painters had; and his g and varnish are extraordinarily rich eautiful. 2.—There is not more than ance in a million that your violin is a e Strad. If you care to go to the ex- of learning exactly what it is, you will o send it to an expert dealer in old .

or Appraising Violins.

. G.—I would advise you not to try to our supposed Stradivarius violin until ve the guarantee of a well-known ex- iat it is a real Strad. The odds are a to one that it is an imitation. 2. Pos- ve dollars would be a fair average for charged by good experts in appraising n, that is, giving the maker's name or ool of violin making to which it prob- elongs. Some charge more than this; less, and often no charge at all is made the violin submitted is very crude and e value.

ingless Label.

. D.—The Strad label in your violin nothing since counterfeit labels are in vast numbers of violins by the man- ers. Of course, it is not *impossible* our violin is genuine, but the odds are usly against it. From your description I should judge that it is a factory imitation of a Strad.

Factory "Fiddle."

L. S.—Your violin cannot be a genuine Stradivarius since the label states that it was made by Friedrich Aug. Glass in imitation of a Stradivarius violin. It is evidently a fac- tory fiddle of no great value.

Ebony Trimmings.

R. D. C.—By all means get a violin with genuine ebony trimmings. Many cheap vio- lins are fitted with imitation ebony trimmings consisting of ordinary hard wood stained black. This imitation ebony lacks the hard- ness and stiffness of the real ebony, and, as a result, the pegs are apt to twist and break. Also, the pressure of the fingers causes little gutters to form in a very short time in the fingerboard under the string. If you decide to have your present violin repaired, insist on genuine ebony pegs and fingerboard. They are well worth the difference.

Adjusting the Bow.

H. W. C.—Just how far the hair should be from the stick of the bow, when screwed up for playing, depends somewhat on the stiffness of the stick. If the stick is extremely limber, the bow must be screwed up comparatively tight. A safe rule is to screw the stick to a point where it will not touch and grate upon the string when pressure is applied in playing. Even very good violinists differ on the ques- tion of how tight the bow should be screwed. Many violinists and students make the mis- take of having it screwed up too tight. When adjusted for playing the bow stick must still retain its inner curve. 2.—If your violin is not caked with rosin under the bridge and is otherwise clean, you can keep it so with a clean cloth. If it is dirty and caked with rosin you can obtain at any large music store a mixture (in tube form) which will clean it. 3.—The difference between the major and minor scales lies in the position of the half steps. The major scales are made up of in- tervals of whole steps and half steps, the lat- ter coming between the third and fourth and seventh and eighth notes of the scale. The melodic minor scale consists also of whole and half steps, the half steps lying between the second and third and seventh and eighth notes of the scale, ascending, and between the sixth and fifth and third and second notes, de- scending. A course in theory of music would help you to understand the major and minor modes.

Broken Bow Tip.

J. C. B.—A broken bow tip can be repaired in one of two ways, either by putting on an aluminum repair tip which can be purchased at any large music store or by splicing on a new wooden tip. The aluminum tip is not hard to put on, but splicing on a new wooden tip so that it will hold is an expert job for a good bow repairer. 2.—Studying the violin will not interfere with your piano work in any way, always presupposing that you have enough time to devote to each. Many stu- dents trying to study both instruments give but little time to either, with the result that they make real progress in no direction. As you are an advanced pianist this hardly ap- plies to you.

Pupil of Amati.

C. L. M.—Francesco Ruggieri was a famous violin maker of Cremona. He was a pupil of one of the Amatis. He made violins of two types, one slender and rather small, and the other large and similar to the grand pattern of Nicola Amati. His violins are very beauti- ful as to design, finish and varnish and are rare and valuable. The following is a copy of one of his labels:

Francesco Ruggieri detto
il per Cremona 1673

The Late Starter.

W. C. R.—Without hearing you play it would be somewhat difficult for me to attempt to predict just what you might accomplish in the future. You have had a very late start, but the two years of violin study you had in early life will help a great deal. The best plan is for you to study the violin with a really good teacher in a large city nearest your home. In a very few lessons he will be able to tell you just what you might accom- plish. To become a real master of the violin one must start in the days of childhood and keep at it persistently for eight or ten years; but those who begin later can accomplish a good deal if they have talent, even if they do not master the instrument thoroughly. 2.—As to whether you can advance sufficiently to play in a theatre orchestra, much depends on what class of music the orchestra would play. Many theatre orchestras in the larger cities play music of considerable difficulty— standard overtures, operatic selections and the like—while, in the smaller cities and towns, theatre orchestras, especially those in the small movie theatres, play music of a very easy grade. You might no doubt work up to a point where you can play in a theatre orches- tra where music of a medium grade is played.

Fleury Violin.

H. R. R.—Benoist Fleury was a French vio- lin maker who worked in Paris approximately from 1755 to 1788. His instruments bear a good reputation in the trade. The following is a copy of one of his labels: "Benoist Fleury, due des Boucheries. Fauborg St. Germain a Paris. 1760." If your violin is a good specimen of this maker it should be worth what you paid for it.



The
Premier Aristocrat Small Grand Model
5 feet, 3 inches long. Price, $725, f. o. b. New York

"IT'S a mighty good small grand"—this is how teachers and pupils nationally regard the reliable, popular priced Premier.

Do not let another day go by without examining this instrument, detail for detail. A revelation in quality and performance.

Run your fingers over its keys at your Dealer. If not on sale in your community, please inform us. We shall tell you where the Premier may be ***seen*** and ***heard***.

Send for our art brochure—"The Magic of Music"—it tells the whole story of this remarkable small grand.

PREMIER GRAND PIANO CORPORATION
America's Foremost Makers of Baby Grands Exclusively
514-584 WEST 23rd STREET NEW YORK

Manually Played Small Grands, Period and Ornamental Models, Premiera Reproducing Grands and Reproducing Grands (Welte-Mignon Licensee)

Homework on a HOHNER Is Fun!

Music plays an important part in the education of the boy and girl; and to-day the harmonica is playing an important part in musical education.

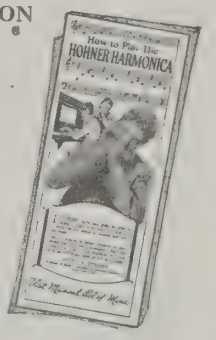
Any child can quickly learn to play a Hohner Harmonica with the aid of the Free Instruction Book available to music teachers and others through dealers or direct.

There are no long hours of study and practice—just a few minutes a day, at home or in the school—and very soon the pupil will be playing popular, classical and operatic selections.

Homework on a Hohner is *fun!* It teaches accuracy, rhythm and expression—the basis of a musical education. If you are interested in knowing the possibilities of the harmonica as "a stepping-stone to serious musicianship," write M. Hohner, Inc., Dept. 204, 114 East 16th Street, New York.



FREE BOOK OF INSTRUCTION



This interesting and helpful booklet comprises 16 pages of simple instruction illustrated with charts and pictures, and includes six popular musical selections arranged for harmonica and piano. Copies in any quantity will be supplied upon request.

Hohner Harmonicas are endorsed by such prominent group educators as—

Peter W. Dykema, Prof. School Music, Columbia University, New York.
Dorothy Enderis, Ass't Supt., Milwaukee Schools.
W. A. Gore, Supt. Schools, Webster Grove, Mo.
Nellie C. Hudd, Principal Mozart School, Chicago.
Harry Keeler, Principal, Lindblom High School, Chicago, Illinois.
Edward Randall Maguire, Principal Junior High School 61, N. Y. C.
W. H. Wheeler, Principal, Alton Community High School, Alton, Illinois.

—AND MANY OTHERS—

HOHNER Harmonicas



Mothers can teach their children to play Saxophone

Wanted

Saxophonists

Mothers, who can play "Home, Sweet Home" on piano or organ can easily, with the aid of 3 free lessons, teach their children to play the easy fingering, easy blowing Buescher Saxophone. These 3 free lessons given on request with each new Buescher explain everything. Send for complete details of 6 days' trial, easy terms. Leading musicians play the—

BUESCHER
True Tone Saxophone

BUESCHER BAND INSTRUMENT CO.
Everything in Band and Orchestra Instruments
1832 Buescher Block Elkhart, Indiana

Clip the Coupon NOW!

BUESCHER BAND INSTRUMENT CO. 336
1832 Buescher Block, Elkhart, Indiana.
Gentlemen: I am interested in instrument checked below:
Saxophone ☐ Cornet ☐ Trombone ☐ Trumpet ☐
Mention any other.....
Name.....
Street Address.....
Town.....State.....



Faust School of Tuning

STANDARD OF AMERICA
ALUMNI OF 2000

Piano Tuning, Pipe and Reed Organ and Player Piano. Year Book Free

27-29 Gainsboro Street
BOSTON, MASS.

Send **20c** STAMPS or COIN

For 2 Full Orchestrations

KIDDIKINS (Doll Dance)....*Weidt*
LOVE IN A TOY SHOP.....*Leigh*
(Novelette)

Exceptionally attractive numbers, arr. by Hildreth. Parts for all recognized orchestral insts. inc. saxophones; fully cued—effective for large or small combinations, or solos, trios, etc., with piano acc.

ALSO

Instrumental Music in Elementary Schools.....*Byrn*
Tuning the Clarinet.....*Bettoney*
School Orchestras and Bands—Pictures and Facts
Popular Talks on Composition.....*Weidt*
The Photoplay Organist and Pianist.....*del Castillo*
The Notebook of a Strolling Player.....*Rackett*
What's Good in New Music.....*del Castillo*
Inside Facts about the Trumpet.....*Bach*
The Violinist.....*Sabin* The Flutist.....*Powell*
The Saxophonist...*Barroll* The TenorBanjoist..*Weidt*
The Clarinetist.....*Toll* The Drummer.....*Stone*

Yes—all the above for 20c postpaid; This is our method of introducing to new friends **Jacobs' Orchestra Monthly,** America's unique democratic music magazine. Invaluable to supervisors, students, professional musicians. *Send 20c (stamps or coin) with this ad to*

Walter Jacobs, Inc., 120 Boylston St., Boston, Mass.

If you prefer 2 band numbers instead of above music check here ☐; if 4 piano numbers, check here ☐.

A Violin Teaching Help

By ARTHUR HARTMANN

LITTLE SUITE

For Two Violins in the First Position

Very helpful material for violin pupils, being in the form of teacher and pupil duets. These little pieces illustrate the Open Strings, String Crossings (wrist), Finger Exercises, the Trill and Tremolo, the Pizzicato, the Chromatic, and in the "Teacher's Part," Double Stopping and the Arpeggio. This is exceedingly interesting material that the "wide-awake" violin teacher will appreciate.

Price, 80c

Violin Teachers are invited to ask for our free catalogs on Violin Publications

THEODORE PRESSER CO.
1712-1714 Chestnut Street
Philadelphia, Pa.

How to be a Drum Major

(Continued from page 821)

15. DIAGRAM OF THE "COUNTER-MARCH"

THE accompanying diagram illustrates the movements of the men in a band of ordinary size executing the Countermarch. A great deal of careful rehearsal will be needed prior to its successful accomplishment.

The following points are of especial importance in connection with the execution of the Countermarch.

1. Do not hurry. Shorten the pace to the 15-inch half step all you want, but *do not hurry.*

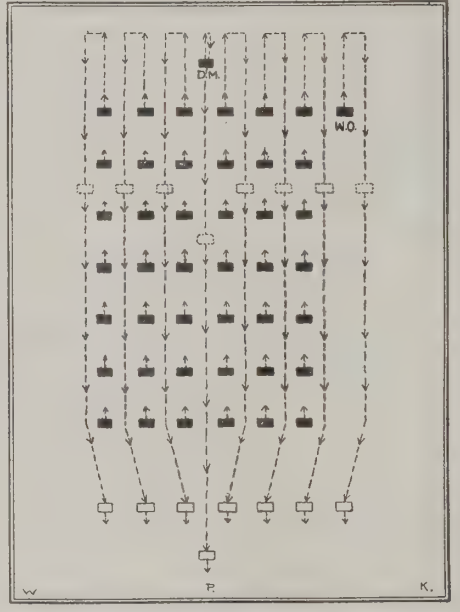
2. Hold baton as under Band—Halt while marching backward through the band. When you have passed the rear rank, lower it to the level of the shoulders, and "push back" that section of the front rank which is tending to forge ahead of the rest of the line.

3. Hold the front rank on a line while they are *marching through* the band (see diagram).

4. After front rank passes the rear rank, the files close in toward the center, resuming the proper 30-inch interval between files.

5. The drum major is still marching backward, facing the band, and holding the band back to a short half step. This should be continued for a few measures to give opportunity for each rank and file to correct its alignment.

6. Then, and not till then, should the drum major again face forward and resume the regulation 30-inch pace.



15. DIAGRAM OF THE COUNTER-MARCH

Each square represents a musician, D. M. the drum major and W. D. the Warrant Officer Band Leader. The arrows indicate the direction of the action.

16. "DIMINISH FRONT—MARCH"

THIS command will be found more than convenient in taking the band through a narrow gate, down a narrow street, one well blocked with traffic, or in other restricted spaces. Its execution is not a matter of great difficulty but is effective in gaining the applause of the crowd, as it is quite spectacular when executed with precision.

The left half of each rank simply executes right face, drops in behind the right half, executes left face and adopts the length of step necessary to bring about the regulation 60-inch distance between ranks. The rear rank will have to "mark time" and the front rank to continue ahead in full 30-inch pace for several measures to bring this about.

The illustration shows the proper position for the *preparatory command.* This is usually given and the movement executed on the march, although it can be done standing at attention. In the latter case, the band should "mark time" during the execution of the **movement**, and the marking of time should be halted with precision at its conclusion. When executed from standing at attention, the drum major should face the band in giving the *preparatory command* and the *command of execution,* and should march backward before the extending front rank till he sees that the movement has been completed, when he may halt the band in the usual manner or may face about and lead them forward. In either case he moves sideways somewhat to a position in the center of the new arrangement.



16. DIMINISH FRONT—MARCH

Preparatory command: Hold the baton at an angle of 45 degrees as illustrated.
Interval of warning: Give about 1½ seconds to the motion shown in arrows.
Command of execution: Drop the left hand smartly to the level of the right.

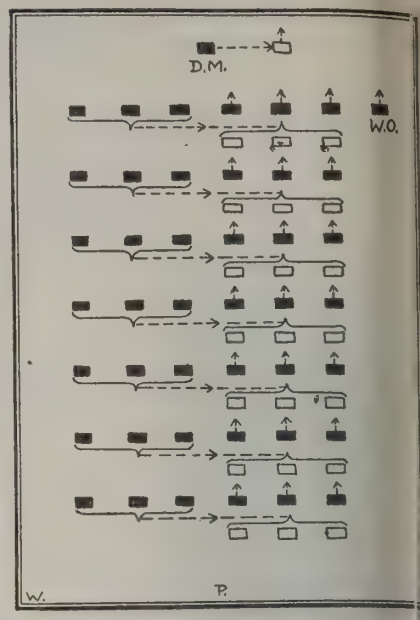
17. DIAGRAM, "DIMINISH FRONT"

IN CASE there are four men or less in each rank, the author advises that there be no such breaking of ranks. Simply let the players "bear to the right" into close formation.

The diagram gives a fairly accurate idea of the operation of this movement in the band of ordinary size. The black squares represent the bandsmen in the original full front position, the white squares indicate the new positions to which the left half of the band moves, and the arrows show the direction of the action.

The diagram shows the original 7 ranks, and shows the crowding in of 7 new ranks, but does not show the gradual lengthening out of the band till the proper 60-inch space is restored between all ranks. This has been mentioned in the preceding discussion. To put it another way: the right half of the front rank marches straight ahead in full 30-inch pace, but the right half of all of the other ranks does not do so till the left half of the rank ahead is in position, has picked up the full 30-inch pace, and the proper 60-inch space attained. As already stated, this means that the rear of the band marks time for several measures till the organization has been elongated to just double its original length and narrowed to just half its original width.

The editors and publishers of THE ETUDE in their efforts to make each issue of this predominant musical magazine inspiring and stimulating, as well as instructive, have planned an unsurpassed band and orchestra department.



17. DIAGRAM, DIMINISH FRONT

A spectacular movement, easily executed, and one proving of great convenience in the successful maneuvering of the marching band.

18. "INCREASE FRONT—MARCH"

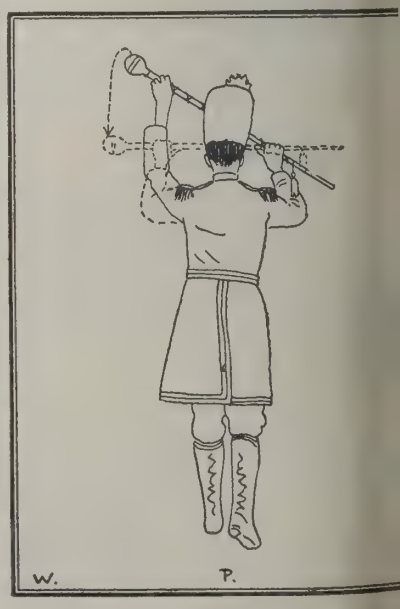
THIS, of course, is just the reverse of the Diminish Front just discussed. In both, the chief source of difficulty will be found in the matter of getting *all* members of the band to *start* the call for action with snap and precision.

In executing this command, it is the *front* of the band, and not the rear, which marks time till the completion of the execution of the order.

On the *command of execution,* the front rank marks time, while the second rank bears to the left and resumes its original position as the left half of the first rank. The remainder of the band shifts similarly and at the same time, gradually moves forward till proper 60-inch space is restored between all ranks.

The drum major, too, has half-stepped to the left in order to resume his position in the center of the new and longer rank.

This command may be executed either on the march or from a "standing at attention" position, in similar fashion to that pointed out in the discussion of the command Diminish Front—March. In fact, it is the experience of the writer that the best way to practice these movements is to let them be executed by a "marking time" rather than a "marching forward" basis.



18. INCREASE FRONT—MARCH

Preparatory command: Hold the baton at an angle of 45 degrees as illustrated.
Interval of warning: Give about
seconds to the motion shown in arrows.
Command of execution: Drop the
hand smartly to the level of the

THE SALUTE WITH THE BATON"

HE drum major uses this salute for himself or to represent the entire when passing by officers, when re-ıg men present, and so on. It is to be either marching or standing at at-n.

e staff is brought to a vertical posi-ball up and opposite the left shoulder, pointing straight down toward the d, This position is to be held for a l equal in duration to that of the ıry band salute.

left hand rests on the left hip, to the rear.

en the drum major is not carrying aton, he uses the regulation hand ry salute. When marching with the and carrying the baton, he always he salute with the baton as shown e illustration, and never shifts the from his right to his left hand in to free the right hand for the regu-hand military salute.

e that the position of the staff during endering of "To the Colors," the dent's March," and other Honors is y different from the position here ated. This will be discussed under ıe Colors" and "Honors."

ıg the baton into the position shown considerable "snap" at the end of the ıent. Note that there is no change grasp of the baton. The ferule, or is simply inverted and the left wrist as the left hand "snaps into" the l position.



19. THE SALUTE WITH THE BATON

There is no **preliminary command** or **command of execution.** The salute represents the drum major personally or the entire band unit whom he represents. It is in every way simply a substitute for the regulation band military salute.

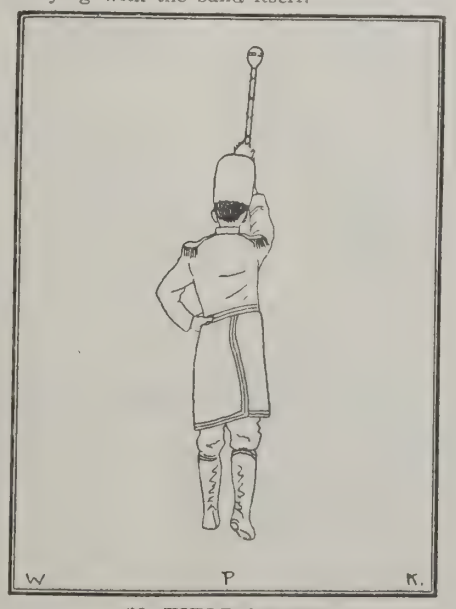
20. "FIELD MUSIC"

THE term "Field Music" refers to that necessary addition to every marching band which is forward of the deep, throbbing, military type snare drums and of the bugles, which are usually in the key of F.

Many fine marches exist calling for one or both types of field music. These are very effective when so played. Any band having considerable parade or other marching work to do will do well to develop both drum corps and bugle corps sections of the field music. These can play independently and can work up numbers together in addition to playing the field music parts to such marches as call for this addition of one or both of these sections in one or more strains of the music. In this way the field music can relieve the band as well as add that peculiarly military throb to the music which can be obtained in no other way.

The illustration shows the drum major issuing the *preparatory command* for the field music to play. There is no *command of execution.* The sergeant in charge of the field music gives the *command of execution* by his section within the next few measures after the issuing of the *preparatory command* by the drum major.

The drum major may stop the playing of the field music in the same manner in which he executes the command Cease Playing with the band itself.

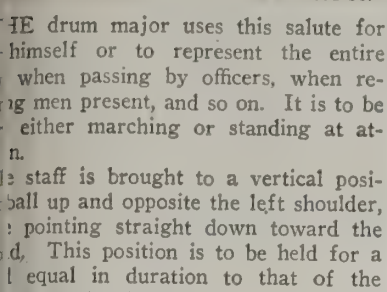


20. FIELD MUSIC

This baton signal for the field music is issued with the ball up instead of the ferule. The illustration shows the preparatory command. The command of execution is given by the sergeant in change of the section.

E ETUDE conducts a "Special Notice" tment to aid its friends and readers to the ETUDE audience of 215,000 when they to secure a musical position, offer a musical n, or when they seek to sell or secure ing musical. *Nothing in the nature of a business is entitled to the very low word rate charged on Notices.*

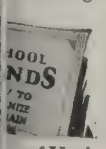
See Page 880 this issue.



FREE TO EACHERS

New Easy Way to rain School Bands

ULD you like to know how to increase he interest of pupils, parents and fficials in your school band?. There v been developed a definite program s proved a wonderful aid to thousands ls throughout the country.



Now Sent Free

G. C. Mirick, Upper Iowa University, has embodied these suggestions in a book sponsored by e of York—and now being sent free to . If you have not yet started your and or you wish to speed up progress present band, send for this free book obligation. Just mail coupon below.

K BAND INSTRUMENT CO.
26-K Grand Rapids, Mich.

AND INSTRUMENT CO.
T. 1026-K, GRAND RAPIDS, MICH.

d me without obligation a copy of your book Bands—How to Organize and Train Them."

.....

.....

.....State.....

Who's *the* Popular Boy?

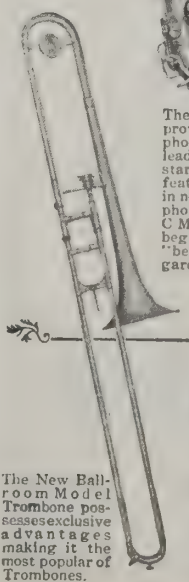




The New World SymphonyTrumpet is used and endorsed by the foremost symphony trumpeters.



The Conn Improved Saxophone, used by leading popular stars, has many features found in no otherSaxophone. The Conn C Melody is the beginner's best "bet"; ask regarding it.



The New Ballroom Model Trombone possessesexclusive advantages making it the most popular of Trombones.

THE boy who plays a Conn is the most sought for fellow in his crowd. He's welcome everywhere, because he brings zestful, cheering music that everybody likes.

A Conn saxophone is a key to social prestige; it can be a great help to success in any career. Professional playing, whole or part time, is highly paid and fascinating; opportunities are open everywhere. Many of America's leaders in business, the professions, and statecraft, have earned their education with their musical talent.

With a Conn *you* can win this pleasure and profit *quickly.* Exclusive, easy-playing features speed your progress. Our simpler key system is easier to master; hydraulic expansion process makes easier blowing, more beautiful tone, perfect scale; drawn sockets with rolled edges and new foil pads eliminate trouble and improve tone.

Free Trial, Easy Payments on any Conn. Select the instrument which appeals to you; try it in your own home. You can own it by small monthly payments. Send the coupon or write now for free literature and details of trial offer.

The Conn Band Service Department helps in organizing bands and orchestras. Individuals and organizations are invited to write for information; no obligation.

CONN
BAND INSTRUMENTS
WORLD'S LARGEST MANUFACTURERS

C. G. CONN, LTD., 1113 Conn Bldg., Elkhart, Ind.
Please send free literature and details of free trial offer on

.....
(Instrument)

Name.....

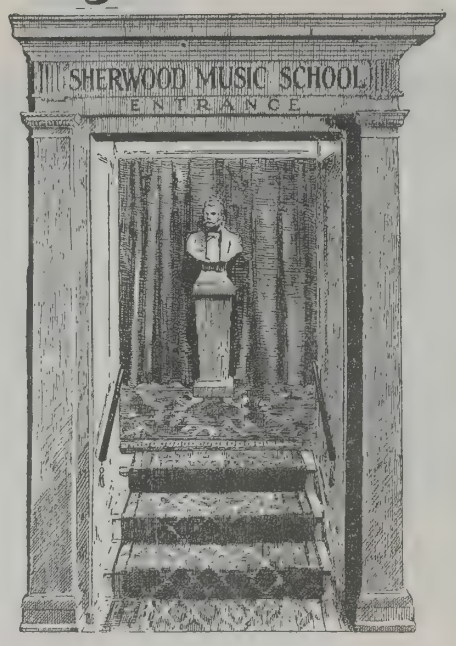
St. or R. F. D.....

City, State.....

County.....

Check if interested in organizing ☐ band or ☐ orchestra.

The Gateway to a successful future



ARE you interested in teaching music? In the concert field? In theatre organ playing? In Public School Music? These are a few of the professional fields for which we can prepare you. We assure you an opening in your chosen line as soon as qualified.

Teaching

Students preparing with us for teaching may take positions in our Extension Branches, of which there are more than one thousand located all over the country, or in our Chicago Neighborhood Branches, of which there are more than thirty, with others in process of establishment.

Those who come to us with previous training and experience can very quickly qualify to take positions in our Chicago Neighborhood Branches, thus gaining further experience and earning money for their own study.

Theatre Organ

Since the establishment of our Theatre Organ Department, we have trained and placed organists in positions with salaries starting from $85 to $100 a week.

Students of piano and organ, who have developed instrumental technic and musicianship, can prepare to meet the requirements of theatre playing in a very short time. Good openings are assured.

Concertizing

Chautauqua and Lyceum tours offer salaries of $40 to $100 weekly. Concert engagements are usually paid for by the single appearance, the fee being $25 to $50 and upward.

Our extensive system of Branches enables us to provide ample openings for those we train for the concert field.

Public School Music

Our two-year course leads to a Teacher's Certificate, entitling the possessor to the Illinois State Teacher's Certificate and permission to teach, without examination.

Annual salaries of $1,500 to $2,500 are available, with large outside earnings through private teaching, choral directing, etc.

More openings than we can supply applicants for are referred to us every year from school authorities throughout the country.

Students May Register at Any Time

Write for Catalog mentioning* The Etude, *and telling us which phase of our service most interests you.

Sherwood Music School

Founded 1895 by WM. H. SHERWOOD
Fine Arts Building . 410 So. Michigan Avenue
CHICAGO, ILLINOIS

NEW MAXIMUM DISCOUNTS WILL BE ALLOWED

Piano Teacher's "On Sale" Requisition Blank

Kindly fill out this blank—mail to us—and we will send you the finest, most attractive assortment of teaching and recital music you have ever received. The selection will include our NEW publications for the coming season and a copy each of those numbers which were most successful during the past season.

NOTE: PLEASE "CHECK" IN THE SQUARES ☐ THE CLASSIFICATIONS DESIRED

GRADES 1-2 (Easy)		GRADES 3-4 (Intermediate)		GRADES 5-6 (Moderately Difficult)	
Piano Solo	☐	Piano Solo	☐	Piano Solo	☐
Piano 4 Hands	☐	Piano 4 Hands	☐	Piano 4 Hands	☐
Piano 6 Hands	☐	Piano 6 Hands	☐	2 Pianos 4 Hands	☐
2 Pianos 4 Hands	☐	2 Pianos 4 Hands	☐		
		2 Pianos 8 Hands	☐		

GRADES 7-8 (Difficult)

Piano Solo ☐ | 2 Pianos 4 Hands ☐

Singing Teacher's "On Sale" Requisition Blank

Kindly fill out this blank—mail to us—and we will send you "on sale" the finest, most attractive assortment of teaching and recital songs you have ever received. The selection will include not only our NEW publications for the coming season but a copy each of those compositions which have been most successful during the past season.

NOTE: PLEASE "CHECK" IN THE SQUARES ☐ THE CLASSIFICATIONS DESIRED

SOPRANO		MEZZO-SOP.		CONTRALTO	
Coloratura	☐	Lyric	☐	Lyric	☐
Lyric	☐	Dramatic	☐	Dramatic	☐
Dramatic	☐	Encore	☐	Encore	☐
Encore	☐	Ballad	☐	Ballad	☐
Ballad	☐	Sacred	☐	Sacred	☐
Sacred	☐				

TENOR		BARITONE		BASS	
Lyric	☐	Encore	☐	Dramatic	☐
Dramatic	☐	Ballad	☐	Encore	☐
Encore	☐	Dramatic	☐		
Ballad	☐	Sacred	☐		
Sacred	☐				

The John Church Company, 1107-Jackson Street CINCINNATI, OHIO

Please send music to reach me by.....

I wish to keep it.....months

Charge to.....

Address .....

.....

References .....

Look Inside the Piano for this Trade-Mark

WESSELL, NICKEL & GROSS NEW YORK TRADE MARK

The Sign of the World's Standard Piano Action

Insure Your Piano Purchase!

CAREFUL buyers make the *piano action* the determining factor in the selection of a piano. They know that the three essentials of piano quality—*tone, touch, and durability*—are largely controlled by the piano action. Isn't it most important, therefore, that *your* piano be equipped with the best of actions?

When you insist on the Wessell, Nickel & Gross action in a piano or player you obtain the *world's highest-priced piano action* and all that this implies. In addition, you make certain of obtaining a *quality piano*. For the Wessell, Nickel & Gross action is found only in pianos of established worth.

WESSELL, NICKEL & GROSS
Established 1874 New York City

When you Buy an Upright, Grand, Player or Reproducing Piano—Insist on the Wessell, Nickel & Gross Piano Action.

Composers, Attention

Manuscripts—Revised at small cost. All work will have the personal attention of Mr. Eldridge.

Copyists will make complete copies for you at reasonable rates. These are expertly made and as easy to read as printed music. Save time and trouble.

ARRANGEMENTS

Accompaniments to songs or instrumental numbers, duets, etc.

Orchestrations—Everything from Jazz to Symphony scores. Small groups. Theater orchestrations. Will correct and revise your scores.

Band Arrangements—All sorts and sizes. (Send us your instrumentation)

CORRESPONDENCE COURSES

Harmony—Counterpoint—Composition—Orchestration. Modern methods. These courses will benefit you whether you are a composer or a beginner. Standard or edited work only. Send postal for information.

TRIAL OFFER

If you will enclose fifty cents in stamps or money order with this advertisement you will receive a complete criticism report on three compositions. One to each person

Composers—Students—Schools—Colleges
Write us of your needs. Our Information Department is free.

ELDRIDGE and CASSEL
"The Composers' Workshop"
68 North 34th Street
Philadelphia

JASON ELDRIDGE, Composer-Arranger
H. M. CASSEL, Manager

PIANO JAZZ

Note or Ear. With or without music. Short Course. Beginners taught by Mail. No teacher required. Self-tuition Course for Advanced Pianists. Learn 259 styles of 84 Syncopated Effects, Blue Harmony, Oriental, Chime, and Cafe Jazz. Trick Endings, Clever Breaks, Space Bars, Sax Slurs, Triple Bass, Wicked Harmony, Blue Obligato, and 247 other subjects, including Ear Playing. 133 pages of AL Jazz, 25,000 words. A postal brings our FREE offer.

Sloan Piano School, 1836 W. Adams St., Los Angeles, Cal.

MUSIC STUDY SUPPLIES

Text Books, Writing Books, Manuscript Paper, Music Writing Pens and Other Requisites

Ask for Catalogue on Anything Desired

THEODORE PRESSER CO.
1712-1714 CHESTNUT STREET
Philadelphia, Pa.

MUSIC PRINTERS

ENGRAVERS AND LITHOGRAPHERS
PRINT ANYTHING IN MUSIC—BY ANY PROCESS
PRINT FOR INDIVIDUALS
ESTABLISHED 1876 REFERENCE ANY PUBLISHER

THE ZIMMERMAN & SON CO., INC.
CINCINNATI, OHIO

Educational Study Notes

(*Continued from page 853*)

Romance (*for left hand*), by Richard Krentzlin.

In a piece for left hand alone, the greatest care must be exercised in observing which notes are melody and which are accompaniment. This having been decided, keep the latter suppressed and let the former be played *marcato* and *cantabile*.

This number has been carefully edited and the pupil would do well to follow the fingering indicated. Practice the scale passages separately.

Hickory Sticks, by L. Renk.

Mr. Renk is not to be confused with the austere Herr Rinck of organ fame.

This piece, with the very imaginative title, is lots of fun to play—and fine exercise in the interlocking of the hands. The analysis would be as follows:

16 measures in C Major
8 measures in A Minor (contrast)
8 measures in C Major

Hickory Sticks is splendid exercise in staccato playing.

Postlude in D Minor, by E. S. Hosmer (organ).

The organist will find in this an unusually strong and musicianly postlude, thoughtfully constructed. If your time-sense is rather undeveloped, count the beginning of the *Postlude* in half-beats; this would bring the first note of the piece on the "and" after four.

In measures 3-4 notice the imitation in the left hand and, later on, in the Pedal.

The tonality scheme of Mr. Hosmer's piece is as follows:

D Minor
B flat Major
D Major (trio)
D Minor

This is a felicitous selection of keys, all being closely related. The B flat Major section contains a very lovely church-like theme. Phrase it exactly as marked; that is, in the second measure let there be a breath between the third and fourth beats, and similarly with the rest of the melody. Organists who make no pauses in playing a broad cantilena are an abomination. How would you like to hear a singer—were such a thing possible—go on and on, without phrasing and without pauses?

In the Trio, practice the Pedal alone until you can play it strictly up to time.

Serenade Andalusienne, by Maurice Arnold (Violin).

This Serenade of Andalusia is a finely wrought and melodically charming violin offering. The triplets and the grace-notes give a Spanish atmosphere; also the repeated notes—as in the ninth measure of the violin part—which must be dwelt on.

A Major, like E Major, is a cheerful key. Transpose this *Serenade* into D flat and note how somniferous it becomes. Hazarding a guess, we would say that probably sixty per cent of all the successful Spanish-style piano pieces are written in sharp keys.

The F sharp Minor division of this piece is particularly pleasing. Very difficult it is, too. Its low notes afford splendid opportunity for richness of *timbre*. See how cleverly the climax is reached, and with what naturalness and unassailable logic we are led back to the first theme.

Slentando means slackening the time; *calando*, decreasing in loudness and speed.

The thrill on the high E is effective. The melody, obviously, is now in the piano part.

This is an unusually good number. Make it rhythmic as possible, color it every bit you can, and employ—where necessary—a well-balancing *rubato*.

Hallowe'en March, by Edmund Parlow.

The evening before All-Hallow's (All Souls') Day is called Hollowe'en—and this is one of the evenings when children, with their pumpkins and costumes and jesting, make the world forget most easily that it is old and tired and disillusioned.

To this march—a good one—picture them swinging along, celebrating an anniversary the significance of which they are ignorant, but having a grand and glorious time.

Watch out for the staccato notes!

The middle section is in C, the Sub-Dominant of G. In this section do not accent the left hand part unduly.

Who is Sylvia, by Franz Schubert.

Who is Sylvia is one of the most famous of all the Schubertian *lieder*, ranking with the *Serenade* and *Am Meer* in point of popularity.

In the second and fourth measures of the voice part—and similar measures—accent the *first beat*, not the *second*.

Remember the *d* in words like "commend," "lend," and, above all, the two *d*'s in "adored."

Three measures from the end(voice part) make the sixteenths light, dwelling principally on the first of the group. The first note of any group is the most important, you know.

Broaden out the melody considerably for the last four measures.

This song demands very legato singing and intense expression on all the important words. Study every word and every consonant—for only thus can you give the complete and exact coloring to the text. If the German words are used, the consonants (though not formed so near the front of the mouth) must be especially vigorous.

Rose of Sevilla, by Lily Strickland.



LILY STRICKLAND

Miss Strickland was born in Anderson, S. C., and received her musical training largely at Converse College in that state and from private teachers in New York City. From 1907-1910 she held an organ position in Anderson; in 1911, when she was married, she removed to New York and at present she lives, temporarily at least, in Calcutta, India. Three operas, many songs and piano pieces are among her writings.

We predict an immensely favorable reception for this Spanish number. If, after singing it, you dream at night of moss-hung castles and beautiful señoritas and plinky-planking guitars, we shall not be surprised. *Rose of Sevilla* is authoritatively, not pseudo, Spanish.

The second measure—with the sixteenth rest, followed by the sixteenth notes—is typical of Miss Strickland's style.

Saviour, Breathe an Evening Blessing, by N. I. Hyatt.



N. IVING HYATT

A very lovely reposeful solo setting of one of the best sacred poems ever written. Like *Who is Sylvia*, this song demands a good legato.

If an organ instead of a piano accompaniment is used, we suggest the following registration: Swell, soft'; Great, Melodia or Dulciana; Pedal, Bourdon, 16'. Play on Swell—using Swell Pedal *judiciously*—until the singer reaches "'Till the Perfect Day Before Us," which should be accompanied on the Great. Then return to Swell, gradually diminishing the tone.

"One thing more about jazz, and an important thing. It is commercial, pure and simple, and art is not a thing of commerce. One can see then how the art of music influenced by jazz becomes an art of commerce or no art at all."—CESAR THOMPSON.

PIANISTS!

3 Self Instructive Books on
THE ART OF MODERN
JAZZ PIANO PLAYING
By ART SHEFTE
THE GREATEST REVELATION ON THIS SUBJECT

Now you can learn to play Popular Music, with all the Fill-In Tricks, Breaks, Blues, etc., as used by leading

RADIO ARTISTS

JAZZ BREAKS—Teaches 150 Jazz Breaks, 50 snappy Novelty Endings, Blues, Fill In Embellishments, etc. Is worth hundreds of dollars to any pianist, amateur or professional..... Price, $1.00

JAZZ BASS—The backbone of Jazz Piano Playing. This book teaches you the various styles of Jazz Bass necessary in professional work in all keys and chords..... Price, $1.00

KEYBOARD HARMONY—The simplest and most condensed method ever published on the subject of Keybroad Harmony. So simple a child can understand it ..... Price, $1.00

COMPLETE COURSE, $3.00

From your dealer or delivered C. O. D. by mail, if desired. Don't delay. Send for these books today.

SHEFTE PUBLISHING CO. (Not Inc.)
825 Lyon & Healy Bldg., Dept. G,
64 East Jackson Boulevard, Chicago, Ill.

PAY YOUR OWN WAY

in music; Earn $2 to $4 an hour tuning pianos in spare time; Or build a clean permanent business of your own anywhere, with regular patrons and steady income from $150 to $400 monthly. No capital needed. Demand for good tuners and player men exceeds supply. We fit you for both, thoroughly and rapidly at home, at small cost. Send for particulars.

THE MACK INSTITUTE
Wabash Sta., EM-6 Pittsburgh, Pa.

CHRISTMAS CARDS FOR HAND COLORING

UNUSUAL DESIGNS BY LEADING ARTISTS

25 Charming Christmas cards with envelopes to match. All different. $1.00

86 Special X-Mas cards and folders, envelopes to match. All different. $3.00

Such cards should sell for 10 cents each and up when colored. Many are earning extra Christmas money doing it. Send for assortment now.

Canterbury Art Guild, 367 Boylston St., Suite 12, Boston, Mass.
An international organization of artists and craftsmen.
Catalogue showing many designs on request.

CLASS PINS AND RINGS

Special designs for Conservatories of Music and for Musical Clubs. New catalog (600 designs) SENT FREE. Buy Class Pins and Rings direct from maker. SAVE MONEY!

C. K. GROUSE CO.
91 Bruce Ave., North Attleboro, Mass

How to Write Music in the Dark

A practical speedy, short-hand system of music notation. Valuable for Authors, Teachers and Students. Can be learned in one hour.

Complete, Postpaid, 50 cents.

EDUCATIONAL MUSIC CO., Denver, Colorado.
or Dealer



Wanted: Young Men!

—to become specialists in a field which will not only pay them exceptionally well but which will give them social standing and prominence!

TO young men looking for such an opportunity we have an unusual offer. Right now in numberless cities and towns in the United States, there is a great shortage of piano experts, technicians and tuners. The few masters there are, are earning large salaries for this exceptionally pleasant work. Their time is their own. They meet the best people and soon establish a wealthy clientele. We can fit you for this profession in approximately 12 short weeks' time!

FREE

Send for free booklet which tells all about our practical and thorough training course. Send for it now!

Now don't say you are not a musician! You don't need to be. In fact, 60 per cent of our graduates never took a music lesson. And now they are earning from $250 to $500 a month!

This is the opportunity you are looking for. Pull yourself out of the rut. Make a place for yourself among the best people. Our complete course in our new $5,000.00 laboratory fits you for a real paying profession. You can do it. Others have with no better backing than you have. Find out the facts anyway.

POLK COLLEGE OF PIANO TUNING
Polk Building, Dept. E-M. La Porte, Ind.

Polk College of Piano Tuning, La Porte, Ind.
Please send me a copy of your free booklet I like the idea of becoming a professional piano expert.

Name .....
Address .....



And Over 100 Other World Famous Celebrities Give Instructive, Inspiring and Interesting Conferences on Music In These Extraordinary Books

GREAT PIANISTS ON PIANO PLAYING ❦ GREAT SINGERS ON THE ART OF SINGING

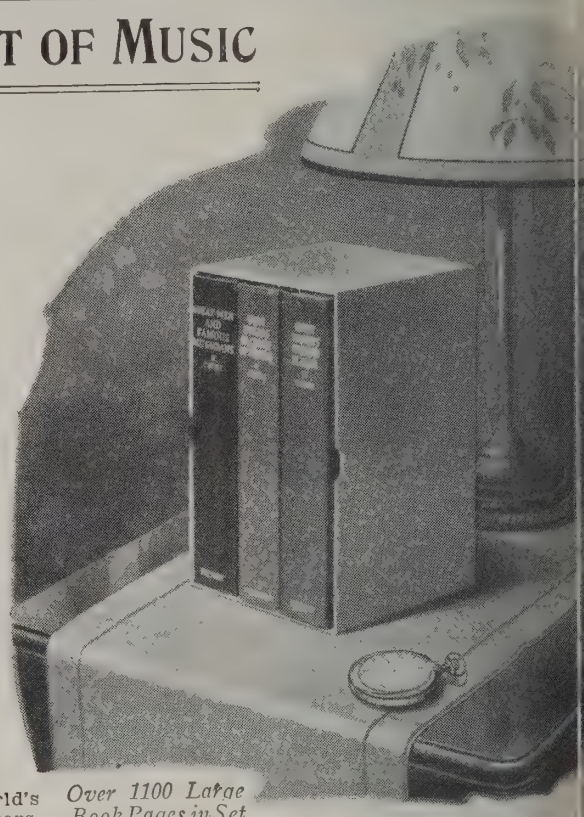
GREAT MEN AND FAMOUS MUSICIANS ON THE ART OF MUSIC

By James Francis Cooke

Now Presented for the First Time in the Form of a Set With an Attractive and Convenient Cloth Bound Holder

Ideal for the Minutes You Devote to Reading
A Handsome, Superb Gift of Permanent Value

SPECIALLY PRICED FOR A LIMITED TIME ONLY



Over 1100 Large Book Pages in Set

The List of Those Making the Intensely Interesting Contents of These Books Possible

ALDA	GANZ	MOISEIWITSCH
AMATO	GARDEN	NOVAES
ARRIOLA	GATTI-CASAZZA	ORNSTEIN
BACHAUS	GERHARDT	DE PACHMANN
BAUER	GLUCK	PADEREWSKI
BISPHAM	GODOWSKY	DE PASQUALI
BLOOMFIELD-ZEISLER	DE GOGORZA	PAUER
BOK	GOODSON	RACHMANINOFF
BRAILOWSKY	GRAINGER	REISENAUER
BRASLAU	HAGEMAN	RIESENFELD
BUSONI	HAMBOURG	ROSENTHAL
BUTT	HARROLD	SAMAROFF
CALVE	HEMPEL	SAUER
CAMPANARI	HERBERT	SCHARWENKA
CARRENO	HOFMANN	SCHELLING
CARRERAS	HUGHES	SCHMITZ
CARUSO	HUTCHESON	SCHNABEL
CASIMIRO-CASIMIRI	JACOBS-BOND	SCHUMANN-HEINK
CLAUSSEN	JERITZA	SCHWAB
CRANE	JONAS	SCOTT
DALMORES	DE KOVEN	SCOTT
DAMROSCH	LAMBERT	SCOTTI
DIPPEL	LAMOND	SEMBRICH
DOHNANYI	LAPARRA	SILOTI
DRDLA	LEGINSKA	SOUSA
VAN DYKE	LEHMANN	STOJOWSKI
EAMES	LESCHETIZKY	STRANSKY
EASTON	LEVITSKI	STRAUSS
EDISON	LHEVINNE	STRAVINSKY
FARRAR	LIEURANCE	THURSBY
FRIEDHEIM	DE LUCCA	VAN DE WALL
FRIEDMANN	MAHLER	WERRENRATH
FRIML	MATZENAUER	WHITEMAN
GABRILOWITSCH	MELBA	WILLIAMS
GADSKI	MERO	WISTER
GALLI-CURCI	MODJESKI	

Enthusiastically Praised by the Press and the Musical Public.

These books embody **117** conferences with the world's greatest musicians, composers, pianists, singers, conductors, authors, poets, public men on all phases of the art of music.

These three fascinating books, written in non-technical language, contain instruction, information, inspiration and advice from the foremost men and women of the age related to music.

These important conferences embrace the teaching value of scores of lessons with the greatest living artists and teachers of music.

There is no collection nearly so comprehensive in the practical field of helping the music lover and the student who really desires to advance in the knowledge and appreciation of music.

The author and compiler, after years of training and practical experience as a teacher in New York City, started this collection of conferences which have required twenty years to collate and present in the present form.

The conferences demanded great diplomacy, an understanding of four languages and an estimate of the musical educational needs of the American student and the American music lover which could be acquired only by the experience gained from years in the editor's chair of the world's largest musical magazine, reading thousands and thousands of questions from music lovers.

THREE VOLUMES (Regular Priced at $2.25 each) HANDSOMELY BOUND IN CLOTH AND STAMPED IN GOLD AND WITH CLOTH COVERED CONVENIENT CONTAINER PROCURABLE DURING THE SHORT TIME GIVEN THIS OFFER FOR

Only $5.00

PLUS SMALL POSTAGE CHARGES WEIGHT PACKED 6 LBS.

A Purchase that Will Truly Delight You

Each Conference is confined to one Individual and is Prefaced by an Adequate Biography of the Individual as well as an Excellent Full Page Portrait.

JUST IMAGINE! $5 for 75 Printed Lessons from the Greatest Musicians of our Times, 38 Musical Discussions with World Famous Folk, Other Interesting Chapters, and 116 Portraits and Biographies of World Renowned Individuals :: :: :: :: :: :: :: :: ::

Published by
Theodore Presser Co.
1712-1714 Chestnut St., Philadelphia, Pa.
ESTABLISHED 1883

THEODORE PRESSER CO.
1712-1714 Chestnut Street
Philadelphia, Pa.

Send me the Set of Books GREAT MEN AND FAMOUS MUSICI... GREAT PIANISTS ON PIANO PLAY... GREAT SINGERS ON THE ART OF SING... with Cloth Covered Container at the Special Price of $5.00, which Amount is Remitted Herewith together with c. to cover parcel post charges to my address

POSTAGE CHARGES ON THESE BOOKS
1st Zone....$0.12
2nd Zone.... .12
3rd Zone.... .18
4th Zone.... .29
5th Zone.... .40
6th, 7th and 8th zones, by express, prepaid, $0.44.

.....

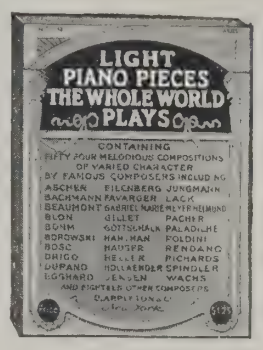
.....

.....

THE GEM OF THE MODERN MUSICAL LIBRARY

A Companion Volume to "Piano Pieces the Whole World Plays"

GHT PIANO PIECES THE WHOLE WORLD PLAYS



companion volume to "Piano Pieces The ole World Plays"—specially designed for eation. The first consideration in selecting es for this book has been melody; the second sideration variety and the keynote of the whole me has been joy, which will be found exsed in almost every composition. The book ains 256 pages.

This is the Complete Contents:

i, L' (Nocturne)....Favarger
n Leaf (Mazurka)....Ascher
yllis....Ghys
use....Iljinsky
rfly....Poldini
e Days....Harthan
etta....Lack
metta....Hollaender
's Dream, The....Richards
se Serenade....Fliege
mas Bells....Richards
Amore....Beaumont
lia (Valse Lente)....Delibes
tte, La....Borowski
tterie....Wachs
e Song....Hauser
Poet, The....Gottschalk
icte Gavotte....Gillet
ell (Nocturne)....Favarger
Heart Throbs....Eilenberg
Waltz....Durand
t-Me-Not....Macbeth
a, La (Mazurka)....Heins
ue, L' (Gavotte)....Arditi
cation....Le Jeune
s Life....Spindler
s Dream....Blon
s Springtime....Ehrich
olinata....Paladilhe

Mazurka Op. 40....Meyer-Helmund
Melodie Op. 8....Paderewski
Mill, The....Jensen
Morning Prayer....Egghard
Norwegian Dance....Grieg
Old English Dance....Smith
Peasant Song....Rendano
Rose Mousse....Bosc
Serenade (Milenka)....Blockx
Serenade....Drigo
Serenade....Gounod
Serenade Badine....Gabriel-Marie
Serenade d'Amour....Blon
Sizilietta....Blon
Song of the Robin....Warren
Sounds from Home....Gung'l
Spinning Wheel....Spindler
Sweet Dreams....Tschaikowsky
Sylphes, Les....Bachmann
Tango....Albeniz
Tarantelle....Heller
Tendresse....Pacher
Valse Bluette....Drigo
Valse Lente (Coppelia)....Delibes
Victorious Amazon....Poldini
Waltz, Op. 83....Durand
Will O' The Wisp....Jungmann
Zingana, La....Bohm

CE, $1.25—For Sale at all Music Stores in the United States. (Not Sold in Canada)

APPLETON & COMPANY 35 W. 32nd Street New York City

Teachers, Students and Music Lovers are finding that

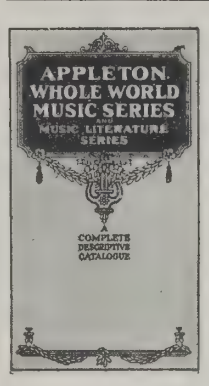
THE "WHOLE WORLD" MUSIC SERIES

is the world's premier line of musical collections for piano, violin, voice, organ and other instruments. Each volume contains 256 or more pages devoted to the choicest classic and modern compositions. Printed from engraved plates on clear white paper, and substantially bound in either cloth or paper.

Here is the Complete List of "Whole World" Collections

Piano Pieces	$1.25	Violinist's Book Songs	$2.00
Modern Piano Pieces	1.25	Concert Violin Solos	3.00
Dance Music	1.25	Operatic Violin Pieces	2.00
Recital Piano Pieces	1.25	Standard Violin Concertos	3.00
Piano Duets	1.25	Light Violin Pieces	2.00
Light Piano Pieces	1.25	Encyclopedia of the Violin	5.00
Concert Piano Pieces (paper)	3.00	Children's Songs	1.25
Concert Piano Pieces (cloth)	5.00	Children's Piano Pieces	1.25
Modern Opera Selections	1.25	Sacred Music	1.25
Grand Opera At Home	1.25	Grand Opera with a Victrola	1.25
Light Opera At Home	1.25	Saxophone Pieces (E♭ Alto)	2.00
Songs Whole World Sings	1.25	Saxophone Pieces (C Melody)	2.00
Love Songs	1.25	Saxophone Pieces (B♭ Tenor)	2.00
Ballads Whole World Sings	1.25	Organ Pieces (Paper)	3.00
Violin Pieces	2.00	Organ Pieces (Cloth)	5.00
Modern Violin Pieces	2.00	American Home Music Album	5.00

For Sale at all Music Stores (except in Canada) or sent direct on receipt of marked prices



This "Whole World" Catalogue Is Sent Free

to every music lover in the United States (not in Canada) on request. It is an intensely interesting booklet, profusely illustrated, containing the titles, descriptions and complete contents of all the books listed above. Whether you are a teacher, a student or a musical amateur, you will find a number of books for violin, piano, voice, organ, saxophone, etc., which will prove the most satisfactory collections which you have ever used. Mail us a postcard *today* with your name and address, and the catalogue will be sent by return mail.

D. APPLETON & COMPANY 35 W. 32nd Street New York City

The GOLDEN CAGE; A Dance Pageant *By* ARTHUR WHITING

Ideal for children, schools, seminaries. Perectly adapted to open-air performance in a ylvan setting. Already performed with great uccess, winning enthusiastic praise from the ress. The text arranged from the Poems of William Blake by Catharine C. Smith.

The instrumental Prelude is followed by even pantomimic and choreographic Episodes, ntroduced and interspersed by the delivery f Blake's poems in monologue and dialogue orm. Can be given with piano accompaniient or string orchestra of 1st, 2nd and 3rd iolin, Violoncello, Contrabass, Flute, Tringle and Cymbals. *net* **$2.00**

ZEPHYRS from MELODYLAND

By C. W. KROGMAN, *Op. 15*

A new edition of this very popular set of welve easy and tuneful little pieces, in a variety f keys and tempos; exemplifying many fundaental elements of touch and technique. Each umber bears an appropriate stanza, which, in any instances, can be sung to the music. An xceptionally interesting and varied collection f first-grade pieces, so well and favorably known hat detailed descriptions are unnecessary.

Each, *net* .35 except No. XII. *net* .50

The twelve compositions, as described bove, complete in one volume....*net* **$1.00**

The Same, arranged for Violin and Piano, y C. Grün, complete in One Volume, *net* **$1.00**

In preparation

The Same, arranged for Four Hands, one iano.

The Same, arranged for Six Hands, one iano.

MASTER SERIES FOR THE YOUNG

In 12 Volumes. Selected and Edited by EDWIN HUGHES

This unique Series gives the young pianist n assortment of fine material from the master omposers for the piano. It fills a long-felt ant in educational piano music. Each volme is a simple, reliable and progressive inroduction to the individuality and characteric style of the master in question. Every omposition was written especially for the iano. *Complete Descriptive Booklet on request.*

DILLER & QUAILE BOOKS

This very popular Series has two objects: To provide, in the earliest stages of the child's piano study, material of permanent value, which shall serve as a basis for the development of his taste. This material consists of folk-tunes and classic compositions. To provide a plentiful selection of pieces of real musical interest so carefully graded, both musically and technically, that the child is stimulated, but not overtaxed.

First Solo Book, .60 net; **Second Solo Book,** .75 net; **Third Solo Book,** .75 net; **Fourth Solo Book,** .75 net; **First Duet Book,** .90 net; **Second Duet Book,** 1.10 net; **Third Duet Book,** 1.10 net.

Send for Complete Booklet

HAZEL GERTRUDE KINSCELLA'S WORKS

The great success of the Kinscella books and pieces is due to their undoubted practicality. All of the principles they embody are the result of careful experimentation in the composer's own activities. These works are recommended by supervisors in the public schools. Most of them are Schirmer Scholastic Series Volumes.

First Steps for the Young Pianist, .75 net; **Second Steps for the Young Pianist,** .90 net; **Third Steps for the Young Pianist,** .90 net; **Fourth Steps for the Young Pianist,** 1.10 net; **Fifth Steps for the Young Pianist,** 1.25 net; **Sixth Steps for the Young Pianist,** 1.25, net; **Essentials of Piano Technic,** 1.25 net; **My Own Little Music Book,** .75 net; **Velocity Studies for the Young Pianist,** .60 net.

Many Little Separate Solos and Duet

XMAS

KING CHRISTMAS; Children's Opera *By* FRANCES McCOLLIN

Amusing text set to sparkling music. The action takes place in a courtroom, with the presiding Judge, Attorney General, Court Clerk, claimants, and jury present. One by one, the claimants give evidence to their fitness to be crowned "king of the holidays"—New Year's Day, Valentine's Day, Washington's Birthday, May-Day, Independence Day, Hallowe'en, Thanksgiving Day, Christmas Day. After hearing all the evidence, the jury renders its decision in favor of Christmas Day. The rhythmic and melodious music is easy to sing and play; yet by no means commonplace. The individual solos of the claimants are varied in spirit, and characteristic of the different personifications.

SONG: The Bethlehem Cradle—J. Victor Bergquist (Low)....*net* .50

MIXED VOICES: The Christmas Quest—F. Leslie Calver (Four-part chorus) (Octavo 7179)....*net* .20

JUNIOR CHOIR: The Frost was White—Lucina Jewell (Carol—Unison Chorus) (Octavo 7183)....*net* .10

The Weeping Babe—Lucina Jewell (Carol—Two-part chorus) (Octavo 7184)..*net* .10

PIANO SOLO: Christmas Night (La Notte di Natale)—Enrico Mineo....*net* .50

SCHIRMER'S LIBRARY OF MUSICAL CLASSICS

The world-famous American Edition of the great Masterworks of Music. The 1500 volumes already published include VOCAL MUSIC (Songs, Duets, Methods, Studies); PIANO MUSIC (Solos, Duets, Studies, Exercises); VIOLIN MUSIC (Solos, Duets, Methods, Exercises); CHAMBER MUSIC; ORGAN MUSIC. Edited by eminent musicians; the piano numbers carefully and authoritatively fingered; all engraved, printed and bound in the best possible manner. *Send for Complete Catalog.*

MELODIOUS FOUNDATION STUDIES for VIOLIN $1.50, net

By JOSEPHINE TROTT

The title of this volume is a very concise, yet complete statement of the contents. The 203 tuneful little pieces, many for two violins, by Josephine Trott, are melodious, and therefore interesting to the student; their mastery lays a correct and firm foundation upon which to build the superstructure of future development, to any height....**$1.50** *net*

THE FIRST ENSEMBLE

By FRANZ BORNSCHEIN

Twelve Easy Ensemble Pieces. Foundation material for the violin groups of school orchestras. Suitable for one or more 1st violins with piano; 1st and 2nd violins, 1st, 2nd and 3rd violins, 1st, 2nd, 3rd and 4th violins with or without piano.

Score (including Piano Parts)....*net* .75

1st, 2nd, 3rd or 4th Violin Parts (singly or in quantity) each....*net* .25

SCHOLASTIC SERIES (S. S. S.)

A new series of copyrighted material for Vocal and Instrumental Study—from the very easiest to the most difficult. In order to make this Series as comprehensive as possible, the coöperation of eminent pedagogues of all countries has been enlisted to contribute new works to it.

LATEST ADDITIONS

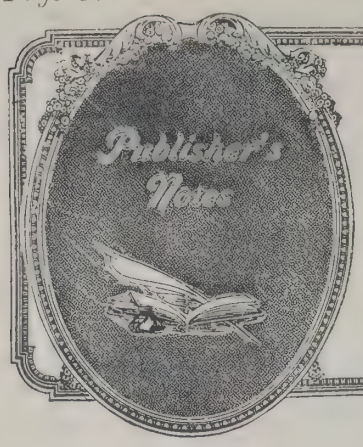
191. **Mathilde Bilbro.** Daily Studies for Young Students (Piano)....*net* .75

192. **Josephine Trott.** Melodious Foundation Studies for Violin....*net* **$1.50**

193. **L. Leslie Loth.** Preparatory Exercises for the Study of Double Sixths (Piano)....*net* .90

If not in stock at Local Dealer's, order direct

3 East 43d St., G. SCHIRMER, Inc., New York



A DEPARTMENT OF INFORMATION REGARDING

New Music Works

AND OTHER MATTERS OF INTEREST TO MUSIC BUYERS

NEW WORKS

Advance of Publication Offers

November, 1926

Album of Study Pieces in Thirds and Sixths	.30
Beginners' Method for the Saxophone	.40
Beginner's Voice Book—Proschowsky	.60
Beginning With the Pedals of the Piano —Cramm	.30
Brehm's First Steps for Young Piano Beginners	.25
Dozen Songs for Saxophones—Clay Smith —Saxophones Parts	.30
The Same. Piano Accompaniment	.45
Fifty Easy Melodious Studies for the Pianoforte—Op. 7—Biehl	.30
First Garland of Flowers—Violin and Piano—Weiss	.35
Forty Negro Spirituals—White	.75
Fundamental Studies in Violoncello Technic—Schwartz	.40
H. M. S. Pianofore—Sullivan	.50
Mass, No. 14 in Honor of St. Joseph—Marzo	.35
Master Vocal Exercises—Connell	.40
New Collection of Favorite Songs and Choruses for All Occasions	.10
New Easy Four Hand Album	.35
New First and Third Position Album—Violin and Piano	.50
New Organ Collection	.35
Pianist's Daily Dozen, The—Macklin	.30
Secular Two-Part Song Collection	.20
Seven Last Words of Christ—Cantata—Dubois	.50
Seven Octave Studies—Kullak	.40
Three Dances for Piano—Four Hands—Scott	.35
Twelve Piano Etudes—Bilbro	.30
Twenty-four Caprices—Violin—Rode	.45
Very First Pieces Played on the Keyboard —Wright	.25
Violin Method for Beginners—Hathaway	.40

Our Musical Souvenir of The Sesqui-Centennial

We expended considerable to give as wide a distribution as possible to something in the nature of a permanent musical souvenir of the Sesqui-Centennial Exhibition and outstanding figures in the musical world and thousands of music teachers throughout the country have praised the souvenir that we have distributed liberally and freely, with the most complimentary expressions upon it.

Immediately after the distribution of first copies, requests began to reach us for additional copies. In many instances teachers having large classes or music workers conducting music clubs, wanted copies to insure every member of the classes or clubs receiving one.

For us to bear the cost of furnishing free copies in such a quantity as these requests began to represent was prohibitive. Nevertheless, we sensed a still greater demand and to avoid disappointing any we increased the quantity originally decided upon, with a view to letting those interested have them at a nominal price that would mean sharing with us the cost of production.

This souvenir is 68 pages with a beautiful cover in colors and it contains a dozen and one complete pieces of music in miniature form, but large enough to be of practical use and, in addition to some interesting text matter, there are portraits of 432 American composers, with the birthplace and birth dates given wherever possible, and the death dates of those deceased.

With these contents, is it little wonder that so large a quantity of these souvenirs are being demanded of us? Teachers may secure any quantity under one dozen at the rate of 10 cents a copy, one dozen copies will be supplied for $1.00 or one hundred copies for $8.00.

Wait for the Holiday Offers In December Etude to Choose Gifts for Musical Friends

In the December issue of the ETUDE the Theodore Presser Co. will present special holiday prices on many excellent publications and articles that make most desirable gifts for those interested in music. A gift that shows individual thought behind it always is the most appreciated gift and a musical gift to a friend who is a musician, a music lover or a music student will indicate individual thought in its selection. These holiday offers will present as suggestions for gifts to music lovers, music students and music teachers, quite a few fine musical literature works and for the music student or musician, there will be a wealth of suggestions in the collections of piano pieces, songs, violin numbers and organ compositions. Our musical jewelry novelties that we carry in stock also will prove a great help to the teacher desiring little remembrances for pupils and also in the gift line, we have quite a complete stock of music satchels, musical pictures, etc.

New Music On Sale

Thousands of busy music teachers take advantage of our plan of sending small packages of brand new music at monthly intervals during the teaching season. In fact, many teachers are glad to get these packages all the year 'round. By this means opportunity is given to get acquainted with fresh and attractive teaching material in all grades without obligation to purchase anything not found useful. Any teacher who sends in a trial order is sure to be well satisfied with the material furnished and is at liberty to cancel the order at any time. "New Music" like other "On Sale" music may be kept until the close of the season before making any returns whatever. A postal card request mentioning the kind of music wanted—piano, voice, violin or organ—will bring the next regular lot to any teacher wishing it.

Dozen Songs For Saxophones By Clay Smith

When bringing attention to the advance of publication offer on this work last month, we felt that it would be the last time that it would appear in our monthly advance of publication offers; however, the many works that our printers and binders have had to handle in the last month in order to produce various new publications and replenish our stock of many of our best catalog numbers, have delayed the printing and binding work on this collection of saxophone solos by Clay Smith; and therefore, we are continuing it on the advance of publication offer for November, but this is positively the last month. This collection will be issued with three saxophone volumes and a piano accompaniment volume. The saxophone volumes will respectively cover the C Melody Saxophone, the E Flat Alto Saxophone and a similar volume for the B Flat Tenor Saxophone, each volume giving a solo part and a second part for the particular saxophone it covers. In this way it is possible to present solos with any of the saxophone or duets for any two members of the saxophone family. The advance of publication cash price for the piano accompaniment is 45 cents and the saxophone parts are 30 cents each.

Christmas and Thanksgiving Music

Now is the time when the energetic and resourceful Organist and Choir Director prepares for the two remaining musical services of the year, Thanksgiving and Christmas. Excellent choir and organ music is available for the Thanksgiving service and we will gladly send a selection of either or both for examination.

Why wait until the last minute when you can plan your Christmas program now and have no worries on your mind during the pre-holiday season? We are in business to help you and a request for material now means that the package will reach you more quickly than it will later on when the mails are congested.

In addition to the standard numbers in our catalog, we are presenting the following new publications that we feel certain will interest anyone seeking new Christmas music:

Alleluia, Alleluia, (Organ).....*W. D. Armstrong*
Song of the Angels, (Duet Soprano and Alto).....*R. M. Stults*
And the Angel Said, (Vocal—2 keys).....*Frances Pitts Grant*
Yuletide (Vocal).....*F. A. Williams*
Christmas Chimes (Three-Part Chorus).....*F. Leslie Calver*
Hark a Burst of Heavenly Music (Anthem).....*R. M. Stults*
Wake and Sing (Anthem)..*Norwood Dale*
In the Beginning was the Word (Anthem).....*R. S. Morrison*
Bethlehem's Star (Anthem).*Paul Ambrose*
God Is Man Made Manifest (Anthem).....*R. M. Stults*
Sing, O Sing this Blessed Morn (Carol Anthem).....*J. Christopher Marks*

We also have special services for the celebration of Christmas in the Sunday Schools and a large and excellent collection of Cantatas for choirs that intend to use the larger works, rather than anthems. Sample copies of these or any other numbers we publish for Christmas will be sent 'On Sale' to Choir Directors and Organists for examination.

The Beginner's Voice Book By Frantz Proschowsky

Here at last is a beginner's voice book that accomplishes various purposes, never presented in any book of its kind before. In fact, we have gone over the entire field of vocal instruction and we have not found a single book which we would consider in all respects, a good beginner's book for the singer. This work has been cut out of the solid rock by a real master of voice; the vocal adviser of Madame Galli-Curci and Tito Schipa. The policy of the book is to leave nothing unexplained at any step. It will not only present all the necessary instruction required by the teacher in such a book, but will present vocal exercises and also some exercises of a very simple character at the keyboard to teach tonalities, etc. Mr. Proschowsky has supplied the work with a series of remarkable anatomical drawings which he has made himself. The advance of publication price is 60 cents, postpaid.

New First and Third Position Album—A Collection for Violin and Piano

While we have such successful violin and piano collections as Album of Favorite First Position Pieces, Violinist's Popular Repertoire, Standard Violinist, Selected Classics, Operatic Selections and others on the market, we have in our catalog many excellent violin numbers unused in these collections and where it might be difficult for an individual buyer to seek out a representative group of some of the best of these numbers, we can readily select a generous number and place them in a convenient album that teachers and amateur performers could use to advantage. Such a volume is now in the process of preparation and it will include numbers in the first and third position. While the exact title for this collection has not been decided upon, we are accepting advance of publication orders for it at the price of 50 cents a copy, under the title of New First and Third Position Album.

Mass No. 14 in Honor of St. Joseph Two-Parts, Treble Voices By Eduardo Marzo, Op. 203

One of the most frequent re received from those who have in c the direction of the music in Catholic Church is that for easy M A Mass that can be sung after a fe hearsals, or one that does not make demands upon the voices is eagerly s The Chevalier Marzo in this, his Mass, admirably meets these require Moreover, the Mass, from *Kyrie* to *Dei*, is one of the most melodious we ever heard and is always in keeping the sublimity of the text. While this is suited primarily for convent scho or in choirs where the male voice s is somewhat lacking, the range of is so limited, particularly in the so part, that it may be sung by a choir of men and boys, the boys, of c singing the soprano part and the me alto. Catholic Choir Directors and O ists should take advantage of the o tunity afforded to secure a copy o interesting Mass while it is being o at the low advance of publication price, 35 cents, postpaid.

Twelve Piano Etudes By Mathilde Bilbro

Mathilde Bilbro is well known to teachers through her very successfu of studies such as "Twenty-five Me for Eye, Ear and Hand Training," " dies in Difficult Keys," etc., and in tion works such as "Bilbro's Kinderg Book," "Bilbro's First Grade Book others, and now we have the good f to present to teachers these "T Piano Etudes," a work for young that promises to gain as much succ this same writer's other successful Each one of these twelve etudes specific technical purpose and d musical value. They are virtually grade study pieces with real educa content. Advance of publication price is 30 cents a copy.

Beginning with the Pedals of the Piano By Helen L. Cramm

It is given to some people in the to combine practical musical know with charm. Helen L. Cramm, after years of actual experience at the board with hundreds of children, d to write musical works for the Her success has been remarkable. knows how to produce works, which a wonderful charm for children. I new book, she has accomplished the difficult task of showing the little just enough to gratify their curiosi to the pedal and at the same time foundation for future pedal work. book is of such a character that, alt it is suitable for children, it is e suitable for the ordinary adult, who to learn the main principles of peda with the least possible effort and the est possible results. The advance of lication price for this book is 30 c copy, postpaid.

Forty Negro Spirituals Compiled and Arranged By Clarence Cameron White

Mr. Clarence Cameron White, many look upon as the greatest vi and composer of his race, and a authority upon all negro music, has pared for the Theodore Presser Co a series of Forty Negro Spirituals, sel from resources in many instances en new. This is a work of very promise, one that we expect will be addition to the literature of mus America. Mr. White is the Preside the National Association of Negro cians and has had exceptional facilitie compiling this work of unusual char The advance of publication price nounced last month, was 40 cents a This was an error, because the wo one of much larger dimensions and necessary for us now to announce a vance of publication price of 75 cen all orders received after October the teenth.

irst Pieces on the Keyboard Louise Wright

s a group of very simple piano one of which are very long, but e definitely helpful to the young They could be used with tiny have had a little amount of in-, sufficient to acquaint them with and the keyboard position of the s that are given in the five-finger Suitable text with easy piano r exercises always is helpful in ry instruction work and such text with each of the little pieces in ientary teaching work, which is ly an accessory to kindergarten on, either in class or in private. ance of publication cash price is a copy.

asy land Album

students will be sure to enjoy m, since there will be sufficient last them for quite a period, it is used for study or for rec- The first pieces in this volume n the first grade and there will gression in the difficulty of these ts, so that by the time some of numbers in the volume are he technical requirements will be be on the threshold of the third All of the numbers in this new on will be melodious and attrac- will prove of great service in g in the young student a true rhythm and accuracy in time. ial advance of publication price ts.

of Study Pieces ds and Sixths

sponse to our announcement of coming publication of this help- e has been just as gratifying as success of the previously pub- lumes in this series, known as *eces for Special Purposes.* The already issued deal with Trills, rpeggios and Octaves. This new vill aid the student to acquire proficiency in playing double hirds and sixths. This is a very item in the technical equipment nodern pianist and progressive will be delighted to know that can be used to good advantage lents in the third grade. While is in preparation we are booking of publication orders at the very of 30 cents, postpaid.

Vocal Exercises atio Connell

Connell, the distinguished baritone and pupil of the great sen, has a splendid reputation, n artist and a teacher, in Europe America. In Germany, he was one of the greatest of all Bach At present, he is one of the lead- ers of the faculty of the Curtis of Music in Philadelphia. He iled a series of vocal exercises, rtly upon his long work with sen and partly upon his experi- all manner of methods. The he result of a lifetime of study. certain that it will be used by teachers for the important pur- which it is designed. The ad- publication price is 40 cents a tpaid.

Octave Studies—School ave Playing—Part 2 o. Kullak

making an entirely new edition set of Octave Studies, perhaps widely known and for years, y, the leading work of its kind. the composer is now chiefly the author of these studies form- econd part of his "School of Oc- ying." Up to the present our edition of the "Seven Octave has been in the large sheet form, re engraving a new set of plates tudies will be added to *The Pres- ction.* Advance of publication cents, postpaid.

Three Dances For Four Hands By Cyril Scott

The great modern English master, Cyril Scott, has furnished us with the manuscript of one of the most original and distinctive contributions to our catalog. The "Three Dances" have a charm and vitality all their own. They are obviously modern in every measure, but at the same time most interesting. The advance of publication price of this collection is 35 cents a copy, postpaid.

Beginner's Method For Saxophone

We do not promise to have this saxophone method ready in a very short time, because great care will be given to its production and even though it appears, as originally planned, to be an outstanding method for the teaching of this interesting instrument, the experts supervising its publication want to consider carefully every note and every word included in the exercises and instruction given in it. During the time that it will take to prepare this method it is being offered in advance of publication at the special price of 40 cents a copy, postpaid. Those interested in saxophone instruction should place their orders now, so that when the work appears, they will be sure of a copy at this low price. H. Benne Henton, one of the greatest of all saxophone players and also an accomplished composer for the saxophone, will personally supervise the preparation of this method.

Violin Method For Beginners By Ann Hathaway

This violin instruction book is being added to our catalog, not because it is merely good, but because it is an outstanding offering to aid the teacher of violin beginners in obtaining very satisfactory results with these beginners; however, it does not attempt to carry the pupil out of the first position, leaving this to other books and studies that the teacher might utilize after having given a good foundation with the material in it. All the way through, this instruction book shows the work of a clear thinking, progressively minded and exceedingly practical experienced teacher. Advance of publication cash price on this method for beginners is 40 cents a copy.

The Pianist's Daily Dozen By Charles B. Macklin

The Pianist's Daily Dozen is a unique work by a practical and successful teacher, who realized that by means of highly concentrated effort and well formulated exercises a great amount of the unnecessary technic could be cut out. Mr. Charles B. Macklin has done what can only be described as an exceedingly "smart" thing in getting up this book. It is the kind of a book that the professional musician will identify at once as a work with real assistance in it. Mr. Macklin has studied the hand carefully and has prepared these exercises to feed to it and nourish it with rational exercise, if such an expression may be used. The advance of publication introductory price is 30 cents per copy, postpaid.

First Garland of Flowers Favorite Melodies in the First Position for Violin By Julius Weiss, Op. 38

This little work has long been a very valuable and popular aid to the teacher, being excellent teaching material and also attractive to the young pupil who has not as yet acquired much technic. These little pieces are all in first position, and having a piano part, the ambitious beginner is able to play a real "tune" at a very early stage of his musical training. This edition of *First Garland* will be edited with the same care that has been shown in all our other recent additions to the *Presser Collection.*

At the special introductory cash price in advance of publication of 35 cents per copy, postpaid, there should be a great demand for this popular work.

Secular Two-Part Song Collection

This collection will prove most useful as its contents will be instructive as well as entertaining. A wealth of carefully chosen numbers with regard to melodic content and two-part facility will be featured. The texts used present much variety in character, including several unique and humorous songs excellent for encore use. Special introductory price in advance of publication is 20 cents per copy, postpaid.

New Organ Collection

This is to be a reasonably priced collection made up in the same form as the *Standard Organist,* an album that we have previously published. It will have a greater number of pipe organ numbers in it than usually found in expensive cloth bound collections for the pipe organ, yet it will not cost a third of what these collections usually average. The busy church or theatre organist will find this a serviceable collection to have at hand for the great variety of demands made upon him, since there will be a good variety in the contents. Special advance of publication cash price is 35 cents a copy, postpaid.

Fundamental Studies in Violoncello Technic By G. F. Schwartz

Next in importance to the violin section of the orchestra is that of the 'cello. Good performers upon this instrument are not many and almost any player of moderate ability finds it an easy matter to secure employment. The 'cello is also a most grateful instrument in the hands of the concert artist and in ensemble combinations, such as the string quartet, it is indispensable. The writer of this work reveals a comprehensive knowledge of his instrument and, acting on the presumption that the beginning student on the 'cello is more matured than the average beginner on other instruments such as the piano and violin, he presents in logical sequence the fundamental principles for acquiring a solid foundation of technical proficiency. A useful set of exercises is included together with directions for use of the book with the standard 'cello studies of the great masters of the instrument. This work should prove especially valuable to the self-help student, particularly one who has some knowledge of violin playing. The advance of publication cash price on this book is 40 cents a copy, postpaid.

New Collection of Favorite Songs and Choruses for all Occasions

Although this album, consisting of over 150 songs, has been planned principally for all-around singing purposes or community singing it will prove a most welcome addition to the song-books published for school use. The contents, aside from the familiar favorites, will include new and easy arrangements from the works of Schubert, Gounod, Bach, Liszt, Meyerbeer, Flotow, Sullivan, Drigo and others. The special introductory price in advance of publication is 10 cents per copy, postpaid.

Twenty-four Caprices For Violin Solo By P. Rode

The Twenty-four Caprices for Violin Solo by P. Rode, which will soon be ready for publication, will be a very valuable addition to our ever increasing *Presser Collection.* This fine work is used after the Kreutzer Studies and, in fact, is considered one of the three indispensable works of advanced violin technic, viz: Kreutzer, Rode and Fiorillo. This new edition will be edited by Mr. Otto Meyer, the personal representative of Sevcik in this country. Mr. Meyer has done the editing of a number of other recent works in the *Presser Collection,* and we are sure that this new edition will meet with the approval of all teachers who demand the best in educational publications.

The special introductory price in advance of publication is 45 cents per copy, postpaid.

(Continued on page 878)

World of Music

(Continued from page 798)

Tullio Serafin, who has been so popular as an interpreter of Italian opera for the Metropolitan Opera Company, has been recalled to Italy to become director general of the historic Teatro Costanzi of Rome where the season will open in December. It has been rumored that this is but an indication of the interest "Il Duce" Mussolini is taking in the cultural and artistic life of "The Land of Opera."

The Male Chorus was born in Boston, according to John R. King, president of the Chicago Mendelssohn Club. "Just as the so-called Irish potato came originally from Virginia," he says, "so the German singing societies had their origin in New England."

"March 26, 1927" will mark the one hundredth anniversary of Beethoven's death. Many forms of celebration of the event are already under way in Europe, America and all the musical world. The man who, a century after death, still holds a favored spot in the hearts of the world may be said to be fairly sure of immortality.

The San Carlo Opera Company opened its 1926-1927 season by a performance at the Century Opera Company of New York, of the perennial "Carmen," in which Lorna Doone Jaxson made her first metropolitan appearance with this company, winning a considerable success as the cigarette girl.

The Philadelphia Orchestra will give one hundred and two concerts during the coming season, of which seventy-eight will be in its home city, the largest number of resident concerts to be played by any American orchestra.

Carlos de Campos, president of the Brazilian State of Sao Paulo, has written the musical score of an opera, "Caso Singolare," which may be freely translated "A Piece of Singular Luck." The opera recently had its first performance by the Mocchi Opera Company at the Municipal Theater of Rio de Janeiro, attracting considerable attention.

Special "Industrial Nights" have been arranged by the management of the Chicago Civic Opera Company, on which the "house" will be sold to the employees of such enterprises as railroads, packing-houses, department stores, or to large educational institutions.

The Banda di Roma, which achieved such distinction under the leadership of Alessandro Vesella and carried its tours into England, Germany, France and Spain, is in danger of disbanding. The patronage which the government has been giving to orchestral concerts at the Augusteo seems to have turned the tide of popular favor.

The Church of San Francisco Maggiore of Assisi has celebrated the seven hundredth anniversary of the death of its founder, on October 4, 1226, by a series of organ recitals of the music of Palestrina, Beethoven, Mozart, Rossini and Verdi. Padre Virgilio Guido, who for thirty years has played the great organ of St. Francis, gave the programs.

The San Francisco Opera Company opened its 1926-1927 season on September 21st, with a gala performance of "Martha." Special scenic equipment was installed for the occasion.

CONTESTS

A Prize of One Thousand Dollars is offered by the National Opera Club, for the female singer with a voice of the most outstanding quality, to be determined in the contest of 1927, conducted by the National Federation of Music Clubs. Particulars from Mr. E. H. Wilcox, National Contest Chairman, Iowa City, Iowa.

Ten Thousand Dollars in Prizes of five thousand, three thousand, and two thousand dollars each, are offered by the Musical Fund Society of Philadelphia, for the best chamber music composition for three to six instruments. The contest closes December 31st, 1927; and particulars may be obtained by addressing the Musical Fund Society, 407 Sansom Street, Philadelphia, Pennsylvania.

A Prize of Three Thousand Dollars is offered by *Musical America,* for the best symphonic work by an American composer. The contest closes December 31st, 1926; and particulars may be had by addressing Musical America, 501 Fifth Avenue, New York City.

Prizes Amounting to Three Hundred and Ten Dollars, for the best unpublished Anthems, are offered by the Lorenz Publishing Company, of Dayton, Ohio, from whom all details may be had on application.

Three Prizes of Fifty Dollars Each are offered for the best musical setting of each of three hymns which were awarded prizes by the *Homiletic Review.* Copies of the hymn-poems and conditions of the contest, which closes September 30th, 1926, may be had from The Contest Editor, Homiletic Review, 354 Fourth Avenue, New York.

A "National Capitol Official Song" Contest is to be held under the auspices of the National Federation of Music Clubs. It is open to all American writers and composers, and full particulars may be had from Miss Beatrice S. Goodwin, Contest Chairman, 5 West Lenox Street, Chevy Chase, Maryland.

The National Federation of Music Clubs announces that in the contest for a Prize of Five Hundred Dollars for the best Three-part Chorus for Women's Voices, the time for closing has been extended from August 1st to October 1st.

Advertisement

THE PRESSER PERSONNEL



Introducing our patrons to the highly trained and experienced Members of our Staff who serve them daily.

Charles F. Ebner

In 1911 a lad by the name of Charles Ebner was taken into our establishment to run errands.

At that time our business was exceptionally large for a music publishing and music dealing house, but with the rapid strides music has made in the years between, along with the development and expansion of our business, our establishment has grown in the years that Mr. Ebner has grown with us.

For a number of years he was highly valued for his services in our Book Department, because of his accurate, careful and faithful performance of his duties. The Book Department embraces all collections of music such as piano albums, vocal albums, violin albums, Sunday-School Song Books, Church hymnals, in fact all albums and books of music no matter for what instruments or for what purpose, including all instruction methods, opera scores, cantatas, operettas, etc., etc.

Mr. Ebner was in the Book Department before he went into the service of his country for two years during the War and he returned to this department after the War. The last season, however, he has filled the very important position of making the final checking upon the great mass of orders that come to us from music dealers in all parts of the country, not only for our own publications but for other publications carried in our unequalled stock. With Mr. Ebner attending to the checking of trade orders, we feel confident that our music dealer patrons are being served with all the accuracy and dispatch possible.

H. M. S. Pinafore Comic Opera By Gilbert and Sullivan

The passing of time seems to have no effect on the popularity of the Gilbert and Sullivan comic operas. "H. M. S. Pinafore" in particular is performed year after year in all parts of the English-speaking world. This opera, without doubt, laid the foundation for the world-wide success and popularity of "The Pirates of Penzance," "Patience," "The Mikado" and many other sparkling creations of two wonderfully gifted geniuses, W. S. Gilbert and Arthur Sullivan. The continued, and we may say, growing demand for "H. M. S. Pinafore" makes it worth while for us to publish an entirely new edition of this popular work complete in all details as known and performed everywhere. It is a clean, humorous satire highly diverting and without the least objectional feature. It is easily performed by amateurs and is so tuneful and lively that it almost directs itself. Before publication, the introductory price is 50 cents a copy, postpaid if cash is sent in advance.

Beware of Swindlers

Magazine representatives are busy everywhere and in the next few weeks many will call on you. Be careful to whom you pay money. Unless the representative is personally known to you or can prove to your own satisfaction that he is a bona fide magazine subscription man, pay him no cash. If there is any doubt in your mind, take his name and address, send the order to us and we will allow him the credit to which he is entitled. Daily receipt of complaints makes it imperative that we caution our musical friends to exercise the greatest care. We cannot be responsible for the work of crooks.

Seven Last Words of Christ Lenten Cantata By Theodore Dubois

This famous work is one of the best and also one of the best known of the many musical settings of the story of the Crucifixion. It enjoys a continuous and growing popularity due to its musical and dramatic qualities. The demand has grown to such an extent that we feel fully warranted in making our own edition of this splendid oratorio-cantata. Mr. Nicholas Douty is making the English version from the original Latin and both texts will be included. Our edition will be on the market in advance of the Lenten Season and copies will be available for choir rehearsals in the early part of the year. Before publication, orders will be accepted at 50 cents a copy, postpaid.

Fifty Easy Melodious Studies For the Pianoforte By A. Biehl, Op. 7

These standard studies will soon appear in a brand new edition, new plates and editing, and will be added to the celebrated *Presser Collection of Standard Studies and Classical Compositions.* Many teachers who use these studies with students in the early second grade will welcome this announcement. These and any others who desire copies of this excellent work upon publication, may order now at the very reasonable price, 30 cents, postpaid.

Brehm's First Steps for Young Piano Beginners

That there is a demand for a work of this kind is evident in the excellent sale of our other beginner's books that present the first lessons to the student entirely in treble clef notation. On many occasions, especially where two children in a family begin studying at the same time, the teacher recognizes the wisdom of giving them study books with different titles, even if these books present the subject in a somewhat similar manner. It is for this purpose, as an alternate book, that we believe this work will be most frequently used, but it is such a meritorius little instructor that it is certain many teachers will give it preference. In advance we are offering this work at a special price of 25 cents a copy, postpaid.

Offers in Advance Of Publication Withdrawn This Month

We have given, in previous issues of the ETUDE, space describing "Album of French Composers," for the pianoforte, "Romeo and Juliet," opera burlesque for men by John W. Brigham and "New Christmas Service," by F. A. Clark; therefore, we will not take much space in these notes to describe the works upon which we are now withdrawing the low advance of publication cash price.

Each of these works is certain to prove a success in its respective field and individuals interested in knowing more about them may secure single copies for examination. Below are given the prices at which these works are now procurable.

Album of French Composers. This is a collection of fourth, fifth and sixth grade piano numbers that will interest the good pianist and moderately advanced student. Price, $1.00.

Romeo and Juliet, operetta for men, by John W. Brigham. A fine, mirth-provoking novelty for a little over a half hour's entertainment by any high school or college men's singing organization. Price, 75 cents.

The Star of Promise, new Christmas service by F. A. Clark. This is a complete Sunday School service of a very acceptable type. Single copies 7 cents, dozen 80 cents, 50 copies $3.25 and 100 copies $6.00.

Magazine Catalog

The new catalog is now ready, showing combinations of the best magazines with ETUDE at substantial savings. Drop us a post card for your copy showing how you can save money by ordering two or more magazines combined with ETUDE.

Splendid Premiums Given for New Etude Subscriptions

Send post card for our new premuim catalog which is just off the press. You will find many articles suitable for Christmas gifts. You can do your Christmas shopping from this catalog without one penny cash outlay. Any music lover will be glad to give you a year's subscription for ETUDE if you will only show a copy of our splendid magazine. Remit $2.00 with each order, make your selection and the gift will be promptly sent.

The following is a Sample List of Premiums and the Number of Subscriptions necessary to secure them

Warranted Silverware
Sterling Silver Handles

Salad Fork.....3 subscriptions
Tomato Server.....2 subscriptions
Cream Ladle.....2 subscriptions
Cake Knife.....2 subscriptions
Berry Spoon.....3 subscriptions
Bread Knife.....3 subscriptions
Pie Knife.....3 subscriptions
Cheese Knife.....1 subscription

Cuff Buttons

Park Rodger, jiffy, specially designed for soft cuffs, one new subscription

Comb for Bobbed Hair

Every woman with bobbed hair should carry one of these in her handbag; folds up and is fitted in a water-proof case; only one subscription

Pocket Comb and Nail File

Always handy, packed in neat leather case; one subscription

Powder Box and Compact

Either brass finish, neatly ornamented, or enamel top, hand-painted; indicate your choice. Either makes a delightful gift. High-class compact powder, the celebrated Ambre de Russie Odeur, noted for its captivating fragrance; only one new subscription

The Most Recently Designed Choker

Indestructible pearl bead with substantial safety catch. You will be surprised and delighted with this really delightful choker; only one subscription

Effanbee Doll

Here is a doll that any little girl will be glad to love. It is a real baby because it won't wear out. You can wash its face, dress and undress it and even drop it on the floor. It says "Mama" so naturally that it seems lifelike to the most sophisticated; only three new subscriptions

Jardiniere

Solid brass, hand hammered, ball feet; lends dignity and charm to any living-room or conservatory; only two subscriptions

Key Purse

Six hooks riveted to heavy metal, bound in solid cow hide; every man wants one; only one subscription

The Guaranteed Knife Sharpener

No more struggles with dull kitchen knives; puts a keen-cutting edge on knives instantly. Simply pull the knife between the large discs and the work is done; warranted forever; only one new subscription

The Best Christmas Gift— Etude Music Magazine

You cannot buy a more acceptable gift for any music-loving friend than a year's subscription to ETUDE MUSIC MAGAZINE. Coming as it does each month, the ETUDE is a perpetual reminder of your friendship, thoughtfulness and good wishes. Where requested, a beautiful three-color Christmas card bearing the donor's name is sent to the subscriber. Do not delay placing your order. Send at once and we will begin the subscription with any number designated. If the friend is now on our subscription list, the new gift subscription can begin at the expiration of the present subscription.

THE PRESSER PERSONNE



Introduci our patro to the high trained an experience Members our Sta who ser them dail

Mr. Rene Sainson

Behind the scenes of Mast Opera performances, there is an i dividual responsible for the orga ization attending to the mechanic details that must work satisfa torily for perfect staging. Such position parallels that of Mr. Sai son's in our organization and gives us pleasure publicly to a knowledge his intelligent and faith ful performance of his duties. is he, who, as Assistant Superi tendent of our Buildings, must b responsible for the supervision details handled by our mechanic corps.

This means considerable, as w have thousands of square feet office and stock room space tha must be perfectly lighted; ther are numerous pieces of office machi ery to be kept in perfect runnin order; there are repairs, carpentr work and painting, not only throug out our own business quarters, bu throughout the upper floors of ou three big buildings that are rente out as offices and studios.

In making it possible for othe members of our large organizatio to work in convenience and com fort, he contributes considerabl toward our aims to give the acm of service to our patrons.

Mr. Sainson was employed by u in 1902 and he worked up to be sub-head in our Order Dept. befor being appointed to his present re sponsible position. Even when ou organization was smaller a natura adeptness for things mechanica caused Mr. Sainson to prove o value along these lines in the day when our establishment did not re quire a group of artisans such a we now have under his direction.

Statement Made in Compliance the Act of Congress of August 24th, 1912

STATEMENT OF THE OWNER MANAGEMENT, CIRCULATION, ET THE ETUDE, published *monthly at Ph phia, Pa.,* required by the Act of Augu 1912.

Editor—*James Francis Cooke, Philad*
Managing Editor—*None.*
Business Manager—*None.*
Publisher—*Theodore Presser Co., Ph phia.*
Owners.
Theodore Presser Co., Philadelphia, Pa.
Estate of Theodore Presser, Philadelphi
James Francis Cooke, Bala, Pa.
The Presser Foundation, Philadelphia,
Presser Beneficial Ass'n, Philadelphia,
Known bondholders, mortgagees, and security holders, holding 1 per cent. or of total amount of bonds, mortgages, or securities:
None.

THEODORE PRESSER CO.
(Signed) JAMES FRANCIS C
Sworn and subscribed before me th day of October, 1926.
[SEAL] JOHN E. TH
(My commission expires March 7,

Evangelistic Piano Playi

By GEORGE S. SCHULER
PRICE, $1.00

Every Pianist Will Find This an Extren Helpful Work—Full of Interesting, Pract Hints on Effective Hymn Playing

Very often the playing of hymns as they written is not easy nor effective upon the pi The effect of the singing of the four parts is usu the main thought in the mind of the compo not the question of how many notes the right left hand shall play, or whether the performa is, or is not, physically easy.

This book gives numerous illustrations show how to adapt real piano accompaniments to hy tunes. This is an interesting subject to all piar and this book will help those who should bec more proficient in playing religious songs in wh the piano accompaniment is lacking.

THEODORE PRESSER CO.
Music Publishers and Dealers. Est. 188
1712-1714 Chestnut St., PHILADELPHIA, PA.

Edition Wood

A Timely Suggestion for Beginners on the Piano

TEN LITTLE RECREATION SONGS AND PIECES

By STELLA MORSE LIVSEY

CONTENTS

DOLLY'S LULLABY	DAFFODILS
MAY DAY	SPRING FLOWERS
HERE WE GO	THE ROBIN'S MESSAGE
DANCE WITH ME, DEAR TEDDY BEAR	WHEN GRANDMA DANCED THE MINUET
PUSSY WILLOW	MARCH OF THE DANDELIONS

THE tedious beginnings of music are as nothing to children when the *first* study material is imbued with attractiveness, brightness and the "play spirit." Indeed by starting little pupils right, their ultimate success is virtually assured.

In this little collection, children devour the contents without thinking of study. What they have learned shows in their playing, and their minds are not overburdened with tiresome details and vexing problems in the process. This is as it should be.

The little "recreations" are provided with words, and in all cases are given words which stimulate the imagination (again the "play spirit").

Every teacher owes it to himself or herself to examine this work at the nearest music store.

PRICE, COMPLETE, 75 CENTS

Order from your regular dealer

THE B. F. WOOD MUSIC CO.

88 ST. STEPHEN STREET ~ BOSTON, MASSACHUSETTS

Every teacher should possess a catalog of

Edition Wood

When ELSIE BAKER Sang

Sleepy Hollow Tune



ELSIE BAKER — CONTRALTO

Before an Audience of Leading Musicians, Lecturers, Entertaining Artists and Others Attending the Recent International Lyceum and Chautauqua Association Convention Held in the Sesqui-Centennial City

Everyone Agreed that They Had Enjoyed Hearing a Superb Rendition of a Beautiful Song.

When a Singer and a Song can Make Such an Audence Describe the Artistry, the Voice and the Song with the Superlatives—"Wonderful," "Gorgeous," "Beautiful," "Marvelous," "Magnificent," "Superb," "Great," etc. It is Something Worthy of Telling Abroad.

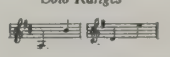
—EVER INCREASING IN POPULARITY—

SLEEPY HOLLOW TUNE—*Song*

Words by Bertram Fosdick *Music by Richard Kountz*

Vocal Solo.....(Published in Two Keys).....Price 45c
Vocal Duet.....Price 45c
Mixed Quartet Price 12c
Male Quartet.....Price 12c
Trio or Three Part Chorus.....Price 12c
Orchestra, Key of G..Price 35c
Fox Trot, Orchestra..Price 50c

Solo Ranges



Sleepy Hollow Tune is procurable on Player Rolls and Records

THEODORE PRESSER CO., 1712-1714 CHESTNUT ST., PHILADELPHIA, PA.

SUMMY'S CORNER

Violin and Piano Transcriptions of Uncommon Merit by

ARTHUR HARTMANN

GAVOTTE (P. Martini) . . . . . $ .75
The charm and grace of this 18th century dance is distinctly enhanced by its transition here into the realm of violin music, for which it seems to be particularly fitted.

PETIT MINUET (A. Kopylow) 75
Another bright and animated number which is admirably designed for violin treatment and arranged with skill and artistry. Utilizes the first and third position.

CRADLE SONG (Franz Schubert) 40
The interpretation of this song through the idiom of the violin results in a most desirable number for this instrument. Sympathetic, with an unusually artistic development.

CRADLE SONG (N. Rimsky-Korsakov) 50
This beautiful melody, Russian in character, responds most naturally, to the singing tone of the violin. Through Mr. Hartmann's rare art of transcribing, the number is thus imbued with a true violinistic character.

A New Violin Work

VIOLIN BOW TECHNIC

By Henry Hoaré . . . . . Price, $1.50

A series of studies covering every fundamental principle essential to the technic of Violin bowing. An exhaustive treatment of a subject on which Violin artistry largely depends.
Rational and straight-forward in the mode of presenting. Every point logically reasoned out for the benefit of the student.
Its value is attested by the many favorable comments received from noted artists and teachers.

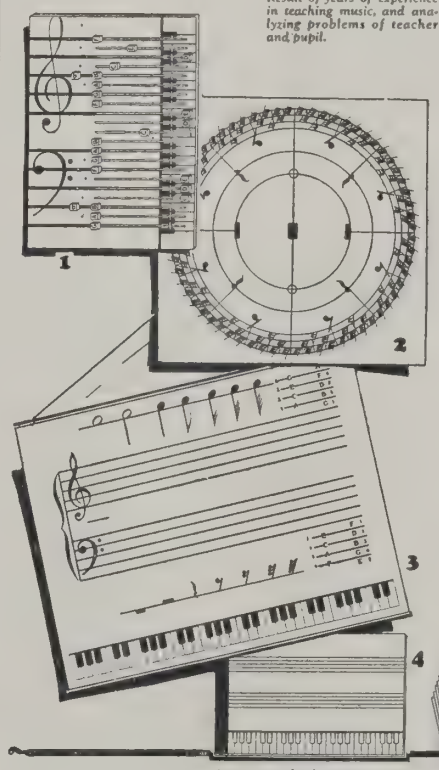
CLAYTON F. SUMMY CO., Publishers
429 South Wabash Avenue Chicago, Ill.

EVERY TEACHER CAN PROFITABLY USE

NEW WAY MUSIC DEVICES

(PATENTED AND COPYRIGHTED)

Result of years of experience in teaching music, and analyzing problems of teacher and pupil.



NO MATTER what method or system you now use you will find these simple, practical devices—

Make class or individual instruction more interesting—practical—thorough and efficient—with less time and effort on part of teacher and pupil.

Order Today—The minute you see their simplicity, versatility, completeness and capacity, you will wonder how you ever got along without them.

1 *New Way Keyboard and Staff Reader*
—The most valuable device created in years. Teaches student not only to read accurately and rapidly, but to play what is read. The correlation of staff and keyboard is made perfectly clear by means of sliding lettered buttons. The teaching of Sharps, Flats, Scale Construction, Chord and Interval Building is greatly simplified by the use of this Reader. As essential and accurate as the multiplication table. Every pupil should have one. $2.00 each. (Special discounts on quantities to Teachers and Schools).

2 *New Way Time Value Indicator*
—Two color hanger—22 x 22. For teaching note and rest values, and comparative values. $1.50 each

3 *New Way Wall Board*
—Invaluable for school room or studio use. Enables teacher to illustrate any point to any number of pupils at the same time. Size 28 x 36. Made of material that permits erasing. $5.00 each.

4 *New Way Practice Pad*
—Something entirely new for class dictation work and home practice. Mystic Pad permits instant erasing. 50c each (Quantity Discounts on request).

5 *New Way Degree Cards*
—A deck of cards showing every note in music from the fifth added space below the bass staff to the fifth added space above the treble staff. Gives thorough drill in actual note reading. Also interesting games for home, class and club use. $1.50 per set (Discount on quantities).

A Six Day Normal Course in **New Way Class Piano Foundation Work** Including the use of **New Way Music Devices**, will be conducted the week of November 21, 1926, at **Horner Institute-Kansas City Conservatory** Kansas City's Great Civic Institution
Write today for full particulars

NEW WAY MUSIC EDUCATION COMPANY

1110 GRAND AVENUE KANSAS CITY, MO.

Musical Jewelry Gifts for Christmas

Where Will You Find a More Appropriate Gift for the Music Lover?



Our Stock of Musical Jewelry includes a full line of Brooches, Medals, Breast Pins, Bar Pins, Scarf Pins and other Novelties, which will be sure to please any lover of music.



It is important that orders be placed as early as possible to insure delivery before Christmas. Be sure to specify exactly what you want when ordering. If engraving is desired, extra time should be allowed.



We will gladly supply you upon request, with a catalog showing a complete assortment of designs with prices
A complete list of musical jewelry will appear in the December ETUDE

THEODORE PRESSER CO., *Music Publishers* 1712-1714 Chestnut Street **Philadelphia, Pa.**

Character Sketch of Schubert

(Continued from page 804)

family country seat. It was in 1824, when he was living with the Esterhazys at Zselész, and when the Countess Caroline was seventeen, that Schubert is supposed to have fallen in love with her. When on one occasion the girl asked Schubert why he had never dedicated anything to her, the poor, faltering lover forgot for a few seconds his blundering awkwardness and he rose to what was perhaps the supreme moment of his life. "Dedicate something to you?" he said, "Why should I? Everything I have ever done is dedicated to you." But that was the end as well as the beginning of the romance. There is nothing to show that Countess Caroline Esterhazy reciprocated Schubert's tender feeling; and even if she had, the social chasm which yawned between the fair scion of the Esterhazys and the son of the humble village schoolmaster made any association other than that of pupil and teacher impossible.

For the rest, Schubert's interest in femininity, which never seems to have been extensive, was confined to the more lowly representatives of it. It was the occupants of Count Esterhazy's kitchen rather than those of his salon who occupied Schubert's notes when he penned his infrequent letters from Zselész. "The cook is a merry fellow," he wrote, "the lady's maid is thirty; the housemaid is very pretty and often pays me a visit; the nurse is somewhat ancient; the butler is my rival."

Perhaps, after all, one need not expend upon Schubert an over-abundance of sympathy in regard to the Countess Caroline affair. Neither he nor any of his friends —like Mayrhofer, Bauernfeld, Schindler, von Chezy—had much to say about any charmers who may have lit the fire of Schubert's inspiration. The man who looked "like a drunken cab-driver," who had no tact and no pretty speeches, who died worth twelve dollars, and was waited upon by fame only after he had been lying in his tomb for two decades, was not the romantic figure who would be likely to drift into the dreams of women who were fair.

Self Test Questions on Mr. Borowski's Article

1. What type of life appealed most to Schubert?

2. Describe Schubert's general appearance.

3. Describe Schubert's natural disposition.

4. What quality pervades most of his music?

5. In what way did his love for composition show itself?

Public School Music Department

(Continued from page 822)

counted for. If the proctors are not advised by the principal, they may be at a loss and feel that their presence is unnecessary. The following explanation will serve to enlighten these teachers concerning their duties and secure their full cooperation.

Duties of Proctors

SATISFACTORY results can be obtained only when the conductor is relieved from all responsibility except that incident to the professional work at hand. Cooperating with the conductors, therefore, there should always be a sufficient number of proctors to attend to

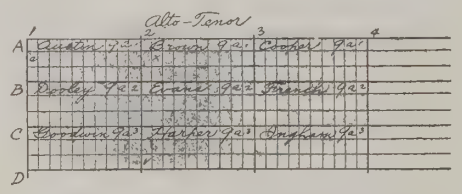
1. Taking the attendance.
2. Observing and recording deportment.
3. Observing such pupils as from time to time are making no effort in the work, and instigating and encouraging their vocal coöperation.
4. Seeing that all pupils are properly supplied with books and are intelligently at work on the proper page and part.

It has been observed that when the proctors are participants with the pupils in the work and assume vocal leadership in the parts upon which the several groups of pupils are at work, such participation by example and inspiration lifts the result in dignity, tonal and artistic effect far above what otherwise would obtain.

Marks for Effort

IT IS OBVIOUS that it is impossible to rate pupils according to musical ability in the mass choruses. There is need, however, to give report marks for effort in music. Charts should be made out by the music teachers. Paper printed in quarter-inch squares can be used. Each block may be regarded as a music lesson and the proctors can take the charts and record absence with an "A," lack of participation with a check mark, "V," and disorder with a cross, "X."

The names on the charts should appear in the order of seating and a chart or charts supplied for each vocal group; that is, soprano, contralto, tenor and bass. The following is an example of a part of a record chart for an alto-tenor group of boys:



The letters to the left represent rows, and the numbers, the seats in these rows. There are enough blocks for twenty lessons, and report marks for the first report can be written in the block for the last lesson taken. The average pupil may receive "G" (good) and the outstanding and coöperative pupils "E" (excellent) for a mark. Those who are absent may be reduced to "F" (fair) or lower. Those failing to coöperate may receive "P" (poor) or "D" (deficient). It will be observed that few pupils will need low ratings if this system is used and followed up.

Much more might be said of organization, but the true success of the work lies in the vision of the music teacher in planning and carrying out program projects. Under inspirational leadership and guidance, the mass choral work in the Junior High School has great possibilities as a medium for developing the cultural and social life of the student body.

Articulation in Song

To THE ETUDE:

I want to express a word of appreciation for your Voice Department in THE ETUDE. It is an inspiration to read your well-written articles and I never fail to find something especially good for some pupil at his particular state of progress.

The first sentence in the article by Watson Lyle in the May issue has such a deep significance that I wish every voice student could comprehend its depth.

Don't you think that voice teachers are usually too negligent in their concern for the general musicianship of their pupils?

I hope to see more articles on Articulation, pronunciation and enunciation. What voice student, and teacher also, does not need them? Thank you. WINIFRED HANLON.

The Choir Master

Each Month Under This Heading We Shall Give a List of Anthems, Solos and Voluntaries Appropriate for Morning and Evening Services Throughout the Year.

Opposite "a" are anthems of moderate difficulty, opposite "b" those of a simple type.

Any of the works named may be had for examination. Our retail prices are always reasonable and the discounts the best obtainable.

SUNDAY MORNING, January 2nd
ORGAN
Cavatina .....*Raff-Westbrook*
ANTHEM
(*a*) Brightest and Best .....*Buck*
(*b*) Rejoice Greatly .....*Berridge*
OFFERTORY
Hail to the King (T. Solo)..*Burleigh*
ORGAN
Festival March .....*Rene Becker*

SUNDAY EVENING, January 2nd
ORGAN
Calm as the Night .....*Bohm-Gaul*
ANTHEM
(*a*) Rejoice, the Lord is King .....*Berwald*
(*b*) Shadows of the Evening Hours .....*Storer*
OFFERTORY
King of Kings (A. Solo) ....*Shelley*
ORGAN
Adeste Fidelis .....*Reading-Lemare*

SUNDAY MORNING, January 9th
ORGAN
Adoration .....*Borowski*
ANTHEM
(*a*) O Jesus, Thou art Standing .....*Barrell*
(*b*) Lo, How a Rose ....*Practorius*
OFFERTORY
Hark, Hark My Soul (Duet, S. and T.) .....*Waghorne*
ORGAN
March de Fete .....*Barrell*

SUNDAY EVENING, January 9th
ORGAN
Cradle Song .....*Botting*
ANTHEM
(*a*) I Will Sing of Thy Power .....*Sullivan*
(*b*) Break Forth Into Joy..*Berridge*
OFFERTORY
Jesus Only (B. Solo) .....*O'Hara*
ORGAN
March of the Noble .....*Keats*

SUNDAY MORNING, January 16th
ORGAN
Morning Prelude .....*Cummings*
ANTHEM
(*a*) Walking With Thee ...*Wooler*
(*b*) Thou Wilt Keep Him..*Matthews*
OFFERTORY
With Verdure Clad (S. Solo).*Haydn*
ORGAN
Sursum Corda .....*Diggle*

SUNDAY EVENING, January 16th
ORGAN
Evening Meditation .....*Armstrong*
ANTHEM
(*a*) Peace I Leave With You .....*Robs*
(*b*) Saviour, Breathe an Evening Blessing .....*Gordon B. Nev*
OFFERTORY
The Lord is My Shepherd (Duet, S. and A.) .....*Sw*
ORGAN
Processional March ....*Henry Par*

SUNDAY MORNING, January 23r
ORGAN
Festival Prelude .....*An*
ANTHEM
(*a*) The God of Love .....*Laure*
(*b*) We Worship Him.....*Ha*
OFFERTORY
I Heard the Voice of Jesus Say (B. Solo).....*Spi*
ORGAN
Grand Chorus .....*Ingelo Be*

SUNDAY EVENING, January 23rd
ORGAN
Nocturne .....*Gill*
ANTHEM
(*a*) Thy Word is a Lantern..*Ku*
(*b*) In Heavenly Love ....*Federl*
OFFERTORY
The Day is Past and Over (Duet, A. and B.) .....*Blumen*
ORGAN
March in C .....*K*

SUNDAY MORNING, January 30t
ORGAN
Morning Prelude .....*K*
ANTHEM
(*a*) Search Me, O God .....*She*
(*b*) The Lord is Rich and Merciful .....*Bar*
OFFERTORY
Nazareth (B. Solo) .....*Gou*
ORGAN
March .....*Pe*

SUNDAY EVENING, January 30t
ORGAN
Berceuse No. 2 .....*Ku*
ANTHEM
(*a*) O Come Before His Presence .....*Ma*
(*b*) Holiest, Breathe an Evening Blessing .....*Bar*
OFFERTORY
Shadows Gain Upon the Light (T. Solo) .....*Kra*
ORGAN
Festal March .....*Kro*

SPECIAL NOTICES AND ANNOUNCEMENTS

PERSONAL FOR SALE or WANTED
Rate 10c per word

FOR SALE—Violin business of good reputation in Western educational centre. Box C. I. K., care of ETUDE

FOR SALE—One new Violin Course by Siegel Meyers School—Complete Course. Dale Snavely, Haxtun, Colo.

FOR SALE—Old Maggini Violin, bought from reliable violin dealer for $400. Will sell for $250. Louis Plautz, Elkhorn, Wis.

WHY ADAM SINNED—Would like to obtain a copy of this song, frequently used as pianologue. Address, R. R., care of ETUDE.

ANNOUNCEMENTS
Rate 20c per word

CORRESPONDENCE HARMONY—Simple practical. Music composed, send poem. Dr. Wooler, 171 Cleveland Ave., Buffalo, N. Y.

START BUSINESS YOURSELF as piano technician. $150 to $500 a month. No capital needed. Demand for skilled men exceeds supply. We train you at home at small cost. Write; Mack Institute, Wabash Station, EM-7, Pittsburgh, Pa.

HARMONY—Musical form. Appreci by correspondence. R. H. Merriam, Chat New Jersey.

MUSIC COMPOSED to your words—M dies Harmonized—Manuscripts corrected prepared for publication. R. M. Stults, poser "Sweetest Story Ever Told" and other works, Ridley Park, Pa.

MUSIC COMPOSED; manuscripts rev Band and Orchestra arranging. Complete guaranteed instruction in Harmony by J. Rode Jacobson, 2323 N. Calif. Ave., Chi Ill.

PAPERS on musical subjects prep for club use. Programs arranged. Georg Brown, Lansdowne, Pa.

CLUB PAPERS—Best work guarantee sheets, $1.00. "Musician," 1002 Gilson, M son, Wis.

"BARTERED BRIDE"—Celebrated m from the famous opera "Bartered Br Piano, 40 cents. Emerick & White, 16 P ham Sta., New York, N. Y.

FOLLOW VICTOR HERBERT'S A VICE: LEARN HARMONY AND CO TERPOINT—Harold Sanford, associated 18 years with the late Victor Herbert, is conducting a mail course in Harmony Counterpoint using the Gershwins Sy Send for descriptive circular to Harold ford, 172 West 77th Street, New York, N.



JUNIOR ETUDE



CONDUCTED BY ELIZABETH A. GEST

Mozart

By Leonora Sill Ashton

In this master's work you see
Notes of sweetest melody;
Golden harmonies are there
When his music fills the air.
As a child he played full well,
So the ancient stories tell;
Learned to write the music page
At a very early age.
Music flowing glad and free,
That is Mozart's history.

"And I Thought You Were So Neat"

By Edna M. Schroeer

Sally ran all the way home from her usic lesson, and as soon as she got home e sat right down and cried as if her little art would break.

"And I thought you were so neat, Sally." ose were the very words Miss Sweet had ed; and Sally had worn her pretty, new, nk apron, too, for the first time, especially r her lesson, and she thought she was so at.

"I am neat. I did look neat. I know I ı," she kept repeating. "What did she ean, I wonder? What could she have eant?"

"She means you should keep your music at as well as yourself, Sally, dear," said ittle fairy.

'Well, I do keep my music neat. See w clean and pretty it looks. The only rks there are on it are the ones she puts it herself, so there!" said Sally, getting ittle excited.

'Here, here, honey, I didn't mean that all; of course your music is neat—that y. I meant you should always play atly."

'How do you mean? I thought I did."

"Well, when you don't play all the notes they are written and watch all the marks composer puts there for you, to help u play correctly, that isn't neat. Now, you see what I mean?"

'Oh, yes; I see now. You mean I should vays be particular about how every single ie sounds just as I always try to be about w my hair looks, and how my dress ngs, and especially how long my finger-ls are—or, rather, I mean how short they so they will not hurt the pretty keys. Miss Sweet always tells me—that's what ı mean, isn't it?"

'Exactly," said the fairy.

'I'll always be as neat as neat can be in playing, after this; you just see if I'm ," said little Sally, going to the piano, l playing over her lesson very neatly in-d.

Keep your muscles well relaxed,
Keep your knuckles round,
Keep your fingers very firm,
Your playing well will sound.

The Girl Who Didn't Count

By Mrs. Paul J. Leach

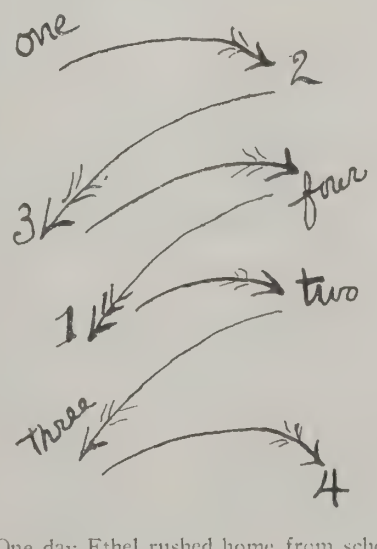
Ethel played the piano very well for a girl of her age and was quite proud of her own ability. She liked to play for people, and she usually liked to practice; but there was one thing she did not like to do. She did not like to count out loud, or even to herself. She never took the trouble to study out carefully the time of a piece or exercise. She did it by ear and by guess. Notes which were written over each other she played together; and notes which were written in between she played between. Her music sounded fairly well, but her time was not always accurate.

In vain her teacher told her to count. She would count for a measure or two, but her voice would get weaker and weaker and soon fade away entirely. You know how that is, don't you? Ethel never liked to play duets with the other girls. She said it was because they could only play easy ones, but the girls told each other that Ethel's time was jerky.

Ethel's mother worried about this a good deal. She tried to get Ethel to count when she practiced. But Ethel always said:

"What's the use? People like my playing as it is, and besides I hate to count, so I'm not going to bother. You never heard anyone at a recital or concert counting out loud!"

Her mother patiently explained that practicing and playing in public were two different things, but Ethel still refused to bother with counting.



One day Ethel rushed home from school in great excitement.

"Just think, mother," she exclaimed, "we are going to have an orchestra at school!"

"That will be fine," her mother answered. "Tell me all about it."

So Ethel explained that the music supervisor was organizing it and any one in the school who played an instrument could join.

"But, of course," she said, "they only need one pianist. There will be a try-out for that position tomorrow afternoon. I'm sure I can win. Even if I am only in the



sixth grade, I play better than those eighth-grade girls."

"Well," her mother replied, "if I were you, I would begin right away to practice counting. The most important thing for the pianist in an orchestra is accurate time. I am sure the supervisor will consider that in making her choice."

But Ethel refused to heed this advice. She started to work on her hardest piece and spent every minute on that. She really played it in a very brilliant manner, and so she went to school the next morning in a very confident frame of mind.

But she came home in tears. Her mother tried to comfort her and finally Ethel was able to tell her about the trials. Each girl played her piece first and the supervisor selected the two best. Ethel was first and an eighth-grade girl was second. Then the supervisor had these two play "The Battle Hymn of the Republic." Here again Ethel did very well. But the most important test came last. They were asked to play the "Battle Hymn" again and count out loud!

"And mother," sobbed Ethel, "my counting was terrible. All those dotted eighths and sixteenths were too much for me. I got all mixed up and had to stop before I was half through."

The other girl had not played with Ethel's brilliancy but she could count steadily and accurately and the supervisor had chosen her. She explained to Ethel the importance of accurate time when playing with an orchestra.

"And mother," promised Ethel, "I'm going to count every time I practice and next year when that girl goes to high school, I'm going to be the best pianist in the grades. Then I'm going to be pianist for the orchestra."

Anniversaries

Anniversaries of the following musicians are celebrated this month (November). Perhaps some of you can honor their days by playing something from their compositions at your November club meetings. You might also look up interesting details from their biographies.

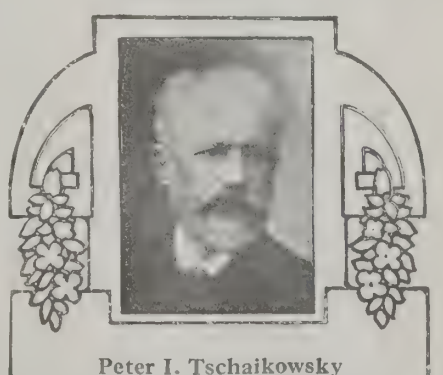
November 4—Felix Mendelssohn, died in Leipzig, Germany, 1847.
November 6—Peter Tschaikowsky, died in St. Petersburg (now Petrograd), Russia, 1893.
November 9—Cesar Franck, died in Paris, 1890.
November 13—Gioachino Rossini, died in Paris, 1868.
November 15—Christoph Willibald Gluck, died in Vienna 1787.
November 18—Ignace Jan Paderewski, was born in Poland, 1860.
November 19—Franz Schubert, died in Vienna, 1828.
November 20—Anton Rubinstein, died in Russia, 1894.
November 28—Anton Rubinstein, was born in Russia, 1829.
November 29—Gaetano Donizetti, was born in Bergamo, Italy, 1797.

Dear Junior Etude:

I am nineteen years old and play piano, but cannot sing. I am working in an office in Johannesburg, "The Golden City." I am getting the Etude and will watch to see if you publish my letter. I should love to hear from some of your readers who live in interesting countries.

From your friend,
Agnes N. Rodgers (Age 19),
Box 6779, Johannesburg, Transvaal,
South Africa.

My piano is a lovely thing,
I keep it clean and dusted.
At night I close the lid down tight
So the strings will not get rusted.



Peter I. Tschaikowsky

Born, May 7, 1840 Died, November 6, 1893

The most popular of the great Russian composers. Used classic models, but filled them with modern feeling. His "Pathetic" symphony is probably most played of the great modern works for orchestra.

Property of

Etude Portrait Series

JUNIOR ETUDE—Continued

Junior Etude Contest

THE JUNIOR ETUDE will award three pretty prizes each month for the best and neatest original stories or essays and answers to puzzles.

Subject for story or essay this month—"My Favorite Piece, and Why I Like It." Must contain not over one hundred and fifty words. Any boy or girl under fifteen years of age may compete whether a subscriber or not.

All contributions must bear name, age, and address of sender written plainly, and must be received at the JUNIOR ETUDE Office, 1712 Chestnut St., Philadelphia, Pa., before the twentieth of November. Names of prize winners and their contributions will be published in the issue for December.

Put your name and age on upper left hand corner of paper, and address on upper right hand corner of paper. If your contribution takes more than one piece of paper do this on each piece.

Do not use typewriters.

Competitors who do not comply with ALL of the above conditions will not be considered.

MUSIC IN MY HOME
(Prize Winner)

Music in my home is one of the outstanding things. We could not be without it any more than we could be without eating. We all play the piano and love it. My father teaches piano. In a week or two he will have a pupils' recital, in which we will all take part. There are three children in our family besides myself, and we all have different teachers. We play solos, duets, trios and quartettes (four at one piano), and also numbers for two pianos. I play at one piano with my father accompanying me on the second. We also sing. To become good at hymns we take turns playing them while the others sing. We love chorales, too, and do quite a number of them.

HAROLD E. NEWHARD (Age 12),
Pennsylvania.

MUSIC IN MY HOME
(Prize Winner)

I think music in my home is one of the best things we have. People often tell us that, too. There are four of us girls, from eight to sixteen years of age, and we all play violin and piano. Father plays cornet. We play orchestra music, duets and solos. Often people come in just to hear us play. We live on the prairies and there is not much to which to go. We children do not need to go away from home, however, to have a good time. We expect to get more instruments soon. I have also one little sister and brother who will soon start music. We call our orchestra the Home-Trained Orchestra. We have had no lessons except from our mother. We think music in the home is something to be proud of.

GERTRUDE KELTS (Age 11),
Canada.

MUSIC IN MY HOME
(Prize Winner)

Music is greatly esteemed in my home. My mother is an accomplished pianist and violinist. My father plays the violin, mandolin and guitar. I am studying the piano and devote as much time as possible to it. Every evening we have what my grandfather calls the "Home Recital." This recital is a great pleasure to us all, especially to my father, because it rests his mind after a trying day at the office. I wish every home could have its own recitals, because I think everybody would be much happier.

ELIZABETH MORRIS (Age 13),
New York.

A Puzzle Corner

Answer to puzzle in June

K-angaroo
f-R-agment
Be-E-thoven
I11-I-nois
phea-S-ant
Schil-L-er
lavend-E-r
Novembe-R

The diagonal is Kreisler. A number of other words may be used to bring the same results, for instance, fraction for fragment, thrush for pheasant, kitten for kangaroo, Indiana or Califoria for Illinois.

Operatic Letter Chops

By E. Mendes

1. USE the last three letters of a famous opera for the first of the name of one of the United States.

2. Use the last three letters of a famous opera for the first of a six-letter word meaning threat.

3. Use the last three letters of a famous opera for the first of a four-letter word meaning minerals.

4. Use the last three letters of a famous opera for the first of a six-letter word meaning rare.

Prize Winners for June Puzzle

Virginia Goodrich (Age 14), Missouri.
Marie Krenzke (Age 13), Wisconsin.
William Willis (Age 10), Mississippi.

Honorable Mention for June Puzzle

Helen Estabrooks, Gretchen Kohler, John Karvonan, Edward T. Mize, Mary Morton, Mary Ellen Saxe, Margaret Marston, Helen Holmes, Agnes Mary Morrison, Jack Colter, Ruth Colter, Dorothy Smithman and Truette Wilson.

Honorable Mention for June Essays

Stuart Stevenson, Adelaide Biggane, Alice Drees, Angeline B. Drees, Erwind Edwards, Frances Cain, Bettina Hunter, Melba K. Ott, Fern I. Goss, Morris Gold, Margaret Knight, Anita Smith, Winnie Bush, Hazel Fashbaugh, Jean Worth, Clarice Hamilton, Muriel Stoepker, Kathryn Finch, Helen Lewiske, Sam L. Castronovo, Helen Wiens, Florida Graves, Theodore Smith, Rosenary Myers, Evelyn Jackson, Grace Hobbs, Helen Horton, Virginia Keller, Ruth Maynem, Eileen Bower, Frances R. Allen, Helen Sharp, Evelyn Stern, Lillian Hankin, William Willis, Esther Carlson, Patrice Taylor, Lucile M. Southworth, Errol Barran, Margaret Humphrey and Raymond F. Otis.

Letter Box List

Letters have been received from the following: Margery M. Smith, Mary Alice Dunham, Alice Rosenberg, Inez Johns, Gertrude L. Kelts, Dorothy Scherfen, Marie Long, Dorothy Eaton, Wylie Hausenwright, Genevieve Huckstep, Wendell Smith, Louise Mairs, Gertrude M. Chadney, Regina Pudney, Adelia Budge, Marjorie M. Sams, Fern Goss, Elizabeth Morris, Margaret Humphrey, Esther Le Geyt, Virginia Durand, Alberta Bresee, Virginia L. Gassman, Louise Jones and Sophie Weinstein.

The JUNIOR ETUDE regrets that there is not space to print these letters.

Letter Box

DEAR JUNIOR ETUDE:

We have greatly enjoyed the JUNIOR ETUDE. If we had not taken it I would not be so far advanced now, for the Etude articles are always in my mind. I give music lessons to a little girl who lives nearby. She has had three lessons and can read her notes very well.

From your friend,
KATHRYN FAST (Age 9),
Minnesota.

DEAR JUNIOR ETUDE:

Our schools offer many electives in music, harmony, voice, musical appreciation, boys' and girls' glee clubs and mixed chorus, and outside of school, orchestra. Then, we also have a course in band playing. Last year there were two hundred and twenty-five taking this course. Our concert band has forty-six pieces and took seventh place in the Nation Band Contest this year. Mr. Maddy was one of the judges and I was very much interested to see his article in the June ETUDE. Every school may have a good band, if they have a good director and interested students. Two-thirds of the members of our bands had never had private lessons on their instruments when they started in the bands; but next year it will be impossible to get in without having had private lessons. I have taken piano eight years and am taking clarinet in the concert band now. I think that any one who has an opportunity to be in a school band should do so.

From your friend,
GRACE JEAN WILLEN (Age 15),
Marion, Indiana.

DEAR JUNIOR ETUDE:

I am twelve years old and live in Northern Maine. We enjoy an orchestra at home. My mother plays the cornet, my sister the violin, my father the saxophone and myself the piano. I have played orchestra music for two years and find that it helps me with my time. I have enjoyed taking piano lessons for three years and like to practice. I have played in three recitals.

From your friend,
KATHRYN HERRICK (Age 12),
Maine.

Give a Musical Friend

THE MOST APPRECIATED CHRISTMAS GIFT

A Year's Subscription to
THE ETUDE MUSIC MAGAZINE
Only $2.00
FOR 12 SPLENDID NUMBERS



SPREAD YOUR GOOD WISHES AND HOLIDAY CHEER OVER THE ENTIRE YEAR

A fine three-color gift card bearing your name will be sent to arrive on Christmas morning, subscription to begin with any issue requested. Where a name is already on the list, the gift subscription can begin when the present subscription expires.

YOU CANNOT GIVE MORE VALUE FOR SO LITTLE MONEY

SEND ORDERS EARLY to avoid holiday rush. By doing this you will save time and disappointment.

YOU CAN SAVE MONEY BY SENDING MORE THAN ONE SUBSCRIPTION

Two Subscriptions..remit for each..$1.85 Five Subscriptions..remit for each..$1.70
Three Subscriptions, remit for each..$1.75 Seven Subscriptions, remit for each..$1.65
Ten Subscriptions....remit for each....$1.60

ETUDE MUSIC MAGAZINE
Theodore Presser Co., Publishers
1712-1714 Chestnut Street - - Philadelphia, Pa.
Price, $2.00 Yearly. Add Canadian Postage, 25c; Foreign, 72c

"It Has Accomplished Wonders With My Pupils"

Hundreds of letters like the following have come from enthusiastic users of

Mastering the Scales and Arpeggios

By JAMES FRANCIS COOKE
Price $1.50

"I insist that scales are the foundation of a musical education and have never used a book which gives the student the knowledge and ability that is given by *Mastering the Scales and Arpeggios.* This book has been a life-saver for me and I am proud to say that I have, with its help, accomplished wonders with my pupils."

MRS. A. S. ROSE

Gabrilowitch, Rosenthal, Lhevinné, Jonás, Goodson, Bachaus and many others in the highest ranks of the great virtuoso teachers have pronounced this work invaluable to piano study.

THE BOOK THAT ACTUALLY PRODUCES STARTLING RESULTS IS THE TEACHER'S GREATEST ASSET

The privilege of free examination of any of our publications in the convenience of one's studio is cheerfully extended.

Published by

THEODORE PRESSER CO.
1712-1714 Chestnut Street MUSIC PUBLISHERS AND DEALERS Philadelphia, Pa.

ATTENTION! WISE MAGAZINE READERS ORDER NOW!

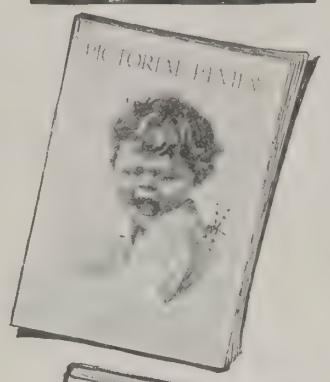


SAVE—Time Money and Possible Delay

NOTE THESE LOW PRICES FOR Etude Music Magazine Clubs

Many Will Advance January 1st. Now is the Time to Buy!

Subscriptions May Begin on Any Future Date Designated



Note these Specials and Order TODAY!

ETUDE MUSIC MAGAZINE (One Full Year)	$2.00
With PICTORIAL REVIEW (Regular Price $1.50)	2.85
With McCALL'S (Regular Price $1.00)	2.35
With WOMAN'S HOME COMPANION (Regular Price $1.00)	2.75
With MODERN PRISCILLA (Regular Price $2.00)	3.40
With CHRISTIAN HERALD (Regular Price $2.00)	3.00
With COSMOPOLITAN (Regular Price $3.00)	4.50

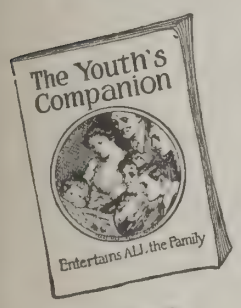




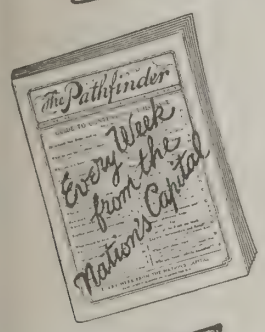
ADDITIONAL STARTLING COMBINATIONS AT SUBSTANTIAL SAVINGS

ETUDE MUSIC MAGAZINE	$2.00		
WOMAN'S HOME COMPANION	1.00	All	$3.85
PICTORIAL REVIEW	1.50		Save 65c
Regular price	$4.50		
ETUDE MUSIC MAGAZINE	$2.00		
McCALL'S	1.00	All	$3.35
WOMAN'S HOME COMPANION	1.00		Save 65c
Regular price	$4.00		
ETUDE MUSIC MAGAZINE	$2.00		
PEOPLE'S HOME JOURNAL	.50	Both	$2.25
Regular price	$2.50		Save 25c
ETUDE MUSIC MAGAZINE	$2.00		
WOMAN'S HOME COMPANION	1.00	All	$3.10
BETTER HOMES AND GARDENS	.60		Save 50c
Regular price	$3.60		
ETUDE MUSIC MAGAZINE	$2.00		
CHRISTIAN HERALD	2.00	All	$4.70
PICTORIAL REVIEW	1.50		Save 80c
Regular price	$5.50		
ETUDE MUSIC MAGAZINE	$2.00		
RADIO NEWS	2.50	Both	$3.85
Regular price	$4.50		Save 65c
ETUDE MUSIC MAGAZINE	$2.00		
BOYS' LIFE (Boy Scout Magazine)	2.00	Both	$3.50
Regular price	$4.00		Save 50c
ETUDE MUSIC MAGAZINE	$2.00		
WOMAN'S HOME COMPANION	1.00	All	$3.00
FARM & FIRESIDE	.25		Save 25c
Regular price	$3.25		
ETUDE MUSIC MAGAZINE	$2.00		
AMERICAN MAGAZINE	2.50	Both	$4.25
Regular price	$4.50		Save 25c
ETUDE MUSIC MAGAZINE	$2.00		
REVIEW OF REVIEWS	4.00	Both	$4.75
Regular price	$6.00		Save $1.25
ETUDE MUSIC MAGAZINE	$2.00		
ST. NICHOLAS	4.00	Both	$5.25
Regular price	$6.00		Save 75c
ETUDE MUSIC MAGAZINE	$2.00		
PICTORIAL REVIEW	1.50	All	$4.70
YOUTHS' COMPANION	2.00		Save 80c
Regular price	$5.50		
ETUDE MUSIC MAGAZINE	$2.00		
McCALL'S	1.00	All	$4.05
MODERN PRISCILLA	2.00		Save 95c
Regular price	$5.00		

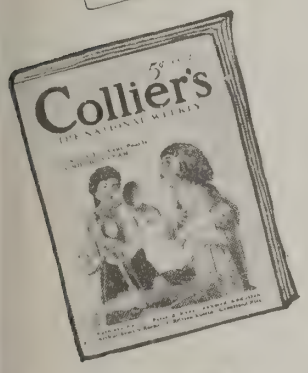
ETUDE MUSIC MAGAZINE	$2.00		
McCALL'S	1.00	All	$4.25
YOUTH'S COMPANION	2.00		Save 75c
Regular price	$5.00		
ETUDE MUSIC MAGAZINE	$2.00		
MODERN PRISCILLA	2.00	All	$4.75
CHRISTIAN HERALD	2.00		Save $1.25
Regular price	$6.00		
ETUDE MUSIC MAGAZINE	$2.00		
PATHFINDER	1.00	Both	$2.35
Regular price	$3.00		Save 65c
ETUDE MUSIC MAGAZINE	$2.00		
AMERICAN BOY	2.00	Both	$3.00
Regular price	$4.00		Save $1.00
ETUDE MUSIC MAGAZINE	$2.00		
TODAY'S HOUSEWIFE	.50	Both	$2.10
Regular price	$2.50		Save 40c
ETUDE MUSIC MAGAZINE	$2.00		
PHYSICAL CULTURE	2.50	Both	$4.00
Regular price	$4.50		Save 50c
ETUDE MUSIC MAGAZINE	$2.00		
YOUTH'S COMPANION (52 Issues)	2.00	Both	$3.50
Regular price	$4.00		Save 50c
ETUDE MUSIC MAGAZINE	$2.00		
GOLDEN BOOK	3.00	Both	$4.75
Regular price	$5.00		Save 25c
ETUDE MUSIC MAGAZINE	$2.00		
WOMAN'S HOME COMPANION	1.00	All	$4.75
AMERICAN MAGAZINE	2.50		Save 75c
Regular price	$5.50		
ETUDE MUSIC MAGAZINE	$2.00		
MODERN PRISCILLA	2.00	All	$4.50
PICTORIAL REVIEW	1.50		Save $1.00
Regular price	$5.50		
ETUDE MUSIC MAGAZINE	$2.00		
FASHIONABLE DRESS	3.00	Both	$4.25
Regular price	$5.00		Save 75c
ETUDE MUSIC MAGAZINE	$2.00		
COLLIER'S NATIONAL WEEKLY	2.00	Both	$3.50
Regular price	$4.00		Save 50c

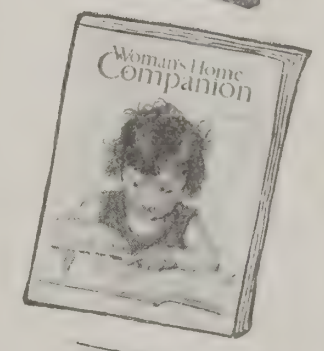




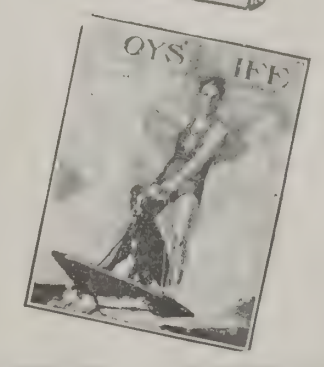












The following Magazines May Be Added To Any Club Listed Above At The Prices Quoted

SATURDAY EVENING POST	$2.00
LADIES' HOME JOURNAL	1.00
COUNTRY GENTLEMAN (3 Years)	1.00

Above Prices do not Include Canadian or Foreign Postage

For Everyone Interested in Music

Write to us for prices on any magazines not listed.

ETUDE MUSIC MAGAZINE

Price $2.00 a Year

Add Canadian Postage, 25c—Foreign, 72c

THEODORE PRESSER CO., Publishers

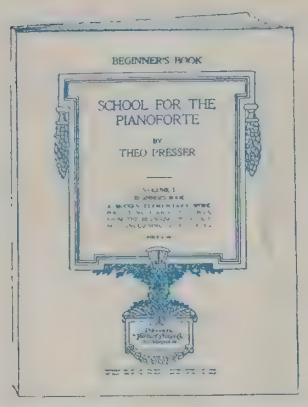
1712-14 Chestnut Street, Philadelphia, Pa.

Musicians, Attention!

Take subscriptions for ETUDE and add to your income. Send postcard for particulars.

TOWERING FAVORITES

In the Field of Piano Teaching



Beginner's Book

School for the Pianoforte, Vol. 1

By Theodore Presser

THE immense popularity of this first instruction book is due to the fact that it enables the teacher to obtain readily excellent results with young beginners. The first work is presented in the "first reader" style with large notes and the rudiments are clearly explained. The pupil is soon playing little pieces, as well as attractive little duets with the teacher. Despite the many thousands of this beginner's book that have been sold the sale ever is on the increase, a sure indication of unusual merit.

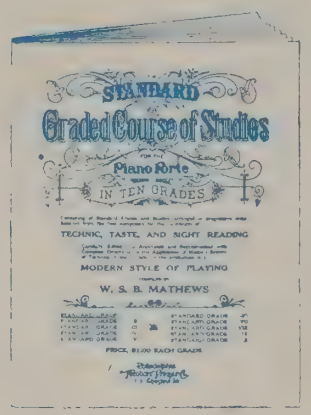
Price, $1.00

STANDARD GRADED COURSE

of

Studies for the Pianoforte

in Ten Grades



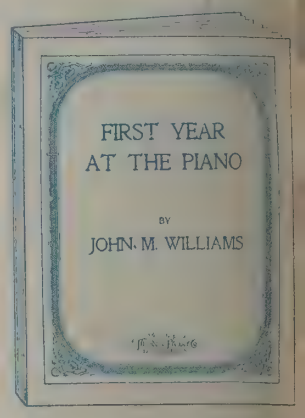
THIS course of studies originally compiled by W. S. B. Mathews and Theodore Presser was the original in its field and it consists of Standard Etudes and Studies, selected from the best composers and arranged in progressive order for the purpose of giving teachers the best material with which to introduce students to the piano keyboard, and develop them into creditable pianists. By diligent adherence to the entire course the pupil can be taken from the very beginning to the highest degrees of virtuosity. The *Standard Graded Course* is never out-of-date, because its great sale necessitates frequent new editions and with each new edition renowned teaching experts carefully revise and re-edit each volume before printing, to make certain that it is always the last word in the most sensible and progressive teaching material. A very acceptable feature of the Standard Graded Course is that it is so flexible as to permit the teacher to expand and supplement the work of the various grades with material that individually develops the students, as needed. The best of technic and musicianship is developed with a minimum of trouble by this course, which has been termed "America's most outstanding piano work."

Price, $1.00 Each Grade

First Year at the Piano

By John M. Williams

JOHN M. WILLIAMS, with his practical and progressive ideas upon elementary piano teaching, has contributed much to aid teachers of piano beginners to proceed more surely and to gain better results. This is a progressive and modern beginner's book, embodying excellent ideas, among which are avoiding teaching of anything that has to be unlearned and the introduction from the beginning of the base clef and phrasing. The book proceeds into elementary scale and pedal work and favorite melodies are cleverly utilized to hold the interest of the young pianist in the making. **Price, $1.00**



SELECTED CZERNY STUDIES

Selected, Edited and Arranged in Progressive Order by Emil Liebling. In Three Books.

Price, $1.00 Each

THE piano study material written by Czerny seems to be absolutely indispensable and teachers who can inspire their pupils to follow Liszt's advice, "practice Czerny diligently," are certain to produce players of marked ability. The eminent piano pedagog, Emil Liebling, selected for these three volumes the best of all Czerny's studies and carefully arranged them in progressive order. The first volume can be introduced with the pupil advanced in the second grade.

MASTERING THE SCALES AND ARPEGGIOS

By James Francis Cooke

Price, $1.50

THE teacher who would develop students of which they might be proud and students who want to gain real keyboard ability cannot give too much attention to the study of scales and arpeggios. This outstanding volume is a complete and practical system for this important branch of piano study, from the most elementary steps to the highest attainable degree of velocity and artistic perfection. It can be used with any method or system of teaching and because it contains original features found in no other work, many teachers have acclaimed it one of the greatest helps they have found in teaching the piano. It gives full description for the formation of all scales, major and minor and all chords are explained in the complete arpeggio work. There are many notes and bits of historical information that give the pupil a complete understanding of the development of the scales.

COMPLETE SCHOOL of TECHNIC

By I. Philipp **Price, $2.00**

THIS volume stands so high in piano literature that we might well term it "celebrated." It is a compendium of modern technic, exhaustive in all details, including all forms of finger exercises, scales, chords and arpeggios, double notes, octaves, trills, tremolo, glissando and bravura. Not only through one's student days but through his entire career, this work will be found excellent for daily practice. It makes possible real achievement in pianistic art.

FIRST STUDIES IN OCTAVE PLAYING

By Theodore Presser

Price, 80 Cents

WITH little tots the matter of octaves is something to be saved until their hands are larger, but with pupils a trifle older, octaves should be presented, as soon as possible and this selection of octave studies makes this possible in the third grade. The proper practice of octave playing not only gives a flexible wrist and forearm, but also strengthens the fingers to a remarkable extent, so that good octave players always are good *executants*.

TWELVE MELODIOUS STUDIES FOR ACQUIRING CERTAINTY

By Arnold Sartorio **Price, $1.10**

THERE are many who need drilling in accuracy and certainty in making various skips and movements over the keyboard and these intermediate grade studies are intended to help along these lines. They consist largely of arpeggio studies, octaves and various intervals. The pupil in the third grade given these studies is certain to move about the keyboard more securely.

BOOK FOR OLDER BEGINNERS

By John M. Williams **Price, $1.00**

THIS is a very practical and concise instruction book and teachers will find it particularly suitable for older boys and girls, as well as for adults. It begins with both clefs and while advancement is rapidly made into the playing of favorite songs and attractive piano pieces, this is done without any undue jumps in technical difficulty.

TUNES FOR TINY TOTS

By John M. Williams

Price, 75 Cents

THIS is virtually a kindergarten piano course, since it is a preparatory grade to the usual instruction method or beginner's book. It begins with both clefs and introduces one by one the keys on the piano above and below middle C.

NEW RHYMES AND TUNES

By H. L. Cramm **Price, 75 Cents**

THE thousands and thousands of copies of this book, purchased by piano teachers throughout the country, gives it a sales record that is nothing short of astounding. It starts right out with very simple pieces and little duets in both clefs, to teach the children the notes of the staff and at the same time to develop rhythmic feeling. This is an excellent accessory to any system of elementary instructions.

BILBRO'S KINDERGARTEN BOOK

By Mathilde Bilbro

Price, 75 Cents

A SUPERB work for the very first musical instruction of small pupils. It is printed with large notes and because the bass clef is not introduced immediately, the little pupils are early pleased with little pieces that they can play with both hands in the treble clef.

FIRST GRADE STUDIES

By L. A. Bugbee **Price, 80 Cents**

PERHAPS the reason this set of studies has been so successful is because from the very beginning almost, they are so nearly like pieces that pupils take to them instinctively and practice them with great zest. These are true first grade studies and they may be used after the first few rudimentary explanations that the teacher should give the beginner.

SUTOR'S NOTE SPELLING BOOK

By Adele Sutor **Price, 50 Cents**

THIS book teaches beginners musical notation through the medium of writing and spelling exercises. Children learn musical notation through it, while finding great delight in forming words, sentences and little stories from the seven letters of the alphabet used in music.

TWENTY-FIVE MELODIES FOR EYE, EAR AND HAND TRAINING

By Mathilde Bilbro

Price, 75 Cents

THIS work runs in grades two and three and furnishes very satisfactory material for establishing the position of the hand upon the keyboard, attaining freedom, training the eye and cultivating a musical ear.

THE MUSIC SCRAP BOOK

By N. Louise Wright

Price, 60 Cents

THIS is an out and out Kindergarten method, starting by both clefs and very engagingly acquainting the pupil with the rudiments of music and the relation of the notes upon the staff with the keyboard position.

Attractive Piano Solos that Enjoy Wide Popularity as Teaching Pieces

Catalog No.	Title	Composer	Price
	VERY FIRST PIECES		
11876	The First Lesson	*C. W. Krogmann*	$0.30
7040	Daisy Chains	*Geo. L. Spaulding*	.25
9629	Dance of the Fairy Queen	*L. A. Bugbee*	.25
	FIRST GRADE		
9632	May Day Waltz	*L. A. Bugbee*	.25
18484	Song of the Drum	*Anna P. Risher*	.25
15447	Daddy's Waltz	*Walter Rolfe*	.25
6580	London Bridge	*Paul Lawson*	.25
8400	The Contented Bird	*Daniel Rowe*	.25
5786	Sing, Robin Sing	*Geo. L. Spaulding*	.30
9631	Maypole Dance	*L. A. Bugbee*	.25
6482	Airy Fairies	*Geo. L. Spaulding*	.25
6572	Playful Kittens	*Paul Lawson*	.25
5789	Jolly Raindrops	*Geo. L. Spaulding*	.25
5009	Bicycle Galop	*Karl Bechter*	.30
9835	Signs of Spring	*Daniel Rowe*	.25
16338	The Big Bass Singer	*Walter Rolfe*	.25
	SECOND GRADE		
22530	Captain Kidd	*Dorothy Gaynor Blake*	.30
16653	Little Indian Chief	*Lily Strickland*	.25
19960	A Joyous Song	*Fritz Hartmann*	.25
4320	The Song of the Katydid	*C. W. Kern*	.25
7235	Rose Petals	*Paul Lawson*	.25
19688	The Ghost	*N. Louise Wright*	.20
7236	Ripples, Valsette	*Paul Lawson*	.25

Catalog No.	Title	Composer	Price
	GRADE TWO AND A HALF		
12916	The Soldier's Song	*Sidney Steinheimer*	$0.25
12090	Cheerfulness	*Daniel Rowe*	.25
7687	Waltz of the Flower Fairies	*Marie Crosby*	.30
17720	Salute to the Colors, March	*Bert R. Anthony*	.35
7110	The Haunt of the Fairies	*Marie Crosby*	.25
6644	The Juggler	*Ralph H. Pendleton*	.30
22545	Through the Air	*C. W. Kern*	.35
6755	Fairy Footsteps	*F. E. Farrar*	.25
8230	Rob Roy, March	*Bert R. Anthony*	.30
7221	A Mountain Pink	*Geo. L. Spaulding*	.30
3450	A May Day	*F. G. Rathbun*	.30
	THIRD GRADE		
11939	A Dream Song	*R. R. Forman*	.25
8805	Memories of Spring	*Bert R. Anthony*	.35
22600	Swaying To and Fro	*George F. Hamer*	.35
11872	Taps! Military March	*H. Engelmann*	.30
8952	No Surrender, March	*R. S. Morrison*	.35
18344	Moonlight Revels	*Carl Andre*	.45
3898	Giants	*James H. Rogers*	.30
14996	Yellow Butterflies, Waltz	*Matille Loeb-Evans*	.35
4584	On the Lake	*Frederick A. Williams*	.30
3860	Two Flowers	*Carl Koelling*	.35
18528	Wing Foo	*Cecil Burleigh*	.30
17919	Bobolink Polka	*J. Truman Wolcott*	.35
7101	Iris, Intermezzo	*Pierre Renard*	.40
6638	Valse Venitienne	*Leon Ringuet*	.40
18949	Dance of the Rosebuds	*Frederick Keats*	.35

Catalog No.	Title	Composer	Price
	FOURTH GRADE		
23048	Sea Gardens	*James Francis Cooke*	$0.35
18737	Moon Dawn	*Rudolf Friml*	.45
7014	Hungary, Rhapsodie Mignonne	*Carl Koelling*	.45
19366	Spring in Spain	*Edward Ellsworth Hipsher*	.40
18409	Forest Nymph	*Preston Ware Orem*	.50
18483	Adoration	*Percy Bowers*	.50
18455	The Country Band, Characteristic March	*Wallace A. Johnson*	.50
18462	Thoughts at Sunset	*Charles Huerter*	.40

Catalogs showing portions of excellent teaching pieces in all grades cheerfully sent on request. Examination privileges and liberal discounts granted to teachers.

THEODORE PRESSER CO.

Everything in Music Publications

1712-1714 CHESTNUT STREET

PHILADELPHIA, PA.



80.5
ET
R R

MUSIC STUDY EXALTS LIFE

The ETUDE MUSIC MAGAZINE

DECEMBER 1926



THE LIBRARY OF THE
DEC 9 1926
UNIVERSITY OF ILLINOIS

Price 25 Cents

$2.00 a Year

A Fine Selection of Appropriate Christmas Gifts for the Music Lover

Music Rolls and Satchels

HALF SIZE MUSIC SATCHELS

Long grain keratol, moire lined double handles, black or brown	$1.25
Smooth finish sheepskin, unlined, black	2.25
Genuine 4-oz. cowhide, unlined, made in smooth finish, black or brown	3.50
Seal grain leather, unlined, double handles, black or brown	4.25

COMBINATION SATCHELS

Carries Music Flat or Folded Once

Seal grain keratol, moire lined, closed with strap and buckle, black only	$1.25
Same as above, closed by nickel lock black or brown	1.50
Leatherette, seal grain, closed by nickel lock, black or brown	2.50
Cobra grain fabrikoid, dull or polished, closed with strap and buckle, black.	3.00
Seal or Cobra grain leather, lined with moire, closed with strap or lock	3.50
Genuine cowhide, 4-oz. stock, unlined, black or brown, lock or strap	5.00
Cobra grain leather, lined with calf skin, turned edges, nickel lock, black	9.00

MUSIC ROLLS

Seal or Cobra grain keratol, lined, black	$0.75
Seal grain leather, black	1.00
Cowhide, 4-oz. leather, unlined, black, brown or mahogany	2.00

SILHOUETTES

Size 9½ x 12½

Bust view of Bach, Beethoven, Brahms, Chopin, Handel, Liszt, Mozart, Schumann, Schubert and Wagner.

Full Sheet Music Size Satchels

Seal grain keratol, brief style, 2 pockets, black or brown	$1.75
Seal grain keratol, moire lined, leather handles running around bag, black	2.25
Cobra grain fabrikoid, dull or polished, double leather handles, closed with strap and buckle, black only	4.50
Seal grain leather, unlined, double handles, strap and buckle, black	4.50
Genuine cowhide, smooth finish, brief style, 2 pockets, black, brown or mahogany	5.00
Seal grain or smooth finish, 4-oz. cowhide, round bottom bag, double handles around the bag, strap and buckle	6.50
Brief style, 3 pockets, heavy cowhide, extension lock, straps extending all around bag. Black, brown or mahogany	7.50

Violin Gift Outfits

Special Combinations at Low Prices for Christmas Giving



BE SURE TO GIVE SIZE OF VIOLIN DESIRED WHEN ORDERING

These violin outfits may be had in 4/4, ¾ or ½ sizes. The instruments are all properly fitted and adjusted. Chin rest, mute, extra set of strings, rosin, etc., are included with each outfit.

Outfit No. 1—Holiday Cash Price, $15.00.
Strad model violin, well made, amber shaded. Good Brazil bow, and substantial fibre case.

Outfit No. 2—Holiday Cash Price, $20.00.
Strad model violin, good tone, well shaded, ebony trimmings. Well balanced Brazil wood bow. Nickel trimmed keratol case, fully lined.

Outfit No 3—Holiday Cash Price, $25.00.
Strad or Amati model violin, fine tone, ebony trimmed, nicely shaded. Fine well-balanced bow. Fine keratol case, nickel catches, lock, etc.; fully lined.

Outfit No. 4—Holiday Cash Price, $35.00.
A beautiful Strad model violin. A high grade instrument excellent tone, shaded to dark brown color; flamed back, trimmed with Madagascar ebony. Fine grained Brazil bow, silver trimmed, well balanced. Finest long grained keratol case, nickel trimmed and silk plush lining.

Outfit No 5.—Holiday Cash Price, $50.00.
A fine sweet-toned Strad model violin, nicely figured wood and best of trimmings. Good substantial leather case, silk plush lined, nickel trimmed. Fine Pernambuco bow—either round or octagon; silver mounted. An outfit for an artist.

Outfit No. 6—Holiday Cash Price, $75.00.
Either a fine old violin with a beautiful tone or a new Strad model with this outfit. Both are high grade violins. Pernambuco bow, well balanced. Case, fine Buffalo hide, nickel trimmed, heavy silk plush lined.

Outfit De Luxe No. 7—Holiday Cash Price, $100.00
A beautiful hand-made violin. A master reproduction of Stradivarius, genuine old seasoned wood used throughout. A solo violin. Brilliant tone of wonderful resonance. A violin for a critical performer. Also a handsome, heavy cowhide case, silk plush lined, removable bottom pad, silk bow ribbons. A fine genuine close grained, silver mounted, Pernambuco bow, either round or octagon.

Send for list of our old violins ranging in prices from $50.00 to $300.00.



MEDALLIONS

Bach	Mendelssohn
Beethoven	Mozart
Chopin	Schubert
Handel	Schumann
Haydn	Verdi
Liszt	Wagner

Highly finished photographs of the composers named. An attractive ornament for studio or home. Cabinet oval 3½ x 5 with easel back.
Holiday Cash Price, 35 cents, $3.70 doz., postpaid.

A FINE NEW LOT OF PLACQUES

Size, 6 in. x 8 in.

Bas-Reliefs in Ivory Finish of the following composers:
Bach, Beethoven, Brahms, Chopin, Grieg, Handel, Haydn, Liszt, Mendelssohn, Mozart, Rubinstein, Schubert, Schumann, Tschaikowski, Wagner.
Price, 75 cents each; $7.20 dozen, postpaid.

REWARD CARDS

A set of 16 portraits of great composers with a short biography. Lithographed in colors.
HOLIDAY CASH PRICE, 50 cents per set, postpaid.

MUSICAL JEWELRY, PINS AND NOVELTIES

MEDALS



No. 64

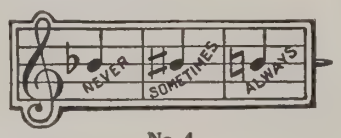
No. 64 A* 10 Kt. gold	$6.00
No. 64 B* Silver	3.00
Same Style Without Bar or Chain	
No. 63 A* 10 Kt. gold	$4.00
No. 63 B* Silver	1.50

BAR PINS



No. 75

No. 75 A Gold Filled	$1.00
No. 75 B* Silver	2.00
No. 75 C* 10 Kt. Gold	3.50



No. 4

No. 4 A Silver	$ .70
No. 4 B Silver Gold Plated	.70
No. 4 C Gold Plated	.30
No. 4 D Silver Plated	.30

CLASS SCARF PINS OR PENDANTS



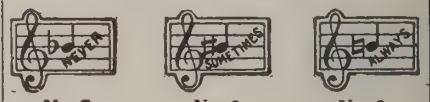
No. 60 No. 76 No. 62

Be sure to indicate the number (60, 62 or 76) with the quality desired

Quality *A 10 Kt. Gold	$2.00
*B Silver	.50
*C Gold Filled	.75
D Gold Dipped	.30
E Silver Dipped	.30

Nos. 60 and 62 come lettered MUSIC CHOIR or Plain Bar suitable for engraving of initials at a cost of $.25 additional.

CLASS OR SCARF PINS



No. 7 No. 8 No. 9

Be sure to indicate the number (7, 8 or 9) with the quality desired

Quality A Silver	$0.35	each	$1.00 set
B Gold Plated	.35	each	1.00 "
C Silver Enam.	1.00	set	
D Gilding Metal	.15	each	.40 "
E Gilding Metal Enameled			.40 "
F 10 Kt. Gold.	.75	each	2.00 "

Nos. 7, 8, 9 (C and E), Enameled in Red, Blue, Black or Green, sold in sets only.
Pins marked with an asterisk (*) have safety catch. When ordering kindly specify style—class, scarf or pendant.

PHOTOGRAVURE PRINTS OF MUSICAL ART SUBJECTS

Holiday Cash Price, 25c Each



HARMONY

LIST OF SUBJECTS

Size, 11 in. x 15 in.

Chopin.
Bach.
Beethoven.
Child Handel.
Liszt.
Mozart.
Rubinstein.
Schubert.
Schumann.
Harmony.
Inspiration.
Mozart at Salzburg.
Schubert, The Maid of the Mill
Beethoven, The Approaching Storm.
Franz Liszt, full length portrait.
Haydn, Crossing the English Channel.
Schubert in the Home.
Dawn of a Masterpiece.
Her First Lesson.
Vision of Wagner. 15 in. x 10½ in.

The above photogravures are on heavy paper and make excellent subjects for framing.

A NEW NOVELTY PENDANT OR CHARM FOR MUSIC LOVERS

THE ALBUM OF COMPOSERS PENDANT

A charming and handsome little album with attractively decorated gold-plated covers and gold-plated leaves presenting miniature photographs of ten great composers.

Bach, Beethoven, Chopin, Handel, Liszt, Mendelssohn, Mozart, Schubert, Schumann, Wagner.

Easily opened, yet can be kept securely closed with catch neatly attached.

This is a novelty, yet it is a substantial, neat piece of jewelry that is fascinating to music lovers of all ages.

Each little album is delivered in a little cloth bag.

PRICE, $1.50



Illustrations exact size

PRINTS OF GREAT COMPOSERS

This set includes Bach, Beethoven, Chopin, Grieg, Handel, Mendelssohn, Mozart, Rubinstein, Schubert, Verdi and Wagner. Size, 9 x 12. Set, 25 cents.

IMPORTED COLORED PORTRAITS

Beethoven, Brahms, Liszt, Mozart, Schubert, Schumann and Wagner. Printed after the original paintings, 4 colors, size, 12 x 15.
HOLIDAY CASH PRICE, 25 cents each.

POST CARDS (Beautifully Colored)

Great composers—Sixteen pictures, printed in nine colors, with the composer's birthplace on each card. 40 cents per set.

MINIATURE PORTRAIT SERIES

A set of photographically printed portraits of twelve great masters. They are excellent for group framing, lesson rewards to little tots, musical scrap books, etc. The size of each is one and three-quarters inches by two and three-quarter inches. Set, 25 cents.

METRONOMES—Useful Gifts for Music Students

The Metronomes we offer are of the best quality American make, detached door and are fully guaranteed against any defect in manufacture. No bell, $4.00; with bell, $5.00.

THEODORE PRESSER CO.

1712-1714 Chestnut Street - Philadelphia, Pa.

Music Publishers and Dealers

Christmas Gift Suggestions for the Juvenile Music Student

Special Low Postpaid Cash Prices Are Quoted to Save the Christmas Buyer Money

YOUNG FOLKS' PICTURE HISTORY OF MUSIC

BY JAMES FRANCIS COOKE



Tells the story of music from its beginning and on through the days of the masters up to the modern days in a conversational style that the young people enjoy and understand.

Over 100 pictures that are furnished for the young reader to cut out and paste in the book help to impress the highlights in the development of music and in the lives of the great composers upon the young mind.

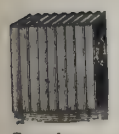


Give a young music student this book, a pair of scissors and some paste, and in a short time he will have a surprising knowledge of things musical.

Enthusiastically Endorsed by Foremost Teachers because it Magnifies the Child's Interest in Music

YOUNG FOLKS' PICTURE HISTORY OF MUSIC } **Holiday Cash Price, 70 Cents** Regular Price, $1.00

THE PETITE LIBRARY



Nine Miniature Cloth-Bound Volumes Each Devoted to a Great Composer's Biography.

Sold in Sets or Singly

Complete set comes boxed. Size of Each Volume, 2¾ x 3½.

UNIQUELY presented, yet exceedingly illuminating biographies of the nine great masters covered.

There are Nine Volumes in this Petite Library
Beethoven, Chopin, Handel, Haydn, Liszt, Mendelssohn. Mozart, Weber and Wagner

HOLIDAY CASH PRICE, Complete Set, $1.70 Postpaid
Regular Price, $2.50

HOLIDAY CASH PRICE, Single Volumes, 20 Cts. each

SOUVENIRS OF THE MASTERS

BY GEO. L. SPAULDING

A novel Piano Solo Collection giving the Second Grade Student an introduction to the Music of the Masters.

IMPERISABLE melodies of the great classic and modern masters attractively arranged for pianists in Grade Two. There are 27 pieces, each with text *ad libitum*. The cover design embraces half-tone portraits of the composers whose melodies have been utilized.

HOLIDAY CASH PRICE, 60 Cents Postpaid
Regular Price, $1.00

YOUNG FOLKS' OPERA GEMS

A Popular Piano Solo Album

A MOST popular collection with young pianists. It presents 27 famous operatic airs arranged for pianists boasting of only about two years of study.

HOLIDAY CASH PRICE, 50 Cents Postpaid
Regular Price, 75 Cents

POPULAR AND INSTRUCTIVE MUSICAL GAMES

Musical Authors **Holiday Price, 45 Cents**
A card game playing into a knowledge of great composers.

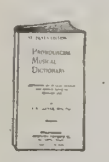
A Pocket Dictionary that Music Students of All Ages Appreciate as a Possession

STUDENT'S PRONOUNCING MUSICAL DICTIONARY

Only 20 Cents on Holiday Cash Order
Regular Price, 30 Cents

ONE of the most practical of all "stocking fillers" for the music student. It is extremely popular all the year 'round, but thousands of additional copies are sold at Christmas time. This convenient dictionary contains all the Italian, German and French terms in ordinary use in music. Birth and death dates of over 350 famous musicians are given.

Actual Size 3 x 5¼ 132 Pages



This Little Musical Authority is the Work of H. A. Clarke Mus. Doc.

HERE IS THE BOOK TO GIVE TO THE YOUNGSTER IN THE MUSICAL HOME

TUNES FOR TINY TOTS

BY JOHN M. WILLIAMS

HOLIDAY CASH PRICE, 50 Cents, Postpaid

THIS is a preparatory book that is designed for teachers or parents to use in introducing little ones to the ways of getting music out of the piano. It is not intended to supplant the usual instruction book since it really precedes it, giving the easiest material and the most gradual grading. It is a delightful book and begins with both clefs.

VERY FIRST DUET BOOK

Let a young student have this book to enjoy with a little musical friend or with a parent and then watch interest in piano playing grow.

THE parts in these piano duets are equal so that two students in first and second grades may have plenty of recreation together with these 27 easy piano duets.

HOLIDAY CASH PRICE, 50 Cents Postpaid
Regular Price, 75 Cents

STANDARD FIRST PIECES

HERE is a great treasure chest for the pianist of little experience. 72 gems in the first and second grades.

HOLIDAY CASH PRICE, 50 Cents Postpaid
Regular Price, 75 Cents

TUNES AND RHYMES

BY GEO. L. SPAULDING

BRIGHT, pleasing genuine first grade pieces that please every young "artist in the making." Clever words to each add much for the interest of very young pupils.

HOLIDAY CASH PRICE, 50 Cents Postpaid
Regular Price, 75 Cents

YOUNG PLAYERS' ALBUM

THIS is for young players who have stepped out of the first grade and it is extremely popular with such players because of the 70 melodious second and third grade numbers it presents.

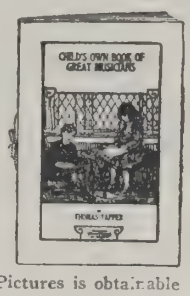
HOLIDAY CASH PRICE, 50 Cents Postpaid
Regular Price, 75 Cents

THEODORE PRESSER CO., Phila., Pa.

Everything in Musical Publications — Est. 1883 — 1712-1714 Chestnut Street

CHILD'S OWN BOOK OF GREAT MUSICIANS

BY THOMAS TAPPER



This unique series of Biographies of Great Composers is ideal for giving child music students an intimate appreciation of any of the following Master Composers:

BACH, BEETHOVEN, CHOPIN, GRIEG, HANDEL, HAYDN, LISZT, MENDELSSOHN, MOZART, SCHUBERT, SCHUMANN, VERDI, WAGNER

An Individual Booklet with a sheet of "Cut-Out" Pictures is obtainable on any of the above named composers.

PUT any one of these booklets in the hands of a child just as we deliver it with cover, page sheets, picture sheets, needle, silk cord and directions for binding and watch how quickly he will get interested in binding his own book and pasting in the pictures, incidentally being carried into the reading of the simply written biography of the master covered. You will then be convinced that it is an excellent way of feeding knowledge about the old masters into the child mind.

CHILD'S OWN BOOK OF GREAT MUSICIANS } **Holiday Cash Price, 12 Cts. Each** Regular Price, 20 Cts. each

BETTY AND THE SYMPHONY ORCHESTRA

BY ELIZABETH A. GEST



HOLIDAY CASH PRICE, 7 Cents Postpaid

LITTLE BETTY dreamed the night after she had been to her first orchestra performance and her dreams brought her all the instruments of the Symphony Orchestra and they told her much about themselves. Children or anyone reading this story quickly learn the names of all the instruments, to which family they belong and other interesting things about them.

MUSICAL PLAYLETS FOR YOUNG PEOPLE

BY JAMES FRANCIS COOKE

HOLIDAY CASH PRICE, 45 Cents Postpaid
Regular Price, 60 Cents

A LITTLE book of plays utilizing scenes and incidents in the lives of great composers. Fine material to add interest to pupils' recitals and excellent for "rainy day" playing in the musical home.

FIRST STUDIES IN MUSIC BIOGRAPHY

By Thomas Tapper **Cloth Bound**

A BOOK that is an outstanding favorite for first glimpses into the biographies music students should know.

HOLIDAY CASH PRICE, $1.20 Postpaid
Regular Price, $1.75

GAMES AND PUZZLES FOR THE MUSICAL

BY DANIEL BLOOMFIELD

NO matter what the age, music lovers, members of music clubs or music classes will get enjoyable entertainment and instruction with these games and puzzles.

HOLIDAY CASH PRICE, 45 Cents Postpaid

Triads or Chords **Holiday Price, 25 Cents**
Helps pupils to master things in music.

Great Composers **Holiday Price, 45 Cents**
An instructive game, plays like the literature game, "Authors."

SEND FOR HOLIDAY OFFER LISTING AND DESCRIBING OTHER MUSICAL GAMES

MANY OTHER MUSICAL GIFT SUGGESTIONS IN OUR THIRTY-EIGHTH ANNUAL HOLIDAY OFFER—Send a Postal for a Copy



WINTER BEAUTY

Avoiding a weather-beaten skin with these protective treatments

BITING blasts and cutting cold impair the soft, diaphanous delicacy of the skin organisms. Left to the mercy of the elements, the complexion thus loses its youthful fineness, coarsens, chaps and ages.

HELENA RUBINSTEIN, the internationally famous beauty specialist, comes to the rescue of your winter beauty with precious creams and lotions, long treasured by the most winsome and distinguished women in the social limelight, as their intimate secrets of charm.

Cleansing—youthifying

VALAZE WATER LILY CREAM—most delightful and luxurious of all face creams—cleanses wonderfully, enlivens and rejuvenates the skin. Contains youthifying essence of water lily buds. Keeps complexion exquisite, soft-toned, entrancing. 2.50 4.00.

Dry skins, crowsfeet, wrinkles

VALAZE GRECIAN ANTI-WRINKLE CREAM (Anthosoros)—richest of nourishing creams—feeds underlying tissues, smooths away wrinkles and crowsfeet. 1.75, 3.50.

Finish with VALAZE EXTRAIT—exquisite rejuvenating lotion—absorbs "tired look" about eyes—keeps delicate skins smooth and youthful. 2.50, 5.00.

To clear and lighten the skin

VALAZE BEAUTIFYING SKINFOOD—*the skin-clearing masterpiece!* An animator and regulator of the skin's activity. Refines, lightens and purifies—removes tan, freckles and sallowness—marvelous for daily use. 1.00, 2.50, 4.00

Drooping chin—puffy eyes

VALAZE GEORGINE LACTEE—a marvelous muscle tightener. Corrects bagginess, relaxed muscles, drooping chin, puffy eyes. Restores firm, clear-cut contour. 3.00, 6.00.

Finish with VALAZE EMAILLINE—the nourishing astringent cream—braces and rejuvenates. 1.75, 3.50, 6.00.

To prevent or heal chapped, rough skins

VALAZE BALM ROSE—prevents chapping, coarsening, tones and softens the skin and safeguards your beauty. 1.00, 1.75, 3.50.

VALAZE BAUME BLANC—an exquisitely soothing, healing balsam for super-sensitive skins that become painfully tender and chapped. 1.75, 3.50, 6.00.

The perfect make-up

VALAZE CREAM OF LILIES—an alluring, whitening foundation, keeps make-up delightfully adherent, protects the skin. 1.50.

VALAZE POWDERS, ROUGES, LIPSTICKS, MASCARA, etc.—scientifically compounded by Helena Rubinstein to safeguard even the most delicate skins. Famous for their purity, flattering tones and exquisite quality. 1.00 to 5.50.

CUPIDSBOW—the new self-shaping lipstick—the *pièce de resistance* of all beauty originations! 1.50.

Dispensed at the better stores by trained and competent advisers—or order direct from Dept. E-12.

Helena Rubinstein

47 West 57th Street, New York

PARIS 52 & 126 R. du Fg., St. Honoré
LONDON 24 Grafton St. W. 1
CHICAGO 30N. Michigan Blvd.
DETROIT 1540 Washington Blvd.
BOSTON 234 Boylston St
PHILADELPHIA 254 So. 16th St
NEWARK 951 Broad St

Please mention THE ETUDE when addressing our advertisers.

THE ETUDE MUSIC MAGAZINE

"Music for Everybody"

Contents for December, 1926

World of Music		887
Editorials		889
Art of Clarity, The	*H. Samuel*	891
Counting for Balky Pupils	*W. E. Despard*	892
Teaching the Grand Staff	*J. M. Williams*	893
Keep Students Interested	*W. L. Clark*	894
Don't Hurry	*J. Kruger*	894
Music-Sharing Plan	*R. Price*	894
Leschetizky Memorial		894
Kullak Teaching Octaves	*E. Pirani*	895
Good Equipment	*J. Duddy*	896
Practice Audiences	*J. A. McLennan*	896
Young Student's Measure	*E. H. Nickelsen*	896
Relative Minors	*D. Bushell*	896
Playing Beethoven's Sonatas, Part VI	*F. Corder*	897
Musical Postcards	*G. Henry*	898
Handel—Character Sketch	*F. Borowski*	899
Golden Age of Music	*H. F. Finck*	901
All Scales, Same Route	*R. L. F. Barnett*	902
Swimming and Piano Practice	*F. Lipkin*	902
Music's Frailty	*E. Stoddard*	902
Pianist's Daily Dozen	*C. B. Macklin*	903
Kaleidoscopic Tempi	*E. A. Barrell*	904
Cyril Scott	*G. R. Bett*	904
Habits that Refresh	*H. Mynning*	904
Musicians Hold Court	*C. Stafford*	904
Concentration Drill	*B. E. Galpin*	904
Musical Voyage on Volga	*E. von Tidebohl*	905
Scales by Tetrachords	*H. C. Higgins*	906
Liszt Mistaken?	*M. M. Pleasants*	906
Things To Do	*G. W. Weaver*	906
First Things First	*M. H. Helm*	906
Our Heritage, the Indian	*F. Cardin*	906
Stretching Exercises	*A. R. Schwartz*	906
Public School Department	*G. L. Lindsay*	907
Reading Orchestral Scores	*A. Montagu-Nathan*	908
Teachers' Round Table	*C. G. Hamilton*	909
Musical Scrap Book	*A. S. Garbett*	910
Liszt's E-major Polonaise	*R. Burmeister*	911
Technical Development	*H. D. Price*	912
Music at Home	*L. Collins*	912
Veiled Music	*E. Pirani*	912
Educational Study Notes	*E. A. Barrell*	941
Singers' Etude		942
Musical Pointers for Parents	*M. W. Ross*	945
Letters from Etude Lovers		947
Organists' Etude		948
Organ Questions Answered	*H. S. Fry*	951
Questions and Answers	*A. de Guichard*	953
Violinists' Etude	*R. Braine*	954
Master Opera—"Siegfried"		959
When Dad is Interested	*C. Knetzger*	961
The Etude Interests	*E. Buck*	961
Remember	*A. Pilker*	967
Book Reviews		967
Junior Etude	*E. A. Gest*	968
Annual Index		970

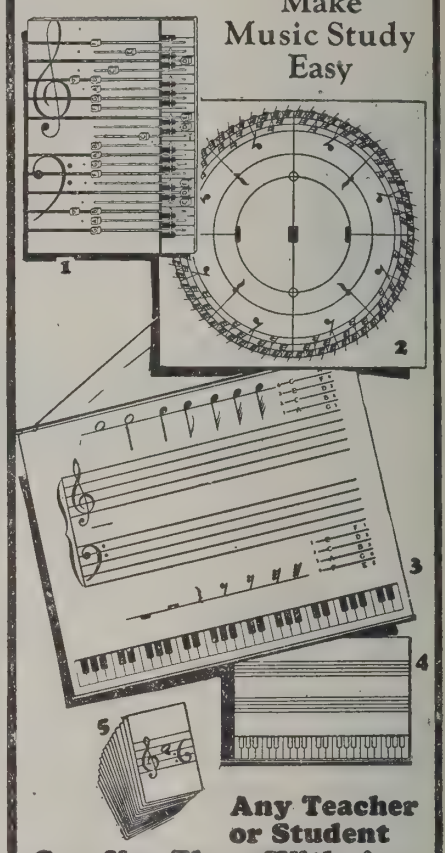
MUSIC

Yuletide	*F. A. Williams*	913
Second Polonaise	*F. Liszt*	914
Scene de la Csarda (Four Hands)	*A. Noelck*	920
Dutch Dolls' Dance (Four Hands)	*H. L. Cramm*	922
The Sleighride	*M. L. Preston*	924
The Darkie's Dream	*H. McDonald*	929
Frolic of the Goblins	*J. F. Frysinger*	930
Abraham Lincoln	*D. G. Blake*	931
Scherzetto	*H. Potter*	932
Valse des Fleurs	*F. H. Grey*	933
March for a Church Festival (Organ)	*E. A. Dicks*	934
Dreamland (Violin and Piano)	*H. Tolhurst*	935
Rose of Love (Vocal)	*L. Strickland*	937
And the Angel Said (Vocal)	*F. P. Grant*	938
Snowflakes (Vocal)	*Th. Lieurance*	940

NEW WAY TRADE MARK

NEW WAY MUSIC DEVICES

Make Music Study Easy



Any Teacher or Student Can Use Them With Any System or Method

EACH device is created to serve a definite purpose—to solve a definite problem. Their chief aim—based on years of experience in teaching music and analyzing the problems of teacher and pupil—is to make music study and teaching more simple—more interesting.

By picturization fundamentals are more easily and permanently mastered.

Adapted to the beginner, as well as advanced student—to class as well as private instruction.

Order today those devices best suited to your needs, and begin at once to profit from their use.

1 New Way Keyboard and Staff Reader
The most valuable device created in years. Teaches student not only to read accurately and rapidly, but to play what is read. The correlation of staff and keyboard is made perfectly clear by means of sliding lettered buttons. The teaching of Sharps and Flats, Scale Construction, Chord and Interval Building is greatly simplified by its use. So simple the smallest child can operate and learn from it—so complete the advanced student can profit from it. As essential and accurate as the multiplication table. Every pupil should have one. **$2.00 ea.**

2 New Way Time Value Indicator
Two-color hanger—22x22—for teaching note and rest values. A great aid in visualizing values with minimum effort and time. **$1.50 ea.**

3 New Way Wall Board
Invaluable for school room or studio use. Enables teacher to illustrate any point to any number of pupils at same time. Size 28x36 in. Made of material that permits erasing. **$5.00 ea.**

4 New Way Practice Pad
Something entirely new for class dictation work and home practice. Special patented pad permits instant erasing and indefinite use. **50c ea.**

5 New Way Degree Cards
A deck of cards showing every note in music from the fifth added space below the bass staff to the fifth added space above the treble staff. Gives thorough drill in note reading. Also interesting games for home, class and club use. **$1.50 per set**

Complete instructions with each device. Quantity Discounts to Schools and Teachers on Request.

New Way Music Education Company
1110-A Grand Avenue Kansas City, Mo.

Please mention THE ETUDE when addressing our advertisers.

HOW TO GET MORE PUPILS

A Brand New, Thoroughly Practical, Exceedingly Inexpensive Plan Created as a Real Service to ALL TEACHERS

—BY—

THE ETUDE MUSIC MAGAZINE

This, we believe, is the most valuable help The Etude Music Magazine has ever given teachers.

$100,000.00 would be a small estimate of the aggregate worth of this plan to the profession, if enough teachers have the enterprise, the alertness and initiative to follow it up properly.

Right at the start, any teacher adopting it would save about $14.00 in publicity costs. That is, it would actually cost a teacher at least $16.00 to get set up and printed at the local printers what may now be procured through The Etude Music Magazine for $2.00.

THE plan is simply this: We have had prepared a very strong, interesting, convincing letter to parents which we reproduce on the next page. This letter is designed to reveal to parents the fact that only through the actual study of an instrument are the marvelous higher advantages of musical education to be brought to the child.

We stress enthusiastically the need for more and more phonographs, radios and player-pianos; but these, invaluable as they are in modern musical education, can not take the place of actual study with a real music teacher with a real instrument.

We strongly urge teachers to employ the mechanical music reproducers. They contribute immensely to music study. The teacher who does not take advantage of them is woefully behind the times. On the other hand, it may safely be said that every day the manufacturers of mechanical musical reproducing apparatus spend one million dollars to every single cent the teacher spends for advertising, and it is of vast importance for the future of musical education in America that our parents shall realize that there is a mind-training of priceless value which comes through the practical study of an instrument (including the voice) as contrasted with hearing music, but not executing it.

We need not tell our teacher friends how vital is the correct understanding of this matter upon the part of parents.

This letter we have had printed handsomely in facsimile of Elite typewriting on high class stationery with envelopes to match (olive green ink on a rich buff). The teacher adopting this plan will send in her name and full address. We will print these at the head of each sheet. We furnish the letter, the paper, the teacher's imprint and the requisite envelopes, all at the following rates:

100 for $2.00
250 for $3.75
500 for $6.00
These prices include letters with envelopes to match and the teacher's name imprinted on letter.

It would cost any teacher at least $16.00 to reproduce one hundred of these at the local printers. The price we make is possible only through our buying facilities and immense printings. All that is left for the teacher to do is to sign the letters, address the envelopes and mail them.

Thus, the teacher has a fine advertising campaign, prepared by experts, put at her disposal at a nominal cost, literally no more than the cost of good stationery.

Mail the letters to all parents of children in your vicinity. If thought advisable, hire a messenger to put them under doors of the homes. Leave some envelopes with merchant friends, to be distributed. Of course, it will pay you to "follow up" the initial letter with personal correspondence when possible.

We know of no other way in which the teacher could secure a strong advertising campaign at anything like this cost. We can imagine no better plan to wake up interest in music study and to get new pupils. Even if the letter is sent to the parents of your old pupils, it will fortify your position.

SEE FOLLOWING PAGE

We confidently expect that vast numbers of teachers will JUMP at this opportunity—that they will instantly recognize it as something they have wanted for years, but have been unable to prepare or to afford at the present high price of printing.

You buy it complete for about what you would pay for the stationery itself.

SEE FOLLOWING PAGE

WHEN ORDERING ASK FOR "TEACHER TO PARENT" LETTER—IN GIVING YOUR NAME AND ADDRESS AS YOU WANT IT AT THE TOP OF THE FIRST PAGE OF THE LETTER PLEASE PRINT IT IN PEN AND INK SO THERE WILL BE NO DOUBT AS TO CORRECTNESS

As the demand will be very great we earnestly ask you to order as promptly as possible.

Remember, the whole letter—printing, envelopes, stationery—is high class in every respect.

THEODORE PRESSER CO., 1712-1714 Chestnut Street, *Music Publishers and Dealers,* **Philadelphia, Pa.**

How to Get More Pupils

(Continued from preceding Page)

THIS IS THE FIRST PAGE OF THE LETTER AS YOU WILL RECEIVE IT

Your Name and Address Imprinted Here

EVELYN MAY DAVIS
2834 ACKER AVENUE
MILESVILLE, OHIO

The Balance of the Letter Reads

all." We could cite hundreds of instances of very famous men and women who have been equally enthusiastic over the value of musical training.

Many of our foremost men of today are practical musicians, some highly accomplished. Both of the heads of Congress during the Coolidge Administration, Vice-President, Gen. Charles G. Dawes, and the Speaker of the House, Hon. Nicholas Longworth, could, if necessary, earn their living through their musical ability. Among the noted musical public men of today are Benito Mussolini, Earl Balfour, Premier Painleve, Alfred Einstein, Dr. Frank Crane, Ralph Modjeski, Charles M. Schwab, Owen Wister, Cyrus H. K. Curtis, Rupert Hughes, Premier Ignace Jan Paderewski. The list could be extended by scores.

These men recognize in the study of music enormous educational value as applied to the practical workings of the human mind in ordinary problems of life. Music, when properly studied under a trained teacher:

1 Intensifies the Powers of Concentration
2 Promotes Accuracy
3 Coordinates Mind, Muscles and Nerves
4 Develops the Memory
5 Quickens Mental Activity
6 Encourages Self-Expression
7 Develops Poise
8 Enriches the Taste
9 Brings Greater Joy to Life

In addition to these all-important life factors, music is of enormous social value, of real importance in providing a wholesome mental and spiritual means of keeping one's leisure time profitably employed.

An investment in music lessons, under a competent teacher is one which bears magnificent dividends for a life time.

The phonograph, the player piano, the radio, have been of incalculable value in spreading musical knowledge and musical appreciation. They have properly become a part of innumerable homes of culture and progress. Great as are the benefits which these astonishing instruments bring, they never can take the place of the marvelous results which can come only through the actual study of an instrument. Psychologists and practical educators have demonstrated this truth over and over again. To get the highest value of music training, one must study an instrument.

Thousands of enlightened American parents have come to look upon music study for their children not merely as an entertaining accomplishment, not merely as a matter of family pride giving the children the distinction of culture and refinement; but as an unsurpassed opportunity to afford them a training, - mental, artistic and spiritual, which will develop qualities enabling them to compete with the real leaders of the future.

The undersigned will be pleased to confer with you upon this important matter.

Very cordially,

Room for Your Signature

An Open Letter to Parents:

The nation-wide discussion of the "new day of liberty for youth", which, during the last few years has produced types that our grandparents would not have thought credible, is a subject in which all parents are mightily interested. It involves in fact our greatest home problem.

On the whole, there have developed with the new type many wholesome benefits which, if not offset with dangerous temptations, may result in a new and better race of Americans.

The temptations, nevertheless, which have come with radical changes in our laws, our customs, our dress, our amusements, and our means of transit, have in many cases been the cause of ruining the chief assets of American homes, - our children.

This letter is frankly designed to bring to your attention the unusual advantages of the study of music in stabilizing and expanding the minds and characters of children, of young men and women, and at the same time, its value in holding their interest to the home.

The late Dr. Charles E. Eliot, former president of Harvard University, was a most enthusiastic protagonist for music, claiming that "Music is the best mind trainer of them

The Judicious Distribution of These Letters Should Prove a Real Asset to the Teacher

SEE FOREGOING PAGE FOR NOMINAL COST. PRICES QUOTED MEAN LETTERS WITH ENVELOPES TO MATCH AND YOUR NAME AND ADDRESS PRINTED NEATLY AT TOP OF FIRST PAGE

THEODORE PRESSER CO., PHILA., PA.
MUSIC PUBLISHERS AND DEALERS -- 1712-1714 CHESTNUT STREET

SUBSCRIPTION PRICE, $2.00 per year in the United States and Possessions, Argentine, Bolivia, Brazil, Colombia, Costa Rica, Cuba, Dominican Republic, Ecuador, El Salvador, Guatemala, Mexico, Nicaragua, Paraguay, Republic of Honduras, Spain including Balearic Islands, Canary Islands and Possessions in North Africa (Ceuta, Melilla and Tangier) Peru and Uruguay. In Canada, $2.25 per year. All other countries, $2.72 per year.

Single copy, Price 25 cents.

REMITTANCES should be made by post-office or express money orders, bank check or draft, or registered letter United States postage stamps are always received for cash. Money sent in letters is dangerous, and we are not responsible for its safe arrival.

DISCONTINUANCES.—Owing to the educational character of THE ETUDE a majority of its readers do not wish to miss an issue. Therefore, the publishers are pleased to extend credit covering a Twelve Months' subscription beyond expiration of the paid-up period. Those of our subscribers not wishing to avail themselves of this convenience of remitting later will please send a notice for discontinuance.

PRESSER'S MUSICAL MAGAZINE

The Etude

A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT, AND ALL MUSIC LOVERS.

Edited by JAMES FRANCIS COOKE

Assistant Editor, EDWARD ELLSWORTH HIPSHER

Vol. XLIV. No. 12 DECEMBER, 1926

Entered as second-class matter Jan. 16, 1884, at the P. O. at Philadelphia, Pa., under the Act of March 3, 1879.
Copyright, 1926, by Theodore Presser Co., for U. S. A. and Great Britain
Printed in the United States of America

RENEWAL.—No receipt is sent for renewals. On the wrapper of the next issue sent you will be printed the date on which your subscription is paid up, which serves as a receipt for your subscription.

Liberal Premiums and cash deductions are allowed for obtaining subscriptions.

MANUSCRIPTS.—Manuscripts should be addressed to THE ETUDE. Write on one side of the sheet only. Contributions on music-teaching and music-study are solicited. Although every possible care is taken the publishers are not responsible for manuscripts or photographs either while in their possession or in transit. Unavailable manuscripts will be returned.

ADVERTISING RATES will be sent on application. Advertisements must reach this office not later than the 15th of the second month preceding date of issue to insure insertion in the following issue.

THEODORE PRESSER CO., Publishers,
1712 Chestnut Street, Philadelphia, Pa.

The World of Music


ARTUR RODZINSKI

Dr. Artur Rodzinski, distinguished Polish conductor, who first came to local notice as conductor of the Philadelphia Orchestra at one of the "Philharmonic Series" of 1925-1926, and later as guest conductor of the same organization at the Sesqui-Centennial, has now been appointed assistant conductor of this famed group of musicians. His first concerts were received with immense enthusiasm.

An American Opera, "Namiko-San," by Aldo Franchetti, with Tamaki Miura in the title rôle, is to be in the regular repertoire of the Manhattan Opera Company which is to make a tour of the states.

Paris Will Hear this month the 1780th performance of "Faust," the 616th performance of "Samson and Delila," the 260th of "Tannhauser," and the 100th of "Herodiade." Along with these the Opéra Comique announces the 900th performance of "Lakmé," the 783d performance of "Werther," the 680th of "Louise," and the 500th of "La Boheme."

The Chicago Woman's Symphony Orchestra, with Elena Moneak as conductor, opened its season with a concert on September 28, before the Woman's Club of La-Grange, Illinois.

Pauline Apel, for thirty years the servant and secretary of Franz Liszt, died on September 20th at Weimar, Thuringia. Eighty-eight years of age, she was known to multitudes of visitors as the caretaker of his home which is kept just as he left it at his death in 1886. In it are many gifts which the great pianist considered too costly for use, among them being one hundred pipes which never have been lighted.

Beethoven's "Missa Solemnis" has been already a feature of the New York recognition of the centenary of the great master's death. The great symphonic mass, which Beethoven himself is said to have declared to be the finest of his works, was given on October 31, at the Metropolitan Opera by the choral forces of the Society of the Friends of Music, and the Philharmonic Orchestra, with Arthur Bodansky conducting.

M. P. Moller, veteran organ builder of Hagerstown, Maryland, has received the honorary degree of Doctor of Music, from Susquehanna University of Selinsgrove, Pennsylvania. This is probably the first instance in America of a similar degree conferred on one whose first interest has been in the making of instruments. But why not? Is there not as much art in the construction of a great organ as in the playing of it?

Dusolina Giannini, the most sensational dramatic soprano that "The States" have produced in many years, has won a triumph in Berlin, as *Aida,* receiving no less than twenty-five recalls at her appearance on September 28.

For the First Time in the history of the Paris Conservatoire, the first prize for piano playing has been recently won by an American, Beveridge Webster, of Pittsburgh, where he was born in 1908.


FORTUNE GALLO

An Opera Museum is to be a feature of the new theatre now under construction in New York for the headquarters of the San Carlo Opera Company. In it Fortune Gallo, the impresario, is hoping to make a historical collection of stage settings, photographs, playbills and other accessories which will depict the history of opera production in America from the inception of this artistic enterprise to the present.

Bechstein Concert Hall, hallowed in Berlin musical annals, was recently reopened with a concert for which Julia Culp was drawn from her voluntary retirement. When originally dedicated in 1892, the soloists of the four initial concerts were those musical giants, Johannes Brahms, Anton Rubinstein, Joseph Joachim and Hans von Bülow.

The Philadelphia Grand Opera Company gave for its inaugural performance, on October 28, at the historic Academy of Music, Verdi's "Aida," a work whose music and pageantry have made it an almost indispensable of such festive occasions. And be it said that at this time the Quaker City's new organization, which has the potent bulwark of both social and business backing, gave promise of a brilliant future. Fulgenzio Guerrieri led the vocal and orchestral forces through an energetic and inspired interpretation; while Vera Cortis as *Aida,* Marta Wittkowska as *Amneris,* John Dwight Sample (an American tenor from the La Scala, making his American début) as *Rhadames* and Chief Caupolican (the South American Indian baritone) as *Amonasro,* each won plaudits. Also, Ayenara Alexeyewa and Holger Alexeyev-Mehner created enthusiasm in their American début as première danseuse and premier danseur of the ballet.

Karl Krueger, formerly conductor at the Vienna Opera and lately of the Conservatoire Orchestra of Paris, has been called to the post of conductor of the newly organized Seattle Symphony Orchestra.

The European Visit of the Philadelphia Orchestra which had been rather widely announced some months ago, has lately been abandoned. As a reason it is said that those who visited across the seas, to make preparations for the tour of the orchestra which many consider to be the greatest now in existence, found conditions unfavorable to a successful consummation of the enterprise.


MRS. F. S. COOLIDGE

The Second Chamber Music Festival of the Library of Congress, endowed by Mrs. Frederic Shurtleff Coolidge, was held at Washington on October 7-10. Though due regard was given to the classics, fully half the compositions were products of the very recent years. Two prize works written in 1925 by the young Belgian, Albert Huybrechts, were presented; while a composition by N. Berezowsky, a young Russian also not yet out of his twenties, had its world première.

Music Students are Twenty-Five Per Cent More Efficient than children who never have taken any music lessons, has been determined by exhaustive analysis of grades of the Springfield, Missouri High Schools. After making a study of the three thousand four hundred and seventy-eight students of the High and Junior High Schools, "Music study was discovered not only to improve the grades, but also to act as a mental stimulant."

The Westminster Choir of Dayton, Ohio, began on October 28 an extended tour of the eastern states. This organization ranks among the leading ones of the world in its *a capella* singing, and it is a brilliant example of what a group of enthusiastic amateurs, devoted to a high ideal, can accomplish in the way of high art.

A Statue of Massenet has been placed in the Luxembourg Gardens of Paris, so justly famous for their beauty. The monument stands near those of Chopin, Verlaine and Hederia; and on its base are sculptures of "Cendrillon," "The Juggler of Notre Dame," "Marie-Madeleine" and "Werther."

The Music Teachers' National Associaton will meet in their semi-centennial convention at Rochester, New York, December 28-30. Arrangements have been made for the discussion of many questions of vital interest to teachers in all branches of the profession, these meetings to be conducted by leaders in their respective lines of thought. Elaborate preparations have been made for the entertainment of those in attendance, and everything points to one of the greatest meetings in the history of the organization. Further particulars may be had by addressing the secretary of the Association, Donald M. Swarthout, University of Kansas, Lawrence, Kansas.

La Scala of Milan opened its season on November 15, with a gala production of Verdi's "Don Carlos." Difficult is the problem of catering to operatic tastes, when such a work remains a favorite in many European operatic centers but was practically discarded many years ago in both England and America.


GASPARO

"La Vestale," one of the most spectacular of operas surviving from the classic period, was wisely chosen by impresario Gatti-Casazza, for the opening performance of the Metropolitan Opera Company of New York, on November 1st. Rosa Ponselle, brilliant American dramatic soprano, was given the honor of interpreting the leading rôle. This has been one of the most notable "revivals" by the Metropolitan in recent years, first because of the age of the score, and, second, because of its spectacular qualities.

A Tomb for Erik Satie is to be erected on the spot where the remains of the composer repose. A fund for this purpose has been raised by memorial performances in Paris and London, of his works (some of them unpublished.).

A New Prodigy, Eileen Joyce, has been discovered in Westralia (West Australia). Percy Grainger, who has been touring the Southwestern Continent, writes most enthusiastically of the youthful wonder: "She is in every way the most transcendentally gifted young piano student I have heard in twenty-five years." She was expecting to have advanced study in Europe, but Mr. Grainger has strongly advised that she take up this work in America instead.

$7500 in Musical Prizes have recently been awarded in the Sesqui-Centennial Competition. Karl Siebeck of Brunn near Vienna received $3000 for his opera, "Toni;" the symphony prize of $2000 was divided between Herman Erdlen of Hamburg, for his "Passacaglia," and Gustav Strube of Baltimore, for his "Symphonic Fantasie;" the choral prize of $2000 was divided between Henry Hadley of New York, for his "Mirtil in Arcadia," and Jacob Weinberg of Jerusalem, for "An Evening in Palestine;" the prize of $500 for an a cappella suite went to T. Frederick H. Candlyn of Albany, New York, for his "Historical Suite;" and the judges found no work submitted that was considered worthy of the prize of $2000 for a ballet. Thirty-four operas, fifty-eight symphonies, eleven choral compositions, thirteen ballets, four pageants, one masque and eighteen a cappella suites were submitted in the competition.

It is the constant ambition of the editors and publishers of the "Etude" to make each issue of the journal worth many times more, in practical instruction, stimulating inspiration and real entertainment, than the price of the entire year's subscription. The music lover can not possibly find a better two-dollar investment.

"The Singing Biennial" Convention of the National Federation of Music Clubs is to be held in Chicago, April 16-23, 1927. Dr. Charles N. Boyd has been chosen as National Chairman and will conduct the Great Massed Chorus, for which "Singing Delegates from Every Club" has been made a slogan. A "Biennial Souvenir Choral Collection," in a beautifully bound souvenir volume, is being published especially for the occasion. The main objective of the Federation is to "stir up the whole country to a great revival of choral singing."

Three Eminent French Musicians, Louis Vierne, organist of Notre Dame, of Paris, Marcel Lanquetuit, organist of the St. Gothard Cathedral of Rouen, and Marcel Herbert, cellist, will visit United States during the present season. They come primarily to appear in conjunction with the Chamber Orchestra recently organized by Rodman Wanamaker and to play the wonderful organs of the great Wanamaker stores of New York and Philadelphia.


LOUIS VIERNE

Opera on the Pacific Coast is flourishing. Both San Francisco and Los Angeles already have had two-week seasons by an inter-city plan which enables them to command the services of leading artists and conductors. The movement has sufficient interest to have attracted Mr. Otto Kahn of the Metropolitan Opera Company to be present and to speak on the opening night at San Francisco.

A Carillon of Forty-Seven Bells has been presented to the First Methodist Episcopal Church, of Germantown, Pennsylvania, by William H. S. Shelmerdine in memory of his son. The set of bells will have a compass of four chromatic octaves and will require a carillonneur.

Two Parterre Boxes of the Metropolitan Opera House recently changed ownership, Robert S. Brewster acquiring the one owned by the late August Belmont, and Frazier Jelke becoming owner of the William K. and Harold S. Vanderbilt box. Ownership of a parterre box carries with it possession of a thirty-fifth interest in the Metropolitan Opera and Real Estate Company; and but eleven of them have been sold in the forty-three years of Metropolitan history.

Dr. Augustus Stephen Vogt, who raised the Mendelssohn Choir of Toronto to a world famous choral organization, passed away there on September 17, at sixty-four years of age. He had resigned in 1917 from the leadership of this organization in order that he might devote his entire time to his duties as Director of the Toronto Conservatory of Music. He was the son of a Baden organ builder who had made his home in the Ontario capital.

The "Old Vic" of London, where the experiment of grand opera well given at eighteen cents admission has proven a conspicuous success, opened its season on September 16, with a performance of "Lohengrin."


L. V. SAAR

The One Hundred Dollars, W. W. Kimball Prize, offered by the Chicago Madrigal Club, D. A. Clippinger, conductor, for the setting in madrigal form of a given poem, has been awarded again to Louis Victor Saar, which is the third time he has taken this prize; with honorable mention in two others of their competitions. For this year Miss Frances McCollin, of Philadelphia, received the honorable mention.

Howard Hanson's "Pan and the Priest," a symphonic poem, had its world's première at a recent Promenade Concert in Queen's Hall, London, under the baton of Sir Henry Wood. This was the third American work to be heard there this season, where but a few years ago they were all but unrecognized.

(*Continued on Page 965*)

EARN A Teacher's Diploma or A Bachelor's Degree IN MUSIC

In Your Spare Time at Home

The teacher holding a Certificate today is the one at the top of his profession. Are you getting ahead in the music field? If not, what is the trouble? There are demands for teachers in schools and colleges, and you have a chance to qualify for the best position.

Get An Accredited Course

Diplomas, Degrees and Teachers' Certificates granted by the authority of the State of Illinois.

Many teachers possess talent and ambition sufficient to place them at the top where they could command higher tuition rates and larger classes, but they lack the necessary expert knowledge. Thus, the difference between their present standing and leadership—between large and small classes—between high and low tuition rates—is only a difference of a little broader knowledge. Every person who has risen to the top in the profession either as singer, player or teacher had the instruction of some great teacher. Recall who taught any of the noted musicians and artists and you will find that every great musical career is based on the instruction of some MASTER TEACHER.

Thousands of Letters Like These in Our Files

Becomes Certified Teacher

I have successfully passed the State Board Examinations and am now an accredited teacher in the State of Oregon. I owe this to your Normal Piano Course, for I tried to pass the examination before, but was not proficient in the answers, and failed. Then I saw your ad in THE ETUDE and determined to try this Course. It has been successful, and I am very grateful.
MRS. LULU E. DIEBEL, Seaside, Oregon.

Junior Chorus Won First Prize in Interscholastic League

Your Conservatory has received considerable advertising through me, as my Junior Chorus recently won first prize in the Interscholastic League. They competed with seven schools—three of which are large independent schools. I feel that much of my success is due to Mrs. Clark's course in Public School Music. MRS. ELSIE V. POST, Glen Flora, Texas.

Public School Music Graduate has Just Secured Life Certificate

I am now a full-fledged director of the Melvin Community High School Orchestra, having received my certificate from our superintendent on the recommendation of the State Board after presenting my credits received through my studies with your institution.
PROF. F. W. REUTER, Violinist, Dewey, Ill.

The Sherwood Normal Course Systematic And Complete

The Sherwood Course has taught me many things I have never heard any of my private teachers mention. The course has enabled me to increase the size of my class and I can't praise your methods too highly. I recommend them to all.
MARY ELLEN FOLEY, Owosso, Michigan.

Clear Tone—Result of Weldon Course

The Weldon lessons have benefited me much. My tone is clearer and better, and the attack has greatly improved. My breathing has also improved to a great extent, and I notice that the high tones are much easier for me than ever before.
PAUL BLOEDE, 615 R 124th St., Cleveland, Ohio.

Teacher in Convent Praises Courses

As a graduate of your Harmony, History and Advanced Composition Courses I want to say that I think your courses cannot be improved upon. While they are not in any way a *short* road to success, they surely are a most *safe* one. I trust that this year will bring you a large class of eager new students, and that they will enjoy the work as much as I did. SISTER M. AGNITA, 60 Broad Street, Providence, R. I.

Violin Teacher Increased Size of Class

This will acknowledge my Harmony Diploma. At the commencement of my studies with you, I was a violin teacher with plenty of time on my hands. My class has grown to three times that size. I command an increased fee and have a waiting list.
SAMUEL GRIFFITHS, New Bedford, Mass.

Study in Your Own Home with the Best Teachers in the Country

No longer is it necessary for the ambitious musical student to incur the expense of leaving home to study at an expensive resident conservatory. By the University Extension System the masters' methods are taught in the home by easily understood lessons sent by mail.

The Piano student has the lessons of the marvelous teacher Sherwood. The Cornetist studies with the master Weldon; Crampton trains the voice of the singer; Heft shows how to interpret the soul of music on the Violin; Rosenbecker and Protheroe take the pupil through every phase of the study of Harmony; Protheroe gives his authoritative instruction in Choral Conducting; Frances E. Clark gives the most practical methods in Public School Music; Frederick J. Bacon, the great banjoist; Samuel Siegel, world-renowned mandolinist, and William Foden, famous guitarist, give their methods for mastering these instruments. The History Course, including Analysis and Appreciation of Music by Glen Dillard Gunn, and Advanced Composition by Herbert J. Wrightson, are advanced courses leading to the degree. Ear Training and Sight Singing by F. B. Stiven.

More than 200,000 ambitious men and women have gained proficiency in these various branches of music by the University Extension Method. And to you we offer the same advantages which were given to them.

This Is *Your* Opportunity—Mail Coupon TODAY!

Fill in the coupon below—send it now for four lessons and our late catalog. We will give you full details of our offer to teachers and students, and the offer calls for samples from one of the courses. Get the catalog and lessons—then decide.

UNIVERSITY EXTENSION CONSERVATORY, Dept. D-81
Langley Avenue and 41st Street, Chicago, Illinois.

Please send me catalog, sample lessons and full information regarding Course I have marked with an X below.

☐ Piano, Normal Course for Teachers	☐ Cornet, Amateur	☐ Violin
☐ Piano, Course for Students	☐ Cornet, Professional	☐ Guitar
☐ Public School Music	☐ Organ (Reed)	☐ Ear Training and Sight Singing
	☐ Voice	☐ Mandolin
	☐ History of Music	☐ Adv. Composition
	☐ Harmony	

Name ..... Age.....
Street No. .....
City .....
State .....
How long have you taught Piano?.....How many pupils have you now?.....Do you hold a Teacher's Certificate?.....Have you studied Harmony?.....Would you like to earn the Degree of Bachelor of Music?.....

UNIVERSITY EXTENSION CONSERVATORY

Langley Avenue and 41st Street

Dept. D 81 **Chicago, Illinois**

THE ETUDE

DECEMBER, 1926 | Single Copies 25 Cents | VOL. XLIV, No. 12

The Bells of Christmas

When the final curtain boomed down upon the Great War there were those blind enough to say that never again would the Bells of Christmas have the same meaning to the world.

The war-makers had proven their power. Brotherly love was a joke, when dollars, francs, marks and pounds were at stake. What was the lesson of Gallipoli, of Verdun, of Ypres, of Chateau-Thierry? Christianity was a failure, a farce, a laugh. Thereafter Christmas Bells and Christmas Carols would fall upon deaf ears.

Right thinking folks found such pessimism sickening. They knew that the world had been boiling in the great crucible of Fate and that from this would surely come far finer metal than we had ever known. Certainly, in the meantime there would be the scum of crime, vice and hate, but all those enemies of life would pass with the years.

Gradually, as the fires are smouldering and the great mass of molten humanity is simmering, we behold that more and more the finer virtues, the glad and noble ideals, the music of joy and of love are being reclaimed and the baser elements eliminated.

Out of the Master Refiner's moulds come new Bells of Christmas, ringing more joyously than ever.

New Bells of Christmas everywhere! Can't you hear them pealing the same old glorious song of Bethlehem, with greater sweetness, greater richness, greater power, greater ecstasy than any music the world has ever heard!

"Peace on Earth Good Will to Men!"

Merry Christmas to Everyone!

A Moulder of Thought

A PHILOSOPHER is one who by virtue of the virility, the originality and the humanity of his thought molds the thoughts of others. Henry T. Finck, whose passing is noted on another page of this issue with a forecast of his last work, was something far more than a mere chronicler, a reviewer of musical events. He was a philosopher who for the better part of his life made music his principal field.

His earliest works, in fact, dealt with the very romantic subject of the philosophy of love and had nothing to do with music. Even after he entered the musical field and started to contribute so enormously to the cultivation of musical taste and knowledge in this country, he could not fail to write upon numerous other subjects embracing a large range of human experience.

During the entire life of THE ETUDE Mr. Finck was an active and valued contributor. For the past few years he was in very poor health and therefore his contributions were not so frequent. He had the quality of investing any musical subject with remarkable human interest. You could not help reading Mr. Finck's articles; and when you had read them you were in the possession of knowledge of permanent value. Most of these articles are fortunately preserved in his remarkable book, "Musical Progress," than which there is no better panorama of musical taste and appreciation in America during the last fifty years.

To have been an intimate personal friend of this great philosopher, the editor counts as one of the richest human and educational assets of his career. Living in his home, and having him and his extremely able wife as guests, were rare privileges. During many long tramps in the mountains of Maine we came to know Henry T. Finck, the man. We learned of his charming, equable disposition. We learned of his sincerity, his unselfishness, his wit, his encyclopedic knowledge, his astonishing versatility. We found out why during his entire lifetime he won the strong admiration of many of his foremost contemporaries in numerous widely separated fields.

We cannot regard his passing at the age of seventy-two as a loss to American musical culture, but rather as the culmination of a rich and beautiful contribution to art and philosophy, not only in our own country but in the world at large.

Mars' Scars

THAT Germany suffered terrifically from the slaughter of its man power is a fact too recent in history to be commented upon. France, Italy, England, Austria, Belgium and America, alike made their human sacrifices in numbers so vast that even after ten years we cannot contemplate them without horror.

We cannot, however, help feeling especially deep pity for the thousands of European musicians of advanced years who had no part whatever in the War but who have been brought to penury and are still in terrible straits. Our office is flooded with letters from men and women of distinction who have made notable contributions to our art but who are now actually without the necessities of life.

One letter from a great opera singer, the wife of a world famous conductor, runs, "I am actually without shoes, my feet are upon the ground. My best coat is twelve years old. I am too weak to do anything to help myself even if it were possible for me to get pupils to teach."

Another from the wife of a famous composer whose compositions have been played by thousands of American pupils, runs, "We have been obliged to sell our Bechstein and the furniture has been going out piece by piece in order to keep us alive. Can't you please help?"

THE ETUDE has been helping through all the agencies it has been able to solicit. But of course we cannot assume the care of many in cases of such vast need.

We know that this is a poor time to ask Americans to help Europeans. Europe has not shown a particularly noble spirit since the war, in face of the millions and millions that have been sent by big-hearted Americans. Those who have been jealous of our prosperity have impugned our ideals and, with very bad grace, have laughed at Uncle Sam despite the fact of his willingness to help those in distress. Yet, it seems to us that this is the time to show our bigness of spirit and realize that people in dire trouble are not accountable for what they do or say. This is no time for us to forget the humanity of the situation. There are our fellow musicians in Europe literally at starvation's door. If there are readers of THE ETUDE who can include these unfortunates in their Christmas love with a small gift we shall be glad to forward any funds received to assist a great number of genuinely worthy cases that have been reported to us by reliable authorities.

We are pleased to say in this connection that the Trustees of the Presser Foundation have in the past sent many thousands of dollars over seas to help needy cases in France, Germany and Austria, and are continuing to send funds.

Address your contribution to

"The Etude" Christmas Cheer Humanity Fund.

A great number of small contributions is better than a few large ones. ETUDE readers have always been large-hearted. They contributed to the care of the dying Moszkowski nearly one thousand dollars. We are proud of the fine generous spirit of THE ETUDE family.

Musical Pyrotechnics

WHEN the editor was a very little boy indeed, he stood upon the roof of his home on Columbia Heights in Brooklyn, New York, and saw the great fireworks display that marked the opening of the Brooklyn Bridge. Whether he has seen more wonderful fireworks since then he does not know; but certainly none made a more brilliant impression.

One of the set pieces was Niagara Falls in fireworks. From tower to tower the faucets of fire were turned on until the whole East River was agleam with the gorgeous spectacle. Many years later he saw Niagara Falls in reality, under the illumination of powerful search lights. The pyrotechnical Niagara that sparkled so brightly in memory then became a toy, a penny Roman candle in comparison.

Really the difference between real music, that is, music that is built organically—developed as are all great artistic creations—bears about the same comparison to purely pyrotechnical music as the Brooklyn Bridge gun-powder waterfall bore to the great cataract.

Of course there are compositions that have built into them a pyrotechnic ornamentation which is magnificent. Such a work is the "Ride of the Valkyries" of Wagner or the "Fire Bird" of Stravinsky. There is a vast difference between these compositions and those which are merely incrusted with musical pinwheels and rockets.

In this issue of THE ETUDE MUSIC MAGAZINE our readers will find a lesson by the great pianist Richard Burmeister upon the Liszt *Polonaise in E Major*. We know of no finer specimen of what we have termed organic musical fireworks than this composition. That is, it is no mere artificial contraption built to amaze, but a real work of art organically and logically developed from an incandescent central theme. There is no part that is dispensable and there is nothing about it that seems to be added merely for transient effect. It fairly leaps in sparkling beauty from the keyboard under the hands of the accomplished pianist. These lessons, which have appeared in THE ETUDE from time to time, are the serious product of master pianists and are written with an attention to details and to artistic effect which makes them invaluable to the student. The Liszt Polonaise is the most difficult lesson we have yet presented. If you are not ready to play it as yet, by all means save this special issue until your technic is developed to that point.

The Art of Clarity in Pianoforte Playing

An Interview with the Distinguished English Virtuoso,

HAROLD SAMUEL

Editor's Note

Mr. Harold Samuel was born in London in 1879. His mother was half American. His father was a prominent art dealer. In his childhood, he taught himself to play the piano. In fact, he says it seems as though he always played. His lessons, however, actually started at the age of nine.

He was a pupil of Michael Hambourg, father of Mark Hambourg, of Isaac Albeniz, the great Spanish composer, and of the pianist, Benno Schoenberger.

He then went to study with Leschetizky in Vienna, but owing to illness had to return to England without having had a single lesson. He next went to study at the Royal College in London, where he became a pupil of Edward Dannreuther in piano and of Charles Wood and Sir Charles Villiers Stanford in composition.

He made his début in 1900 in Steinway Hall in London. At that time he played the Thirty Variations of Bach and the Fantasy of Schumann. He then devoted a large part of his time to accompanying famous artists; and it is said that he has accompanied most of the great singers and violinists of the period, at different times.

Finally, his friends persuaded him to concentrate his attention entirely on concert playing, and nineteen years after his first recital he gave another in London. He then attracted a great deal of attention by giving entire week's programs of Bach, playing the unusual things, many of which had been condemned to be used as studies. At that time, the popular numbers of Bach were the Chromatic Fantasie, the Italian Concertos and the Organ Transcriptions.

Mr. Samuel revived the Suites, the Partitas and other less frequently heard numbers. For years, he has been an enthusiastic and tireless student of Bach. His edition, with Donald Francis Tovey, of the Preludes and Fugues of the Well-Tempered Clavichord, issued by the Associated Board, won him the highest encomiums and at once placed him among the most valued authorities on the Leipsig Cantor's works.

"THE ART of clarity in pianoforte playing is something which should immediately interest the student who desires to rise above the mediocre as a performer. This depends not so much upon the material used in every instance as upon the manner in which this material is played. After I had had the good fortune to have a great deal of excellent instruction from experienced masters, it came to me at one time as a revelation that I had not availed myself of certain phases of preparation without which no one could really essay the playing public with any hope of competing with the many very highly trained virtuosi. I realized that I did not even know how to play scales with that facility and distinctness and equality and authority so essential in all good pianoforte technic.

"Scales are the very vertebræ of fine pianistic equipment. The student who has a fear that practice of the scales will make his playing mechanical or stiff, either does not know how to play the scales as they should be played or is using this as an excuse to avoid the hours and hours of careful hand training which are so essential in providing that velvety smoothness and crystal clarity which every fine player should have instantly at his command.

"Therefore, when this revelation came to me, I decided to devote myself almost religiously to the development of this phase of my technic, and I spent eighteen months in the study of scales and scale-like etudes, such as those to be found in "The School of the Virtuoso," by Carl Czerny, Opus 365. Anyone who will devote a similar amount of enthusiastic study to scales and arpeggios, and similar technic, and to Czerny and Clementi, cannot fail to be benefitted immensely.

"In using the Czerny School of the Virtuoso, I always made it a practice to play them at least twenty times, until every possible flaw was washed clean; that is, the composition had to be perfect, and then before passing to another study, I invariably played the study six times in succession without a single error. You may or may not believe it, but it took me eighteen months to get the first exercise in Opus 365 so it was satisfactory to me.

"There is a tendency on the part of a great many people to belittle a work like the Czerny Studies. This is to my mind sheer ignorance. They are invaluable. Take for instance, such a study as number six, in which the following example appears:

Ex. 1 Czerny, Op. 365, No. 6



"There is in this a very great technical difficulty and it exists between the last note played by the thumb in the left hand and the first note played by the thumb in the right hand, in each group at the point marked with the asterisk. With most players, there is an inclination to let it play a little louder than the other fingers; to accent with it. In a passage such as this, there should be a perfect smoothness and evenness of tone. More than this, the distance in time between these two thumbs as they appear should be identical with the distance in time with every other group of eight notes.

"In order to get my ear accustomed to this, I would play the whole group of eight notes with one hand and then try to imitate it, four notes played with one hand and four notes with the other hand. This I found a splendid drill (but it was a long, long time before I could get it to satisfy myself in every part).

Never Satisfied

"THIS IS another point. In practice one should find it very difficult to become satisfied. Maintain your standards up to the highest level and do not be content with anything below this level. Your ear should be your hardest critic.

"Dannreuther was in many ways a very remarkable teacher. He had a psychological insight into the development of the pupil that was uncanny at times. For instance, if a pupil were playing a piece and some part went wrong, Dannreuther would not pay any particular attention to that part, but would call the pupil's attention to a totally different thing and get the pupil's mind concentrated on another section of the piece. When the pupil played the piece again, in all probability, the part that had previously gone wrong would be all right. You see, he was employing a psychological trick. Very probably there was lodged in the pupil's mind that a certain part was going to go wrong. When his mind was drawn from that part and concentrated on another, the original trouble disappeared as though by magic.

"Difficult passages are largely passages that you have been telling yourself are difficult. As long as you think a passage is difficult, it will always be difficult. Fear plays an enormous role in piano study. I found this out when I commenced to play records for sound reproducing machines. Pieces that I knew perfectly well and could play correctly were at first very difficult to play because I feared the reproducing machine. After a time, this was entirely eliminated. Really, you make your own difficulties.



HAROLD SAMUEL

Czerny and Bach

"IN STUDYING the Czerny studies and in playing Bach, I have been obliged to realize that the modern love for relaxation, so called (and often misapplied), is not the beginning and the end of the art, as so many smaller teachers who do not comprehend the real meaning of relaxation believe it to be. In the playing of the Czerny studies and in the playing of Bach, I am a strong advocate of letting the fingers do the work obviously intended for them; and in this I am sure the most experienced performers and teachers will agree that the subtlety and finish and character developed through the individualization of the fingers is reflected at its best, even in the most delicate passages of Chopin, Schumann or modern composers such as Ravel and Debussy.

"The foundation may be in scales and arpeggios. What do I mean by the finger "working?" I mean that the finger itself should be trained to operate by its own muscular action. The finger drops on the key and plays the key. I mean by this the arm weight should not in this kind of a drill rest on the hand. The hand should not bear the weight of the arm. The arm

should support itself. In this way, the hand is left absolutely light and ready for any stress that may be necessary, such as bringing out a subject. I am fully acquainted with the necessity, on given occasions, of arm relaxation, but this to my mind should be employed in its right place for special purposes and is not always advantageous in every conceivable phase of pianoforte playing.

"In bringing out a subject, a certain amount of arm weight is desirable, but it should not be abused. The lighter the hand upon the keys, the less arm weight will be necessary to insure finer results.

The Light Hand

"THE WHOLE thing may be summed up by saying that it should be the desideratum of the student to secure as light a hand as possible in rapid finger or passage playing. The main trouble is that some great teacher brings out a splendid theory in connection with such a thing as arm weight and relaxation and then a great many underlings, who do not understand the principles, principles that are often very involved, attempt to pass on this theory in ex cathedra fashion, assuming that unless the work is done in this way everything is wrong.

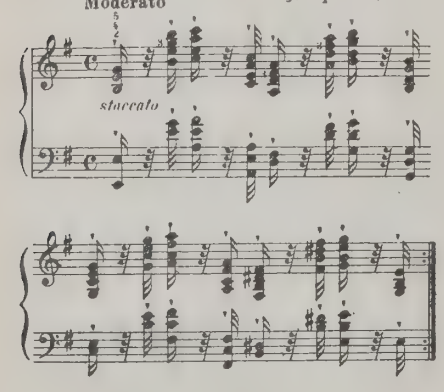
"Let us make, for instance, another return to our venerable Czerny. Take exercise number seven. Here we have an exercise in chords. It is to be played moderato and note that it is also *legato e ben marcato*. This is largely a study for the finger as well as forearm and should be played with distinctive finger action. It is a most valuable study at the very start.

Ex. 2 Moderato Czerny, Op. 365, No. 7



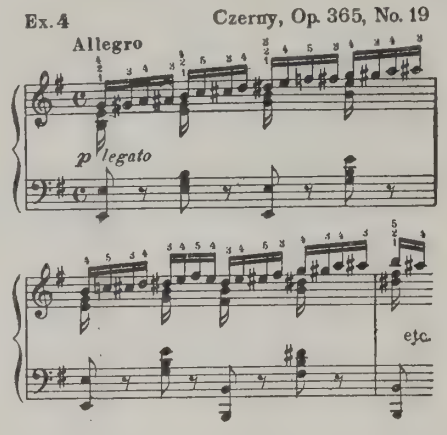
"You will realize that the fingers must be watched for poor finger action, in order to secure that exchange of tone at the right note, to enlist a beautiful legato. On the other hand, at the bottom of the passage, there is a distinctive hand touch with very staccato notes in which the hands should be held with extreme lightness, but even here, the quickness in changing the fingers denotes the desirability of rapid finger action.

Ex. 3 Moderato Czerny, Op. 365, No. 7



"Now turn to exercise number fourteen. This is one of the most valuable studies for finger work and deft treatment of the two parts. It is so excellent that I frequently play it now as a kind of tonic. Exercise number nineteen is similarly good for the value of its finger treatment. It resembles very closely the study in A minor of the Chopin studies, called, in America, the Wind Etude.

Ex. 4 Czerny, Op. 365, No. 19



"Any one who can play the Czerny School of the Virtuoso, and play it with freedom and ease and authority, has made a splendid stride toward the acquisition of the art of fine pianism. Czerny knew these things should be played over and over. In fact, he said in his own introductory, that, in order to accomplish the very best results in the shortest possible time with these studies, a certain number of uninterrupted repetitions is required for each exercise. Experience has taught that by such means the student will arrive at a degree of proficiency in a few months, greater than he could otherwise hardly reach in many years; and the achievement of such rapid advancement readily warrants the exertion and devotion demanded. Thus spoke the teacher of Franz Liszt and of Theodor Leschetizky.

"As I have said, the art of clarity in playing the piano is based very largely upon the sense of clarity in hearing. We must train our ears to listen to 'microtonic' differences in tone, time and rhythm. Somehow daily study in scales and arpeggios seems to have a very wonderful effect in straightening out our mental capacity to listen as well as play. The scales are just as important to the student as the 'daily dozen' to the man who desires to keep fit through exercise. As I said before, one should never fear that scale playing will produce mechanical playing. The pupil who has this fear is hardly worth considering as a pianist. It must be a very delicate, not to say poor, kind of art that will be injured by scale and arpeggio playing rather than being benefitted by it.

Self-Test Questions on Mr. Samuel's Article

1. *What are the vertebræ of the pianist's equipment?*
2. *What is the valuation of Czerny studies?*
3. *How did Dannreuther correct a weakness?*
4. *What is meant by a finger "working?"*
5. *What is the base of clarity in playing?*

Teaching the Adult Beginner

By Arthur Schwarz

SO FAR as has been ascertained, there never has been a really sensible consideration of the adult beginner. On the one hand there have appeared rhapsodies about the spiritual need of music, the everlasting pleasure to be derived from its study—an obvious platitude, since everybody, excepting a relatively few, loves or can be taught to love good music; and, on the other hand, a great deal of nonsense relative to psychology in its relation to teaching.

Some day a Mencken will brush aside the claptrap of the teaching. But the problem of the adult beginner is the present concern.

First of all it must be realized that the average adult will not study more than two years. In that time the pupil must have been made familiar with the kind of music that most likely will be heard in future years. For one who has studied Clementi, some Haydn, and pieces by Gurlitt, excellent though they are, only to hear "The Rosary," "O' Sole Mio," or "Last Rose of Summer," does not give him half the thrill derived by the one who has studied them. In truth, six months after starting, the pupil should be familiar with numbers like "The Rosary," in simplified form, "Kathleen Mavourneen," "Sweet Genevieve," and numbers that are heard sung by John McCormack and played by Kriesler.

Music That Is Liked

An adult who will enjoy playing a Kuhlau Sonatine for friends is a rare bird; but one who will *not* enjoy playing, say, "The Rosary." or "Home Sweet Home," is still more rare. The opportunities for giving music to fit the needs of any adult are endless; the Jew may play "Eili, Eili," a melody that aroused the admiration of James Huneker; the Russian may play "The Red Saraffan," used by Wieniawski, in "Souvenir de Moscow."

There are arrangements of the popular operas that one hears at concerts and over the radio. The pleasure that one extracts from hearing music that has been studied, is immense. Hymn tunes like "Old Hundred," and "It Came Upon a Christmas Eve," the one with its melody from Schumann's Nocturne F major—such music may be utilized in the case of the student who likes hymn tunes.

An elderly lady preferred hymn tunes above all music. She learned, and played for her friends, tunes that were familiar to them all. The entire company would start singing when she began playing, and, as the saying goes, "A happy time was had by all." Suppose that lady had studied only some Czerny, a Kuhlau Sonatine, and all the scales? How long and how often could she impose upon her friends?

Another lady, after having studied one year, listlessly played a LeCouppey Etude and a *Tarantelle* by Heller. She was given "Underneath the Stars." What? A popular song? Well, did not Kriesler make a record of it? Did not Pavlowa dance to the "Glowworm?" Something by Jerome Kern, Victor Herbert? Is "Gypsy Love" poor music? Tell it to McCormack. Is "Kiss Me Again" inferior to Clementi? Perhaps it is. But ask any adult to play some Clementi for friends and learn how they were bored. Ask the same adult to play "Kiss Me Again," and find out how soon the audience was singing and enjoying the fun.

Having suggested possible music for the student, some short cut to this Utopia may be suggested. And short cut does not mean superficiality, but the elimination of superfluous material. Scales, except where they appear in pieces, are superfluous. Finger exercises are a waste of time. So are etudes.

The First Lesson

The first lesson should familiarize the pupil with the clefs, time and note values, fingering and the formula for the major scales, if one is too attached to the scales to part from them—*presto*. The third lesson should introduce the student to "Home, Sweet Home," or some other easy folk tune. By circumspectly choosing music, the student may be brought to the easier Chopin Preludes.

A list of music given an adult beginner, thirty-seven years of age, is added: "Last Rose of Summer," "Home, Sweet Home," "Sweet Genevieve," "Voice of the Heart," "Martha," "Il Trovatore," "Rigoletto" (with the stories of these operas), "The Rosary," arranged by Loepke, "Barcarolle," "Glowworm," "Minuet in G," Beethoven, "Southern Revels," Morrison, "Gypsy Love," "Babes in the Woods," Schubert's "Serenade," "Humoreske," "Simple Confession."

Here was music that the student enjoyed, more so as she was continually hearing it over the radio, at concerts and at the theatre. It was music she could readily play for friends—a powerful stimulant to study. In short, the student played what she liked, what her friends liked to listen to, what she frequently heard, and what made her study a joy.

Counting for Balky Pupils

By Wilfred E. Despard

"I CAN'T count out loud because I get all mixed up," is the excuse given by 'balky' pupils—usually numbered among those who are weak in time.

The following will in most cases overcome the counting difficulty:

When giving a pupil a new piece or exercise, change places with him. Tell him that he is to be the teacher. Let him explain the time signature in his own way. Now play the exercise for him very slowly while he points out the notes with a pencil, counting out loud as he goes along.

If he should stop counting, stop playing and start all over again.

Then let him take his place at the piano. Point out the notes for him and he will have no difficulty playing and counting at the same time. This plan appeals to children because they like games of "make-believe" and can adopt suggestions best in this way.

THE ETUDE *looks forward with joy to the New Year which will be signalized with more and better* ETUDE *features than ever before. We have been literally ransacking the world for new features. Mr. Preston Ware Orem and Mr. George Pechstein,* ETUDE *representatives, have just returned from Europe with their cases filled with delightful and inspiring manuscripts. Not to have* THE ETUDE *for 1927 would be to close the doors to a whole world of the most interesting material ever secured for a musical magazine.*—EDITOR OF THE ETUDE

How to Teach the Notes on the Grand Staff Beginning with Middle C

By

JOHN M. WILLIAMS

MANY TEACHERS of pianoforte who have been in the habit of teaching the treble and bass clefs separately to beginners, thus: The notes in the spaces of the treble clef are named F A C E, and those on the lines are E G B D F; the notes in the spaces of the bass clef are named A C E G, and those on the lines are G B D F A." This is done without showing the connection between the two, and frequently the teacher is at a loss as to how to teach some of the newer and more modern beginners' books that take Middle C for a starting point and work in either direction.

As practically all the newer beginners' books introduce the notes from this position, the following explanation will be helpful.

One teacher in speaking to the writer was absolutely at a loss how to begin; in fact, she thought it necessary to teach the notes on the bass and the treble clefs as before, and then to teach Middle C. Naturally such an amount of information was confusing to the beginner and the teacher went back to her old way of teaching—until she was shown how to overcome the difficulty in a new way. Her enthusiasm until she was shown how to overcome the passing of it on to others.

To Begin With

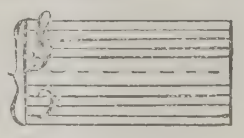
WHEN FIRST teaching the names of the *keys*, stress the importance of Middle C, and be careful to have its location firmly fixed in the pupil's mind before he leaves. Next, pay particular attention to teaching the *directions—high* and *low*. The latter is very important, because the child reads his notes through *relative* position more than by the actual pitch names. Hence, when teaching the letter names of the keys it is just as well to say to the pupil, "Play Middle C—play a higher C—play a low C." Or, "Play a D in the middle of the piano—now play a higher D—now a low D," and so on, so that from the very beginning he will associate the words "high" and "low" with the proper directions on the keyboard.

Correlating the Keyboard and the Notes

THE NEXT STEP—and rather difficult for some teachers—is the *correlating of the keyboard* with the *notes or symbols that represent these sounds.*

Remember to teach always *first the thing—then its sign*— in other words, *first the keys and then the notes.*

Place the clef sign thus:



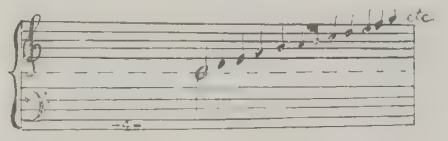
Next draw a large note to represent *middle* C exactly half way from either end, thus:



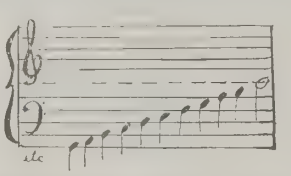
This note is middle C, the most important note for the beginner to learn, whether child or adult.

An excellent story to fix this point in the child's mind (and a point planted with a story is much more apt to "take" than one without) is this:

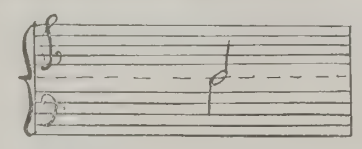
"The notes on the top five lines and the spaces in between belong to a *lady* named Mrs. G. or Mrs. Treble Clef. The notes on the five bottom lines and the spaces in between belong to a *gentleman* named Mr. F. or Mr. Bass Clef. But, Mr. Bass Clef and Mrs. Treble Clef are married and have a child named Middle C! Summed up: Mrs. Treble Clef and *her* family—

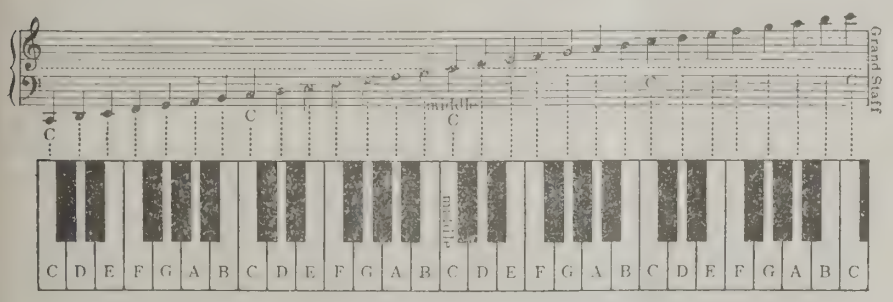


Mr. Bass Clef and *HIS* family

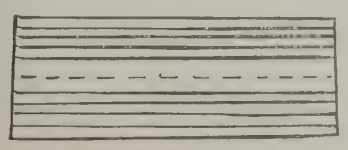


and THEIR family—MIDDLE C!





A chart like the illustration above is invaluable at this stage of the game. Any teacher can make one for himself or herself, and most publishers and music stores have them for sale. Take a piece of cardboard 28 inches long and about 5 inches high and draw the grand staff on it lengthwise, beginning with the middle line and adding five lines above and five below. Sometimes it is better to draw a dotted line for the middle one and for very small children a red line has been found helpful.



Note: Draw the pupil's attention to the fact that the FIRST LINE *BELOW* THE TREBLE CLEF AND THE FIRST LINE *ABOVE* THE BASS CLEF—IS THE SAME NOTE—*MIDDLE C.*

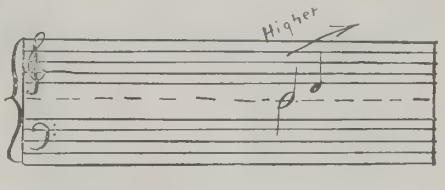
The chart may now be placed directly back of the keys against the name board of the piano—WITH MIDDLE C ON THE CHART DIRECTLY ABOVE MIDDLE C ON THE PIANO. The pupil should be allowed to take the chart home with him for the first two or three weeks.

Mr. John M. Williams, whose Classes for Teachers, given from coast to coast, have attracted the widest attention, will contribute many articles to future issues of THE ETUDE. *Mr. Williams' "What to Teach at the Very First Lesson," "The First Year at the Piano," "Tunes for Tiny Tots," and "Book for Older Beginners" are materials of the greatest value to teachers.*

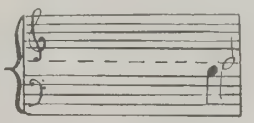
The next problem is one that frequently confronts the teacher of any subject—how to *correlate* THE KNOWN WITH THE UNKNOWN. In this case the pupil has learned the letter names of the keys of the pianoforte—so the KEYBOARD IS THE KNOWN. The notes on the Grand Staff—the symbol representing these sounds or keys—is the UNKNOWN. The problem is to correlate the two.

If you are making the chart with the pupil (and it is advisable in some cases—especially with wee tots; as the old educational maxim still holds good—"We learn by doing—not by telling"—and children like to "make things"), it might be well to explain that you are going to try and make a "picture" that will represent the keys or sounds.

Have the pupil to touch Middle C on the piano and then to touch the note on the grand staff that represents it (naturally the chart should be directly back of the keys while this is going on). Now let the pupil play D on the keyboard—with the second finger of the right hand. Inquire if this is "higher" or "lower" than Middle C. If he answers "higher," then say—"Where shall we place the note that represents it on the chart—higher or lower?" Naturally the higher the keys or sounds, the higher the notes on the grand staff that represent these sounds. Thus:

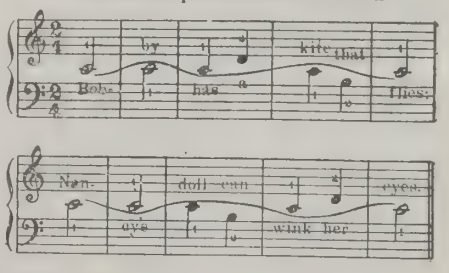


Then play B *below* Middle C with the second finger of the left hand. The same question is asked, except the word 'lower" is used instead of "higher." Next, draw the note to represent this sound, thus:



The teacher may now sketch in the other notes, always being careful to draw the *note* on the grand staff immediately above the *key* it represents. (See illustration at the beginning of the article.) If the teacher prefers—especially with very small children—several little tunes using only Middle C and the note on either side may be here introduced and the child may be taught these before going any further.

Ex.10
One Note Up and One Note Down



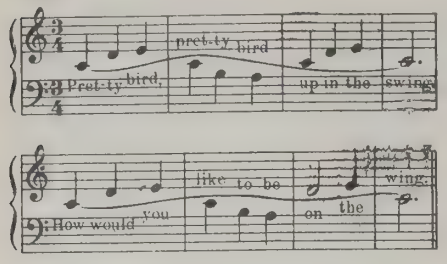
*The musical illustrations are from "First Year at the Piano," and "Tunes For Tiny Tots," by John M. Williams.

Be sure to allow the pupil to take the chart home with him, so that he may place it back of the keyboard on his own piano. In some cases it is just as well to have the note representing Middle C drawn in red—so as to draw special attention to it. Perhaps this will be sufficient for the first lesson, if the child is but four or five years of age, or if the pupil is fortunate enough to have a lesson every day or every other day.

At the second lesson another note on either side of the three already taught is

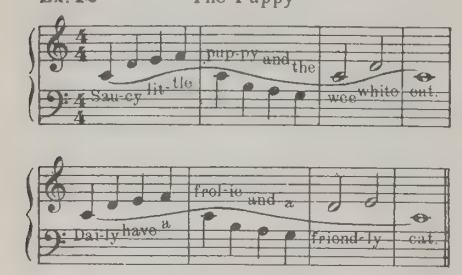
introduced; and the musical vocabulary now consists of five notes, thus:

Ex. 11 The Bird



We may now teach one or several little melodies, using these four or five tones; for instance:

Ex. 12 The Puppy



The child is thus learning his notes and simultaneously correlating them with the sounds or keys they represent on the keyboard, and doing it the best way possible. Remember to repeat the old educational maxim and you will know what I mean: *"A child learns by doing—not by telling."* The teacher will have to use his or her judgment as to how many new notes to introduce at each lesson. Some children of from 8 to 10 years of age will learn little pieces using five notes in either hand at the very first lesson; while children of three, four or five years of age should take a short lesson every day, and will thus probably learn the same amount by the end of the week.

Twins—two dear little children of three years of age—were thus taught their notes, and before they were four had learned an entire little book of pieces *by note*. Moreover, their music lessons had been kept a "happy time" experience with them. Each day they went "exploring," beginning at Middle C and gradually working away in either direction until they could play straight through their little book—*by note*—and it was such a gradual process that they did not realize they were being "taught" anything! In fact, they were not "taught" them, they simply "absorbed" them, much as a child absorbs vocabulary at home.

It is important that at the beginning every little exercise should be played three ways:

First: *Play and count aloud.*

Second: *Play and name notes aloud.*

Third: *Play and say the words aloud (or sing).*

Caution: The pupil should keep his eyes focused on the *notes*—not on the keyboard.

Sight Reading Important

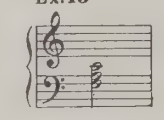
A CHILD who reads easily and rapidly will be much more willing to practice than one who laboriously stops and counts up or down for each note that he plays. One of the greatest troubles the teacher of children has is that the child reads his little books *very, very* slowly and then *memorizes* them. At public school the better teacher recognizes this, and a pupil not only reads his "First Reader," but is given a *great deal of supplementary reading to do*—sometimes as high as sixteen extra books being used for this purpose during the first year alone. I believe we music teachers can learn something from this and will profit much if, instead of going direct from a preparatory grade into the first, we have the child read through, say, a half dozen or so supplementary books.

The writer hopes that every teacher of very small children will try the following, as it has been a tremendous help in sight reading where wee tots are concerned. The music rack on most pianos causes the music to be much too far from the child's eyes, and causes both eye strain and a constant looking *up* at the notes and *down* at the keyboard or fingers. This will be done away with entirely if the teacher or parent will try the following: Take a couple of common ordinary clothes pins and snap them onto the music book; then hang it from the music rack until it is, say, about two inches above the keys. The top line of the music book should be about *level* with the pupil's eye, so that he can see his hands and the notes without making two separate movements of the head. The child beginner in music has not the advantage of a half-size or quarter-size instrument as does his brother musician, the violinist. But he should make the best of what he has to work with. Try this and see how wonderfully the reading will improve.

Very young children beginning piano lessons should not take *one* of these Preparatory Grades, but *several*—sometimes as many as *nine*—before proceeding to the real instruction book.

Why? Because there is the physical side of the piano playing to be thought of, and babies should not be holding down several notes at one time, thus:

Ex. 13



as it presupposes more strength than the little muscles can produce without strain.

Another important item—one that should be carefully explained to the mother: No very young child should be *made* to practice. Keep the piano closed during the first few months of his piano lessons; and, when he has been "good," let the mother explain that, "As a reward," he or she may "make music" for five minutes—or ten minutes if the child is older, say, five or six years of age. When the practice period is up—*don't let him practice longer, even though he begs to do so.* Close the piano and say, "If you are good you may practice again after a while." The child should leave the piano stool *wanting to make music.* That is the secret! Remember it is not the number of repetitions of a thing that fixes it in the mind; it is the *vividness* of the *impression* that counts. Goodness knows, there are enough children who sit on the piano stool an hour every day for several years without learning anything—at least so far as the teacher can discover.

To Keep Students Interested in Classical Music

By W. L. Clark

1. PRESENT the material vividly and stimulate the pupil to know the great masterpieces.

2. Teach the student to comprehend the noble aspects of the lives of great composers, for thus will he begin to realize the magnanimity of their works.

3. Stress thoroughness of execution, for interest is aroused only in those compositions which are well done.

4. Give assignments to develop musical appreciation as well as to improve technic or assist memory.

5. Stress classical music in recitals and concerts, thus requiring from the start the best in musical rendition.

Don't Hurry! The Tortoise Won

By Joseph Kruger

REAL progress lies in pushing as far forward as possible in the mastery of the piece at hand rather than in skipping wildly from one to another and perhaps not really getting ahead at all. Interpretation of a new piece must wait until the technical aspects of it are mastered. An effective crescendo in a run cannot be attended to while the mind is taken up with playing clearly or using correct fingers. The phrasing cannot receive due attention while there is a possibility of playing a "sour" note.

Composers do not write merely to show off finger gymnastics. They make expression such a point that interpretation is the important thing and technic but a means toward exercising it. So, see if the phrasing is correct, watch the dynamics, work over the tone, get the correct pedallings. All these things take a great deal of time and concentration which it is impossible to give if, as soon as the technic is mastered, there is a wild hurdle for a new piece.

Do not see, therefore, how quickly the old piece can be laid away but rather how far it is possible to go with the last composition before starting something new. Remember, the plodding tortoise won the race!

A Music-Sharing Plan

By Robert Price

THERE are dozens of music books and "pieces" in every musician's library, which lie unused year after year because the owner's immediate need for them has passed and because no one else knows of their presence in the community. A group of music lovers in a little Indiana town has conceived and put into effect the following music-sharing plan.

Each co-operator prepares a list of the standard selections in his possession. These lists are given to a stenographer who combines them in carefully catalogued form and then makes mimeographed copies for each participant. These lists are arranged alphabetically according to composers. After each selection the person of whom the number might be obtained is indicated. The following excerpt suggests the system:

COMPOSER	TITLE	OWNER
MacDowell, E. A.	*Witches' Dance*	Smith
	Woodland Sketches	Jones
		Brown
Mendelssohn, F.	*Rondo Capriccio*	Adams
		Bishop
	Songs without Words	Carter

To facilitate the plan, a few simple borrowing rules are agreed upon: (1) Each lender must keep his own account of music loaned; (2) records are to be cleaned up regularly at the end of every six months and each selection accounted for at that time. The little courtesies of careful handling and mutual accommodation are taken for granted. The scheme has proved a great convenience.

The lists have been revised occasionally and new participants included. At no time has the cost of having the catalogues prepared been great when divided equally among all the sharers. In fact, the added convenience resulting from the arrangement has made the expense trivial.

"Interpretation can come only when the technical side has been polished and perfected; but every stage of the preparation should be based on rhythm, since, with an understanding of this principle, the most complicated composition becomes clear."

—SIR DAN GODFREY.



Leschetizky Memorial Dedicated

WE ARE indebted to Mrs. Fannie Bloomfield-Zeisler, the distinguished pianist, for the picture of the new memorial to Leschetizky, which she has been good enough to send to ETUDE readers, from abroad. The dedication services took place in the Central Cemetery in Vienna, on the 26th of September. The ceremonies were opened by the performance of Beethoven's "In questa tomba," played by a quartet of French horns. Mrs. Zeisler, the secretary of the memorial fund, then presented the beautiful monument to the municipality of Vienna. Among those present were Marie Prentner (author of "The Modern Pianist," the authoritative study book upon the Leschetizky method), Ignaz Friedman, Mme. Gabrielle Leschetizky, Professor Godfrey Smith from Sydney, Australia, Emil von Sauer and Georg Reimers. The dedicatory address was made by Dr. Heinrich Steger, who called attention to the fact that although Leschetizky was not born in Vienna he enthusiastically adopted the City of Haydn, Mozart, Beethoven, Schubert and Brahms as his home and was therefore always looked upon as a Viennese.

Interesting Ways of Giving the Harmony Examination

By Helen Oliphant Bates

HARMONY teachers will find the following informal methods of giving examinations interesting to the pupils:

(1) Two captains may be appointed or elected for a harmony match. Each captain will then choose her team, the first captain choosing first, one helper, and then the second captain choosing one, until all pupils belong to one of the teams. The teams will then form two lines and the teacher will proceed to ask questions, alternating between the two teams. Whenever a question is answered incorrectly, the person missing it must sit down. The game continues until all the members of one team are out.

(2) The teachers will make a deck of cards, each card to contain a key signature and a chord in the key given. The pupils gather around a table where the cards are turned up one at a time. Each card as it is turned up becomes the property of the girl first giving the correct name of the chord on it. When the chords of the entire deck have been named, the person holding the largest number of cards is winner of the game.

How Kullak Taught Octaves

By the Distinguished Pianist-Composer Commendatore

EUGENIO PIRANI

OCTAVE PLAYING is one of the most important departments of pianistic art and Theodore Kullak was one of its most famous exponents. This is strikingly demonstrated in his treatise on octaves.

When I was in Berlin, Kullak honored me with his friendship. As he liked my way of playing octaves he instituted in the "Neue Akademie der Tonkunst" (Academy of Music) of which he was the director, an "Octave Class" of which he gave me full charge. As the opportunity was often mine to discuss with the master all the possibilities and phases of this special department of piano playing I shall try to give herein a concise summary of those inspiring conversations.

Octaves must be divided into two sections—those played *staccato* and those played *legato*.

Staccato octaves are executed from the wrist with an elastic, light stroke, except in cases where great force is required. Then they should be played with the whole arm. The hand should spring up immediately after the stroke like a rubber ball. Staccato octaves are generally fingered 5/1 on the white keys and 4/1 on the black.

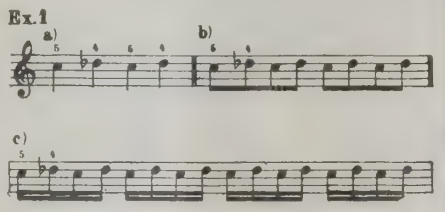
These fingers must be stiffly outstretched with forefinger and middle finger held up as high as possible in order not to touch the intervening keys. It facilitates the execution to raise the wrist slightly on the black keys and depress it on the white ones.

Repeated octaves, first taken slowly and then with increased rapidity, and chromatic and diatonic scales in all keys, should be practiced, care being exercised as before to lift the wrist on the black keys and lower it on the white. Also octave passages in broken chords (in major and minor triads, and in chords of the dominant seventh, for instance), should be diligently practiced in all keys. It is astonishing how great elasticity of the wrist can be acquired through constant exercising in staccato octaves.

A far more arduous task confronts the pianist in the mastering of *legato octaves*. In spite of the wide spreading of the fingers in this interval, it is possible to attain an almost perfect legato in the performance of octaves. I say "almost" perfect because only the upper notes of the octave can be thoroughly tied, while the lower notes can be bound only approximately.

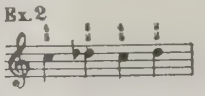
Let us divide this work into two tasks, the legato of the upper notes and that of the lower ones. The foundation of the legato of the upper notes is the passing of the fourth finger over the fifth ascending (and of the fifth under the fourth descending) and occasionally of the third over the fourth (ascending). This is done in the following way: Strike C with the fifth finger, bend it as far back as possible and strike *D flat* with the fourth finger stretching it out as far as possible. In this way you will be able to bind the two notes with this unusual fingering. Practice first slowly in quarter notes, as in 1a, then more quickly in bend the fourth and stretch the third.

Ex. 1



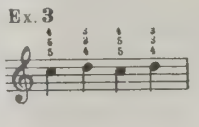
After that substitute the fingerings the fifth to the third, and the fourth to the third. In the first case bend the fifth and stretch out the third; in the second case, bend the fourth and stretch the third.

Ex. 2



A further step is taken by tying two *white notes,* first with the fifth and fourth, then with the fifth and third and last with the fourth and third.

Ex. 3

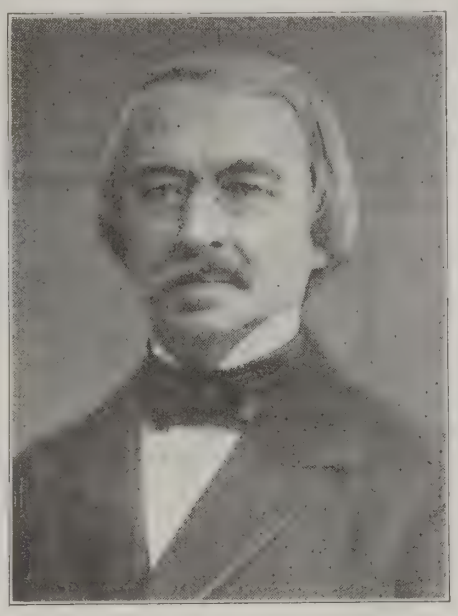


The bending of the fifth or fourth and the stretching of the fourth or third must be here much more intensified as the two keys are a whole instead of a half tone apart.

Attending difficulties will disappear with repeated efforts of bending and stretching if exercises along this line are practiced with *the free hand before proceeding to the keyboard.*

Try, for instance, with the free hand, to bend the fifth finger alone and then the fourth alone while the other fingers remain outstretched.

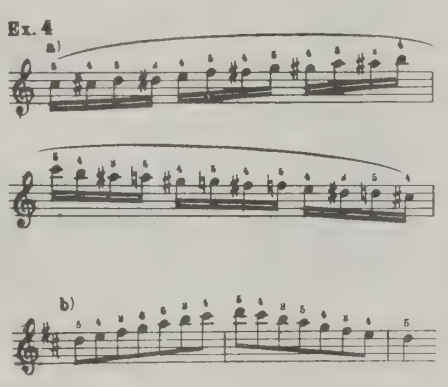
The first group of exercises will enable the pianist to perform *chromatic scales*



THEODORE KULLAK
from a portrait owned by Commendatore Pirani

with perfect legato, as in 4a, while the second group will enable him to play the *legato diatonic scales,* as in 4b.

Ex. 4



These exercises prepare the student for the legato execution of the *upper notes* of the octaves.

The lower notes must all, without exception, be performed with the thumb. I said before that here only an approximate legato is obtainable, as, for instance,

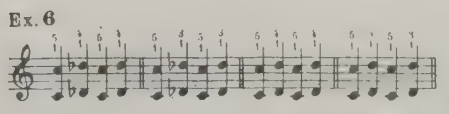
Ex. 5



Still, it is marvelous how near one can approach the legato through a kind of crawling, creeping-like sneak from one note to the other. After a diligent practice, the keenest ear can hardly detect the separation between the two notes. It is, of course, only an imitation but one which is decidedly deceiving. The "empty space" between the two notes can be reduced to a small fraction of a second.

Consequently passages like the following

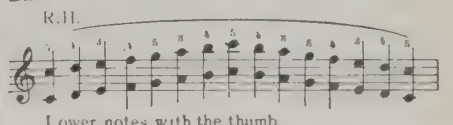
Ex. 6



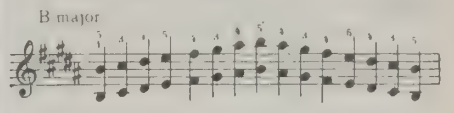
are not so very difficult to perform.

A complete fingering of legato octave scales in all keys follows:

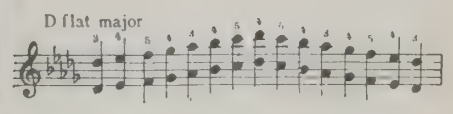
Ex. 7



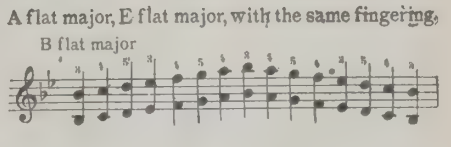
G major, D major, A major, E major, with the same fingering as C major.







A flat major, E flat major, with the same fingering.

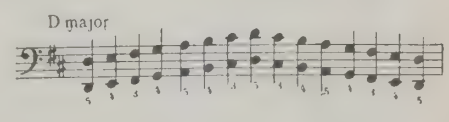




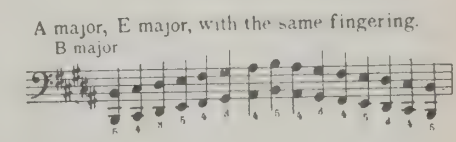
Left Hand

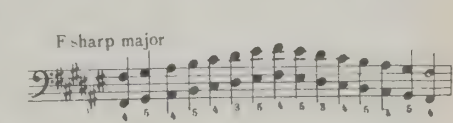


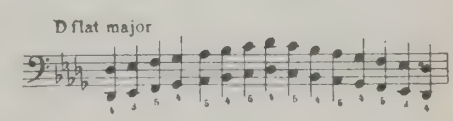




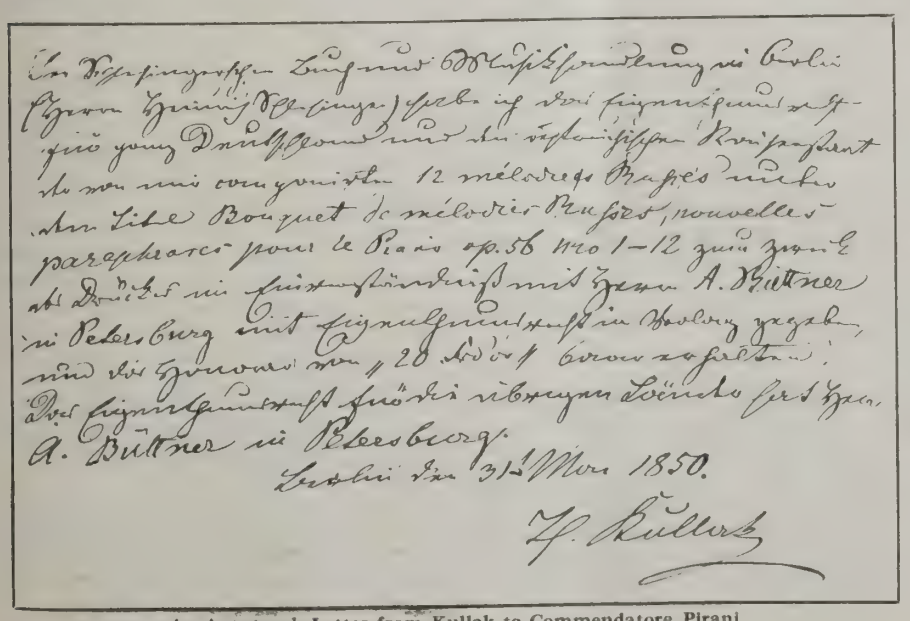
A major, E major, with the same fingering.





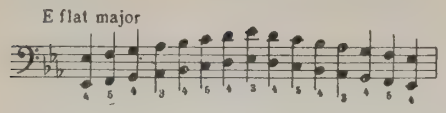






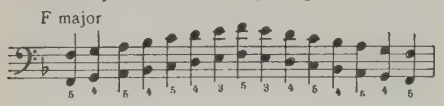
An Autograph Letter from Kullak to Commendatore Pirani

E flat major



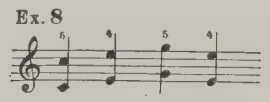
B flat major, the same fingering.

F major



A step further in legato octaves will be taken by increasing the width of the intervals, that is, by performing broken chords in legato octaves:

Ex. 8



Here the bending of the fifth and the stretching of the fourth (or third) require great flexibility and skill.

(*For the left hand the same exercises and the same remarks are to be understood in the reverse sense.*)

The student should not be discouraged, if, in the beginning, this fingering of legato octaves appears to him a hard nut to crack. Let him be assured that it is within the bounds of possibility.

IT CAN BE DONE!

. . .

Though I have spoken at length about the importance of Kullak as an authority in this special branch of piano technic, I should not like to give the impression that he was circumscribed in the narrow boundaries of an octave specialist. He was far more than that: a great artist in the broadest meaning of the word. Technic was to him only a means to the end. In his interpretation he was a true poet.

Often I heard him contradict furiously those who belittled the piano as an instrument which could not sing and consequently was unable to compete with other instruments with a sustained tone, like violin, cello, flute or the human voice. "Give me a good trio (piano, violin and violoncello) composed of first-class players," he used to say, "and you will see if the piano appears at a disadvantage when it comes to perform the same melody as intrusted to the violin and to the violoncello. It is a real feast for me to let them feel like two cents the moment the piano takes possession of the theme."

He was perfectly right. A full fledged pianist with a good piano under his fingers can take the prize from any other instrumentalist, no matter whom.

Theodor Kullak commanded the admiration of his greatest colleagues, such as Rubinstein or Bülow, and when they were in Berlin they never failed to call on Kullak. They used to perform for one another's benefit. What a pity that this great artist was vexed by an uncontrollable stage fright. He began to play like a Jupiter Tonans, but soon lost control of himself; a kind of vertigo seized his brain; and he became almost paralyzed.

Although this nervous condition did not allow him to appear in public he was one of the greatest pianists of our time. With his fleshy, supple, thoroughly trained fingers he was able to lure from the piano a singing tone of rare beauty, as well as powerful orchestral effects. Besides his octaves, his double notes, scales and arpeggios were of faultless purity. His interpretation was full of dramatic contrasts and poesy. Indeed, he was master of the whole classical repertoire.

"To have crept into the hearts of millions, added to their joys, and solaced their sorrows, is surely a nobler record than to have been the idol of a clique, or the pet of pedagogues."—FRANCESCO BERGER (writing of Weber).

When to Practice Each Hand Alone

By May Hamilton Helm

THERE are two good reasons for practicing each hand alone: First, to master fingering unusually hard in either part; second, to bring out a melody that is not clear to the student.

But in sight-reading it is almost a waste of time to play each hand separately. Since the two must play together eventually, why not employ them so from the start? Of course, only the simplest pieces should be chosen to begin, then those gradually increasing in difficulty. Skill in reading at sight is thus acquired by degrees and both hands trained to function simultaneously in the process of sight reading.

Practice Audiences

By June A. MacLennan

USING the imagination to make the audience become a minus quantity is the usual solace of amateur performers. But the elimination of nervousness should begin when the pupil practices in private. If he pretends he has an audience of great musicians he will strive for exactness, effective touch, correct pedaling and, finally, a colorful interpretation of the composer's ideas.

Peopling a private studio with great masters and striving to interpret correctly is a real public trial to accustom the player to an audience. He will not then be confused by the reality. This is of far more value than pretending he is alone during a public performance.



Good Equipment Necessary for Good Instruction

By John Duddy

ONE OF the foremost things conducive to the training of students is the equipment of the instructor. Let us touch briefly upon the following five subjects:

1. Location: The requirement for a good studio is that it be in a good residential location, in the heart of the business district or other place easily accessible from any point. Students are not slow to criticize nor the public to find fault if the studio surroundings are unlovely. Regardless of his ability to teach, ten chances to one the instructor's list of clients will be small.

2. Light: Plenty of good daylight and air is in itself a wonderful "pep" producing agency. The room, if not well lighted and ventilated, produces a stupor or laziness which takes all interest from the lesson.

3. Heating: The temperature should average about sixty-eight degrees. This removes all traces of mustiness and chases cobwebs from the brain. In the winter months a small gas heater, if no other is available, would suffice to take off the chill. If the room be too warm, the instruction is lost sight of through inattention.

4. Isolation: The studio should be in some place shut off from distracting noises. Privacy alone helps gain the confidence of the student and self-consciousness is lost, much to the teacher's and his pupil's advantage.

5. Furnishings: Several easy chairs, a desk, a bookcase for your reference books and library, an alphabetical music filing case and numerous small lamps of various delicate pastel shades—these, plus your instrument, lend a distinctive atmosphere to the studio. Useful things, such as the telephone, the typewriter, musicians' pictures and musical magazines, all aid in forming a well-equipped studio. Go to a dingy studio—one which never sees a dust-cloth from one year to another—and you will find work that fails to carry the message which teachers of music are privileged to impart.

It is far more difficult to keep pupils in the proper spirit for music than it is merely to gain their patronage. These points, carefully considered and acted upon, will go far toward maintaining the required standard of excellency.

Schubert the Modernist

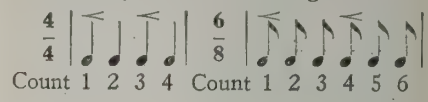
Schubert's works were considered so modernistic that when, in 1844, sixteen years after the death of the composer, his admirer Felix Mendelssohn, tried to produce Schubert's "Symphony in C" in London, he met with so much opposition from the orchestra that he was obliged to substitute his own work "Ruy Blas."

The Young Student's Measure

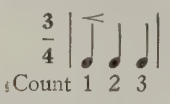
By Eutoka Hellier Nickelsen

THE young child should know that:

1. Every measure contains at least one strong accent.
2. Accent is special emphasis given to a tone.
3. There are two kinds of accent, measure and melodic.
4. Measure accent comes at regular intervals.
5. Melodic accent may be used whenever the composer wishes a certain tone emphasized to bring out the melody.
6. Measure accent is divided into two groups, primary and secondary.
7. Primary is the stronger accent and always appears on count "one."
8. Secondary is the less strong accent.



9. Secondary accent does not appear in 3/4 measure.



10. *Sforzando,* or *Sfz,* as it generally appears on the printed page, calls for an extremely strong accent to be immediately followed by *piano,* the latter word meaning to play (or sing) softly.

Relative Minors

By Dorothy Bushell

IT IS important that the student should be able to distinguish readily minor from major chords. Before attempting to play a minor scale, or to describe it to the student, the writer's method is to sit at the piano (taking C major, for example), strike the tonic chord, C E G, several times, and follow it by the playing of the complete scale.

After describing these as the "happy" scale and chord, and while the pupil's ear is still expecting the major chord, a sudden transition is made to the relative tonic minor chord. This is described as the "sad" chord. This process is repeated with all the tones of the C major scale so that the pupil cannot fail to distinguish between the "sad" and the "happy" chords. This in itself is valuable ear training.

Another difficulty in teaching young pupils is the definition of the term "relative minor."

A short time ago the writer used the following method with a small, intelligent boy about to begin his "minors."

"All the major scales have relative minors living two doors below them. For instance, C major has a cousin living two doors below him called A minor. Their respective key signatures are the same because of the 'relationship' which exists between them. C major's house is necessarily above that of his cousin, A minor, because the term 'minor' actually means lower or subordinate. Thus the minor cousins always live *below* their majors: D major's relative is named B minor, and so on."

The child grasped the idea immediately, and was able to trace the relative minor from the tonic of every major scale indicated on the key-board.

When teaching the minor scales it is very important to point out clearly the position of the tetrachords and where the semitones occur in both melodic and harmonic forms of the minor scales.

Beethoven's Piano Sonatas and How to Play Them

By PROFESSOR FREDERIC CORDER
of the Royal Academy of Music of London, England

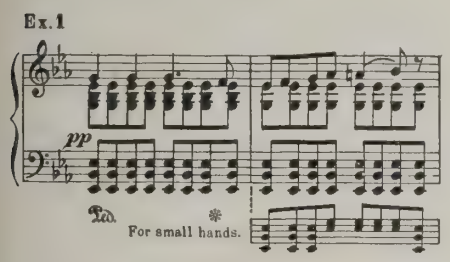
Each Article in This Series is Independent of the Foregoing Articles. This is Part VI.

Sonata No. 13 (Sonata quasi una Fantasia) Op. 27, No. 1, in E Flat

THIS SONATA, by its rather vague sub-title, "In the style of a Fantasy," would seem to imply that it is somewhat rambling and incoherent in plan. Such was doubtless the composer's intention, but at the period when he wrote it he had not discovered how to write rhapsodically. His composition persists in presenting itself in watertight compartments, and it is in vain that he writes *"attacca"* at the end of each movement (meaning "follow on") when he contradicts himself perpetually by making an emphatic cadence with a pause after it. The first movement, at any rate, is an ingenious attempt to get away from the discontinuity of a theme and variations by the agreeable expedient of breaking out into an *Andante* and a *Scherzo,* yet relapsing into his variations again and again. This would make an excellent piece to play by itself, and the reason why it is not done can only be a disinclination to expose Beethoven's failure of plan.

The variation movement (not so entitled) has an exceedingly simple subject, the rendering of which hardly needs explanation. The melody must stand out well, the lower parts, especially in the right hand, being kept very subdued. It is imperative to observe all the repeats, which are only made to save printing expenses. After the the first three sections they are written out at length. Observe how naturally the little episodic *Andante* thrusts itself in. Here the under parts must be even more restrained. How tiresome it is that the tenth measure is beyond the stretch of most right hands! It does so spoil the music to spread the chord. The only alternative is to let the left hand come to your assistance, thus:

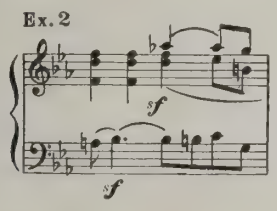
Ex. 1



which helps to keep the melody smooth also. You could not be so unmusical—so heartless—as to omit *this* repeat. Why, it would be cutting a tune in half!

I must remind you that every time the chord at measure 7 recurs the right hand must realize that the *sf* applies only to the top note

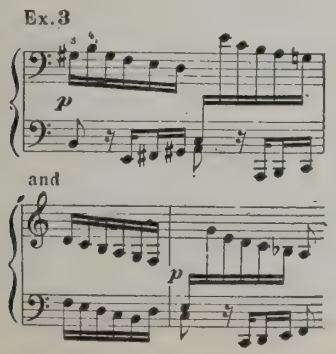
Ex. 2



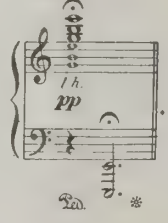
and everything below must only be a light support. (See my remarks on Sonata No. 8.)

With startling suddenness a *Scherzo in C major* bursts in upon our tranquility. Now is the time to show what your fingers can do. It is some relief, I find, to let the left hand help the right hand in two places, measures 43 and 51.

Ex. 3



Ex. 4



Also the chord at 62 needs a "breath-pause," or momentary break for the sake of the *sf* and for the assistance it lends.

Now the *Andante,* undisturbed by this boisterous interlude, resumes its placid course. Take extra care to keep the melody *dolce* when it comes in the left hand and avoid hurrying the *coda* (79-86) which, on the contrary, wants to be *calando.*

On the modern piano the last measure sounds somewhat thin, though some people may believe this to be the composer's intention. I think it sounds better filled out thus:

at least add the low E flat, which Beethoven would no doubt have done if he could.

Now comes the real *Scherzo,* and it will tax your powers of skipping to the utmost; so do not be beguiled into playing it too fast. Also you will find it worth while to take a blue pencil and tick off the measures in twos, beginning with the *second* bar-line; otherwise you run a great risk of losing your way in the rhythm, especially at 78. On no account omit any of the repeats. From 70 to 76 there comes a very important *crescendo,* culminating in a sudden *p,* the first time, and a momentary *f* the second. This is rather a trap for the hasty player.

When the *Scherzo* resumes, with a syncopation between the hands, you will realize the value of my warning against going too fast. The skips are now more trying than ever, especially in the short *coda* (138). Lean as far over to the right as you can for these four measures, and, of course, take the left hand right to the bottom C of the piano. It was very sad for Beethoven to have to turn back for the last three notes. This repeat of the *Scherzo* is made much harder by the right hand being *legato* against the left hand staccato, causing the latter double the amount of exertion to that of the former. The beautiful *Adagio* which follows is all too short and not so easy as it appears.

In the 6th measure there is a trill that is apt to cause trouble. The melody being in octaves, it is hard enough to play the trill as a five, or even four-note turn, but if the left hand reaches up and plays the second sixteenth-note the right hand can easily play a six-note trill. But in that case there is really no reason why the left hand should not play a trill also, thus:

Ex. 5



Of course, one does not usually double a trill, but this one presents so slight a difficulty that it seems a pity to mutilate the passage for nothing. Only play the trills very lightly. At 17 keep all the under parts very subdued and try your best to make the trill in 18 not seem a struggle. Whatever way you elect to play the trill in 6, the two trills in 22 and 23 must be played similarly. In this way they will go:

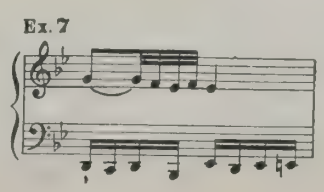
Ex. 6



In the next measure make a *rallentando* on the first four eighth-notes so as to be in keeping with two which follow. The fifth cannot be played *legato,* as it would get in the way of the right hand; but a momentary touch of the pedal will conceal the break. In 25 is a *downward* trill on Ab, which had to be written in full, as there is no recognized sign for this ornament. This is followed by a normal trill on the same note, beginning on Bb and ending with a cadenza, which starts at the same speed, but slackens till the last three notes are at the pace of quarters. The inexperienced always try to play such passages as they appear on paper, changing suddenly from quite quick to quite slow. There is no way of making clear to the eye the gradual slackening which is a common feature of ornamental passages, so composers usually write as Beethoven has here done.

For once two movements are really linked together. Now, for goodness sake, do not be misled into starting this *Allegro* too fast. There are some troublesome bits of fingering in it. The trill in the second measure will probably have to be reduced to

Ex. 7



for if you get more notes into it, being so low down in the piano, it will sound an indistinct muddle. After the first eight measures I advise you to play the next sixteen with the thumb of the left hand, always on Bb, turning the forefinger over on middle C when required. At 25 don't get flustered by the skips for the two hands. Keep them parallel and make up for lack of speed by the changes from *f* to *p.* If you try to hide the break by the use of the pedal, use it very neatly and momentarily. These done, comes a curious passage of broken sixths for the right hand and for the left hand.

Raise the left *above* the right, holding the wrist high, while the right hand keeps close to the keys. At 48 it is more comfortable to avoid the entanglement of hands by letting the right hand assist the left by playing both notes on the first of the measure for five measures, thus:

Ex. 8

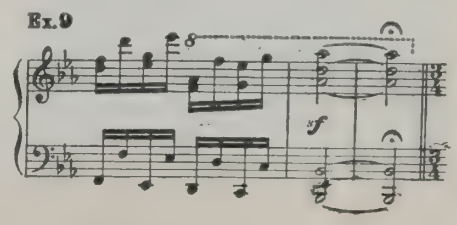


This is the best way to avoid confusion in what is otherwise a dangerous passage. The right hand octaves which follow are kept steady by the left hand sixteenth-notes; but from 71 onwards mind that you mark the first of each measure, the rhythm being awkward to hold in mind. At 74, if you can possibly reach it, keep to the left-hand fingering which I hope you will have been using in the left hand for some five measures—2, 1, 2, 1,—if you play all the middle notes with the thumb it tends to confusion. At least be sure to use this fingering in measures 76 to 78.

The next portion is pure repetition; only mark the turning point at 104, where you are shunted into the key of G-flat. Bear that change of key in mind and the numerous accidentals will give you no trouble at all, the visits to Eb minor and Bb minor being quite obvious. Next we have a comparatively simple modification of the broken-sixth passage which was so troublesome a while ago, and this leads us back, with the favorite effect of a *crescendo* cut off at its climax, to the third appearance of the principal theme. Recognizing that the movement is in *Rondo* form, we expect, and get, all the first portion of the music repeated. All we have to look out for is the alteration which shall enable the former "pedal passage" (36-54) to reappear in Eb instead of Bb. This takes place on the last eighth-note of 195, and it is the few measures here that you have to watch out for. The "pedal-passage" now comes on Bb, slightly modified. The change of key renders it necessary to change the position of the hands at 216, as before we did at 44, and to take two notes with the right hand on the first of measures 216 to 220.

Do not fail to notice how Beethoven was compelled to weaken his climax by stopping the upward scale in the middle of 253. Of course, it should have gone

Ex. 9



The *Adagio* is then repeated in a neatly abbreviated form. Look out for the two trills, the first accenting A♮ and the second C. Also the *cadenza* slackening down from sixteenth-notes to quarters. Lastly, beware of starting the final *Presto* too fast, or you will render the sixteenth-notes impossible. To find the pace play measures 278 to 283 as fast as you can with safety, following them immediately by measures 266 to 269, counting the time. Nothing gives you away more than to start *Presto* and then have to pull back ignominiously.

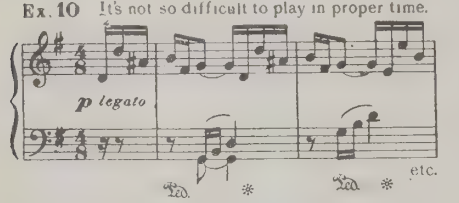
To be able to play this Sonata well marks a very definite stage in the progress of a player. You need to remember all the devices for circumventing the many unkind difficulties the composer has placed in your way, for they all recur in the more advanced works yet to come. As your powers of sight-reading increase you will, I hope, perceive that injudicious notation is a very formidable stumbling-block, and one that can be finally surmounted by a little thought. I consider that the music of Beethoven is so valuable a factor in the education of a pianist just because of that fact—you have to translate the method of speech so frequently without altering the speech itself; you have to translate music written in two staves—treble and bass—into the idiom of *one hand possessed of ten fingers and unlimited stretch.*

Sonata No. 10 in G-Major Op. 14, No. 2

THIS IS A Sonata one cannot afford to pass over. Though less robust in the musical contents than some, it affords excellent practice in unusual rhythms, especially for the less advanced student.

The very opening measures force you to feel your time, so unusually distributed are the accents. It could certainly have been given more appeal to the *eye* had the notation been thus:

Ex. 10 It's not so difficult to play in proper time.



for the inexperienced or thoughtless player seeing a group of notes always instinctively accents the first of the group. The dotted eighth-note, too, breaks the rule that bids us not express by a dot the extension of a sound over the strong beat of a measure. In any case, a note is easier to read than a dot. Until you have become familiar with the music it will be better to count "one, two, three, four" eighth-notes to every measure. The trill at the end of 9 begins as usual with its upper note, and consists of six little notes. By the time you reach 20 the left hand will have become so accustomed to the groups of four that it should find little or no trouble in fitting them against the triplets of the right hand. The fingering for the right hand at 6 to 12 is best taken $\frac{5\ 4}{3\ 2}$ throughout—that is, using no thumb at all. On no account let either finger play two consecutive notes; if you do, away goes your slur. In 33 is a good test of your ability: the upper notes form the melody, but, as they are played with weaker fingers than the lower notes, they are apt to get overpowered. If they do, stop and gravely box your own ears, not hard, but just enough to punish yourself for not listening, but trusting to your fingers that have no sense.

At 47 the music is marked *dolce.* That really describes more the character of it than the method of playing. Of course, the melody in thirds must stand out (Beethoven forgot to write eighth-note tails in the first measure) and the middle A's can be played (very delicately) with whichever thumb finds it most convenient. At 58 the middle part must die down to a mere murmur, the top melody becoming more and more insistent.

Interesting Development

THE DEVELOPMENT is very interesting. At 70 the two hands echo one another—what is called Canon—and then revert to the melody in thirds of the second subject (fingered as before) and then the left hand takes over the main interest for no less than seventeen measures, working away at the first subject, varied by scale passages, while the right hand maintains an unobtrusive accompaniment of easy triplets. They are purposely kept easy and unobtrusive so as not to interfere with the left hand. This affords a capital practice in two against three and independence of the hands. Presently (107) the right hand has it made up to him by some brilliant runs, well supported by a smooth quiet part below. Then more two against three, the hands changing over their duty and a "climbing down the ladder" passage for the right hand (finger this 2, 4—2, 4 throughout) leads us back home. There is nothing fresh in the recapitulation, but you need to make a very nice *diminuendo* in the final measures, which otherwise will sound poor.

The slow movement is an air with variations, though not so entitled. It is one of the easiest movements, technically, in all the Sonata, so you can devote all your powers to accent and phrasing.

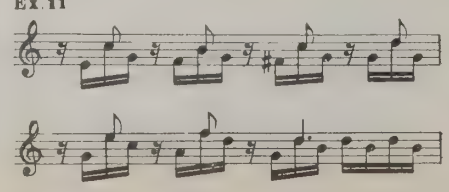
As to the time, now. It is customary in our day to consider the final strong accent of a *cadence* as falling on the first of a measure. It is a convention not without its exceptions, and in Beethoven's time it had not been made into a definite rule, or he would have begun on a half measure. But what makes him mark so obviously four-in-a-measure movement 𝄵 ? Of course, four is always 2 x 2, but when the pace is *Andante,* what is gained by desiring one to count impossibly slow half-notes? Fancy the 17th and 18th measures regarded from that point of view! But it doesn't matter; one would count four in a measure, anyhow.

A Two-Fold Task

WHEN IN THE first variation (21) the melody is taken in the middle octave by the left hand you must remember what I told you about the second subject of the slow movement of the Eb Sonata (Op. 7). The left hand has a two-fold task, to play a middle voice *Cantabile* and to play a smooth bass, both being *Legato.* To effect this he has to slide and creep and make his thumb perform acrobatic feats. Practice the left hand alone; you will see. In the second variation (43) the upper notes of the left hand must seem as though played by the right hand, forming part of his chords, so try to make them sound as though they had no connection with the bass notes. The same in the second half of the variation where they grow into big chords. There are four measures of joining, leading into the last variation. Note that they are all *diminuendo,* but they begin *p* and diminish to *pp.*

This last variation is not easy to pick out the kernel of. The theme is hidden away in the midst of an accompaniment figure in the right hand; so don't jump at the idea that the left-hand part is the most important. It would have been much clearer written thus:

Ex. 11



Once you catch the idea it is simple enough.

By this time I hope you know better than to play C♮ for the last note of 71. That is all I have to say about this pretty movement, except that I rather yearn for an E to resolve the F upon in the middle of 86. Get the final measures as delicate as you can and startle everybody with a "bang" at the end.

The last movement is headed "*Scherzo,*" which means a joke. This implies that its character is wayward and humorous. You will find the time very "catchy," and the best way is to begin by playing measures 24 to 26 three or four times over, counting "one, two, three" in a measure. Then see if you can follow it by the opening, the difficulty of which lies in the "cross-accent." You *must* feel where the *one* the *two* and the *three* come in each of the first two measures.

When you have conquered this difficulty I should advise you to evade Beethoven's unkind joke in 10 by marking the chord on the first of the measure with an R, and the high C with an L. The same two measures later. The exaggerated skips were his idea of fun, but I cannot see the humor of doing a thing with difficulty when it can be done quite easily. The needless trouble to which he puts you is even more obvious at 66-68, where you need to mark the skips L, R. Put a slight accent on the first of 65-7-9 and 71 to see that you don't lose the time.

A Subdued Left Hand

THE MIDDLE SUBJECT, which starts at 73, requires you to subdue the left hand accompaniment very much. The sixteenth-notes figure has no particular interest and the bass 77-9 can then stand out slightly, without overpowering the melody. This flows easily along, the pace having insensibly slackened, till at 124 you feel quite staggered by the return of the first subject. Begin counting your time at 123 to avoid being put out by the cross rhythm.

I may tell you that this cross rhythm, which cunningly makes two measures of three time into three little bits of two, is a standing feature in the Bohemian dance called a *Furiant,* which you meet with frequently in the music of Dvořák and Smetana. If you will step to the music of Beethoven's subject you will feel how provoking it is to have the accent driven from one foot to the other. From this descended the delightful *Valse à trois temps,* now forgotten, but certain to be revived some day.

Well, on we go with our recapitulation until at 185 you find a cadence which is very difficult to play up to time. I will concede a slight—but very slight—pulling back, for the relief of the *Coda* which follows, and in which the triplets will fairly have to gallop. It is fortunate that they are so easy during the last page, for the right hand has got some terrible skips here. Don't let the left hand hustle him, and don't dash at the skips, whatever you do. When we reach 237 you find out that you have all along been misreading the first subject, in spite of my kind advice to prepare yourself by playing 24 to 26 first. Now that you have reached the end, try the beginning again immediately, and it will feel far too slow. That shows that you played it far too fast, because there was no left-hand part to check you. Moral: Count your time.

Self-Test Questions on Mr. Corder's Article

1. *What ingenious effort does Beethoven make in the first slow movement of his Op. 27, No. 1?*
2. *What particular limitation of the piano of his day did Beethoven have to take into account in his compositions?*
3. *What characteristic of Beethoven's music makes it of particular educational value?*
4. *For what special technical problems does Op. 14, No. 2 afford study?*
5. *What rule as to final strong accents has been established since Beethoven's time?*

Musical Postcards

By G. Henry

THE development and control of the imagination in any form of art is a factor irretrievably wedded to all that is creative, interpretative, and expressive in that art. This is a fact that none will dispute. Yet, in the world of music, however blandly we accept the principles that govern the use of the imagination; as musicians, and more especially as teachers of music, we are inclined to neglect the practical urgency of this indispensable feature. As a consequence we find that the individual imagination is allowed to languish.

It will also be recognized that a practice of the art of improvisation is highly conducive to a development of the imaginative faculties; and it seems a pity that this form of musical self-expression is so much neglected. It is an index of good musicianship; and, besides, it is really fine fun! I seek, then, to employ improvisation for developing the pupil's fancy.

I have for some years made use of a plan of improvisation, which has proven a real stimulant. One of my earlier pupils called it "Musical Postcards;" and, apt or not, the name has stood. In brief, here is the idea.

I ask the student to play, in a phrase or two, his impression of a particular event, place, character, or quality. So wide is the choice of subject matter that there need be no difficulty in drawing out the most of which the pupil is capable. "A Sleigh Ride," "A Fair at Stamboul," "The Oasis," may be selected. By treating different places of the earth and different races of mankind, a desire for broader knowledge is instilled. A pupil, playing a few measures to express "San Francisco Chinatown," at first gives nothing but an incoherent jumble of sound; but a hint dropped concerning the peculiarities of the Chinese scale brings him, after serious study, to an interpretation marked by a portrayal of Oriental idiom and instrument.

A great variety of interesting experiments may be performed by this method, and with a little cleverness the teacher should be able to discover the latent powers of each particular student.

Schubertiana

SCHUBERT was so prolific that sometimes he did not recognize his own works. It is said that once, when he heard a singer present one of his songs, he exclaimed, "That is a very good song. Who wrote it?"

Schubert worshipped at the shrines of Haydn, Mozart and Beethoven. He is said to have known comparatively little of Bach and did not really discover the extent of Handel's work until shortly before death.



Character Study of George Frederic Handel



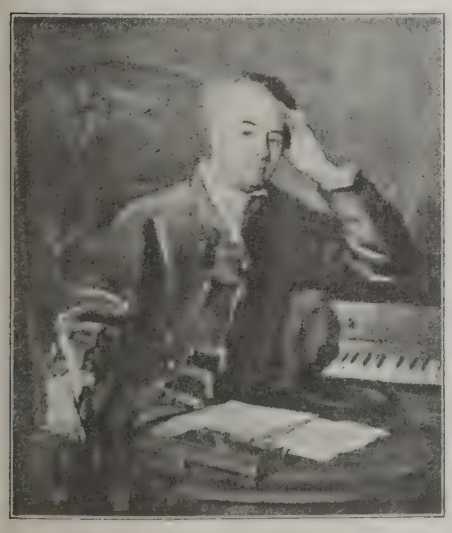
Third in a Remarkable Series of Biographical Articles

By the Eminent Composer-Critic

FELIX BOROWSKI

TO NONE OF the musical immortals was it given to travel through life with the pomp and circumstance which attended the career of Handel. There have been great composers whose personal idiosyncrasies have been more remarkable than his. There have been some who suffered more romantically, and others who died more pathetically; but it is difficult to call to mind any master who made so powerful an appeal to the imagination as did he who trod upon princes, fought life as well as death, and came out victorious at the end. John F. Runciman, who wrote pungently about music for the London *Saturday Review*, once referred to Handel as "by far the most superb personage one meets in the history of music." No description could be more apt than that.

If, as Quintus Cicero wrote, the countenance is the index of the mind, a study of Handel's portraits would be of considerable assistance in making some estimate of his character. It is remarkable, however, how great is the variation in the master's physiognomy, as it was painted by his contemporaries. Sir John Hawkins, who knew Handel, made mention of the fact that "few pictures of him are to any extent tolerable likenesses." There are innumerable busts and portraits, but many of them might be—so far as their dissimilarity is concerned—of entirely different people. Thomas Hudson who painted Handel frequently would seem to have been more successful than many of his portrait-painting colleagues in putting on canvas some of the characteristics which we know the composer of "Messiah" possessed. One delineation in particular—an engraving made from one of Hudson's portraits—seem to reflect the real Handel. It is a picture showing the master seated, his figure very plump, the right arm posed in a rather aggressive fashion on the thigh, the left hand holding a piece of music and the expression of countenance discovering that combination of dominance, cocksureness, sly humor and irascibility which made Handel who he was.



GEORGE FREDERIC HANDEL,
by Mercier

Fat and Bow-legged

THERE CAN BE no doubt that to the outer eye Handel was no elegant spectacle. He was extremely fat and, having bowed legs, waddled as he walked. Both his face and his hands were heavy with fat; and, when he played the organ or the harpsichord, it was difficult, Charles Burney said, to make out the fingers or to distinguish the movement of them. It must have been an impressive as well as a diverting spectacle when Handel walked down the street. His gait suggested the rolling of a vessel in a heavy sea; and as he walked he also talked.

This habit of conversing with himself grew upon Handel with advancing years; and, as he used his voice with the energy with which he used every other faculty, his opinions of men and things were offered to the world with distinct and rather embarrassing freedom. Moreover, his conversation, either with himself or with his friends, was strange and peculiar; for, although he lived in England for so many years, Handel was never able to master the intricacies of its language. His speech, therefore, was made up of very broken English mixed with frequent recourse to French, German and Italian. The age in which he lived, not having been one distinguished for its refinements, Handel colored his verbal intercourse with friends and acquaintances with the copious imprecations which passed in society for strength and picturesqueness of utterance.

Handel was what most abnormally fat people are not—he was extraordinarily energetic. If he had achieved nothing else but the composition of his music—there are one hundred thick volumes of it that have been published by the German Handel Society—he would have done as much as two average composers. But he managed opera houses and opera companies, travelling all over Europe to obtain artists for them; and for many years he fought innumerable enemies in the British aristocracy, never admitting defeat, becoming bankrupt twice, twice paying his debts in full and finally leaving a fortune of $250,000 when he died.

Driving Energy

TO THOSE who would emulate his fame, Handel left an example of driving energy that has rarely been approached. Yet this example is a warning, too. To achieve what he achieved meant unceasing toil; it meant the deprivation of exercise, diversion, even sleep. His notes were driven on to the pages of his score all day, late at night and often when the dawn made the candle at Handel's side look wan and pale. Nature may have taken her time in calling Handel to account for the infraction of her laws, but she made reprisals.

The history of Handel's health has its bearing upon his character. Diagnosis as a science was in its swaddling clothes in the eighteenth century. The medical practitioner knew as little about drugs as he did about diseases, so that generally his ministrations were even more dangerous than the malady which he undertook to cure. When some time about 1735 Handel called in his physician to explain various aches and pains that were tormenting him, the man of science, having drawn off some blood from the corpulent person of the great composer, with the lancet which he kept in his pocket with his snuff and handkerchief, gravely pronounced the case to be rheumatism. It was an awkward time in which to be sick, for Handel had an opera house on his hands and a company in it for which he had to write operas as well as to attend to its managing. Moreover, he had been putting up a terrific fight against his rivals who were doing their best to ruin him. Perhaps the composer knew better than his doctor that what he needed most was rest. His right side was so racked with pain that to play on the organ or the harpsichord was agony for him. He was beginning to suffer from sleeplessness and worry. It was high time to do something for the "rheumatism," and the composer betook himself to one of the watering-places which were fashionable in England at that time.

A Killing Pace

A SHORT PERIOD of rest and relaxation set up the great man and he went back to London more filled than ever with the fever and fury of fight. But soon nature began again with her reminders that the wages of intemperance—the intemperance of overwork and lack of sleep—were about to fall due again. The pain came back, but paralysis came with it. There were disquieting mental symptoms, too. In 1737 Handel's friends were convinced that he had permanently lost his reason. A visit to Tunbridge Wells could scarcely be expected to accomplish much for so desperate a case. The doctors advised Aix-la-Chapelle and their patient accepted their counsel. Astonishing to relate, either the waters or the rest or both, cured him.

For a period all was well, but Handel still continued drawing drafts upon his constitution which eventually he would have to meet. In 1751 he was forced to return to Aix; the brain symptoms were manifesting themselves again; his general health was undermined and, after his return to England, a greater calamity than any he had known disclosed itself. For toward the end of the year Handel found that his eyesight was failing. This time he hastened to Cheltenham to drink the waters; but what could Cheltenham waters do for a man in Handel's state? He betook himself to Mr. Samuel Sharp, the principal oculist at Guy's Hospital, and the verdict of that authority must have struck the master's heart with a chill like that of death. It was *gutta serena*—blindness. Even this affliction did not kill Handel's indomitable spirit. He was working on his oratorio "Jephtha" when his sight began to fail and he still continued working on it, noting on his manuscript from day to day the inexorable descent into the utter darkness which finally overwhelmed him.

Handel's Irritability

IT IS SCARCELY surprising that a man who so consistently overtaxed his nervous vitality as Handel did, should have possessed a temper which was the reverse of equable. His fits of rage were terrible to observe. Not the presence of royalty itself would restrain the violence of Handel's language or actions when anger boiled within his soul. Many of the rehearsals for his oratorios were held at Carlton House, the residence of the Prince of Wales, and woe to any aristocratic listener who interrupted the proceedings with audible conversation. And the master was even more formidable in his own theater. The singers went in terror of him and the members of the orchestra shivered in their seats when Handel's face bespoke displeasure. Even in his normal condition Handel inspired awe. Burney once remarked upon the extraordinary effect produced upon the choir when, at the end of an aria, the composer would shout *Chorus!* in a terrible voice.

Even in his moments of irritation Handel was not deserted by that sense of humor which so often saved him from utter dejection when things were going badly with him. Most of his retorts to people who annoyed him are fairly well known; but some of them are worth quoting if only to demonstrate that his bark was often worse than his bite.

When, during a rehearsal of "Ottone," Francesca Cuzzoni peremptorily refused to sing the air, *Falsa immagine*, Handel, who already at the beginning of the proceedings had said to her in French, "Madame, I well know that you are a very devil, but I will show you that I am Beelzebub, the prince of devils," caught hold of her by the waist and proceeded in the direction of the window with the apparent intention of dropping her out of it. Cuzzoni decided, however, before they reached it, that she had met her match, and she consented to sing.

Nor was the master's answer to the Rev. Thomas Morell less incisive when, having provided Handel with none too good a text for the oratorio "Judas Maccabeus," the former took it upon himself to criticize adversely some of the composer's music. "You teach me musick, sir!" screamed



GEORGE FREDERIC HANDEL
by Hogarth

The two illustrations on this page by great contemporary artists are far more accurate than the customary pictures of Handel

Handel, his huge frame quivering with rage. "Mine musick ist good musick. It ist your words dat are bad. Hear the passage again. . . . Now go you and make words to dat musick!"

Sometimes the master's retort was less indignant than contemptuous. When one of his minor artists—an Englishman named Gordon—objected to Handel's method of accompanying him, and declared that if it was not changed he would jump on the harpischord and smash it, Handel coolly replied, "Let me know ven you do dat; for I am sure more beople vill come to see you jump dan hear you sing!" So, too, his reply to Dr. Maurice Greene, a composer whose fund of melody was very small, when the latter sent the master an anthem of his creation requesting Handel's opinion of it. With a view to obtaining Handel's commendation at first hand, Greene invited the great man to breakfast. Many topics were discussed, but Handel said nothing about the composition. Greene's patience at length was exhausted, and, unable any longer to conceal his eagerness, he blurted out, "Well, sir, but my anthem—what do you think of it?" "Oh, your antum; I did tink dat it wanted air!" "Air?" said Greene. "Yes, sir; and so I did hang it out of de window," replied Handel.

The Feminine Influence

AMONG THE galaxy of great composers, Handel was unique in having produced his masterpieces without the inspiration provided by the fairer sex. Like him, both Beethoven and Schubert remained in single blessedness; but the music of the former was evoked by innumerable romances, and much of Schubert's we know was inspired by Caroline Esterhazy. The one romantic episode in Handel's life was connected with the great Italian, Vittoria Tesi, who is said to have met that genius when he sojourned as a young man in Florence and to have followed him all over Italy until he listened to her suit. Handel's first biographer, Rev. John Mainwaring, hinted at this episode in his "Memoirs of the Life of the Late G. F. Handel," published in 1760; and it was eagerly seized and enlarged upon by the biographers who came after. The simple matter of dates did not appear to have occurred to them. At the time of Handel's residence in Italy, Vittoria Tesi was only seven years of age.

There has been in existence another legend to the effect that Handel was once engaged to be married to one of his pupils, and that, stung by the declaration of her mother that she would never consent to the marriage of her daughter to a fiddler, he gave her up. It was not for lack of opportunity that Handel escaped the nets which the fashionable femininity of his day spread for him. Many women, filled with admiration for his genius and for his masterful character, would have fallen at his feet and have given him adoration; but, unromantic as this explanation of Handel's frigidity may seem, the composer of the "Messiah" was too hard pressed for time in which to accomplish all the work he had to do and his thoughts were too much engrossed with his own affairs to permit him to dally with fair women in scented boudoirs.

The tenderness which was in his heart Handel poured out upon his mother, Dorothea Handel, who lived so far away from him in Halle. "Only one woman ever influenced his life," wrote Newman Flower, "ever put the meaning of womanhood into a soul that sang most sweetly of the feminine sex. Quaintly enough, his great understanding of his mother came, not from her presence, her ready influence, but from her distance. She always seemed to reach out to him and touch him, in Hamburg, in Italy, in Hanover, in London. When he was soaring or when in the grip of adversity, she was ever there."



Handel's Religion

BECAUSE he wrote a large number of oratorios, Handel has always been considered—at least by his earlier biographers—to have been devoted to religion. Without casting any reflection upon the master's faith in God or upon his moral probity, it is necessary, in the interests of accuracy, to state that his oratorios came into existence because he needed money. Opera had failed and Handel's sagacity told him that a different form of entertainment might intrigue the town. Thus the oratorio "Esther" came into existence and was produced in 1732 at the King's Theater. The work was a modification of an earlier piece, but London went wild over it, in spite of the storms that swirled in the pulpits of the churches because Handel had put a Bible story on the stage. "Esther" was the beginning of Handel's triumphs in that form; it was also the beginning of that success which enabled him to leave a fortune when he died.

The matter of oratorio has, therefore, only a modified bearing upon the matter of Handel's piety. Sir John Hawkins said that the composer often spoke to him of his good fortune in having taken up his abode in a country where no one suffered any molestation or inconvenience on account of his religious opinions. "This does not sound like the utterance of a very ardent Christian," wrote R. A. Streatfeild in his valuable study of Handel, "and there is something suspicious, too, about the sacred rapture with which the venerable Hawkins recorded the fact that during the last two or three years of his life Handel attended divine service at St. George's, Hanover Square."

But while it would seem to be true that Handel rarely went to church during the greater part of his life, he was really religious at heart, and while, indeed, he wrote oratorios for business reasons, he hoped to bring to the people who listened to them something of the faith in the power and goodness of God which he himself had felt. It was after the first performance of "Messiah" in London that Handel said to Lord Kinnoul, who had complimented him upon the noble entertainment he had given to the town, "I should be sorry, my lord, if I only entertained it; I wished to make it better."

His Benevolences

PERHAPS the most practical proof of Handel's moral feeling consisted in his devotion to the cause of the poor and the unfortunate. This was shown in the countless benefactions which he made to individuals—like the widow of his old teacher, Lachow, many of the artists who had sung his works, and his secretary, Christopher Smith—but particularly in those which he made to charitable organizations. The Royal Society of Musicians, which came into existence as "A Society for the Support of Decayed Musicians and Their Families," was liberally assisted by Handel throughout his career, even when he was most in need of financial help himself. He was the mainstay of the Foundling Hospital, in London, which had been founded in 1739 by an old sailor, Thomas Coram, "for the relief and education of deserted children." One year before Handel died there was entered upon the register of the hospital the name of a little Maria Augusta Handel. She was a foundling to whom Handel had given his name. Nor should there be forgotten the charity which, at the first performance of his "Messiah" at Dublin, in 1742, caused the master to divide the profits between the Society for the Relief of Debtor Prisoners and the Mercers' Hospital.

Simplicity of Life

HANDEL'S daily life, as he spent it at home, was a simple one. He lived for nearly forty years at 25 Brook Street, London, in a four-story house for which he paid £35 ($175) a year. The house is still standing, but in 1905 the lower portion was rented to an interior decorator and turned into business premises. It was in that house that the "Messiah" was composed and in which Handel died in 1759.

That the great man did not surround himself with any magnificence is apparent from the inventory of his belongings taken after his death. In the room which Handel used as his study the furniture consisted of an easy chair and cushion, an old stove, a writing desk, a swing dressing glass, a wicker fire-screen, two deal boxes, a linen press, a deal bookcase and two wig-blocks. The parlor, on the first floor at the front of the house, contained an oval and a square table, six old matted chairs, a leather stool, two gilt sconces and a broken chimney glass. The other rooms were as plainly furnished.

Powerful Inspiration

ALTHOUGH when Handel sat in his study his outer vision rested upon the commonplace surroundings which were peculiar to thousands of other middle-class homes in London, his inner eye beheld great things. To no other composer did inspiration come with such moving power. In the writing of his operas and oratorios the master truly lived in the scenes which he portrayed in sounds with so much majesty and skill. He said that when composing the "Hallelujah" chorus in his "Messiah," "I did think I did see heaven opened and the great God himself." And his servants testified that when their duties took them into Handel's study when he was working he was frequently bathed in tears, so moved was he by the pathos of his own music and of the imaginary situation to which it was allied.

Moreover, when inspiration visited him, Handel's pen could not keep pace with his ideas. Perhaps the composition of "Messiah" was the most remarkable instance of the rapt and frenzied nature of its creator's inspiration. The whole work was completed in twenty-four days. "It was the achievement," wrote Mr. Flower, "of a giant inspired—the work of one who, by some extraordinary mental feat, had drawn himself completely out of the world, so that he dwelt—or believed he dwelt—in the pastures of God."

Speedy Composition

BUT "MESSIAH" was not the sole instance of Handel's rapidity of composition. His opera "Rinaldo" was written in fourteen days, and Vincent Novello, studying the master's manuscripts in the Fitzwilliam Museum, at Cambridge, England, drew attention to the fact that the sand which was sprinkled in the eighteenth century over ink-written manuscripts in order to dry them covered the whole page of many of Handel's, and that therefore he must have reached the end of the page before the ink at the beginning of it was dry. Nor was all this merely hurried work in the sense that the composer was content with the first idea which presented itself. The aria *How Beautiful* in "Messiah" was rewritten four times, and innumerable are the corrections and revisions which Handel made in other works.

Only a man of herculean strength could have accomplished the labor which Handel offered to the world. Even his intemperance in work—and, it may be added, in food, for Handel was a prodigious eater—did not take him out of existence until he had been seventy-four years in it. There must have been a great void in London when the gravediggers in Westminster Abbey patted down the last handful of earth and placed the stone in position above Handel's tomb. Never had quite his like been seen or heard before. It is possible that his like will never be seen again.

Self-Test Questions on Mr. Borowski's Article

(1) *What was peculiar in Handel's life experiences?*

(2) *Describe Handel's personal appearance.*

(3) *Tell something of Handel's vicissitudes and of the fortune he left.*

(4) *Tell something of Handel's application to work.*

(5) *What woman most influenced Handel's life?*

(6) *What were his religious inclinations and how expressed in his life?*

(7) *What charities were favored by Handel; in this was he unusual among composers?*

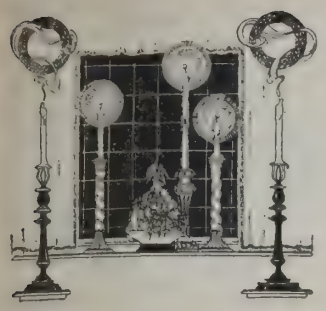
The Last Lesson First

By Charles Knetzger

BOOKER T. WASHINGTON who has won world-wide fame for his grand achievements in the uplifting of his race relates the following story in his autobiography, "Up from Slavery."

"During the days of slavery there was an old colored man who wanted to learn how to play on the guitar. In his desire to take guitar lessons he applied to one of his young masters to teach him: but the young man, not having much faith in the ability of the slave to master the guitar at his advanced age, sought to discourage him by saying: 'Uncle Jake, I will give you guitar lessons; but Jake, I will have to charge you three dollars for the first lesson, two dollars for the second lesson, and one dollar for the third lesson. But I will charge only twenty-five cents for the last lesson.'

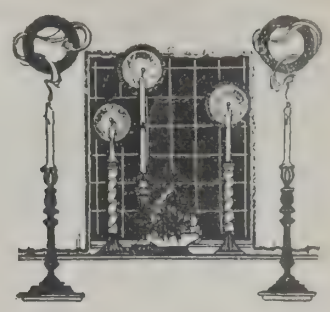
"Uncle Jake answered: 'All right, Boss, I hires you on dem terms. But, Boss, I wants yer to be sure an' gimme dat las' lesson first.'"



The Golden Age of Music

HENRY T. FINCK'S AUTOBIOGRAPHY

A review of the most interesting musical book of the hour, the last work of America's most famous critic, the late Henry T. Finck, for thirty years a leading contributor and warm supporter of "The Etude."



SHOULD a musical or dramatic critic be on terms of intimacy with the artists he is called upon to criticize? There is one veteran critic in New York who has throughout his career avoided meeting these artists. On the other hand, Henry T. Finck, who served for forty-three years as musical critic of the New York *Evening Post*, habitually cultivated the friendship of all the great singers and players who appeared in the metropolis. By studiously avoiding mediocrities and associating only with celebrities, he escaped the embarrassment of having to say disagreeable things about men or women whom he knew personally. Moreover, his chief, Mr. Godkin, had advised him early in his career never to write anything about an artist, particularly a woman, that he would hesitate to say to her personally. The greatest artists welcome criticism if it is written in courteous language.

Friends with the Great

HAD IT not been for his habit of cultivating the friendship of great musicians, Mr. Finck would not have been able to write a book like his autobiography, which has recently been published under the title of *My Adventures in the Golden Age of Music*. In the course of nearly half a century he was successively on terms of intimacy with an extraordinary number of celebrities, and concerning all of these he has new anecdotes to relate, besides dwelling on their principal achievements and the attitude of the public toward them. He explains why he never had any difficulty in adding a celebrity he admired to the list of his friends.

"How did I do it?" he asks, and answers: "By winning his or her affection. If you wish to win a woman's love or friendship, you do not compliment her on those of her attributes or charms which are so conspicuous that any fool can see them. You discover some subtle traits that others have overlooked and dwell on those. That's what I have done with the celebrities I have been called upon to discuss as a newspaper critic, and why they have taken me to their hearts. That's why the greatest of the great were always glad to come and lunch with us, or to invite us to lunch or dine with them, and why I have plenty of personal gossip and new anecdotes to offer.

"Many critics love to dwell on flaws in the work of the great and greatest. I heard those flaws but ignored them, dwelling instead on the things that raised these artists above the level of dull mediocrity on which most musicians and other mortals dwell."

The Golden Age of Music

WHAT IMPRESSED Mr. Finck most in reviewing the story of his life is that it covers practically the whole of the Golden Age of Music in New York. "There will never be another age like it," he declares. "The radio is making terrible havoc in the activities and earnings of professional musicians (ask them!), while the cacophonists, sarcastically dubbed 'futurists,' are doing their level best, with their insane cult of dissonances, to assassinate whatever interest is left in the divine art. They are greater enemies of music than the jazz bands. 'Paradise Lost' might be an appropriate sub-title for my reminiscences of the Golden Age of Music."

Perhaps Mr. Finck is unduly pessimistic as to the future; the thousands of talented musicians now busy will undoubtedly give a good account of themselves, and just as Caruso appeared when everybody thought that Jean de Reszke had been the last of the great tenors, so there will doubtless be other pleasant surprises in the future. As regards the past, this author is usually enthusiastic, often rapturously so, even after he had become, inevitably, somewhat blasé. Read what Otto H. Kahn wrote about him in a letter (1921) in which he says: "Though, as you mention, your views and mine have not always been in full accord, may I say that I have always admired particularly three of your qualifications: Your broad and profound musical (and general) culture, your courageous independence of judgment and expression, and your rare and fine capacity, after many years on the 'listening post' in concert halls and opera houses, to be thrilled by art and artists and to command a freshness, warmth and sincerity of emotion which to most mortals is only vouchsafed, if at all, in the short years of the springtime of their lives."

Varied Biographies

THERE ARE two kinds of autobiography, according to Mr. Finck. One of them tells the story of the author's ideas, ideals, aims and achievements. "This kind," he says, "I provided in a volume entitled *Musical Progress*, which includes the sum and substance of my mental activity in music." The other kind tells an author's adventures among his fellow men and women. This new volume not only tells about the most important and interesting things musical that happened in New York between 1881 and 1924, but takes the reader to the first Bayreuth Festival and subsequently the Vienna, where everybody was operetta-mad; and these things belonged to the Golden Age of Music.

The author was able to appreciate all this at its full value because he had been brought up in a musical atmosphere, in spite of his having lived from his eighth to his eighteenth year in "wild and woolly Oregon." He gives some startling illustrations of the lack of musical culture in this region at that time; but all the same he lived in a musical atmosphere because his father, who played nearly every instrument, amused himself by organizing village bands and choirs, so that there was always music in the house—home-made, too, for the whole Finck family played or sang.

President Eliot and Music

AS A BOY, Henry Finck had no intention of living in the musical world. He was eager to go to Harvard for a general education and perhaps to become a professor or a doctor or a writer. When he reached his goal he was so fortunate as to become a Harvard student at a time when the late President Eliot was, as Oliver Wendell Holmes said, turning the whole educational system over "like a pancake," which had the result that the students came out of the pan "well done"—at least, they thought they did.

Music was one of the branches most favored by President Eliot. He went so far as to say that *"music, rightly taught, is the best mind-trainer on the list."*

Concerning this point, Mr. Finck remarks: "Positive proof that music is 'the best mind-trainer' has come from Magdalen College, where all the musical instruction at Oxford is given. There are many prizes and scholarships. Only ten per cent. of the students at Magdalen take music, yet this ten per cent. take seventy-five per cent. of all those prizes and scholarships, leaving only twenty-five per cent. for the other ninety per cent. of students. And this is not the record of one year, but *the average of thirty successive years.*"



HENRY T. FINCK — 1926

Does Music Study Pay?

THE WISEST of the thousands of teachers who read THE ETUDE will show this page in Finck's book to parents who are not quite sure whether it pays to let their children take music lessons. Mr. Finck took lessons of Professor Paine, and he won, in scholarships and a fellowship that enabled him to go abroad for three years, no less than $3000. No wonder he exclaims, "Three cheers for music! And three more cheers for President Eliot, whose example has made it fashionable in American universities. Three more cheers, if you please, for John Knowles Paine, a man from Maine (he was born in Portland), who exhibited the holy zeal and perseverance of a true missionary for the divine art." Some of the most interesting pages in Mr. Finck's book are concerned with Professor Paine's activities and influence. He frowned on his pupils' enthusiasm for Wagner, but later on changed his mind radically and confessed his conversion in letters to Finck.

At Longfellow's Home

HALF A century ago there were so many famous men at Harvard that, in the words of the author, "you could hardly have fired a shotgun in any direction without hitting a celebrity." Mr. Finck met most of them, not only in the classroom, but also in their homes. He brings the reader face to face with such men as Longfellow, Howells, James Russell Lowell, Emerson, John Fiske, Agassiz, Holmes, Norton, Palmer, Bowen and Peabody.

The author's father had wisely taught him to play the violincello, at an age when the instrument was bigger than the boy. To his skill in playing the 'cello, Finck owed his acquaintance with Longfellow. The poet's nephew, Wadsworth, who subsequently became a famous architect, "told Longfellow," to cite Mr. Finck's own words, "about my playing, and the poet promptly expressed a desire to meet me. I was taken to his house for an introductory meeting, and shortly afterward the kind-hearted poet invited the homesick boy from Oregon to dinner. Christmas dinner, at that! I sat at his side and he shared with me all the delicacies (he was an epicure) that friends from near and far had sent for the occasion. Such a dinner I had never dreamt of. But I enjoyed his conversation still more. He asked me many questions about my life in Oregon, and you may be sure I was ever so glad to answer them. . . .

"His three daughters were of course present, and it was arranged that I should bring up my 'cello and play duos with the oldest of them. She was a good pianist and I enjoyed these evenings, which became more and more frequent. The poet could hear us from his private room; now and then he came into the parlor for a chat. He was usually serious in his conversation, but once he perpetrated a joke. He wanted to know all about my 'cello, which was of the miniature Amati type. When I told him it was over a hundred years old, he said with a smile:

"'Rather small for its age, isn't it?'"

Wagner, Bayreuth and Vienna

WHEN MR. FINCK graduated at Harvard in 1876, the Philadelphia Centennial Exposition was in full bloom. To him, however, there was something still more important: the first Wagner Festival in Bayreuth. He borrowed $500 from an uncle in St. Louis and steered straight for Bayreuth, where he spent $225 of his small capital for tickets for three cycles of the Nibelung operas! In the opera house he put his ear against keyholes to get "glimpses" of the orchestral colors, but was put out. He then boldly decided to accost Wagner and ask for permission to attend the rehearsals, on the ground that he had come all the way from America to write up the festival for the New York *World* and the *Atlantic Monthly*.

Wagner frowned—said he had no use for critics. "But I am not a critic," Mr. Finck protested, "only a young man who has come to write up the festival." That placated Wagner. "I had made up my mind," he said, "to admit no one. But Liszt has gone in and a few others, so you may as well come, too." And thus the young enthusiast had a chance to see the great master directing the greatest musical event in musical history—operatically the climax of the Golden Age.

At Vienna

VIENNA he had the great good luck to visit just at the time when Johann Strauss was producing such masterworks as *Fledermaus, Merry War* and *The Queen's Lace Handkerchief;* while two other favorites, Suppé and Millöcker, were also busy launching *Fatinitza, Beggar Student* and that sort of thing. "It was," says the writer, "the golden age of the operetta; and I, with my usual good luck, was on the spot when these musical gold coins came fresh from the mint by wholesale."

When Mr. Finck got to the home of pretty girls and dancing, known as Vienna, he had, at the age of twenty-five, never learned the art of dancing. He simply had to take lessons, but was very slow in learning. "I was surprised," he writes, "at my stupidity, for was I not exceptionally musical?" When he told Schwott about that, the teacher laughed and said: "That has nothing to do with it. It is a fact known all over Vienna that Beethoven never succeeded in learning to dance." "That made me feel better," Mr. Finck adds. "I made a supreme effort, caught on suddenly, and soon left Beethoven far behind."

Patti and Emma Eames

MR. FINCK became musical editor of the New York *Evening Post* in the same year (1881) that Carl Schurz, Edwin Godkin and Horace White assumed control of it. Theodore Thomas ruled at that time in the concert halls and Adelina Patti in the operatic Academy of Music. New York was able to appreciate Thomas and his orchestra, but when they went on the road they encountered rather primitive conditions. It was the day of corked minstrels. The author tells a story he had from Thomas himself: Scene: a barber shop to which he had gone in the morning following his concert in a new town. While waiting for his turn he heard the barber say to the man in the chair: "How did you like the show last night?" "Not much," was the reply. "There were no end-men, no jokes, and them sixty-four fellers were too lazy to blacken their faces."

To Patti, Finck was not fair, and he frankly confesses it. While admitting that she had the loveliest voice ever heard and was perfect in light, ornamental rôles, he wanted to hear her in dramatic music, for which alone he cared at that time. Oddly enough, the great prima donna was with him. She was trying to score in masterworks like *Carmen* and *Aïda,* but they were not in her line. She would have given anything to sing *Isolde* or *Brünnhilde;* she repeatedly attended the Bayreuth festivals, but that was as far as she got in this direction.

American Prima Donnas

THE PAGES on the American prima donnas who sang at the Metropolitan are particularly rich in anecdotes. Here is one about Emma Eames: One time when she was enjoying operatic triumphs in London, several ladies of the highest aristocratic circles called on her to ask if she would kindly sing for their pet charity. After a moment's thought she answered sweetly: "I will, on one condition. You are all wealthy ladies, far wealthier than I. Now, my usual cachet is £300. I will contribute that by singing on condition that each of you will sign for the same amount." The visitors said they would consider the offer and left. She never heard from them again, it is needless to say. "The charity of society women," Mr. Finck adds, "too often resembles Mark Twain's climbing of the Swiss snow mountains—by proxy."

Sembrich and Paderewski

AS A BOY, Mr. Finck had learned five languages, in all of which he taught his dog, Bruno, to obey orders. He was sorry in later years that he had not learned the Polish language, too, so he might converse with his great Polish friends: Sembrich, Jean and Edouard de Reszke, Josef Hofmann and Paderewski. But he loved to hear them speak their lingo, which sounds much more musical than it looks on the printed page. One time Paderewski's sister taught Mr. Finck a few Polish phrases, with which he surprised Sembrich when she came for dinner.

After one of Sembrich's New York recitals Mr. Finck went to the artist's room. As soon as she saw him she left her other friends and hastened across the room to meet him. With an anxious expression on her face she asked: "Tell me frankly, my dear Henry, did I sing very badly this evening? You see, I am just back from a long concert tour and I fear I have not done myself justice."

Assuming a grave air, the critic replied, "Why, no, Marcella, you sang as well as usual, with one very serious exception." "What was it?" she asked anxiously, and the critic replied, "Your Polish accent was simply abominable."

Tapping him on the shoulder with her fan, she exclaimed, "You naughty man, to tease me so;" and smiles returned to her face.

A Paderewski Trick

ON ANOTHER occasion Paderewski was the naughty man. Sembrich's husband had a kind but bad habit of sending this critic a box of cigars every Christmas. Mr. Finck sold the box and gave the money to a charity. He did not want to spoil Guillaume's fun by telling him. Consequently he was greatly embarrassed when, at a lunch which Sembrich gave at the Savoy Hotel to Mr. and Mrs. Finck, Guillaume ordered the waiter to bring the critic two cigars. He could not say, "I don't smoke;" he had smoked two cigars in all his life and both had made him "seasick." He tried to put the two the waiter brought into his pocket, but Guillaume said, "No, no, smoke them right here —Marcella doesn't object." So he smoked —a very little.

Finck told this incident to Paderewski, and a year or two later, when he had the Fincks as his guests for a fortnight in his Swiss chateau at Morges, on Lake Geneva, he one day invited Sembrich and Guillaume to dinner. While all were enjoying the famous Chateau Gardens, the great pianist let the cat out of the bag by telling the cigar story, to everyone's amusement.

Once before Paderewski had been naughty to this critic at a dinner, this time in London. An organ-grinder had been playing for some time in the street. Presently Finck exclaimed: "Hello! He has changed his key!" Whereat Paderewski, with a mischievous twinkle in his eye, looked at Mrs. Finck and said, "He is very musical—for a critic!"

Getting Even with the Pole

THE CRITIC made up his mind then and there that he would get even some time with the pianist. The chance came during the visit at Morges. Thursday afternoons visitors were allowed to enter the grounds to see the gardens, hothouses and fancy poultry. "On the first Thursday," writes Mr. Finck, "our hosts had gone away, leaving us alone. Noticing some ladies in the garden, I said to my wife: 'I'll sit down and improvise. They will think it's Paderewski and tell all their friends about their good luck.'

"When our host came back I told him about these ladies, adding that they would now go back home and say to their friends: 'You think you know how Paderewski plays because you have heard him in a concert hall; but you have no idea how much more inspired he is when he improvises in his studio, as we heard him.'"

The long chapter on Paderewski is perhaps the most engrossing thing in Mr. Finck's new book. He knew the great pianist composer for thirty-four years—knew what a wonderful mind he had outside of music, too. He was the first journalist to suggest that Paderewski should be King or President of Poland. This induced an old subscriber to write to the editor on January 11, 1919: "Probably a year ago Mr. Finck wrote the same silly, inane nonsense, and how a serious paper like the *Evening Post* can permit such stuff to be printed is beyond the comprehension of your average reader. I should think Mr. Finck's closest friends would without delay call in a first-class alienist."

For six years of distinguished political activity Paderewski did not touch his piano. When he came back to the stage many wondered if he had lost any of his skill. On this point another superpianist said to Mr. Finck after again hearing Paderewski: "We had better all become Premiers and then come back to music!"

A Matter of Language

By E. A. B.

RICHARD WAGNER, as famous a composer as he was, betrayed the most absurd inconsistencies in the matter of the language of his expression marks. "Let us write everything in German," he said to himself. Commendable enough! only then he forgot or was careless, and so we frequently find in his music a curious, incomprehensible, and ugly mixture of German and Italian such as *ein wenig rallentando;* or *ausdrucksvoll* and *espressivo* are used a few measures apart in the course of the same tune.

Trying to be "national" in the language you use for your music is sometimes considered laudable. Percy Grainger is one of the few who are really consistent in employing a language other than Italian. But as long as everyone from Kalamazoo to Cairo understands Italian musical terms, and they have for so many years been the generally accepted medium by which the composer has given the performer the interpretation he desires, isn't it the height of foolishness to cast aside this musical Esperanto? MacDowell's "ruggedly" "lingeringly" and so on, and Grainger's droll and verbose directions cannot mean a great deal to the musician in Leningrad, Lisbon, or Hong-Kong, we imagine.

All Scales by the Same Route

By Ruth L. F. Barnett

SOME pupils find difficulty in keeping in mind two separate processes for forming the series of scales, one for the sharp keys and another for the flats. One process will suffice if the teacher can bring himself to go contrary to precedent in handling the flat scales.

First, have the pupil write the sharp scales in the usual way; that is, by beginning with the scale of G and sharping the seventh note. Then begin each new scale on the fifth of the preceding scale and sharp the new seventh. Continue through the scale of F-sharp.

Below the scale of F-sharp have the pupil write the scale of G-flat. Bracket these two scales to be sure that the pupil understands that they are the same scale spelled differently. Now continue the process used in the sharp scales, beginning each new scale on the fifth of the preceding scale as before. Sharping the seventh note of the scale will cancel one flat at a time until the series ends with the key of C.

The Swimming Coach's Instructions As Applied to Piano Practice

By Florence Lipkin

AS A member of one of the largest American swimming associations the writer was given the benefit of the instruction of a coach whose pupils have won laurels all over the world. The rules he gave were:

1. When training for a one-hundred-yard swimming race, practice until you can swim with ease three or four hundred yards.

2. When training for speed in the water, practice very slowly, paying strict attention to the movements of the arms and legs and to the breathing. Swim gradually faster, but never at the highest possible speed. Go slowly!

Applying these rules to piano practice:

1. When the exercise or piece contains a run or passage of one octave, practice it up and down two, three or more octaves till every note is clear and the fingers do not fumble.

2. When a piece is to be played at a quick tempo, practice it very slowly, paying special attention to the action of the fingers, the position of the hand and arm, and all rhythms and interpretation marks. Gradually increase the speed, but do not practice too often at the designated tempo. Go *slowly!*

Music's Frailty

By Elizabeth Stoddard

THE peculiar charm of music exists in its very frailty, its constant reliance on human effort. The other arts may survive for centuries without the aid of a single loving thought or the guidance of a single creative impulse; but music becomes shadowy and lifeless the instant it loses man's devoted allegiance.

Paganini's violin in a glass case in Genoa is only a valuable "specimen;" stacks of Beethoven's symphonies would be mere relics for the curio seeker did not a living touch transform them.

Music's realm is not in musty volumes, nor in crumbling forums. It is in the hearts, the fingers, the throats, of its million lovers.

Bach is truly a treasure trove for the pianists.. What a wealth of ideas! What invention! What true feeling!"

—NICHOLAS MEDTNER.



The Pianist's Daily Dozen

By CHARLES B. MACKLIN

Part I



This set of finger gymnastics, to be done away from the piano, is from a book which will shortly be ready for the market. The author is a well-known teacher who has made a careful study of the development of the pianist's hand, and who has been most successful in putting his discoveries into practice with his pupils. His language is so transparent that even the beginner-student will be able to grasp the meaning and to put it into practice. Our readers will welcome these most practical helps.

THE VALUE OF certain finger gymnastics, done away from the piano to supplement work on the keyboard, and, in some cases, substitute for it, has come to be so generally recognized by piano teachers of experience that it is now possible to systematize a course of hand building and development which not only will save much effort at the piano, but also will render much more profitable the time spent in actual keyboard practice.

For many years machines and contrivances of various kinds have been more or less in vogue. In fact, ever since the ill-fated Schumann injured the fourth finger of his left hand with a device which he had hoped would enable him to raise it to a height equalled by the other fingers—and perhaps before that time—teachers have been experimenting with the idea. Some years ago a teacher in London made a considerable reputation with a most ingenious machine which he claimed would obviate the necessity of tedious hours of work at the keyboard by putting the hand in better condition to do the work at the keyboard. From many reliable accounts the machine would do all that he claimed for it.

However, I know of no machine which will do anything in the way of developing strength and flexibility of muscles, position of hand and arm, and general nerve control, which cannot be done quite as well and quite as soon by the use of a few simple exercises faithfully and systematically performed. The great value of the machine is psychological: it lies in the fact that the student, *having paid* for the machine, *uses it.* If he will use the exercises here given with the same fidelity he would expect to adopt if he bought an expensive machine, he will accomplish at least as beneficial results.

The Machine Outdone

AS A MATTER of fact, such exercises as those in this little book have one distinct advantage over almost any type of machine: they are safer. They are done by the student himself, who is best able to tell whether the strain is becoming too great. Schumann was by no means the only enthusiast to have strained a finger with a device for improving it. I have known two students who had this experience, and have heard of many. But I have known none, nor heard of any, who ever received anything but the most highly beneficial results from these exercises.

No originality is claimed for them. Most of them are known in some form or other to many teachers; but, as I have never seen them systematized and presented in this form, and as they can be of untold benefit to virtually every type of student, it occurred to me that such an article as this might serve a useful purpose; indeed they may serve a double purpose. First, they will be found to aid greatly in the building of those hands which are defective from the standpoint of piano-playing, putting them into a condition in which they can more easily perform the mechanical work demanded in playing. Second, they will be found very beneficial for the advanced player who is called upon for constant playing, but whose time does not allow of many hours of technical work at the keyboard.

It is not claimed that they will take the place of piano technic. Nothing can do that. But they will both aid in its development and enable the player who has acquired a certain technic to hold a good deal of it without so many hours at the piano.

The exercises here presented deal only with the development and maintainance of position, strength and flexibility of hand and arm, and with nerve control. But it should be emphasized that good playing rests in large part upon general physical well-being. By far too little attention is paid to this quite obvious fact. We compel our footballers and other athletes to follow the most rigid regimen as to diet, sleep and exercise, as a means to a maximum of muscular strength and nervous control. Yet, the musician, who is called upon for a thousand times higher degree of accuracy of movement, a delicacy of adjustment and control not surpassed by the juggler, usually gives no heed to the quite patent and elementary need of general physical health. Indeed, there is a type which prides itself upon a fragile and aesthetic appearance; which loves to dwell upon the fact that Chopin had poor health, and that he is said to have had a spiritual look. Common sense seems not to have revealed that Chopin's contribution to music and to the playing of his day was made in spite of poor health, and not because of it.

The Exercises

WE MAY divide the exercises into three groups, with one exercise left to itself. They are classified, according to the needs of development, as follows:

1. For strengthening weak hands and arms and for maintaining the general health of arm and hand tissues.
2. For developing arm and hand position.
3. For developing flexibility. This group is especially valuable for small and stiff hands.
4. The last exercise is for the relief of fatigue.

While it is obvious that certain types of hand will need one group more than another, there is almost no hand which will not be benefited by the use of all of them in proportion to needs; *except that weak hands should not use the exercises for stiff hands.* The first two groups can all be done in such a way as greatly to improve nerve control.

We will list the entire set and then proceed to the explanatory detail.

I. For Strengthening

1. Setting-up exercises for arms.
2. Gripping, to strengthen flexor muscles.
3. Massage and skin-drill for the whole arm and hand.

II. For Position

4. Raising the bridge of the hand.
5. Turning the hand.
6. Straightening the fingers.
7. Bending the nail-joint of the finger.

III. For Flexibility

8. Raising fingers back from bridge.
9. Stretch between fingers.
10. Massage of the back of the hand.
11. Thumb-turn.
12. For the relief of fatigue.

Shoulder Muscles

WE BEGIN by considering the shoulder muscles, in connection with those of the upper arm—triceps and biceps. No real technical progress is possible unless the whole arm is in condition to contribute mightily. Weaknesses of hand and arm often have their inception in weakness of arm and shoulder. Not enough attention is given to the arm, as a rule, although it is the base from which the fingers must work. Unless arm and hand will stand *steady* behind the fingers, there can be no dependable evenness of stroke, either as to time or tone, in pure finger work.

All experienced pianists, in actual playing, use arm movements, to a greater or less degree, in connection with finger work. But the student must differentiate clearly between the arm movement which is deliberately designed to supplement the work of the finger and one which is a purely accidental and involuntary reaction to the finger movement. Irregularity of stroke in the finger itself must necessarily affect adversely any combination movement which includes finger action.

As this irregularity is often caused by an unsteady arm, we commence with the arm. In addition to considering the arm in direct connection with pure finger work, we know that a most sensitive and flexible arm is essential to all good tone work and, while this fact is well known, the relationship between a healthy arm and one that is obedient does not seem to have been sufficiently emphasized. A strong arm, flexible as to muscles, steady as to nerves, and healthy as to the tissue itself, is the first essential.

For the initial exercise, any of the usual "setting-up" exercises which deal with the shoulders and upper arm will serve well. The simplest and one of the best is well known and is done as follows:

Exercise I

STAND ERECT, balanced easily, with no tension in any part of the body, heels touching the floor, but most of the weight of the body carried on the balls of the feet. Breathe smoothly during the exercise. Do not hold the breath. Thrust out both arms at right angles to the body, extending the fingers rapidly with the same motion. Then bring the forearm sharply toward the head, bending the elbow only, but clenching the hand with this motion. Keep the upper arm at right angles to the body during the entire exercise. Repeat from ten to twenty times.

This exercise may be varied—and should be—by thrusting the arms straight in front of the body instead of to the sides, and also by thrusting them above the head. These variants have the advantage of bringing the upper arm into greater play, as it cannot in these be held at right angles to the body, as in the first form.

If desired, the exercise may be done with light dumbbells, preferably of the spring-grip type—the spring-grip offering resistance to the grip on the return movement, thus developing the striking muscles of the fingers. In this way, shoulder, arm, and hand muscles are developed simultaneously. Some work, however, should be done without dumbbells of any kind, because of the value of extending the fingers, with the quickest possible movement from the clenched position as the arm is thrust forward or outward. This develops the quick action of the lifting muscles, which determine the speed of finger work.

Best results will be obtained if this exercise be done at first vigorously, making all movements as rapidly as possible, and repeating a few times, *and then slowly,* allowing the muscles to unfold very gradually, without any opposing tension, and to float, as it were, with a minimum of effort. Slow movements of all types are the finest possible means of developing nerve control; and these movements, slow as they are, *must be continuous.* They must never be allowed to jerk. At first, it is extremely probable that they will jerk, in spite of all effort to prevent it; but constant practice will make even the slowest movement continuous.

Exercise II

THE TYPE of hand which especially needs this exercise is weak at the "bridge," or third knuckle joints. This hand is usually, though not always, thin and flabby. Whatever its size and shape, the infallible indication of the need of building is *the bridge which sinks in, all the way across the hand,* as shown in Figure 5. Compare this bridge with that shown in Figures 1, 2 and 3. In Figure 3, note carefully the high position of the bridge at the fifth finger, and also the high wrist knuckle, and consider these points again, when reading the description of the principles which determine hand positions.

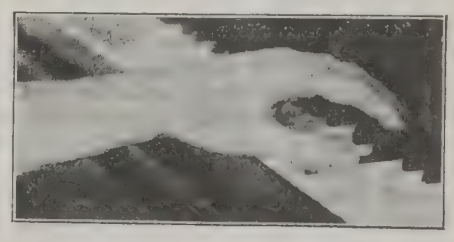


Figure 1
Apex of curve at bridge.



Figure 2
Apex of curve at wrist.

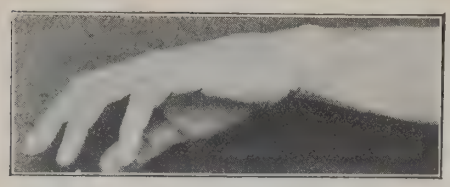


Figure 3
Note position of fifth knuckle at bridge and of wrist knuckle.

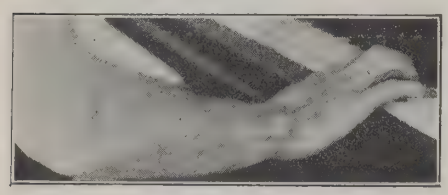


Figure 4
Elbow crammed outwards, wrist in concave curve.

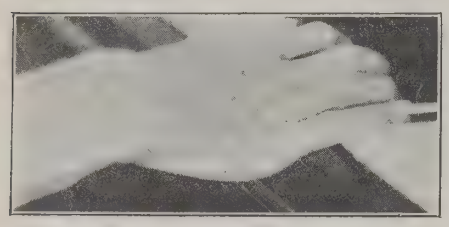


Figure 5
Bridge concave, and tipped to the side.

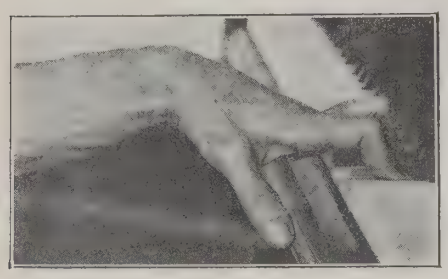


Figure 6
Thumb off keyboard, and nail-joint concave.

Note the potential strength of the position in Figure 3, as compared with that of Figures 5 and 6.

Kaleidoscopic Tempi

By E. A. Barrell

One of the characteristic features of most of our modern music is the frequent, surprising, and sometimes shocking changing of the time-signature within a single movement; and indeed a composition which employs but the one signature for its entirety is beginning to cause us to knit our twentieth-century brows in absolute and unfeigned wonderment. Of course *Beethoven* could write a work like his *Sonata quasi una Fantasia (Op. 27, No. 2),* for example—or *Wagner* the Introduction to "Tristan"—and not change the time once. But with Messrs. Stravinsky, Scott, Schoenberg, and other and more muddled "moderns," things are different.

It is undeniably true that the modern musical idiom is quite unlike anything in the past; and so, perhaps, a swiftly changing sequence of time-signatures is a real necessity. We are not prepared to decide as to that; but since the basic rhythm of life and of the entire universe is absolutely unvarying and steady, we wonder greatly whether a music of temporal instability—proceeding in its course about like a too enthusiastic imbiber of questionable moonshine—can ever be sufficient and satisfying to the ear.

There are perceptible two widely different tendencies in this matter. There is, first, the practice of *very occasionally* interposing *a single measure* of a different time: and this often lends variety, and seems naturally to follow. And then, secondly, there is the continual and never-ending use of a new time *in nearly every other measure,* which is such a common occurence in the work of our so-called "expressionists."

As an example of the first tendency, I have before me a copy of a little three-page song, "Nevicata" (The Snow-flurry), by one of the greatest of the modern Italians, Ottorino Respighi. This song is in two-four rhythm; but, on pages one and three, single measures of three-four have been introduced, and with fine effect. Of course Robert Schumann's music exhibits this same sort of thing. Then, on the other hand, Stravinsky, for instance—in nearly everything he has written—has dished his music up as a perfect *pot-pourri* of 2/4, 9/7, 3/8, 5/4, 11/9, and other curious metres.

In "Syncopating Saxophones" by Alfred Frankenstein (buy it and read it, by all means, if you are out for wit, speed and knowledge) the author writes as follows of Stravinsky:

"And just as the conventional cadences of verse were not for Whitman, so the conventional rhythms of the older music were not for Stravinsky. So he changes his time-signatures constantly, sometimes in every bar [measure]. The first movement of one of his pieces for unaccompanied clarinet is thirty measures long and has twenty-two time-signatures. The second movement is written without time; it is in the nature of a cadenza. The third movement, sixty-one bars long, has forty-six time-signatures."

To the author of this article (who is possibly just a trifle old-fashioned in his ideas) such a practice as this seems stark madness. And yet, who knows but what there is a sufficient and worthy method in it after all?

Cyril Scott

By G. R. Bett

From a recent book on Cyril Scott by A. Eaglefield Hull, we learn that this most interesting member of the younger group of British composers "is of medium height and of a spareness bordering on the fragile. His head is small—some think this is a never-failing sign of a spiritual man; his face contains at times the benign sadness of enlightened middle-age; at others, it is radiant with youth, and sometimes is even lit with what can only be called 'impishness.' The features are finely cut and (helped by his habit of always wearing a stock tie) suggest a Georgian type, though he is clean-shaven and does not allow himself that affected revival of the side-whiskers. His hands are small and beautifully shaped, apparently quite inadequate in size and strength to the prodigious effect which they can produce on the keyboard. . . . His kindness and generosity are unending and always accompanied by the tact that comes from understanding and sympathy. He has been called a *poseur* by a few acquaintances whose imagination cannot include the possibility of an order of mind so different from their own. And yet never was man more utterly natural. His directness is sometimes disconcerting to those accustomed to a cotton-wool wrapping of conventionality in their views of men, music and things. Perhaps this inclination to regard him as a *poseur* also arises from his surroundings, for he chooses to live in what cannot be called other than a distinctly ecclesiastical atmosphere. Nor does he stop short at Gothic and ascetic furniture—enhanced by beautiful stained-glass windows designed by Burne-Jones and presented to him by a valued friend, but candidly avows his fondness for the smell of incense, which he is constantly burning. 'I like the ecclesiastical atmosphere,' he remarks, 'because in it I feel as if I might be anywhere.'"

Habits That Refresh

By Harold Mynning

It was jokingly said that the pianist Moritz Rosenthal sometimes strikes a wrong note purposely to test the control of his fingers. It is, indeed, beneficial at times, to do the opposite of what is correct or what we are accustomed to do. The momentary breaking of fixed habits is like letting a breath of the outdoors into a room that has had hardly any fresh air for months. Habits are our servants but we should cast them off now and again lest we become theirs.

In keeping with this line of thought I accidentally discovered one day—most things are discovered by accident— a very useful exercise that not only serves to develop control to a marked degree but also breaks a habit that, while useful in itself, is apt to become overworked.

The exercise is to play over a series of three chords, the first very softly, the next very loudly and the last with a tone in between the two extremes; that is, *pp, ff, f.* This is a fine excercise for rendering the hand flexible and makes for surety of attack. It is particularly difficult to play a medium-toned chord between a very soft chord and a very loud one because it is something that seldom actually occurs in music. But for this reason, if for no other, it is excellent for learning to acquire control of all degrees and shades of tone color. It is the old, old story of purposely making a task difficult that the final performance may be the more easily mastered.

The Musician Holds His Court

By C. Stafford

"The lute player who plays for himself hath no anxiety," said one of the wisest of the old philosophers. Let us do some thinking about this statement. Do we ever play for ourselves? Do we not, even when practicing, have some future audience in mind—at any rate, our teacher?

Now, just for the novelty of it, let each one of us give a whole practice hour just to himself. Let us say, "There is nobody else in this world for sixty minutes but *me* at my piano. I shall begin with scales because I really want to hear how I play them. I have never really listened before, for I have been too busy wondering how the teacher liked them.

"This scale is like rubber-boots sloshing along a muddy road! If I do not do another thing this hour I am going to get it to sound like dancing feet on a marble floor. That was better—and that still better! Now it has its rubbers off, anyway. But slowly, there! I cannot expect it to dance before it learns to walk daintily. Again, and yet again. There! It was not hard after all. I shall name that scale 'Pavlowa.'

"Now I shall play over my last Czerny exercise. The teacher said I played it well, but I want to be sure myself. Those chords at the beginning are like trumpeters announcing the arrival of the Queen. Play them big! No, that does not make me feel like a Queen. Bigger and finer! So. Now I can sweep in majestically and hold my court.

"Graciously I distribute harmonies and rhythms to my subjects. I grant a rest here with poise: a melody there with power. Never does a single rebellious note escape punishment nor a single well-turned progression lose its reward. At the end the three trumpeters usher me out with another flourish.

"Next I shall play for myself the first two lines of my new piece. It has not been touched before, but even so I do not intend to listen to a muddle of sound. I shall play it very slowly and get every note correctly. Once I can understand the piece—get acquainted with its peculiarities. so to speak—I shall be able to play it without getting confused. But some compositions are hard to be friendly with, at least for several days. They stand back and let the player make all the advances.

"Here is the *Introduction* to my friend-to-be, properly coming first of all. This gives me an idea of what attitude I am to take toward the piece as whole and what manners or technic I am expected to use.

"Why, this piece *is* friendly! See how smoothly it falls into my way of thinking! I nod and beckon and it laughs back with a little triplet. I say 'Come and play!' and it goes tripping up and down the piano gayly. How lovely it all is!

"However, I must treat my new friend gently. There she has stumbled and fallen down! That was because I went too fast. Slowly there! More slowly! Come, let us just walk together at first.

"It really seems too bad to say 'goodbye' to this merry friend, but someone in the distance keeps saying, 'Mary, *Mary,* I have called you five times. Come to supper!'

"Supper time! Why, I started practicing at four o'clock and now it is six!"

A Concentration Drill

By Benjamin E. Galpin

Eyes to see, ears to hear, one hand to point, a series of figures or notes, a metronome and a brain capable of strictly minding its own business; these are the materials needed in this drill for concentration.

The student points with his finger to the *first* of a series of notes or numbers, as ①—2—3—4, ①—2—3—4, as the metronome ticks. While two, three, and four are being ticked he merely listens and gets ready to point to the *one* again. Thus he *obeys* on the first count and holds himself in readiness on the second, third and fourth counts.

Here are other exercises:



①—2—3—4: obey on *1* (listen on *2, 3,* and 4).



①—2—③—4: obey on *1* and *3* (listen on *2* and 4).



①—2—③—④: obey on *1, 3,* and *4* (listen on 2).

Counting aloud is best for some as it keeps the mind from falling asleep.

A Musical Voyage Down the Volga

By ELLEN VON TIDEBOHL

[Ellen von Tidebohl is well known to ETUDE *readers through her many excellent contributions sent to us from Russia. She tells of a memorable voyage down the Volga River. The Volga (through the famous "Volga Boatman's Song") has become almost as famous as the Blue Danube of Strauss. Serge Koussevitsky, the present conductor of the Boston Symphony Orchestra, and the originator of this notable musical excursion, is one of the most brilliant conductors of the world. The Story of Boris Godounoff, as presented by the writer, is most interesting. The article is presented as received from the author, retaining the delightful flavor of an alien gifted in writing English.]*



SERGE KOUSSEVITZKY'S

EARLY in the spring of 1910, S. Koussevitzky, the well-known conductor and famous soloist on the contrabass, hired a steamer for a voyage down the Volga. His aim was to bring musical culture to the far provinces of Russia by giving symphonic concerts at the largest towns along this river. The passengers of the steamer were the members of the orchestra and several solo artists. One of them was Alexander Scriabin. Friends, too, had been invited to participate at this trip which had to last a whole month. I, too, had the chance of being a guest of Koussevitzky's.

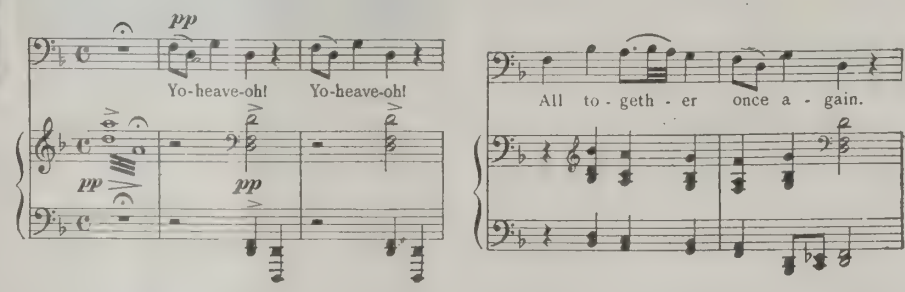
A. Scriabin, a composer of the very modern contemporary music, was the most fascinating interlocutor of our company. I had daily opportunity of seeing him and deliberating with him on subjects of mutual interest. He listened with delight to the lovely songs of the birds and admired the beautiful shores where blossoms and green bushes gave the luxurious picture of a bright spring. What an impressive mind was that of Scriabin! While speaking, a divine light illuminated his face.

At Ouglitch

IT WAS in the evening that we reached the ancient town, Ouglitch, situated on the upper Volga. On approaching Ouglitch we saw from afar a row of white churches with their golden cupolas and crosses of ancient Byzantine style, all over enveloped by the rosy beams of a sinking sun.

At the end of the sixteenth century here lived the Tsarina, widow of Tsar John the Terrible, and her son Dmitri, heir of the throne of Russia. Since he was only seven years old, the Boyar Boris Godounoff, of Mongolian origin, was named ruler of the land till the heir's majority. Boris Godounoff, a man of immense ambition, wanting the Tsar's power for himself and his line, delivered a secret order to kill the child Dmitri. This crime was fulfilled in Ouglitch and afterward gave poignant sufferings to Boris Godounoff by morbid reproaches of his conscience. Modeste Moussorgsky took this event as subject for his opera *Boris Godounoff,* remaining true to history.

But let us return to the passengers who hastened to step out on the shore in order to overlook the historical relics. The picture before us was splendid and the churches, cupolas and crosses were overflown by a veil of a mystical tinge. A. Scriabin was walking by side with me. All at once a great emotion was reflected on his face. "O Religion! O Holy Faith!" exclaimed he, showing with a gesture of his hand the radiant picture before him,



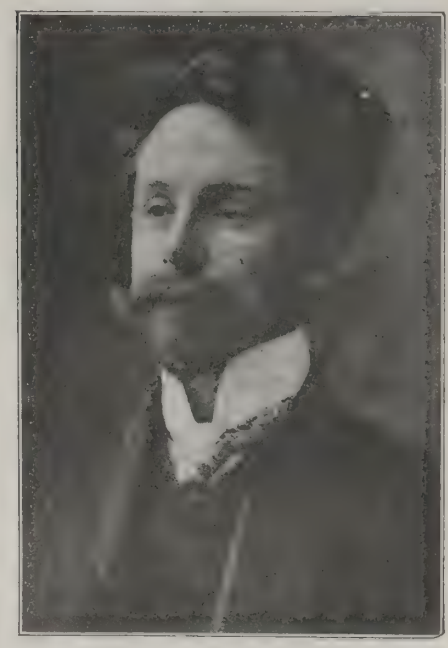
which was like a celestial vision. "What a world of beauty and delight lies in the confidence and trust in God!" (His own words.)

Royal Chambers

THE HEAVY iron gates were opened and we entered the chambers where more than three hundred years ago had lived the Tsarina-widow and her son Dmitri. It was dark; the guard gave us thin wax candles, as they are used at Orthodox church services. Strange was the aspect given to the gloomy rooms by the small lights in the hands of moving figures in a spot where was revived a long past time. All kinds of relics were spread on desks, toys of the child Dmitri and



CHALIAPIN AS BORIS GODOUNOFF



ALEXANDER SCRIABIN

pictures on religious matters on the walls. In the middle of the room was erected a kind of scaffold supporting an enormous bell. The legend tells that this bell began to ring alarm all by itself the very moment of the murder. By order of Boris Godounoff this bell had been thrown from the tower and chastised by rods in presence of the revolted, indignant inhabitants, who were immediately expelled to Siberia. The bell was put on a car drawn by many horses and went the same way. Some years after, Tsar Michael, the first of the Romanoff Dynasty, ordered to return the banished people from Siberia, and the bell, too, which was established on the place we saw it.

The "Bell Legend"

RUSSIAN people are superstitious, and from their point of view the bell became a holy thing. They believe that he who touches it acquires bliss for soul and body. One of our company gave a thump to the bell—a long, soft sound was heard going far away in the space. "Oh, how wonderful," whispered Scriabin; "a divine voice of the past speaks to us of an eternal union of mankind. There is no space, no time in the gigantic work of the Universe! Everything rolls its own way to the infinite!" (His own words.) We were scarcely breathing, fascinated by the wonderful sound and the words of A. Scriabin. The thin wax candles were extinguished; we left the palace and returned to reality. Before us again was the beautiful sight and the waves of the Volga glittering in silver colors inframed by dark shores. A. Scriabin began to speak with allurement about the symbols in art; it was felt that his soul was shivering under a new mental emotion.

The deep impression of our stay in Ouglitch cannot be forgotten; but let us go further on the Volga to new shores and new aspirations. Each great town offered some interest. A. Scriabin performed his beautiful concerto piece and numerous encores with the greatest success. Since I had opportunity of hearing his performances in close succession, I observed that each time he gave another tint to his rendering according to his emotion. Before stepping on the concert stage Scriabin was exceedingly nervous, but as soon as he began to play his excitement seemed to be over and his performance became wonderful.

The last town we reached was Astrakhan, at the mouth of the Volga, where Europe and Asia, meeting together, dispute their superiority one to another. Then began our return home, and again before us the beauties of nature which already had delighted our sight. "It is really a magnificent

voyage," said A. Scriabin, "but I confess that I am tired of doing nothing! I am longing for my home, where I can entirely give myself up to my work." He did not say "to compose," because of his great modesty. We returned to Moscow with unforgetable reminiscences, the dearest of which are those connected with A. Scriabin, the more precious since he has passed on.

Self-Test Questions of Miss Von Tidebohl's Article

1. *What was the physical aspect of Ouglitch?*
2. *With what royal tragedy was it connected?*
3. *What incident would indicate Scriabin's deep religious feeling?*
4. *What superstition was associated with the great bell of Ouglitch, and what gave rise to its origin?*
5. *What incident would suggest the modesty of Scriabin?*

Scales by Tetrachords

By H. C. Higgins

In teaching scales with an increasing number of flats and sharps, it has proved very satisfactory to have pupils work the scales out by the use of tetrachords. Instead of saying, for instance, "In the scale of A flat you must flat B, E, A and D," without giving any reason but that that is the right way to do it, we give the pupils to understand thoroughly just what a tetrachord is, that every major scale has two perfect tetrachords and that a perfect tetrachord is one in which the half-step comes between the third and fourth degrees.

Then, in building the scale, starting on A flat, for example, we tell them: "From A flat to B flat is the first step of our first tetrachord; from B flat to C is the second step. Next we must have a half-step, so it must be D flat." So we explain all the way through that we have to raise and lower because we must have whole steps or half-steps. The pupils, once they know *why*, become fascinated with the idea.

Is Liszt Found Mistaken?

By Mary M. Pleasants

In rereading through the complete works of my favorite composer, Frederic Chopin —an annual feast to me—I naturally remember some *movements* as well as harmonies and melodies of his wonderful genius. While rereading excerpts from Liszt's memoirs of Chopin I was struck with the following quotation:

"Through the feeling that flows forth in all his works they have spread and become much loved in large circles; and this feeling is in the highest degree romantic, individual, peculiar and yet related not only to that people, which has to thank him for one more celebrity, but also to all hearts that were ever touched by the misery of exile and by the sentiment of love. Meanwhile, Chopin was not always contented with those frames within which he sketched his happily-chosen figures; he would also bring his thoughts into the limits of the classical form. He has written two fine concertos and three fine sonatas, but it is not difficult to discern in these productions rather the will, the purpose, than the inspiration. This last with him was capricious, arbitrary, fantastical, bound to no reflection. He had to give it free play and he did violence to his genius, as one thinks, as often as he thought to chain it to traditional rule.

"Chopin could not imprison the wavering, never sharply defined outlines, which lend his thoughts their highest charm, within the stiff, angular framework of a precise pattern. Nevertheless, these efforts are decidedly distinguished by a rare nobility of style and contain passages of high interest and motives of surprising grandeur of thought. We may mention for example, the *adagio* of the second Concerto to which he was particularly partial, and which he was very fond of playing. The embellishments in this movement belong to the finest manner of the composer, and the leading thought is kept up with wonderful breadth. The entire movement is ideally perfect, and the expression of the feeling now bright and gleaming, now touching and penetrating."

All of this quotation from Liszt expresses far better than I can my enthusiastic estimate of Chopin's genius. But on consulting the Second Concerto, I find that the slow movement referred to is not an *adagio*, but a *larghetto* in the key of Ab major. Also I find, by consulting the First Concerto, that the corresponding movement of it is also a *larghetto* in E major. Hence, I ask the question, "Is Liszt found mistaken?"

Things to Do

By George W. Weaver

We get too much of the negative "don't." Let us have some "do" for a change. Most pupils progress better if they are told what they can or should do and get tired of continual prohibitive "don'ts." To draw attention to things to be done is better psychology than the eternal dwelling on faults to be avoided. Here, then, are a few points to observe on the positive side:

DO—

1. See from the very first that each finger strikes the correct note.
2. Require your eyes to note the time and key signatures.
3. Train your mind to remember what the eyes have seen.
4. Work consciously for accuracy (speed increases of itself).
5. Demand prompt obedience on the part of the fingers to what the eyes see.
6. Observe phrasing and touch while still going slowly.
7. Listen for the voices or harmonies while you are playing. If you cannot hear what the composer has to say, you cannot expect an audience to hear it.
8. Try to recognize the chords as you play them. Your technic teaches you the chords and inversion: apply this knowledge.
9. Bear in mind that rhythm is the life-pulse of music and try to find the rhythm (not merely the accents).
10. Listen with both ears to what your teacher has to tell you. If you listen with only one ear the comments are likely to pass right through it and out the other.

First Things First

By May Hamilton Helm

"First things first," answered a woman when asked how she managed to "keep up her music" while also doing her housework. It was with her largely a question of values.

It seemed folly to develop a talent and then, through disuse, let it slip away. Therefore she practiced every morning, letting less important duties wait. There is generally time to do what one really wants to do.

"The time will come when singers will be relegated to the orchestra and their voices used as orchestral instruments. Something more than opera will come out of the movement; the possibilities are endless."

—Eugene Goossens.



Our Heritage—The Indian

By Frederick Cardin

THE INDIAN will always be remembered as the child of "the Great Out-Doors." Consequently, we must consider the Indian Music as of the same source. Research work reveals that Indian music is the greatest, perhaps, of our various idiomatic forms of American folk music.

For many years little was done to collect and preserve the native American Indian music, but now the Smithsonian Institute has attended to the recording and filing of a large portion of all Indian music, and this is being saved for future study. The first scientific study of Indian music is a collection made by Alice Fletcher, of "Music of the Omahas," a Nebraska tribe, and preserved in the Peabody Museum. Collections are now available in every first class library, and it is our privilege to study the Indian melodies and rhythms, as well as the works of other recognized authorities, that they may evolve into something that will fit into the scheme of our modern musical endeavor. One of the surest ways of preserving the native American music is to re-create it and embody it into those things that will make a universal appeal.

Many American composers have chosen Indian themes for their compositions. Mr. Thurlow Lieurance has recorded hundreds of Indian songs which are now preserved in the Smithsonian Institute at Washington, D. C. On one occasion, by accident, he nearly lost his life in the Rocky Mountains, while making his way to an Indian ceremonial, to study and record the music. To him the Indian race as well as the Paleface American is indebted for that beautiful song, "By the Waters of Minnetonka," and for many others based on Indian motives.

Rhythm and melodic beauty characterize Indian music. To the music lover, especially the composer, the music of the Indian is interesting from an expressive as well as a theoretical standpoint. In many instances the songs were accompanied and supported by drums, or, as is often said, the "tom-tom," with a combination of as many as three different rhythms, a combination considered very difficult by modern musicians.

A fact yet beyond our grasp is that the Indians, consciously or otherwise, did hear and sing quarter tones. Many times it is hard to reproduce effects which the Indians obtained with this ability to employ smaller intervals than is possible with our modern musical system. It is unknown whether or not they had a standard scale.

The Indian flute is the closest connection between the primitive and the modern music, the only musical instrument developed by the Indian.

The Indian flute was used for serenading and courting; especially when a brave from one tribe loved a maiden from another tribe. The young brave always composed his own love song by which, from the distance, he might be recognized by his sweetheart. Even today, out in Oklahoma, it is not an unusual thing on balmy spring nights to hear the Arapahoe flutes in the vicinity of the Girls' School on the Comanche Reservation. The flutes are usually made of cedar and have a beautiful tone, quite enticing.

The romantic and traditional quality of Indian music is most attractive. There was special music for all his ceremonies, such as the prayer song of chants for bountiful crops, for spiritual guidance in battle and for physical and moral strength, besides thanksgiving songs for victory, for the corn crops and the plentiful grass, for the many buffalo, and the safety of their people. Then there were the songs of longing, of love, of joy and sorrow. In our Indian music of the plains, one finds the song of the laughing waters, the song of the weeping waters and of owl's bleak cry; the tale of the strawberry moon, of the hot south winds and the years of drought, and famine; of the mischievous whirlwinds and the fierce north winds, from the land of the sky blue waters—things vital and more than fascinating to the Indian, yet fathomless to that great child of nature.

Showing the Pupil the Benefit of Stretching Exercises

By Arthur A. Schwartz

Every pupil wants to see the practical result of work. Nothing so stimulates a boy learning, say carpentry, as the sight of a table he has finished. The same applies to a girl who has learned to embroider. She likes to see her work progress. A child always would rather make a thing which he can see not only when it is done, but while it is growing.

Watch a little girl when she starts to plant flowers, and watch the same child when the flower begins to sprout. With what loving care she tends the plant, and how careful she is to help it grow! How practical was Miss Pontifex when she gave her little nephew a carpenter's workshop. The clever old spinster knew children were delighted when they saw the results of their work. Modern educators, too, see the sense of working along these lines.

To tell a child that certain stretching exercises will increase the span of the hand, means nothing. Children, as every teacher knows, try to stretch the hand, and even ask the teacher: "How much can you stretch?"

Here is a scheme that I have never known to fail, even with grown-ups: I draw the outline of the pupil's hand in a stretched position, in a book I keep for that purpose, and date the picture.

Two or three months later, after giving some stretching exercises, I place the pupil's hand over the old outline and again draw it. The hand has stretched; the fingers extend farther apart than they did at first, and the pupil sees the practical results. Stretching exercises, thereafter, are eagerly practiced; they mean something.

"To be truly musical you yourself need not either play or sing. If you love music and learn to appreciate it, you may become more musical than many an accomplished player or singer. You need not follow music as a profession in order to love it as an art, for appreciation grows with knowledge; and real musicianship does not lie merely in dextrous fingers or facile composition."—Sir Dan Godfrey.

A NEW DEPARTMENT OF PUBLIC SCHOOL MUSIC

Conducted Monthly

By GEORGE L. LINDSAY, Director of Music, Philadelphia Public Schools

Combined Course in Music History, Appreciation and Harmony

THERE ARE many reasons why a variety of music electives cannot be given in the smaller high-schools. A small number of pupils may, indeed, elect various courses, such as Theory and Practice, Harmony, Music Appreciation, Vocal Ensemble, Instrumental Ensemble, History of Music, and Applied Music Study of the piano, organ, voice and instruments of the orchestra and band. But, while the sum total of the number of pupils electing all of these courses would compare very favorably with other popular electives, still the cost of providing enough teachers to carry on a full program of music electives would be prohibitive.

The problem must be solved by combining certain allied courses, such as elementary theory and practice, harmony, music appreciation and history, into one elective or constant course in music. The course should be given on a basis of four or five periods a week and extend over a period of two terms, or one school year. It must, of course, carry full credit toward high school graduation. Enough pupils should elect this special course in music each term to enable the teacher to carry two classes at the same time, namely, music one, which would contain pupils taking the course for the first time, and music two, which would contain pupils who have finished the first term of the course.

Regular Courses

THE GIVING of cultural courses in music on an elective basis should not interfere with the regular work in music. In the high school all of the pupils should be required to take chorus at least once a week, for credit on a laboratory basis; that is, one-half point of credit for each semester's work. The general practice is to require at least one year of chorus work and to offer, in addition, an elective in chorus work for those especially interested. This is important in order to secure graduation credit for pupils who are attracted by glee club and operetta projects.

The school orchestra is the other regular music course which cannot be overlooked. An elective course in orchestra or instrumental ensemble must be given for credit. The high school chorus and orchestra classes should meet four periods a week and receive laboratory credit. The carrying on of credit for applied music study may be handled by the school music teacher in co-operation with local private teachers. A summing-up of the minimum number of courses in the order of importance which a single music teacher in the high school should give, may appear as follows:

(1) Regular chorus work for all pupils;

(2) Elective chorus, open to all pupils qualified;

(3) Elective orchestra (or band), open to all pupils qualified;

(4) Special cultural course, open to all pupils;

(5) Credit for applied music study, open to all pupils taking regular elective courses in music.

Planning the Cultural Course

THE CULTURAL elective course may be considered from two points of view. Music appreciation, history and biography fall under one heading, and elementary theory and practice and harmony fall under another. If the course is to be given on a four-period-a-week basis, then two periods should be devoted to history and appreciation, say, the first and third periods, and the other two periods, the second and fourth, to theoretical work. If five periods are permitted, three of them should be devoted to history and appreciation and two to theory. This really splits the special music course into two courses. However, by doing so, this provides for the admittance of many pupils who cannot find a place in their individual rosters for the full course and, in addition, enables those who are neither interested nor prepared to take work in theory, to take the history and appreciation course.

Material for the Course in History and Appreciation

IN PLANNING the special course we must realize that little can be done without placing texts in the hands of the pupils, in order that assignments may be given regularly for home study. A reference library of works on music, such as Grove's "Dictionary of Music," Baltzell's "History of Music," and many other works on music history and biography should be available for the use of the pupils. There is nothing finer for use in a course of this kind than a work which covers the field of history of music and appreciation in a novel and interesting way. This may be said of the "Standard History of Music," by Dr. James Francis Cooke. This could be used as a basic text and placed in the hands of the pupils. The book is well outlined in short chapter form, with ten test questions given at the end of each chapter. The interesting supplement of records will furnish ample material for illustration of the historical background developed through study of the text. The use of these records for listening lessons will furnish material for a correlated course in music appreciation.

There is no course more fascinating for the average boy or girl than a course of this kind in music history, and in the appreciation of the literature of music, chronologically presented. This course could be continued or supplemented by another work by the same author, namely, "Music Masters Old and New." A music club could be organized to present programs and a study of the lives and works of the great musicians mentioned in this text.

Material for Theoretical Work

THE FACT that a text is needed for history and appreciation holds true also of work offered in elementary theory and harmony. A good text covering the elementary field in theory is the "Harmony Book for Beginners," by Preston Ware Orem. "This work aims to present in a plain and practical manner the groundwork of harmony, giving sufficient material for the work of the first year and affording a thorough preparation for more advanced study, according to any of the standard methods."

Music note books or music paper should be provided for working out the material assigned. Written work should not be copied down in final form in the pages of the text until passed on by the teacher. A staff-lined blackboard should be used and a piano or, better still, a reed organ should be available. The use of an organ will enable the pupils to hear the sustained tones of a chord and, furthermore, to hear chord connection and the leading of voices. The use of cardboard keyboards will enable the pupils to visualize the chord sets or positions and to build up a background for the study of keyboard harmony.

Methods for History and Appreciation

I HAVE BEEN requested to outline a combined course in musical history, appreciation and harmony from month to month, covering ten months in all. This will include the use of the texts named. Let us consider, first, the method of teaching history and appreciation as correlated subjects, and later take up the method of presenting elementary theory and harmony. The "Standard History of Music" reads like a story book and could be read aloud, topic by topic, by individual pupils. After a topic has been covered, the teacher should question the class and get a reaction of the understanding of the pupils. After this has been done the teacher should present a record which illustrates the point or points under discussion, and once again the reaction should be expressed by the pupils. Occasionally the process should be reversed.

A home assignment of a chapter or certain pages should be made. Also, the teacher, without preliminary discussion, should present illustrative material by means of a record or by playing himself. Individual pupils should be asked to identify the kind of music presented or to explain the connection of the musical illustration with the home assignment. Still another interesting but more difficult way is the presentation of the record or illustration first without even preliminary home study. The pupils are asked to give their frank reaction and the teacher, by clever questioning, proceeds to unfold the characteristics of the music which apply to the topic suggested for study.

Whatever method or methods may be used, it is important to use the "ten test questions" given at the end of each chapter for review. Not only should the content of the text be considered in the review, but also the musical illustrations should be used for a test of musical discrimination and memory. Good use should be made of the supplementary booklet, issued to accompany the history. The list of records prepared for use with each chapter is explained by program notes, and these notes are of great interest to the pupils. The names of the compositions may be learned and thus a knowledge of the literature of music gained.

Methods for Elementary Theory

THE INTRODUCTION of elementary theory to pupils of high school age is not a difficult task. A certain vocabulary of the material of music must be learned before actual work in scale building can be presented. All of the scales, sharp and flat, must be given and the near relation of scales or keys explained in the order of the circle of fifths. Out of this building and writing comes the construction of the signatures. All of this work must first be heard, then sung, analyzed, spelled and written. The piano keyboard should be constantly in use and the pupils should be called on to play the various scales studied. All of this work leads to the study of intervals.

If a strong foundation in scale building has been laid, the study of intervals will not be difficult, nor a matter of mathematical calculation, as each degree of the major scale of any given tone lies in fixed relation to the tonic, and as these intervallic relations are either major or perfect. By lowering or raising these fixed intervals one-half step, following the rule that major becomes minor, and perfect, diminished, when lowered, or major becames augmented and perfect, augmented, when raised, and, in addition, that minor intervals become diminished when lowered one-half step, we have the whole story about intervals. The building of triads is a simple matter and is generally considered a part of elementary theory.

Methods for Harmony

THE ACTUAL study of harmony begins with the building of chords in four parts. A study of the various sets or positions of the chords, with regard to the position of the soprano, leads to a background for a study of the chord succession. Right at this point we can begin the harmonization of melody fragments, such as bugle calls. Original melodies should be called for as soon as the harmonization of given melodies is introduced. Common chords in succession should be presented by adding dominant harmonies to tonic and, later, by adding sub-dominant harmonies to tonic. Combinations can be made of all three, and gradually all of the chord material built on the various degrees of the major scale, with the exception of the seventh or leading tone, may be introduced. Progress should not be made too rapidly in using new and different chord combinations or confusion will result. The study of harmony can be made intensely interesting by presenting the subject from several angles. Discrimination in taste must be aroused if the art value of the subject is to be considered.

Some Aspects of Presenting Harmony

LET US consider several ways of approaching the study of harmony in order to build an all-round musical development of the class. One of the popular slogans of education is "the thing before the sign." In theory study this means hearing and doing first and analyzing and writing later. A simple bit of chord suc-

(*Continued on page 947*)

DEPARTMENT OF ORCHESTRAS AND BANDS

Learning to Read an Orchestral Score

By M. MONTAGU-NATHAN

The Following Excerpt is from Mr. Montagu-Nathan's Interesting Book, "The Orchestra and How to Listen to It"

(Kegan Paul, Trench, Trubner & Co., Ltd.)

The Score

THE SCORE serves several purposes. In the old days, before the era of the conductor, when the first violinist was really the leader of the orchestra, and, when occasion demanded, would conduct his colleagues through any passage in which a modification in *tempo* occurred, by beating time with his bow, the score, compiled by the composer, was simply a record of the music in its orchestral version, and, once the separate parts had been copied from it, was only required in an emergency. With the advent of the conductor, however, it became customary to print and publish the score, and, in more recent times, the listener has been indulged with the provision of a means of studying and following the music from a miniature or pocket reproduction. Modern scores of works in which the instrumental body is very large are reproduced by photography—a comparatively inexpensive process.

The score, at a first glance, seems a simple affair enough, but at a second the student will see that as some of the instruments play, or rather sound, notes different from those written, score-reading, following, and especially playing, cannot be successfully undertaken without special knowledge, and, after that has been acquired, some practice.

This difficulty is caused by the principle of transposition, on which certain instruments are played and written for.

An examination of a score-page will disclose that, while in the strings the key-signature is that of the key in which we know the piece to be, some of the wind-instruments have other key-signatures. If we were to reproduce on the piano the notes we find in the score, the chord chosen would not have the sound we had heard when the piece was performed on the orchestra. There is a story told of Dvořák, that when a youth, he arranged some music for a band, and being in ignorance of the necessity of transposing, wrote a trumpet part in the key of the piece; as this occasion was intended to be something in the nature of a demonstration of his musical prowess before the parents to whom he had recently returned from school, one can well imagine his dismay at this revelation of the dangers arising out of insufficient knowledge!

Why Transposing Instruments

THE REASON for the variations of key-signature in a score is easily comprehended once the principles of sound-production are understood.

The reader will remember that the principles in accordance with which the wind instrument produces its sound are founded upon the natural harmonic system, which is, that when the air in a tube is set in motion, the vibration of the air column takes place in segments and that the division of these segments results in the production of partial tones. The incident of this system is perhaps best explained by a kind of comparative instrumental anatomy.

If we turn to the clarinet, which is a transposing instrument, we find that it is built in a certain key, and that a change of note is affected by an alteration of the length of the air-column—an effect produced by opening up holes in the side of the instrument—the higher octaves being secured by graded over-blowing, which brings into play a different fundamental, and, consequently, a different set of partials. It will be remembered that owing to the "break" in the clarinet compass—the section in which the instrument is tonally unsatisfactory—it has been found expedient to employ instruments of different calibre, so that the notes which in a clarinet of one pitch would be unsatisfactory are played on another on which these particular notes do not occur in the "break," but in another section of its compass, being therefore satisfactory.

Transferring our attention to the horns, we discover that these instruments are likewise built in a certain key, and that if played in this normal key they produce their series of partials by variation of liptension; further, that the whole series is altered by the use of a valve which lengthens the tube, so that when a note not to be found in the natural series is required, it is secured by changing the calibre of the instrument, and, in consequence, its partials.

A Comparison

NOW IF WE CONSIDER the violin, and imagine that the player is only allowed the harmonic or partial notes of one string, we shall at once perceive that his left hand will often be obliged to make wide leaps from one spot to another in order to produce a scale selected from his partial notes; or, if we use the piano for our comparison, we are under the necessity of imagining that all notes save the harmonic series have been eliminated from the keyboard and that the player, if he wish to play a scale, must pick out the partials, not in their order of occurrence on the keyboard, but in another. Moreover, unless he contrive, he will obtain only a limited number of notes, either on the violin or the piano of our hypothesis. What the wind-instrumentalist contrives is in reality the equivalent of what the violinist would be obliged to do in such a situation; he would alter his string, whenever he required a note not in the natural series, by screwing it either up or down, thus changing the pitch and throwing open a new set of partials; the pianist would probably depend on an equivalent device by which he would lower or raise by means of a mechanical process easily manipulated.

In instruments such as the clarinet, which has a cylindrical bore, the fingering is more difficult, owing partly to the absence of even-numbered partials. It is necessary, therefore, to keep the fingering as nearly as possible uniform, and, when the orchestra has to play in a key which is difficult for the clarinet, to arrange that the latter shall *finger* in the easiest possible key.

If, then, the clarinettist is using, say, his B flat instrument, he will in any case be sounding notes a whole tone below the notes written in his part and in the score, and, in addition, the composer writes for the instrument in the key which will make the clarinet part as easy as is possible in the circumstances.

Making It Easy

THUS THE CLARINETTIST is placed in the position of our hypothetical violinist or pianist, in that whereas he will on occasions alter the pitch of his instrument, just as does the horn player, the fingering system is kept as nearly as possible constant.

If his part were written as it sounds, the instrumentalist would have to do the transposing, which would be, so to speak, a physical as well as mental transposition; the conductor's or reader's process is only mental. To explain the matter in the briefest possible fashion, the notes written for transposing instruments are construed by the player as fingering indications.

It should be here pointed out that there is really no need for the score to be identical with the part played by the instrumentalist, and a few attempts have been made, without any considerable success, to abolish this old-fashioned and unnecessary method of score compilation and to introduce the practice of giving the parts of transposing instruments as they sound.

Until this reform obtains full sanction the score reader will be obliged, when perusing a masterpiece in his arm-chair, to perform a feat which appears to be comparable to that of reading a play in which the chorus or crowd speaks in the vernacular and some of the protagonists in certain other languages. To the accomplished linguist the sense of the play will be revealed, but the commencing polyglot will secure but a spasmodic appreciation of the drama.

How It is Done

THE TRANSPOSING instruments in ordinary use are as follows:

The ENGLISH HORN, which has the same fingering-system as the Oboe, but which, owing to its greater length, sounds a fifth lower; its part is written, therefore, a fifth higher, and its key signature has one more sharp than the key of the piece.

The CLARINETS in B flat and A. In the first, the note B flat is the equivalent of C. In consequence of this the B flat Clarinet part will be found to have discarded two of the flats belonging to the key of the piece, thereby effecting the necessary transposition from B flat (two flats) to C (none). As an instance of this, music for the B flat Clarinet which, for a non-transposing instrument, would be in the key of A flat (four flats) is written for the B flat Clarinet in B flat (two flats). The same subtraction obtains, naturally, when there are sharps instead of flats. Two sharps *more* being the equivalent of two flats *less*, the key of C would become, for the B flat instrument, that of D (two sharps).

The same condition of affairs prevails with the A Clarinet. To alter the key of A so that it would operate as that of C means the discarding of three sharps; hence, whilst music in A would be written for this instrument in C (or three sharps less), music in B (five sharps) would, in process of dropping three sharps, become music in D (two sharps) and music in D (two sharps) would drop its two accustomed sharps and introduce one flat besides—appearing, therefore, as in F (one flat).

The BASS CLARINET, usually in B flat, in addition to the transposition, is written an octave above, in order to avoid leger lines.

The HORN is written for according to the fingering system best suited to the key of the piece. Obviously the F Horn will have its notes written a fifth higher than the notes sound.

The TRUMPET undergoes transposition similar to that of the Clarinet, its fingering system being usually either B flat or A.

The PICCOLO and the DOUBLE BASS are not, strictly speaking, transposing instruments; the transposition undergone by the music does not affect the tonic, or keynote; it is, in a sense, a platonic transposition. The Piccolo part is written an octave lower and the Double-Bass part an octave higher than the real sounds in order to avoid leger lines—as already noted in reference to the bass clarinet.

Experience the Only Teacher

THERE IS no royal road to adeptness in score-reading, but the attainment of facility by means of experience and experiment in the orchestral concert-room will surely be reckoned a pleasure rather than a toil. From our illustrations it will be seen how a standard score is arranged, and the student will observe with some trepidation that the tendency towards increase in size of the orchestra has caused the score to grow until there are often many lines in it which are not to be found in the classical examples. The scores of such works, for instance, as Skryabin's POEM OF ECSTASY, which at moments require more than thirty-six staves to the page, could hardly be reproduced in pocket size, since that would render the reproduction too small to read. An attempt in this direction has, however, been made with the Strauss work, but, as the page has to be sufficiently high to accommodate the numerous lines in a readable type, the length of lines on each page is of necessity curtailed in order to retain some semblance of pocket dimensions, and hence it becomes necessary to turn over with a frequency that speedily grows irksome. One feels like a Lilliputian trying to read the score of a work intended for the edification of Brobdingnag.

Fortunately there is no reason why the comparison instituted by the inclusion of these examples of scoring should deter the intending student from entering upon a study of the symphonic literature. The history of the orchestra is at the beginning of a new chapter. Bigness as an end, and even as a means, has now, for obvious reasons, very little to recommend it, and the future of the orchestra must lie with those who know full well that simplicity is not incompatible with beauty.

The Teachers' Round Table

Conducted by PROF. CLARENCE G. HAMILTON, M.A.

Professor of Pianoforte Playing at Wellesley College

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered Department. Full name and address must accompany all inquiries



PROF. CLARENCE G. HAMILTON

Metronome Speed

I am at the age of twenty-eight, working hard to become a pianist. Technic bothers me, and I am nervous when I play a quick piece in public. My teacher insists on my getting my pieces up to metronome markings, but I feel so stiff when the metronome is ticking fast! Is it necessary to get music up to these markings? I use the metronome a good deal, but am afraid it is keeping me back in my work.

I love to express myself in my music, and always have in mind a picture of the music that I am playing. Should I be discouraged because I cannot play fast enough? I have the spirit for work and never blame anyone else but myself if I do not get along. Memory work is easy for me. G. C.

A metronome should be used only when it is a real help; otherwise it should be kept on the shelf. In his book *The Principles of Expression in Pianoforte Playing,* Christiani says:

"Technic should not seek to shine by itself, and least of all give the impression of being the performer's strongest point. It is not so much a question of playing a great many notes with great velocity in a given degree of strength, as of playing every note clearly and in the spirit of the composition."

So if you have acquired the proper rhythmic proportion in a given piece, forget about the metronome markings which are generally arbitrary and altogether too fast for the student; and concentrate on the interpretation of the musical thought—which mere rapidity is apt to obscure rather than illuminate. Certainly we would not judge the ability of a public speaker by the rapidity with which he talks!

However, you should constantly endeavor to eliminate all stiffness from your playing, since such stiffness results in an inelastic touch and a rigid style. Pay special attention to relaxation of the wrist muscles which are the most frequent delinquents, and preface each day's practice by systematic exercises for loosening the wrists.

Materials for Elementary Pupils

1. What studies and pieces shall I give a bright boy of six after the completion of Bilbro's *First Melody Lessons?*

2. Do you think that Hanon's *Exercises* and Gurlitt's *Studies* could be abridged in teaching an adult beginner who can read music?

3. Is a person of twenty-three too old to begin the study of the harp? Where can a harp be obtainable, also instruction? What are a harpist's earning powers and mediums? A Young Teacher

1. Try Beren's *Easy Studies without Octaves,* Op. 70, Book 1. For pieces, I suggest Bachmann's *Cendrillon Waltz,* and Gurlitt's *March of the Tin Soldiers,* Op. 130.

2. These exercises and studies are excellent. Gurlitt's *School of Velocity for Beginners,* Op. 141, would probably suit the case. A teacher of discretion will always adapt studies to a pupil's needs and not slavishly follow the order in which they appear. Fit the studies to the pupil and not the pupil to the studies.

3. As I am not a harpist I cannot answer these questions in detail. The age of twenty-three, however, should not be too old to start on any instrument, especially if one has some previous musical knowledge. Also, the harp is increasingly in demand for both solo and orchestral work.

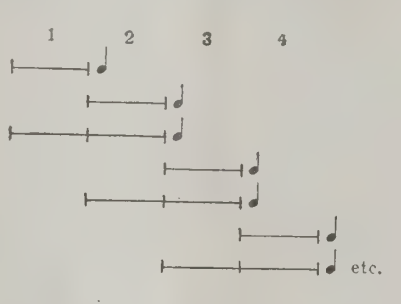
Memorizing

1. What is the best method of memorizing in the higher grades? Is it better to study the piece thoroughly and play it well before beginning to memorize or to begin memorizing with the study of the piece?

2. Is Liszt's bravura waltz called the "Mephisto Waltz" from Lenau's *Faust?* Is it not considered extremely difficult? M. M. M.

1. Yes, it is much better to study a piece well from the note and to submit it to the teacher's criticism before attempting to play it from memory, since corrections and suggestions are more effective if the pupil is still dependent upon the printed page.

In the Round Table for August, 1923, I suggested a scheme for memorizing which I have found of advantage to both myself and my pupils, and which works equally well whatever the stage of advancement. In this system, one proceeds according to the following diagram:



Each division: |——| represents one measure; and the note which follows it represents the first note of the next measure.

Begin with measure 1. Play it *twice* carefully with the notes. Then, looking at the fingers, play twice on top of the keys. Finally, play aloud twice from memory. Proceed likewise with measure 2, then with measures 1 and 2 in succession, then with measure 3, then with measures 2 and 3 consecutively, and so on.

The next day you may repeat the process, taking groups of two and four measures instead of one and two measures; and the following day you may practice whole sections in a similar manner. In this process, each individual detail of notes and finger motions should be stamped indelibly on the mind. Having secured this mental mastery one may proceed to the "finishing touches" of interpretation.

2. The *Mephisto Waltz,* was, as you suggest, inspired by the *Faust* of Nicolaus Lenau (pen name Nicolaus von Strelenau), a Hungarian poet who lived from 1802 to 1850 and who was noted both for his short lyrics and for his longer poems, such as *Savonarola* and *Faust.* Yes, the waltz is a technical "stunt."

Applied concentration makes a musician, an artist, a poet, a philosopher. The degree of success a man achieves and the rank he attains in any calling depend more on this "applied concentration" than on the gift of genius or on accident.—*Bartholomew.*

Supplementary Exercises

Is Hanon No. 1 to be used in connection with Presser's *Beginner's Book* or *The Standard Course, Book 1?* Do you recommend the use of Mason's *Touch and Technic* with the Presser book?

Just what is meant by an "accredited teacher?" M. McE.

The courses which you mention are intended to be self-sufficient although there could be no possible objection to supplementing them by other longer exercises, such as those of Hanon. Mason's *Touch and Technic* furnishes a valuable background for any course of music study.

An accredited teacher is presumably one who has fulfilled the conditions imposed by a given institution or community. Since such conditions are only occasionally formulated and since they vary with each locality, the term is an extremely vague one. Many attempts have of late been made to require government certification of teachers, but, so far as I know, these have hitherto been unsuccessful. Will not members of the Round Table who have had experience in the matter give us some information?

Short Fingers

My problem is that of the small, rigid hand and its limitation—how to manipulate or help the hand to develop and eventually be of a size adequate to meet the demands. The particular child to whom I refer is one of my pupils, a gifted child of ten. She is of average size in every respect except in the smallness of her hands.

A former instructor of mine used to begin a lesson by strenuous manipulation of the hands while going through an oral drill regarding scales, triads, and so forth. Personally, the reaction was not agreeable. It took me about five minutes to become conscious of my own hands. But she evidently considered it a short cut to "limbering up." If I'm assured that it is for her good I shall manipulate this child's hands. Needless to say I give her suitable stretching exercises at the keyboard, and she can now play a seventh with ease. She is studying the *Harmonious Blacksmith,* Beethoven's *Moonlight Sonata,* and so forth. As far as interpretation is concerned, she is quite able to take the latter piece. J. P.

Your problem is one about which I should not worry as it will probably solve itself with the child's natural growth. Manipulation of the hand is all right providing it be not overdone; but I should be wary of too many stretching exercises which are apt to strain or stiffen the muscles. A pupil of mine persisted in practicing octaves without my knowledge or consent until the consequent strain necessitated the care of a physician who forbade her touching the piano for several weeks.

See that the hand develops normally in finger expertness, and that, above all, the wrist is kept relaxed. Then trust to time to do the rest. Meanwhile there is a plentiful amount of piano music that does not involve long stretches or that may easily be adapted to short fingers. Most of Cramer's studies come under this head, also pieces such as the sonatas of Haydn and Mozart, Bach's preludes and fugues, Weber's *Rondo Brillante,* Op. 62, Cyril Scott's *Danse Nègre* and some of Chopin's nocturnes and waltzes.

Some of the greatest pianists have possessed small hands. I recall the marvellous agility with which the late William Sherwood used to scamper over the keys with his short fingers. I'm not sure but that undersized fingers are preferable to large, clumsy ones or those that are so long as to get in each other's way!

Psychology and Music Teaching

I QUOTE from a letter received from Mrs. C. C. Carson, of Peru, Indiana, in which she makes a strong plea for the study of psychology and the science of pedagogy by every piano teacher. Enumerating the benefits of such study, she says:

If piano teachers knew about Thorndike's laws of learning, about the laws of habit, how the mind of the student reacts to different stimuli, how many would change their method of procedure? About nine-tenths of them, if they were open-minded enough to admit their errors!

A little story told by my psychology professor a number of years ago to illustrate the law of use and habit, has helped me to put many a heedless pupil on his feet. "A farmer drove carelessly and crookedly over a muddy road. His wagon left deep ruts. Every time he went over that road his wagon followed the same ruts, cutting deeper and deeper continually." Just so in our mental process the oftener the nerve current passes over certain paths in the brain, the less becomes the resistance. Certain connections between situation and response are made, and the paths are established.

If we practice slowly and carefully, think straight, see that our fingers respond to our thoughts—in short, make the track clear-cut the first time—each time it will be easier and easier to play the selection *correctly.* Of course, it would be useless to try to explain to young pupils about neural paths in the brain, about the nerve currents, and such, in technical terms, but high school pupils *want to be shown,* want to know why. The teacher who knows these things herself certainly knows better how to guide and train young minds in music study just as she would be aided by such knowledge in the study of mathematics or language.

I, for one, am in favor of setting certain standards of requirements for music teachers to raise the standards of our profession and to make us more useful in our work.

For those who are interested to follow out Mrs. Carson's suggestions, the following books may be especially recommended as worthy of close study:

Fisher: *Psychology for Music Teachers.*

Thorndike: *Principles of Teaching.*

Strayer and Norsworthy: *How to Teach.*

"You don't have to know nothing about music to be a orchestra conductor," said Jake Jones; "I oncet conducted the Philharmonic Orchestry. Sure I did! Conducted the whole gol-darned bunch of players from the hotel to the high school auditorium where they gave a concert."

The Musical Scrap Book

Anything and Everything, as Long as it is Instructive and Interesting

Conducted by A. S. GARBETT

WAGNER AND BERLIOZ AS PRESS-AGENTS

THE part commerce plays in modern music comes in for review in Adolf Weissmann's "Problems of Modern Music," provoking an interesting comparison of Berlioz and Wagner in bringing their work to popular attention. They "ranged themselves the one for, the other against, the press," says Weissmann.

"They both knew the value of stage-managership to the artist in the nineteenth century. They both knew the far-reaching influence of the printed word in the modern world, and they were both born self-advertisers. Here, however, the resemblance ended. Berlioz, whose love of sensation amounted to hysteria, wrote musical articles sparkling with Gallic wit. It is true that as a creative artist he disliked the critic's task which circumstances imposed upon him, but he made the most of the possibilities it offered, and was not above using deliberate untruth for his own advantage. The truth of his inspiration as a composer, however, mocked at the utilitarian devices and intrigues of his lesser self; his work was always in advance of the comprehension of his fellow-countrymen, and he himself solitary among them.

"Wagner, on the contrary, advertised himself, not through but in spite of the press. He could not adjust himself to the journalistic *tempo,* and his writings took the characteristic form of long-winded treatises. His keenness and personal ambition were very great and he, like Berlioz, was not fastidious as to the means he employed; his propaganda was very persuasive.

"Berlioz and Wagner may be said to have been their own agents, but neither liked the task. It was forced upon them by the real necessity of getting performance, without which a musical composition remains unfulfilled. They had to speak through many mouths of the orchestra and sought to inspire all its members, from the conductor downwards, with the spirit and meaning of their work."

A LEATHER DAGGER FOR MADAME!

"I ALWAYS throw myself heart and soul into anything I may be doing," confesses Marie Jeritza, the great dramatic soprano, in her book, "Sunlight and Song." "Yet sometimes my enthusiasm is held responsible for accidents of which I am blameless. More or less was printed anent an incident which occurred at my second performance of 'Tosca.' It was said that I flung myself so enthusiastically on the villain, *Scarpia,* who surely deserves to be stabbed to death—and was impersonated by my friend Scotti—that my dagger passed through his Empire coat, waistcoat and silk shirt, grazing the skin. Since then I am supposed to use a leather dagger for the stabbing scene. After all, so it was said, there was no reason why an artist, especially so fine an artist as Scotti, should be sacrificed because I sank my individuality so thoroughly in that of the heroine. . . . .

"The truth of the matter is that it was all the fault of the dagger, or to be correct, the species of hunting-knife used. A good stage knife should always have a blunt handle, so that when the artist, unseen by the audience, makes the rapid turn of the wrist which reverses the knife, there is no chance of the victim being struck by the sharp point. The hunting-knife had—quite inappropriately—a horn handle, made of the antler of a deer, but unfortunately running to a point. It was the first time I had used it. I picked it up hurriedly, taking a blunt end for granted, and so the accident happened."

BEETHOVEN AND HIS MOTHER

BEETHOVEN'S childhood was far from being happy, on account of his inebriate father, but some happiness came to him at least through his mother. Paul Bekker, whose "Beethoven" has been recently translated from the German, tells us that "Throughout his life, Beethoven held his mother in hallowed memory and spoke of her always with the tenderest reverence, with a painfully acute sense, perhaps, of her unenviable life with his brutal father. She remained for him the chief of the very few happy associations of his childhood's home. Each year the feast of St. Mary Magdalene (her birthday and name-day) was kept with due solemnity. The music-stands were brought from the *Tucksaal* and placed in the two sitting rooms overlooking the street, and a canopy, embellished with flowers, leaves, and laurel, was put up in the room containing Grandfather Louis' portrait.

"On the eve of the day, Madame van Beethoven was induced to retire betimes. By ten o'clock all was readiness; the silence was broken by the tuning-up of instruments, Madame van Beethoven was awakened, requested to dress, and was then led to a beautifully draped chair beneath the canopy. An outburst of music roused the neighbors, the most drowsy soon catching the infection of gaiety. When the music was over the table was spread and, after food and drink, the merry company fell to dancing (but in stockinged feet to mitigate the noise) and so the festivities came to an end."

We have this pretty birthday idyll from a young inmate of the house occupied by the Beethovens.

PURITANISM IN MUSIC

IN "The Well Tempered Musician," Francis Toye, an English critic with a modern outlook, discourses interestingly on a form of Puritanism in music common to both sides of the Atlantic:

"In endeavoring to demonstrate to an Anglo-Saxon audience," he says, "that light music is not, *sui generis,* inferior to serious music, the writer is handicapped by a remarkable obstacle in the fact that, temperamentally, the Anglo-Saxons show a marked preference for light music, and that, for this very reason, they are loath to believe that it can possess merit equal to that of music which they find more difficult to appreciate. One cannot have Puritan ancestry with impunity. Puritanism is always cropping up in all of us in the most unexpected guises, and one of the most marked characteristics of our artistic Puritanism is our distrust, if not our scorn, of what seems instinctively incongenial. . . . . .

"Doubtless the acknowledged masterpieces at the very apex of our music literature are serious, without taint of levity. But it is not until you start the wholly unprofitable task of trying to classify musical compositions in order of merit, like schoolboys in an examination, that you realize how few, how exceedingly few, these are. For after, say, half a dozen selections—and it is doubtful if all these would command universal assent—we have to cry halt before Mozart's 'Don Giovanni,' 'Le Nozze di Figaro,' and 'Così Fan Tutte,' not to mention Wagner's 'Meistersinger' and Bizet's 'Carmen.' If the term 'light music' has any meaning at all, these masterpieces must be admitted, in greater or less degree, to contain examples of it. Thereafter any distinction between the merits of serious and light music, as such, becomes frankly impossible. Indeed, it is often very difficult to say where the frontier between the two should be drawn."

JEAN-BAPTISTE LULLY—REALTOR

LULLY, the founder of French opera, also operated in real estate, according to Romaine Rolland, who thus describes him in "Some Musicians of Former Days:"

"Like Gluck, Lully understood the all-powerfulness of money in modern society, and his head for business was the means of getting him a large fortune. His posts of Superintendent of Chamber Music and music matter to the Royal family are estimated to have brought him thirty thousand francs. His marriage, in 1662, with the daughter of the celebrated Lambert, music master of the court, brought him a dowry of twenty thousand francs. Besides this he had the receipts from the opera and exceptional honorariums from the king.

"He conceived the idea of investing the greater part of his money in projects to make a new suburb on the Butte des Moulins. He did not consult a business man in the matter, but did all his own work, and, as Mr. Edmond Radet has shown, worked out calculations, negotiated purchases of land, superintended building operations, and settled terms with the workmen. He never let any one do things for him. In 1684 he was the proprietor of six buildings which he had had put up, in which he let apartments and shops. At Puteaux he had a country house with a garden, and a second one at Sèvres. And finally he set about purchasing a lordly estate, the country of Grignon, for which he bid sixty thousand pounds above the First President. . . .

"At his death he left fifty-eight sacks of louis d'or and Spanish doubloons, as well as silver plate, precious stones, diamonds, real and personal property, charges, pensions, and so forth, in all worth about eight hundred thousand francs, and equal to two million francs to-day."

To this the author adds a footnote detailing other properties Lully possessed, lifting his fortune to seven millions of francs.

GRÉTRY'S INVENTIVE MIND

"IF I had to dance to music in prison I should choose a clarinet to play the tune," said Grétry, the French composer, who believed the clarinet and bassoon were sad instruments, and the oboe rustic. Most wind-instruments were "sad" in his day, which, of course, was the day of Haydn and Mozart.

"Like Rameau," says Mary Hargrave in "The Earlier French Musicians," in which she has an essay on Grétry, "he speculated about music as a means of expression. Not only sorrow and joy, but such emotions as anger, jealousy, shame, may be expressed in music. Even friendship, sarcasm or flattery may be rendered."

And again, she says: "He had an inventive mind and imagined a kind of metronome for rhythm, also a musical barometer with a merry air for fine weather and a sad one for gloomy days. . . . .

"He dreams of a theatre of the future which is astonishingly like Bayreuth. 'I should like the theatre to be small, holding one thousand persons at most; with only one class of seats everywhere; no boxes. I would have the orchestra concealed, so that neither musicians, lights nor music stands should be visible to the audience. The effect would be magical. . . . A circular hall rising in tiers forming a simple amphitheatre decorated only by frescoes.'

"He foresees that all accessories foreign to the 'poem' must be got rid of. The ornamental singer will be banished from theatres to concert halls; *roulades* will seem so ridiculous that no one will sing them save those who wish to imitate the nightingale. There are also orchestral abuses which must be abolished.'"

SCRIABIN AS A STUDENT

HERE are some gleanings from an essay on Scriabin appearing in "Crotchets," by Percy A. Scholes, giving us a glimpse of the Russian composer in his student days:

"Scriabin's definite academic training was, of course, received at the Moscow Conservatory. Here his teachers were Taneyef for counterpoint, Arensky for composition, and Safonoff for piano. The teaching and personality of Taneyef were probably quite acceptable to him, and so, certainly, were those of Safonoff. To Arensky he seems quickly to have taken an aversion, and his work for him was done under compulsion. On one occasion Arensky set him as a summer holiday task the writing of ten fugues. Of these he wrote but two—a fugue-nocturne and a five-part fugue. . . . When, leaving the stricter style of fugue, Scriabin went on to free composition, he gave still more annoyance to his master. If Arensky asked for one thing, Scriabin would invariably bring another. As one instance, Arensky told his pupil to write an orchestral scherzo—result, the composition of an introduction to an opera on a Lithuanian subject. Speaking to another of his students, Arensky described Scriabin as a 'madman.'

"Taneyef, it is satisfactory to find, understood Scriabin and gave him a far better name. He spoke of him as a quick learner who always did the exercises that were set, but admits that he was not particularly fond of work, and was ingenious in finding short cuts; 'such as selecting the shortest themes for treatment as exercises in "imitation!"'

"Safonoff's recollections of Scriabin seem to have been invariably pleasant. He described as one of the finest experiences of his life an occasion when, whilst giving Scriabin a lesson, being over-tired, he dropped off to sleep and woke to hear a D flat major prelude until then unknown to him. He remained spellbound and afraid to move or speak lest he should break the spell."

Franz Liszt and His E Major Polonaise

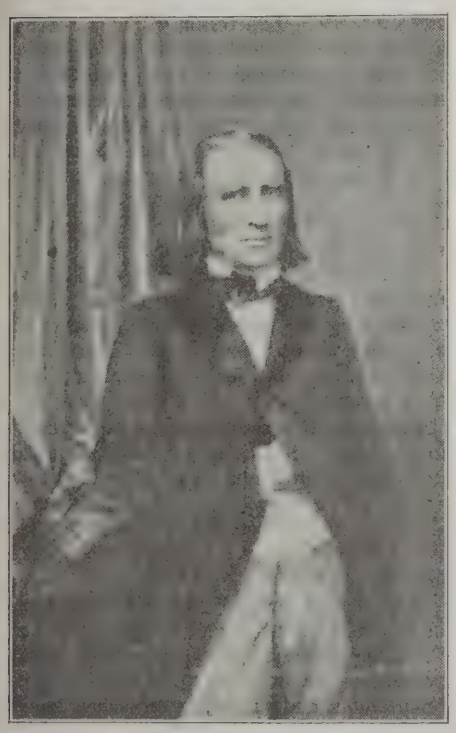
By the Eminent Pianist

RICHARD BURMEISTER

Famous Pupil of Franz Liszt

IT WAS in the fall of 1881 that I followed Franz Liszt from Weimar to Rome to continue my studies with him. His seventieth birthday had just been celebrated at the German Embassy in the Palaces Caffarelli and later a concert was given in his honor at Sala Dante where Sgambati played his *A Major Piano Concerto* and Pinelli conducted his *"Dante" Symphony.* A few days later, Liszt, who lived at Hotel Aliberti that winter, gave to the few pupils gathered in Rome a lesson at which I happened to play his *E Major Polonaise.* Though forty-five years have elapsed since, it seems to me as if the lesson had taken place yesterday; and it gives me pleasure to write down for the ETUDE the master's conception and changes of his work.

The biography of Liszt is too well known to be reiterated here. His career was a most marvelous one: A pupil of Czerny (the man with the uncountable ETUDES); kissed by Beethoven after a concert the lad gave in Vienna; refused by the Paris Conservatoire to enter as pupil; a few years later having all Europe at his feet; then settling down in Weimar to startle the musical world by publishing most revolutionary compositions; after that drawn to Rome by the Princess of Wittgenstein, he became there a priest after his love affairs had furnished the salons of Europe with most sensational talking-stuff. Again he returned to Weimar



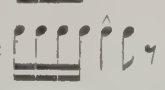
A RARE PORTRAIT OF LISZT

to give the rest of his busy and most generous life to his pupils and died solitary, like a gentle King Lear, but without a Cordelia, in Bayreuth amidst the Wagner Festivals, the 31st of July 1886.

A Popular Composition

AMONG Liszt's piano compositions the *E Major Polonaise* has become one of the most popular piano pieces. Before commenting on it a few words may be said about the Polonaise in general.

The Polonaise (in Italian Polacca), a Polish national dance, is rather a promenade than a dance. It did not originate from the numerous Polish folk dances or songs, but was first played and danced in 1574, at the court of Henry III of Anjou in Krakau, when the nobility defiled before him at his ascension to the throne.

The Polonaise is always written in ¾ time of moderate tempo and consists of two repetitions of 6, 8 or 10 measures. Characteristic is the very strong accent on the first beat of the measure, the rhythm of the accompaniment:  and the ending on the third beat: 

Later, when the polonaise was introduced into other countries and spread over all Europe, it underwent some enlargements and changes. A Trio, even two Trios, were added and a Coda attached to it. The Kosciusko-Polonaise (Auf zur Rache, ihr Brűder) is a famous example of the kind.

The rhythm of the Polonaise (called "alla Polacca") is used also in instrumental and even in vocal pieces and operas ("Faust" by Spohr, "Eugen Onegin by Tschaikowski and the well-known "Dance of the Torches" by Meyerbeer, danced at many ceremonies of the former Prussian court). The most popular polonaises have been written for the piano, not as dance music, but as piano pieces. Beethoven began the set with his *Polonaise op.* 89. Weber followed with his *Polacca brillante* (arranged by Liszt for piano and orchestra) and Chopin, the Pole, crowned it with his magnificent array of polonaises of which the one in A flat major has ever been the war horse on which pianists have attempted rides to glory.

Liszt's Two

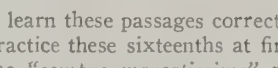
THE TWO polonaises in E major and C minor written by Fr. Liszt are a set apart. Revolutionist as he was in breaking the traditional forms and inventing startlingly new harmonies, he interpolated into the strain of the *E Major Polonaise* also brilliant cadences and into the one in C minor even Hungarian rhythms and free improvisations. Our unforgotten James Huneker, in his book, "Franz Liszt," wrote the following about them: "The two Polonaises recapture the heroic and sorrowing spirit of Sarmatia. The first in E is a perennial favorite; I always hear its martial theme as a pattern reversed of the first theme in the A flat Polonaise of Chopin. But the second Liszt Polonaise in C Minor is the more poetic of the pair; possibly that is the reason why it is so seldom played."

The Broad-Minded Interpreter

AS TO the performance of his own original compositions Liszt was the most broad-minded man. As he himself had tussled all his life with the works of other composers, transcribing them for other instruments, changing, arranging and rearranging them in most various ways, he was also most liberal towards the changes the performers made with his works. During his life time I arranged his *Galop Chromatique* and his *Sonata in B minor* for two pianos, and both works were performed at the lessons with his approbation. Later I arranged his *Concerto Pathétique* (originally written for two pianos), his *Mephisto-Waltz* and his *Fifth Hungarian Rhapsody,* all for piano and orchestra.

In the *E major Polonaise* which is published in this number of the "Etude," I publish for the first time the changes which partly originated from Liszt himself, and partly were proposed by his pupils and approved of by the master.

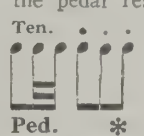
Interpretation

THE CHARACTER of the Polonaise is best defined by Liszt's own inscription: *"Allegro pomposo con brio."* It begins with a short introduction the staccato notes of which are not to be played lightly but rather heavily, almost *portamento.* In the first three measures of the principal theme, 5-7, Liszt insisted on bringing out very distinctly the single sixteenth notes (those *not* written in octaves), being an essential part of the theme. He called it a "Schlamperei" when in the third measure (7) the single sixteenths were drowned by the following octaves in this manner:  instead of 

In order to learn these passages correctly I advise to practice these sixteenths at first staccato. The *"sempre marcatissimo"* refers also to the accompaniment. In 11 the phrasing of the sixteenths of the first and third beat must have rather this effect:  the same in 19 of the sixteenths of the first and second beat. In 25 Liszt's remark *"quasi trombi"* speaks for itself. While Hans von Buelow, in his monumental Beethoven edition proposes to imitate orchestral effects at the end of the *Sonata Appassionata,* it is doubtful whether Beethoven had them in his mind when writing those passages. Liszt, however, fully intended to produce orchestral imitations, in quite a number of his piano compositions. In order to bring out the *"Trombi"* effect in this second theme of the Polonaise one has to play it forte with rigid, stiff fingers and wrist, but the accompaniment *mezzo forte* with flexible touch. Measures 36-39 are to be played like fanfares.

The *Cadenza,* 43-48, was played by Liszt at the lessons with the additions in the left hand and the following slight changes.

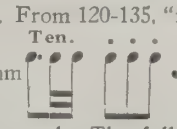
The Trio

THE "TRIO" from 66 on begins *fortissimo* with a most pathetic theme. In playing it one may think of four French horns *unisono* (like the beginning of Tschaikowsky's piano concerto in B flat minor). Use the middle finger only and stiffen it by placing the thumb under the first joint. In the accompaniment the prevailing rhythm of the polonaise is carried throughout. The correct use of the pedal results almost in this rhythm:  Begin the repetition of the theme in octaves, 78, more subdued in order to bring out the following big *crescendo.* In the "Recitativo," from 90 on, play the horn motive in the right hand *marcatissimo,* the accompanying melodic chords *molto espressivo* and the motive in 91-92 like an oboe-solo.

In 108-111 be most careful, taking the pedal on the first bass notes which must not be struck *staccato* but must be held a moment before the jump to the next chord. In 113-16 glide over the keys in playing



The Famous Villa d'Este in Italy where Liszt resided when Mr. Burmeister studied with him

the octaves. From 120-135, "full orchestra." The rhythm  is here still more pronounced. The following changes of the Cadenza originated from Liszt himself. It is to be played like a free improvisation, the double trills to be lengthened *"ad libitum."*

The Variations

THE *TEMPO* of the first variation of the principal theme, 150, is a little slower than the first tempo, about an *Andante.* The passages of the right hand are to be played not only *elegantemente,* but also *equalemente* while the left hand must keep up the rhythm *piano,* but most distinctly. The run in 154-55 must flow down like a thin, swift waterfall. The second variation, 166, is to be played still very lightly, but already more *marcato.* The different notation of the passage in 169 and 177 is easier to play than the original. In 173 note that the last three notes of the left hand are to be played an octave higher. In all older editions this *8va. . . .* is left out. From 180 to 185 the *staccatissimo* of the right hand is modified to a light *portamento.* In 186 reappears the second theme of the Polonaise (imitating here two flutes) and it is to be played piano, but with a very sharp rhythm.

In order to bring out distinctly the harmonic changes of 186-96, note the phrasing and pedal marks, also the *"tenuto"* of the left hand-chord on the third beat. Keep 220-21 in strict time. In 222-24 do the *accompanimento martellato* with stiff fingers and wrist, while the theme takes up the *tempo* of the Trio, therefore go at once slower than the foregoing measures. In 227-32 the theme is like trombones, but the accompaniment lighter. That the *Coda* from 236 on is not a satisfactory ending of the Polonaise is proven by the fact that most of the pianists make of it another

arrangement. See the editions by Carenno and Busoni. The arrangement of the ending in this edition follows pretty closely the original.

Self-Test Questions on Mr. Burmeister's Article

1. *What characteristics stand out prominently in Liszt's nature.*
2. *What was the origin of the Polonaise?*
3. *What peculiar rhythms give piquancy to the Polonaise?*
4. *What developments has the Polonaise undergone, and by what masters?*
5. *In what well-known works has the* "Alla polacca" *rhythm been effectively employed?*
6. *What was Liszt's attitude toward interpreters of his works?*
7. *What unusual effects did Liszt introduce into his compositions for the piano?*

Technical Development

By Henry Durkee Price

Incomplete knowledge of their physical equipment, and consequently a haphazard method of improving it, has been a contributing factor in holding many ambitious students of the piano from realizing their full development.

The pupil should be brought to a realization of the facts regarding his own individual physical makeup. Then may he reap the greatest possible benefit from his practice.

The presence of unequally developed fingers produces an uneven, inaccurate technic, and these inequalities must be leveled out by increasing the muscular scope of action of the weak fingers while giving less attention to the stronger and more efficient ones.

Few pupils actually know which finger has the greater scope of action and which the lesser. And how are these facts to be sufficiently realized and brought home to the pupil, except by an actual measurement of his finger action?

The vertical scope of action of each individual finger may be measured in the following simple manner. Procure a foot rule and drill a hole about the size of a match on each quarter inch mark. Now place the hand in position on a table or other flat surface and stand the rule on end alongside the finger to be measured. While holding all the other fingers down, raise the finger to be measured until the tip of the nail just touches a match conveniently inserted in one of the holes an inch or more above the table. Gradually increase this distance by moving the match up one hole at a time until the maximum vertical movement for that particular finger is reached and recorded. In a majority of cases, the second finger will be found to be the most flexible, followed in order by the fifth, first, third and fourth. This would indicate the relative amount of practice each finger requires, to bring them all to a standard of action.

Now lay the rule flat down on the table and hold the tip of the second finger against a match inserted near the left end of the rule while stretching the third finger until it touches another match placed an inch or more to the right. This stretch may be gradually increased by moving the match over one hole at a time until the horizontal maximum of stretch between any two fingers is reached and recorded.

By practicing these exercises daily with all the fingers and making weekly records of the results, the pupil may be gratified to find his scope of muscular action increasing and the ligaments binding the finger joints becoming more pliant and flexible.

Influence of Music at Home

By Clyde Norwood

Longfellow once said: "Show me the home where music dwells and I will show you a home that is happy, peaceful and contented." He was not a musician himself, but he was fully convinced that music would bring peace and contentment to any household. And, of course, he meant by this good music.

In these days of unrest and lack of discipline at home, can the influence of good music ever be measured? No, it is beyond all things precious! It can "chase dull care away," help build character and bring cheer and joy.

When the poet penned his wise sentence there were no "Broadway successes," no records of the "latest hits," and, above all, no jazz to disturb the serenity of the home. In those days the music that brought contentment was personal—coming from the heart, sung with the voice and played with the hand. Then it was that mother played the hymns on Sunday evenings, all the family gathered about the piano or melodeon. Then it was that the eldest daughter of the family was given music lessons, and practiced every day, happy to have the privilege of studying. Her work in music was a joy and education for the whole family.

So to-day, one member studying piano and practicing music daily will bring peace and contentment to the home, uplift the atmosphere, and cultivate a taste for what is good. Then the cheap, ugly and degenerate music (so-called) will not be tolerated. Deep in the human heart is the love of good music. Why not have, then, what is really desired?

If, out of a family of six, one has the privilege of music study, it should be looked upon as an honor, a high calling, not as a piece of drudgery to be shunned and neglected. The boy or girl who loses the chance, does not appreciate the gift, will deeply regret it a little later. Many have honestly mourned the loss of the great opportunity that slipped out of their fingers and could never be grasped again.

Should the opportunity come in the guise of music lessons, may it be welcomed with all the heart! What are a few little inconveniences, such as the practice hour, when playtime is calling, compared to the joy in the home when studying is done carefully; the pleasure to parents and friends when proofs of industry can be shown; the happiness of attending a good concert and knowing what it is all about?

Boys, the music-study hour will keep you out of mischief, and you will thank your stars, one day, that you had it. Girls, the lovely melodies of Bach, Mozart and Beethoven are worth a thousand times more to you than the trashy stories and books you find time to read. For both of you music is a wonderful character builder. Everybody is born with a love for it. It is within you, waiting to be cultivated and brought out.

Then do your share to make home happy and life contented.

Musical Memory Gems

By Lucille Collins

We all know the excellent effect of memory gems on the child's mind in his school work. Why not, then, in the study of music?

In the past few years many interesting little poems containing musical thoughts have been published in the Junior Etude Department. The writer has made these into a collection to use in connection with the younger pupils' piano lessons. Every week all pupils are given verses to learn. They love them and if the writer happens to forget they always look disappointed and say, "Can't I have a verse this week?"

At a recent beginners' recital one of these little poems was recited before each piano number and made quite an impression on the audience.

First Steps in Musical Form

By Eutoka Hellier Nickelsen

It is quite possible for the very young child to know:

1. The poetic idea of the composition, though he may not understand the harmonic structure.
2. That a major key is used in telling a happy story.
3. That a minor key is used in telling a sad story.
4. That a complete musical period consists of sixteen (sometimes eight) measures.
5. That each musical period expresses a completed thought pertaining to the story.
6. The difference (told by ear) between a complete sentence and an incomplete sentence.
7. That a triad is a three-toned chord.
8. That a triad may be built on each scale tone.
9. That march time is in 4/4 measure.
10. That waltz time is in 3/4 measure.

Blanketing Mistakes With A "Loud" Pedal

By A. Lane Allan

An imaginative young pupil whose technic was sadly marred by the constant use of the "loud" pedal was induced to read the biographies of various composers, as part of her regular lesson. The romance of their lives appealed to her and she caught, too, a glimpse of the application and industry needed to bring about any worthwhile result.

Soon it was plain to her that she was cheating herself by "blanketing mistakes with a loud pedal." Before very many weeks of regular reading she developed a clear cut touch and forgot the existence of a "loud" pedal. The example of the "great ones" had indeed proved helpful.

"It is the 'cello with its great range of tonal beauty, drawing from the best of each of its contemporaries, that fulfills the most complete demand for contrast and gives us the greatest of all string instruments."—The Musical Leader.

Veiled Music

By Eugenio Pirani

"Distance lends enchantment." The fascination of half-heard music is like the charm of a lovely girl wrapped in delicate, floating robes or enveloped, as a vision, in clouds.

Recently I was walking late in the night in a solitary spot up in the country, when, from far away, faint sounds fell upon my ear. Through the air floated a sweet, ethereal melody which seemed not to come from a human voice nor from any instrument, piano, harp, or violoncello, but from some invisible spirit. I hardly dared proceed, fearing that the magic spell would be broken.

But the curiosity of the scientist prevailed, and I continued to walk in the direction of the sound, to discover, on nearing a cottage, that it was simply a piano played in a passable, if not indifferent, manner. The distance had been responsible for that mysterious appeal. On nearer approach the witchery was destroyed.

Would it not be possible, then, to find some way to endow piano playing with that mysterious charm independent of distance or other circumstances? Would it not be possible to obtain that faintness, that vagueness, that mystic quality which made the sound seem almost supernatural? "Veiled piano playing" can accomplish this wonder.

Let the player's fingers glide, float, over the keyboard with a velvety touch. Let him combine skilfully the two pedals, the soft to bring about a very delicate shade, the *forte* pedal to create a kind of diaphanous mist. Let him think of Aeolian harps, angels, heavenly voices and he will succeed in eliciting rapturous harmonies.

Let him not think, however, that he can dispense with a perfect technic, with a faultless performance of passages, chords and so forth! The result would be of no artistic value: it would become mere mockery. Only a consummate artist can attempt such excursions in the field of poetry, of dreamland. There must not for an instant be the feeling that his "veiled playing" is only a camouflage for hiding a poor performance, only a vulgar trick to cover defects and imperfections. His severest criticism should point behind this "magic veil" to real beauty and mastery. The innovation would be otherwise too gladly accepted by the crowd of incompetents as a screen for their limitations. The mystic veil is not supposed to help inefficiency, but, on the contrary, to elevate true artistry.

Of course this art should not be indulged in to excess. Softness and delicacy should not degenerate into inaudibility. How much pleasanter, however, this extreme than the other of boisterous sonority, pugilistic essays of many a pianistic "Dempsey" against the helpless keyboard!

Nor should "veiled execution" be used indiscriminately. It should be dispensed with in those passages requiring great tonal power, as in military marches, storms, tempestuous and passionate effusions. Here, loudness is imperative. The true artist should have all the colors ready on his palette. Where mighty climaxes are required the "great play," *das grosse spiel,* must be called into action. "Veiled music" should be reserved for compositions which require a delicate treatment, like spinning songs, lullabies, and other music which suggests murmuring sounds.

"When anybody asks me what I think of jazz music, I reply that there is jazz and that there is music, but that there is no jazz music."

—Mrs. John F. Lyons

YULETIDE
A CHRISTMAS STORY

FREDERICK A. WILLIAMS

A lively descriptive piece. Grade 2½.

In a jolly style M.M. ♩= 108

pp Sleigh Bells

cresc.

f

Santa Claus arrives

mf

f

p

f

poco rit.

f a tempo

p

Santa gives a dance

f

p

mf

cresc.

f

Copyright 1926 by Theodore Presser Co.

British Copyright secured

SECOND POLONAISE

FRANZ LISZT

Edited by RICHARD BURMEISTER

For a *Master Lesson* on this famous piece by Richard Burmeister, see another page of this issue.

Allegro pomposo con brio

allargando *sempre marcatissimo* *a tempo*

ten. *cresc.*

marcatissimo quasi Trombi

45 veloce sf sf sf sf

50

55

60 rinforz.

65 ff patetico

70

75 poco rit. mf a tempo mf p

80 cresc.

85 f

90 pesante ff sf f f

poco rall. tranq. sotto voce

95 100 105 110 115 120 125 130 135 140

f *p* *pma sempre marcato* *poco a poco cresc.* *crescendo* *molto crescendo* *rinforz.agitato assai* *sf* *fff* *ff* *sff*

Cadenza ten. ten. ten. ten.

Ped. * Ped. * Ped. *

ten. ten. ten. ten.

sff sf sff

145

p Andante velocissimo

pp

Andante

150

rall. pelegamente

155

160

165 ten. ten. ten. ten. ten.
p leggiero
Ped.

170 rinforz.
pp staccatissimo
Ped.

175
p cres - cen - do
Ped.

180
pp meno staccato
p dolce. grazioso
Ped.

185
Ped.

190 marcato
p mf crescendo
ten.
Ped.

195 ten.
f risoluto
Ped.

sf allargando Tempo I. 200 205 210 Più allegro attarg. sff rfz 215 p stretto cresc.e rinforz. molto Tempo I. r.h. ff 220 225 fff sempre sf 230 235 CODA ff Più allegro staccato 240 245

SCENE DE LA CSÁRDA

An original number, in true Hungarian style.

SECONDO

AUGUST NOELCK, Op. 271

Allegro molto M.M. ♩= 144

f *p* *mf* *p* *mf*

f

molto martellato

cresc. molto

sempre Ped.

Primo

ff

mf

p

1 & Last 2

f Fine

p dolce

cresc.

f

Copyright 1925 by Theodore Presser Co.

British Copyright secured

SCENE DE LA CSÁRDA

PRIMO

AUGUST NOELCK, Op. 271

Allegro molto M.M. ♩= 144

f *p* *mf* *p* *mf* *f*

cresc.

ff quasi zimbalo

2 *p* *mf*

1 & Last 2 *Fine*

p *f*

p dolce *p*

cresc. *f*

SECONDO

espr.

p

p

cresc.

f fz

D.C.

DUTCH DOLLS' DANCE

SECONDO

HELEN L. CRAMM, Op. 37, No. 4

Originally for four hands (from a set of *Juvenile Dances*), in the style of a *laendler* or old-style peasant's dance.

Allegretto moderato M.M. ♩=108

mf

f mp

mf

p

p f p f mf

p

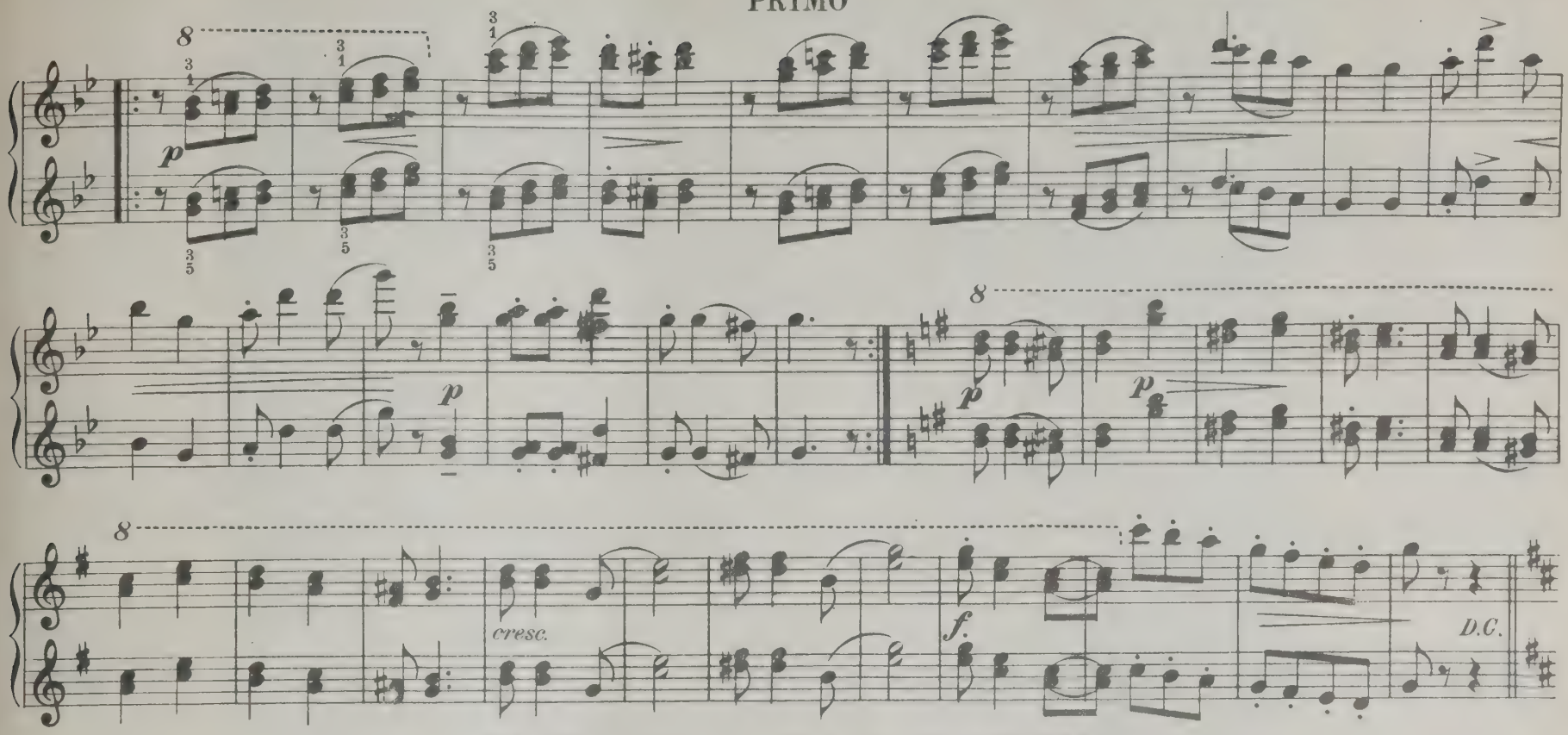
poco rall. D.C.

Fine

Copyright 1926 by Theodore Presser Co.

British Copyright secured

PRIMO

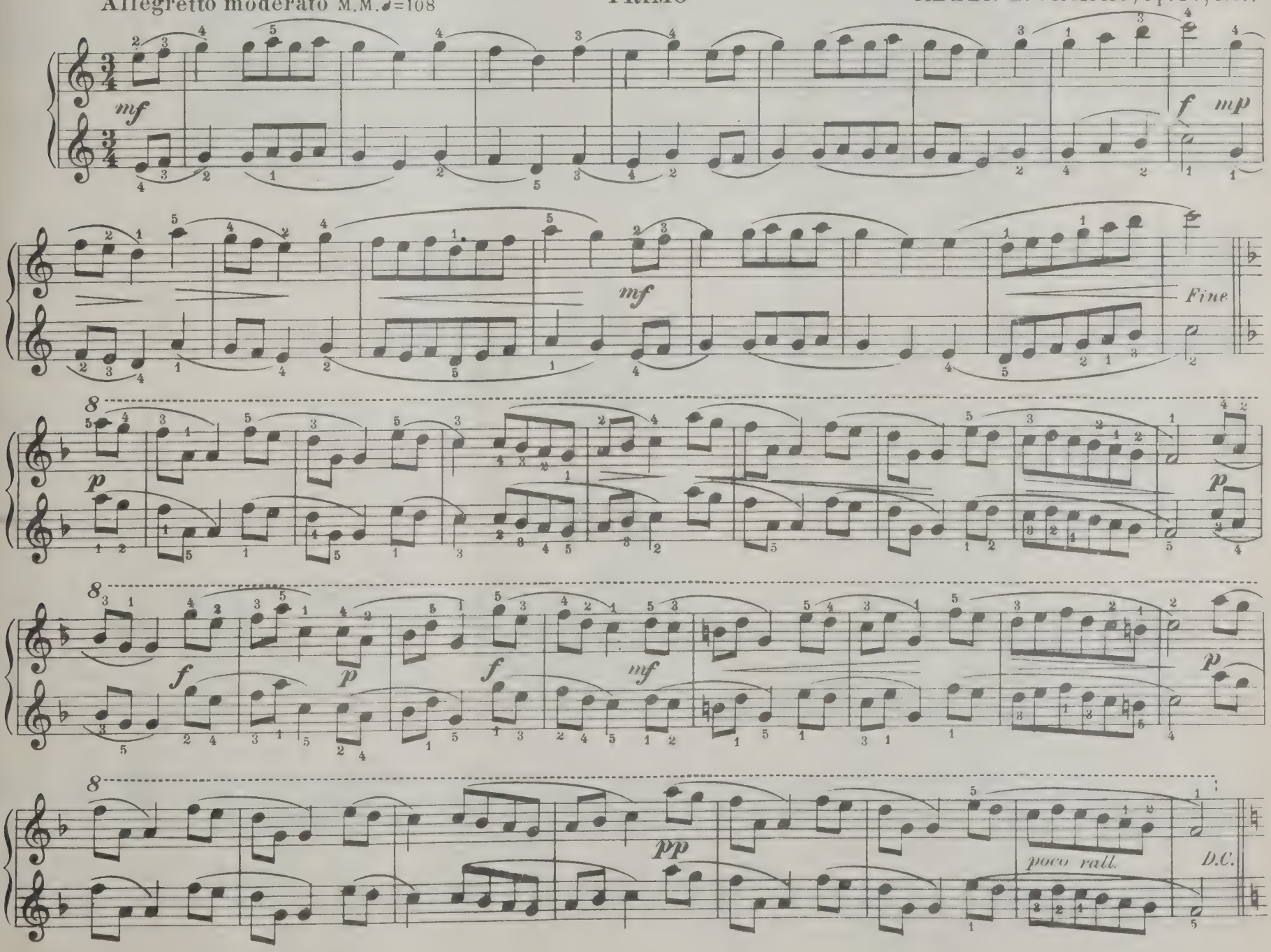


DUTCH DOLLS' DANCE

Allegretto moderato M.M. ♩=108

PRIMO

HELEN L. CRAMM, Op. 37, No. 4



THE SLEIGH RIDE

A good and seasonable teaching piece. Grade 3.

M. L. PRESTON

Tempo di Gavotte M.M. ♩.=108

Bells

TRIO

* From here go back to the beginning and play to *Fine*; then play *Trio*.

Copyright 1926 by Theo. Presser Co.

British Copyright secured



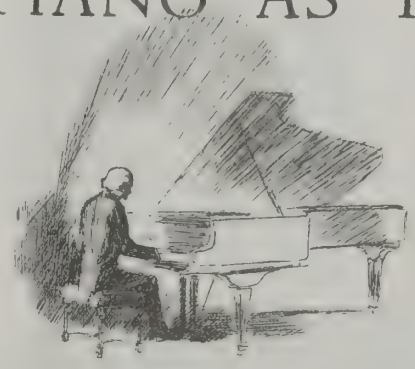
GIESEKING PLAYS ONLY THE

Baldwin

CHOOSE YOUR PIANO AS THE ARTISTS DO

"It is truly marvelous with what suppleness the Baldwin responds to *every* intention of the artist and permits him to realize *every* effect, dynamic or technical, *every nuance* of expression, even the most delicate. I am truly happy that I have chosen the Baldwin."

In this high esteem, the enduring purity and resonance of Baldwin tone is held alike by Gieseking, Bachaus, dePachmann, Carreras and dozens of other great pianists of past and present generations.



A SUGGESTION

Choose YOUR Piano as the artists do. The book, "How Artists Choose Their Pianos," will help you in selecting the instrument for your home. We will gladly send you a copy free.

You will share the enthusiasm of discriminating musicians the world over when you visit any Baldwin dealer and play the Baldwin yourself.

BALDWIN Uprights, $850 and up; Grands, $1400 and up; Reproducing Models, $1850 and up.

Convenient payments if desired.

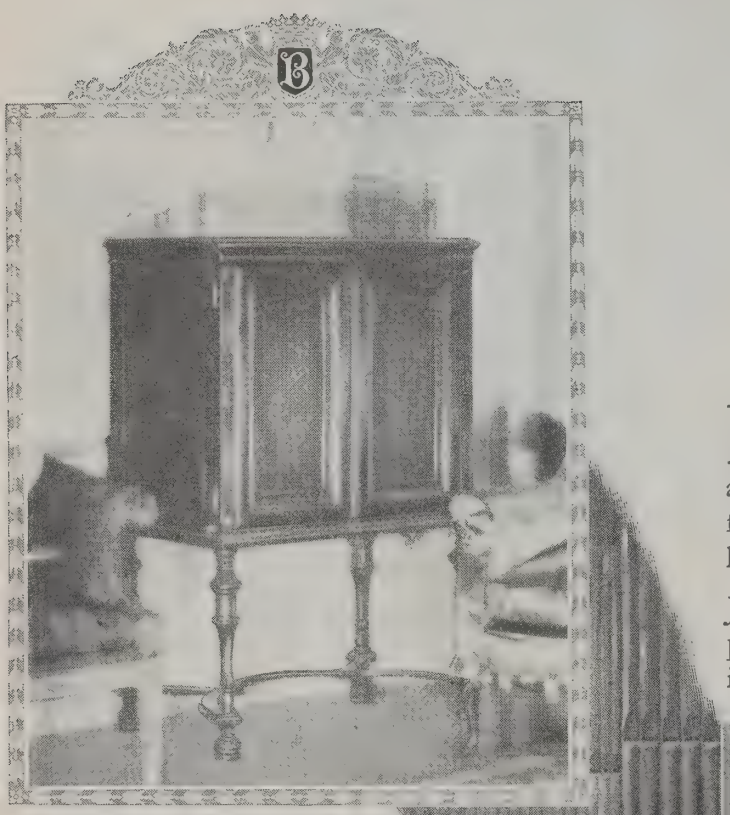
THE BALDWIN PIANO COMPANY, CINCINNATI, OHIO

In Music, in Radio—This year

The BRUNSWICK PANATROPE

—world's first purely electrical reproducing musical instrument. Joint achievement of the four world leaders in musical and electrical acoustics—

Radio Corporation of America
General Electric Company
Westinghouse Electric & Manufacturing Company
The Brunswick-Balke-Collender Company



The Brunswick Panatrope & Radiola. Panatrope with 6- or 8-tube Radiola Super-heterodyne. Finished in walnut or Adam Brown mahogany

LAST Christmas you could not buy the Brunswick Panatrope . . . so new is this astounding invention. This year, for the first time, its incredibly beautiful music is here for all to enjoy.

Just about twelve months ago, the first public demonstration of this remarkable instrument was given in Aeolian Hall, New York City. The next morning's papers reported the event in front-page space. They acclaimed the Panatrope the most remarkable musical achievement of all time. Its electrical principle, they agreed, was the one to which all future reproducing musical instruments must come to survive.



The Brunswick Panatrope, Model 10, finished in figured walnut. Prices of the Panatrope and Panatrope & Radiola range from $350 to $1250

Critics and those of the general public present affirmed this verdict of the press. In every standard of musical perfection, they said, the Panatrope excelled any music-reproducing instrument they had ever heard.

Since this first demonstration, the Brunswick Panatrope has been exhibited in schools, colleges and before public gatherings the country over. More than four million persons have now listened to it. No music-reproducing instrument ever received the favorable comment that has been given the Brunswick Panatrope. No music-reproducing instrument has so quickly and so completely swept into public favor.

The Brunswick Panatrope brings you not only the music of the new electrical records but of radio, too. It is obtainable either alone or in combination with the Radiola Super-heterodyne. Thus it puts at your fingertips all recorded music and the rhythmic, newsy programs of radio as well. The Panatrope may also be used as the loud-speaker unit for your present radio, with

THE BRUNSWICK-BALKE-COLLENDER CO., GENERAL OFFICES; 623 SOUTH WABASH AVENUE, CHICAGO

One gift above all others





Elisabeth Rethberg, soprano, Metropolitan Opera Company, whose voice recorded on Brunswick Records and reproduced on the Panatrope is brought to you with the faithfulness of a photograph

musical results equally superior to those to which you are accustomed.

The Brunswick Panatrope and the Brunswick Panatrope & Radiola are shown here in but two of many magnificent cabinets in which these musical instruments may be obtained.

The Panatrope or Panatrope & Radiola in one of these cabinets is the supreme Christmas gift. Weigh any musical entertainment for the home that you can find against the Panatrope... and in fairness you will say that this instrument excels in every particular.

Another triumph

The Brunswick-Balke-Collender Company has also developed another musical instrument, as yet unnamed,* for bringing out the music of the new records. In tone quality and its ability to reproduce the entire musical scale, we believe this instrument represents a very great advance over anything in existence, except the Panatrope.

Brunswick's new musical instrument does not utilize the electrical equipment of the Panatrope, and its prices are lower, ranging from $300 and less.

**$5000 for a name*

To find a suitable name for Brunswick's new musical instrument we offer 3 prizes totaling $5,000 (first prize, $3,000; second prize, $1,500; third prize, $500) for the best name submitted together with an advertising slogan or phrase not exceeding 10 words describing its music. Contest closes December 15th at midnight. In event of a tie for any prize offered, a prize identical in all respects with that tied for will be awarded to each tying contestant.

Write for free booklet describing this contest. Address Dept. P-198. Or, ask your Brunswick dealer for a copy. It is not necessary to have the booklet in order to compete, but it may help you immensely.

Any Brunswick dealer will demonstrate the Brunswick Panatrope, the Brunswick Panatrope & Radiola, and the new Brunswick instrument as yet unnamed.* If there is no Brunswick store near you, write us.

Great Artists of the New Hall of Fame

—those whom the present-day public proclaims to be supreme

Michael Bohnen — Richard Bonelli
Karin Branzell — Mario Chamlee
The Cleveland Orchestra
Nikolai Sokoloff, Conductor
Giuseppe Danise — Claire Dux
Florence Easton — Elshuco Trio
Leopold Godowsky — Josef Hofmann
Bronislaw Huberman — Maria Ivogun
Giacomo Lauri-Volpi — Edith Mason
Lauritz Melchior
Metropolitan Opera House Orchestra
Gennaro Papi, Conductor
Minneapolis Symphony Orchestra
Henri Verbrugghen, Conductor
Marie Morrisey — Elly Ney
New York Philharmonic Orchestra
Willem Mengelberg, Conductor
Sigrid Onegin — Elisabeth Rethberg
Max Rosen — Friedrich Schorr
Albert Spalding — Richard Strauss
John Charles Thomas — Willem Willeke

—these artists find in Brunswick's "Light Ray" electrical recording (music by photography) reproduced on the Brunswick Panatrope the perfect medium for their art.

Brunswick

PANATROPES • PHONOGRAPHS • RADIOLAS • RECORDS

New Brunswick Records by the "Light-Ray" electrical method (music by photography) are now on sale every Thursday

THE BRUNSWICK-BALKE-COLLENDER CO., GENERAL OFFICES: 623 SOUTH WABASH AVENUE, CHICAGO



And Over 100 Other World Famous Celebrities Give Instructive, Inspiring and Interesting Conferences on Music In These Extraordinary Books

GREAT PIANISTS ON PIANO PLAYING ❦ GREAT SINGERS ON THE ART OF SINGING

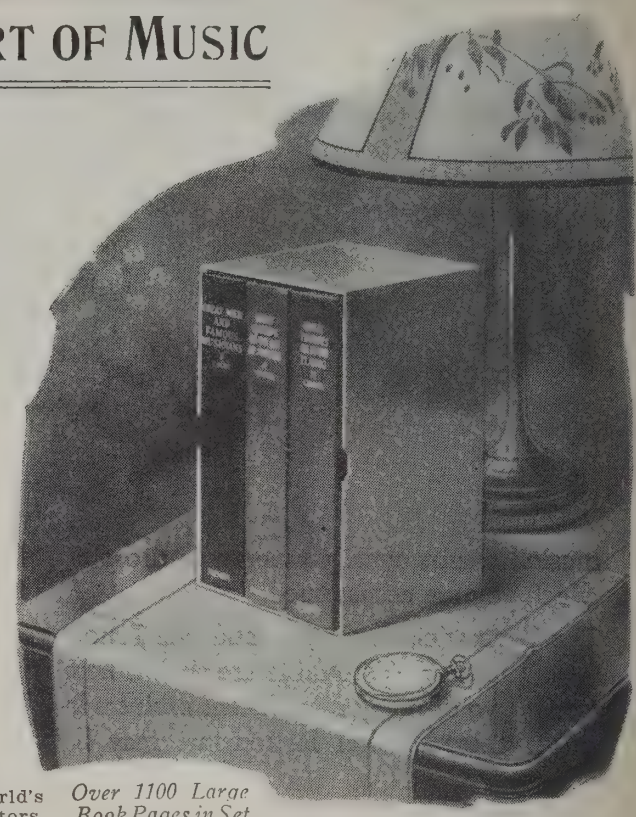
GREAT MEN AND FAMOUS MUSICIANS ON THE ART OF MUSIC

By James Francis Cooke

Now Presented for the First Time in the Form of a Set With an Attractive and Convenient Cloth Bound Holder

Ideal for the Minutes You Devote to Reading
A Handsome, Superb Gift of Permanent Value

SPECIALLY PRICED FOR A LIMITED TIME ONLY



Over 1100 Large Book Pages in Set

The List of Those Making the Intensely Interesting Contents of These Books Possible

ALDA	GANZ	MOISEIWITSCH
AMATO	GARDEN	NOVAES
ARRIOLA	GATTI-CASAZZA	ORNSTEIN
BACHAUS	GERHARDT	DE PACHMANN
BAUER	GLUCK	PADEREWSKI
BISPHAM	GODOWSKY	DE PASQUALI
BLOOMFIELD-ZEISLER	DE GOGORZA	PAUER
BOK	GOODSON	RACHMANINOFF
BRAILOWSKY	GRAINGER	REISENAUER
BRASLAU	HAGEMAN	RIESENFELD
BUSONI	HAMBOURG	ROSENTHAL
BUTT	HARROLD	SAMAROFF
CALVE	HEMPEL	SAUER
CAMPANARI	HERBERT	SCHARWENKA
CARRENO	HOFMANN	SCHELLING
CARRERAS	HUGHES	SCHMITZ
CARUSO	HUTCHESON	SCHNABEL
CASIMIRO-CASIMIRI	JACOBS-BOND	SCHUMANN-HEINK
CLAUSSEN	JERITZA	SCHWAB
CRANE	JONAS	SCOTT
DALMORES	DE KOVEN	SCOTT
DAMROSCH	LAMBERT	SCOTTI
DIPPEL	LAMOND	SEMBRICH
DOHNANYI	LAPARRA	SILOTI
DRDLA	LEGINSKA	SOUSA
VAN DYKE	LEHMANN	STOJOWSKI
EAMES	LESCHETIZKY	STRANSKY
EASTON	LEVITSKI	STRAUSS
EDISON	LHEVINNE	STRAVINSKY
FARRAR	LIEURANCE	THURSBY
FRIEDHEIM	DE LUCCA	VAN DE WALL
FRIEDMANN	MAHLER	WERRENRATH
FRIML	MATZENAUER	WHITEMAN
GABRILOWITSCH	MELBA	WILLIAMS
GADSKI	MERO	WISTER
GALLI-CURCI	MODJESKI	

Enthusiastically Praised by the Press and the Musical Public.

These books embody **117** conferences with the world's greatest musicians, composers, pianists, singers, conductors, authors, poets, public men on all phases of the art of music.

These three fascinating books, written in non-technical language, contain instruction, information, inspiration and advice from the foremost men and women of the age related to music.

These important conferences embrace the teaching value of scores of lessons with the greatest living artists and teachers of music.

There is no collection nearly so comprehensive in the practical field of helping the music lover and the student who really desires to advance in the knowledge and appreciation of music.

The author and compiler, after years of training and practical experience as a teacher in New York City, started this collection of conferences which have required twenty years to collate and present in the present form.

The conferences demanded great diplomacy, an understanding of four languages and an estimate of the musical educational needs of the American student and the American music lover which could be acquired only by the experience gained from years in the editor's chair of the world's largest musical magazine, reading thousands and thousands of questions from music lovers.

THREE VOLUMES (Regularly Priced at $2.25 each) **HANDSOMELY BOUND IN CLOTH AND STAMPED IN GOLD AND WITH CLOTH COVERED CONVENIENT CONTAINER PROCURABLE DURING THE SHORT TIME OF THIS OFFER FOR**

Only $5.00

PLUS SMALL POSTAGE CHARGES. WEIGHT PACKED, 6 LBS.

A Purchase that Will Truly Delight You

Each Conference is confined to one Individual and is Prefaced by an Adequate Biography of the Individual as well as an Excellent Full Page Portrait.

JUST IMAGINE! $5 for 75 Printed Lessons from the Greatest Musicians of our Times, 38 Musical Discussions with World Famous Folk, Other Interesting Chapters, and 116 Portraits and Biographies of World Renowned Individuals :: :: :: :: :: :: :: :: ::

Published by

Theodore Presser Co.

1712-1714 Chestnut St., Philadelphia, Pa.

ESTABLISHED 1883

THEODORE PRESSER CO.
1712-1714 Chestnut Street
Philadelphia, Pa.

Send me the Set of Books GREAT MEN AND FAMOUS MUSICIANS / GREAT PIANISTS ON PIANO PLAYING / GREAT SINGERS ON THE ART OF SINGING with Cloth Covered Container at the Special Price of $5.00, which Amount is Remitted Herewith together with ..... c. to cover parcel post charges to my address.

POSTAGE CHARGES ON THESE BOOKS
1st Zone....$0.12
2nd Zone.... .12
3rd Zone.... .18
4th Zone.... .29
5th Zone.... .40
6th, 7th and 8th zones, by express, prepaid, $0.44.

.....

.....

.....

THE GEM OF THE MODERN MUSICAL LIBRARY

THE DARKIE'S DREAM

A free transcription of the original tune. Grade 4.

MELODY BY LANSING

HARL Mc DONALD

HUMORESQUE

Allegro scherzando M.M. ♩= 108

pp non legato

strictly in time

p

mp

p

poco a poco cresc.

f

la melodia marcato

ff

p

con Ped.

subito p

senza Ped.

con Ped.

p

senza Ped.

mf

sfz

f

f

sfz

p

Copyright 1926 by Theodore Presser Co.

f

ff

marcato il basso

p

subito ff

sffz

f

mp

p

pp

FROLIC OF THE GOBLINS

J. FRANK FRYSINGER, Op. 206

A gay little *caprice*, with "chime effect" in the middle section. Grade 3½.

Allegretto M.M. ♩=168

pp

a tempo

rit.

Last time only

pp

senza rall.

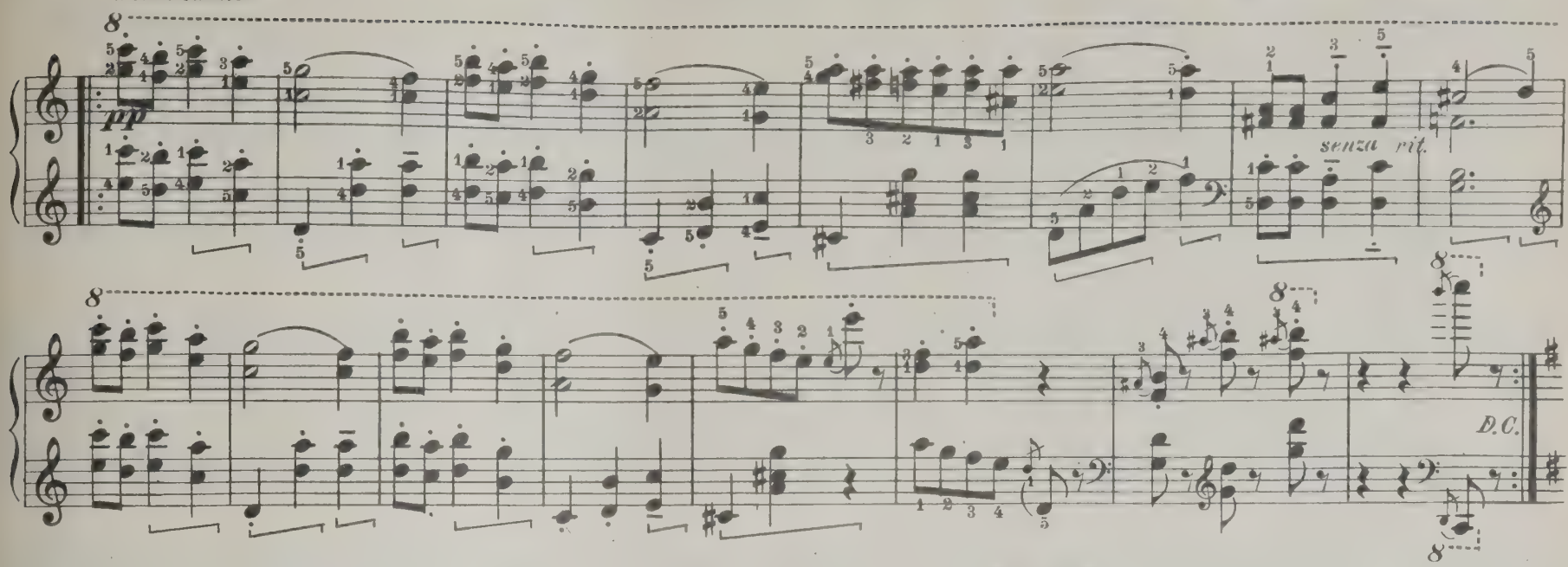
a tempo

Fine

Copyright 1925 by Theodore Presser Co.

British Copyright secured

Scherzando



ABRAHAM LINCOLN

THE CIVIL WAR

A miniature military march. Grade 2.

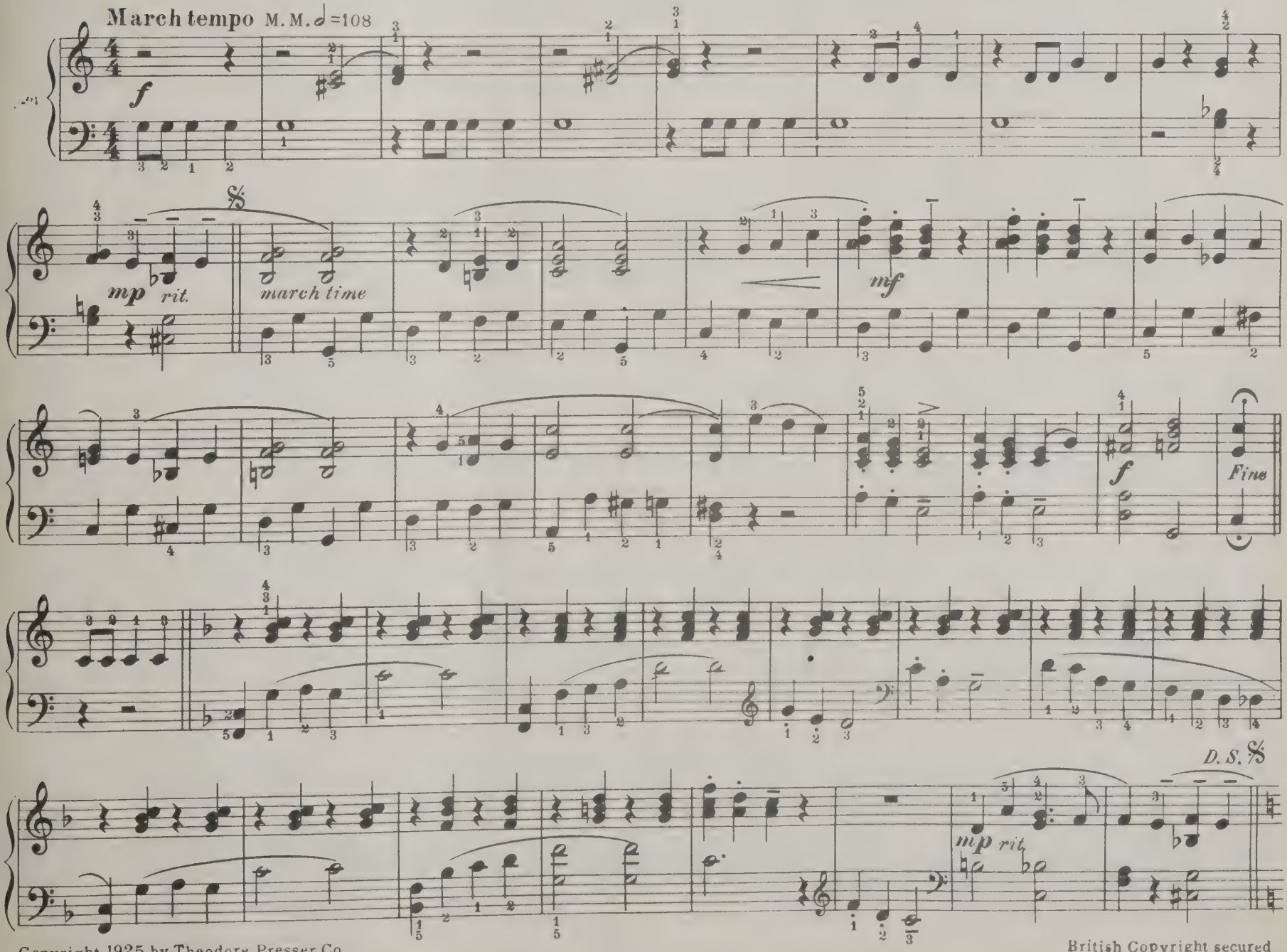
DOROTHY GAYNOR BLAKE

In Civil War times
Were sad and sore times,
Good men on either side fought and died
And grief stalked through the land.

He was far sighted
And now united
We all are thankful for
Abraham Lincoln's guiding hand.

Dorothy Gaynor Blake

March tempo M. M. ♩=108



Copyright 1925 by Theodore Presser Co.

British Copyright secured

SCHERZETTO

A lively study in co-ördination, and evenness of tone. Grade 3.

HARRISON POTTER

Vivace M.M. ♩=144

poco a poco cresc. poco ritenuto e dim. a tempo

p

Fine

D.C.

poco rit.

Copyright 1926 by Theodore Presser Co.

British Copyright secured

VALSE DES FLEURS

FRANK H. GREY

Tempo di Valse

p

Ped. simile

accel.

poco rall.

a tempo

rall.

fz *Fine*

Con spirito

f

poco rall. *D.C.**

Grazioso e rubato

TRIO

p

mf

D.C.

* From here go back to the beginning and play to *Fine;* then play *Trio.*

Copyright 1925 by Theo. Presser Co.

British Copyright secured

MARCH FOR A CHURCH FESTIVAL

A dignified festal *Postude.*

ERNEST A. DICKS

Allegro maestoso M.M. ♩=108

MANUAL

PEDAL

Gt. *f* Full

Sw. to Oboe

Gt. 16, 8, & 4′ Coups. to Sw.

rall.

Full Gt. and Sw.

a tempo

rall.

Fine

Copyright 1926 by Theodore Presser Co.

International Copyright secured

Andantino

Sw. with Oboe

p

Sw. Celestes

pp

Sw. to Oboe

poco rall.

In Oboe

a tempo

rall.

Tempo I.

Gt.

f

D.C.

DREAMLAND

HENRY TOLHURST

A very pretty study in *legato* bowing. May be played with "muted violin", if desired.

Andante M. M. ♩ = 72

VIOLIN

PIANO

mf

p

Copyright 1926 by Theodore Presser Co.

International Copyright secured

cresc.

cresc.

poco rit.

f a tempo

poco rit.

f a tempo

rit.

p a tempo

a tempo

rit.

p

rit.

a tempo

rit.

a tempo

rit.

a tempo

rit.

a tempo

rit.

rit.

rit.

Educational Study Notes on Music in this Etude

By EDGAR ALDEN BARRELL

Yuletide, by Frederick A. Williams.

The form of this piece may be indicated in letters as follows: A-B-C-A'. This is exclusive of the eight measure introduction which is purely preludial and stresses the dominant tonality.

How many times we hear the word "yule" and do not stop to consider whence it was derived! This is very unfortunate, for there is no more interesting study in the world than the ancestry of words; it is much more exciting than discovering who your great-great-grandfather's aunt's sister happened to be. Now "yule"—if our memory serves us right—has close kinship with the Swedish word "jul" (the *j* being pronounced like *y*, as in German) meaning "Christmas."

Here is a formal analysis of "Yuletide." We often wonder whether the readers of this column derive benefit from the analyses which we occasionally offer, and we would be pleased to hear from them in regard to the matter.

Introduction: (8 measures.)

Section A: In B-Flat (16 measures to Tonic)

Section B: In F (4 measures to sub-Mediant; 4 to Tonic; 8 to Tonic)

Section C: In B-Flat (16 measures)

Section A': Like first section except the last two measures.

Note in this piece that the groups of sixteenths are always played legato and are always followed by staccato effects.

Second Polonaise, by Franz Liszt.

Master lesson by Richard Burmeister elsewhere in this issue.

Scène de la Csárdá, by August Nolck.



AUGUST NOLCK

The Csárdá is an Hungarian national dance, usually in 2/4 time and always very impassioned. Strong accentuation is needed in its performance, and some knowledge of the Hungarian temperament. In the *Primo* part there is excellent practice in playing thirds; and thirds, if correctly fingered, present little difficulty even to those hardly out of the novice class.

Just before the *ff*, please observe the effect of holding off the climax achieved by the introduction of the diminished seventh chord. This is a highly interesting chord, intensely powerful if rightly employed, very weak when just "dragged in." Some of the greatest composers have impoverished the beauty of their work considerably by over-use of this chord, and many of them have been extremely careless in spelling it correctly according to the context.

In the section in G (sub-Dominant of D) the syncopation is telling, but do not make it too pronounced.

Dutch Dolls' Dance, by Helen L. Cramm.

The composer of this number was born in Pembroke, N. H., and has lived in Haverhill, Massachusetts, since her childhood. A pupil of Emery, Faelton, and other noted teachers, she was for ten years the principal of a music school. At present all her time and attention are devoted to composition and to teaching privately.

The *Dutch Dolls' Dance* must be phrased very accurately, notice being taken of the slurs which run over the bar lines; and do not hurry the tempo—the marking, you see, is *Allegro moderato*, not simply *Allegro*.

The peasant background is evident from the sequence of Tonic-Dominant-Tonic-Dominant, and so on. Also the repeated notes in the second section of the *Primo* aid in sketching the scene.

The Sleigh Ride, by M. L. Preston.

Typographical errors have occurred, and occasionally inspiredly, in every magazine or newspaper that ever existed. However, we herewith offer our apologies to Mrs. Preston for her name appearing as "Mr." Preston in these columns recently. It is said that the only folks who make no mistakes are those occupying the graveyards—which is probably true, but that does not lessen our feeling of regret at the error in question.

Many ETUDE readers having residence outside the snow belt will have to *imagine* the wintry scenes and activities mentioned in Mrs. Preston's piece and in others in this issue. However, the imagination is a fine thing to cultivate, particularly now-a-days when the motion pictures —with their absurdly full explanations—are driving it almost into desuetude. A nation in which this faculty is absent or stunted cannot, we think, be a very joyful place—and for our part, if we ever found ourselves in such surroundings, we most certainly would take the first aeroplane departing therefrom.

The movement suggested for this piece is "tempo di minuetto." However, it probably would do no harm to increase this slightly.

Notice the accents over certain notes. Although there exists some difference of opinion on the matter, this series of accents is accepted by many as the standard:

— : least accentuation

> : middling accentuation

Λ : greatest accentuation

Clumsy fingers will spoil the grace-note effects in this piece. High finger action may be used to overcome the difficulty, however.

Compositions using the "bell" effect are legion, and range in mood from the popular song which made 3 A. M. a noted hour to the lovely "Au Convent" by Borodin and the *C-Sharp Minor Prelude* of Rachmaninoff. Organists whose instruments possess a set of chimes always greet such pieces with enthusiasm.

The Darkie's Dream, by Harl McDonald.

Mr. McDonald is one of our younger, but wonderfully talented, Western composers. Added to his gift in composition, he is an exceptional pianist, of whom the famous Olga Steeb says: "He displays a fine technic, plays with virility and strength, and contrasts this with a fine poetical sense. He is a careful student and works out his interpretation in a musicianly manner." Mr. McDonald is also a concert organist of ability.

The main characteristic of the first section is the contrary motion obtaining between the hands. As any student of that most delightful subject, Counterpoint, knows, contrary motion is nearly always excellent, and in fact is more to be desired than great riches of harmony.

"Allegro," you know; "scherzando" is derived from the Italian word "scherzo," meaning "a joke."

Measure 17 after the double bar, and following measures, seem to us to be especially negroesque and pleasing.

Observe the alternation of "con ped." and "senza ped." The original theme in octaves makes a fine climax. *Subito* means suddenly.

Frolic of the Goblins, by J. Frank Frysinger.

Practice measures five and seven and similar measures faithfully so that the location of the upper notes becomes "second natûre." Mr. Frysinger manipulates his six-note motive very successfully, and the "frolic" is a very pleasant and joyful affair. Do not hunt too long for the last note in the right hand part of this piece: it is the last note on your piano, unless your instrument is of unusual proportions as to keyboard.

J. Frank Frysinger was born in Hanover, Pennsylvania, in 1878. He studied with Edgar Stillman Kelly, Richard Burmeister, Ralph Kinder, Wolstenholme, the Englishman, and others, and was for several years director of the Hood College Conservatory at Frederick, Maryland. Since 1911 Mr. Frysinger has headed the organ department at the University School of Music in Lincoln, Nebraska. His organ and piano compositions are noteworthy.

Abraham Lincoln, by Dorothy Gaynor Blake.



DOROTHY GAYNOR BLAKE

A sketch of Dorothy Gaynor Blake was given in these columns in a recent issue.

There is a lot of "go" to this little march which should be played with a firm but relaxed mechanism. The section in F switches the melody to the left hand; let the right hand, therefore, be very subdued

This composer can always be counted upon for something intensely melodic and very attractive to the average pupil. There is no "padding" nor any lost motion in her work.

Scherzetto, by Harrison Potter.

A fine first theme, vigorous and well-handled, worthy of Scarlatti. Like Philipp Emanuel Bach's famous little "Solfeggietto," Mr. Potter's composition is not really difficult, and is a whole lot of fun to play. Contrast the staccato and legato carefully.

The second section contains a theme nicely in contrast to the first, as regards both motion and atmosphere. Observe the fine pedal point, measures 16-32 after the double bar. A pedal point is a sustained or repeated note (generally in the bass part) which is continued through varying harmonies either consonant or dissonant with it. The "Pedal" is usually the Tonic or Dominant—or both—though modern composers occasionally employ other notes as pedals. A pedal in an upper part is called an "Inverted Pedal."

Harrison Potter, a pupil of Felix Fox in this country and of Philipp and others abroad, is one of our noteworthy concert pianists and piano pedagogues. Highly gifted in the line of composition, he yet has been somewhat reticent in consenting to the publication of his writings; and it is therefore with an especial feeling of delight and a very point-with-pride air that THE ETUDE presents this *Scherzetto*.

Valse des Fleurs, by Frank H. Grey.

What sort of flowers Mr. Grey has reference to we do not know. Not "wall-flowers," at any rate.

Mr. Grey's themes are always clear-cut and pleasing, his harmony unhackneyed, and his rhythm definite and interesting. The first theme is a splendid one—not difficult with correct fingering. Have your fingers well curved. In the *con spirito* section observe the good syncopation.

A sketch of this composer was given recently in these "Notes."

In the Trio, the repeated notes are effective.

(Continued on page 967)



The Home Beautiful Contains a Grand

The finest gift of all

IF you would make your gift one that will bring joy and happiness for years and years, choose a Brambach Baby Grand.

This remarkable instrument is known the world over for its wonderful responsiveness and for its glorious tone.

It is a compact, beautifully-proportioned instrument that requires no more space than an upright —and costs but little more.

Embodying qualities unknown until Brambach created them, this remarkable Baby Grand is unexcelled in beauty of tone and finish. It is a distinct achievement in piano making . . . a result which only 103 years of manufacturing experience could bring about.

Easy to own one

Because of the enormous Brambach production, this remarkable grand piano is priced surprisingly low, $650.00 and up, f. o. b. New York City. On convenient terms, if desired. Distributed by leading music houses everywhere.

Mail coupon below for further information and for a paper pattern showing the exact space requirements of this beautiful Baby Grand. The pattern will be mailed with our compliments.

BRAMBACH

BABY GRAND

$650 *and up f.o.b. N.Y.*

BRAMBACH PIANO COMPANY
Mark P. Campbell, Pres.
615 W. 51st St., New York City

YES, you may send me the descriptive paper pattern and full information regarding the Brambach Baby Grand.

Name _____

Address _____

The Singer's Etude

Edited for December by Eminent Vocal Specialists

It is the Ambition of THE ETUDE to Make This Voice Department "A Vocalist's Magazine Complete in Itself"

That Bugbear of Singers—The English Diphthong

By Grace Grove

WEBSTER TELLS us that "The Diphthong is the sound produced by combining two vowels in a single syllable" Af course Mr. Webster refers only to the *spoken* diphthong; for we are all aware that the *sung* diphthong is an altogether different and much more complicated consideration.

In singing, because of the fact that the tone must be sustained upon a single vowel sound, it becomes vitally necessary that the student understand how to sustain the *important* and how to cleverly dispose of the *unimportant* part of his diphthong. In other words, he must learn to analyze the component elements of his diphthong vowel and then give to each its relative value. If he fails to do this, then we hear the so-called "mouthing" of vowels—one of the most unpardonable of vocal offenses.

The matter of singing diphthongs properly is one which requires much serious study, but, strangely enough, one which is often left to take care of itself. For there is a surprisingly large proportion of vocal students who are unable even to name the diphthong vowels. Is it not to be expected, then, that they should use them correctly in their songs? No singer can hope to acquire perfect and elegant enunciation of his song texts until he has conquered the English diphthong vowels.

Let us first consider the diphthong "A" as it appears, for instance, in the word "fade." The "A" vowel, of course, consists of a predominating "EH," and a vanishing sound of "e." The "EH" is sustained practically throughout the full value of the note to be sung; while the "e" is pronounced immediately before the final consonant, "d," but so quickly that it need not be calculated upon as to time value. The singing of the word, then, analyzed into its component parts, is simply "fEH—(ee)d."

The Vanishing "E"

NOW LET US take the word "day," one whose diphthong is *not* followed by a final consonant. Here the difficulty lies in the seemingly irresistible tendency of the pupil to close his jaws as he finishes the word and thereby to "bite" into the vanishing "e." In ending this word and all other words of like vowel arrangement, the mouth position need not be noticeably changed. If, through lack of attention, it becomes so, then the vanishing vowel will certainly be accentuated—and wrongly. For the correction of this last fault, I would advise careful practice before the mirror of all diphthongs ending in the "e" vowel.

Then the "I" diphthong, composed of the primary sound of "AH," plus a vanishing sound of "e," should claim the serious attention of all who would attain correct singing enunciation, for this is surely a diphthong which we hear often mutilated by careless singers. For example, let us take the word "light." "AH," being the principal vowel, is, of course, the one to be sustained, while the vanishing sound of "e" is pronounced quickly, just before the consonant "t" is spoken. How often do we hear "LAH—EEET"—the second part of the diphthong receiving even more attention than the first and predominating vowel?

The word "my" offers a serviceable example of a word containing the "I" vowel *not* followed by a consonant. Here again the student must assure himself that he is not closing his jaws upon the final "e." To avoid doing so is much more difficult than it seems on first consideration. It is quite necessary in the singing of this, as of all diphthongs, that all pressure be removed toward the point of attack on the vanishing vowel.

Then the diphthong "oi" or "oy" in such words as "joy," "hoist," "anoint," and "appoint," requires considerable thought and skill. The sustained vowel, of course is "AW," and here again we encounter our old enemy—the vanishing "e." The syllable is then sung as "AW—(e)," with pressure consistently removed toward the final vowel.

Probably one of the most obvious and frequent mutilations of the "AW—(e)" diphthong appears in a careless performance of "Rejoice, Rejoice," from "The Messiah." Many young sopranos fail to maintain a pure vowel sound throughout the intricate florid passages where is found the diphthong "oi," the second syllable of the word "rejoice." In this case the vanishing "e" must appear only *after* the attack upon the final note of these coloratura passages—and then simultaneously with the sibilant "ce."

Distortion of the "O" Sound

WHEN THERE are the diphthongs whose vanishing sound is the vowel "ŌŌ." According to Mr. Webster, the English "O" is more or less diphthongal in character, for there is a slight sound of "ōō" following the main part of the vowel. This vanishing sound of the diphthong "O—ōō" is even less prominent than those previously discussed. Great care must be exercised that it is not exaggerated in the slightest degree. Students should carefully guard against such a distortion as might easily occur, for instance, in the pronunciation of the exclamation "Lo," which in careless hands—or rather lips—degenerates into "LŌ—ōō." Here again the student's mirror may furnish serviceable assistance.

Another "ŌŌ" ending occurs in the diphthong "ou" or "ow" ("AH-ōō"), as in the words "house" and "how;" and this combination furnishes another potential stumbling-block in the upward climb of the ambitious voice student. A clean, sustained "AH," with no premature preparation for the vanishing "ōō" will insure its proper articulation. Other examples of this diphthong "AH—ŌŌ" are found in the words "vow," "now," "howl," "hour," "out," and others.

Giving "Dew" Its Due

NOW LET us consider the diphthongs whose short or unimportant sounds occur before, instead of after, the sustained part of the diphthong vowel. The English "U" is an example of this difficult vowel combination. Here we find that an initial sound of "e" must appear quickly and immediately before the more important "OO." The result then will be "(e) ŌŌ."

Why do so many vocal students ignore the diphthongal demands of this English "U," and pronounce—or rather mispronounce—the word "dew" as though it were spelled "doo?" The word "new" suffers likewise; and still these same students would scarcely think of singing the word "few" as "foo," or "pew" as "poo." In all of these words, as in also such as "youth," "pure," and "mute," the first sound of "e" is passed over quickly, and should in no way interfere with the sustained "ŌŌ" which is made to predominate strongly.

We find this short sound of "e" preceding the main vowel "AH," in the word "yonder," as it does also the "AW" vowel in the word "yawn." Likewise, the word "yore," whose vowel "O" has a slight vanishing sound of "ōō," contains an initial sound of "e;" and in the word "yea" we again encounter the short "e" preceding the diphthong "A." Then also in the words "yet" and "yes," the main vowel of "EH" is preceded by a short sound of "e."

In considering the difficulties of these diphthongs whose vanishing sounds precede the main vowel, we discover another danger—and a serious one. For many students unconsciously (and we all admit that it *is* difficult to hear one's self) use the initial sound of "e" as a sort of ladder by which to climb into the main vowel. They thereby accomplish a "scoop"—at all times undesirable. In singing these diphthongs the student must exercise great care in order that both parts of his diphthongs are attacked exactly on pitch.

One of the most difficult diphthongs, and one most often neglected, is that which has the "ōō" vowel as the initial and short sound. This vowel combination is very apt to be slovenly treated unless the student's attention be especially called to its dangers. The word "was" is really "(ōō) AH (z);" and "why," "(hōō) AH (e)."

If either of these words falls upon a sustained tone, the "AH" must be the only vowel given prominence.

Then there is the word "when," which we often hear sung as "wen," a perfectly legitimate word in its proper environment but scarcely eligible to appear in a song-text of any poetic value. If the student is sufficiently painstaking, he will aspirate his "H" before a short sound of "ōō," and then pass instantly into the heart of the diphthong vowel which, in this particular case, is the pure vowel "EH." Then, of course, "(hōō) EH (n)" is the result. We have also "what," "where" and "whine," all governed by the same general rules. Here again, as in the case of the short initial "E," the student must be vigilant in order that his short sound of "ōō" is attacked exactly on pitch.

The Crescendo and Diminuendo

BECAUSE OF an imperfect understanding of the shading of the diphthong vowel, many students allow a premature "vanishing sound" to intervene in the progress of what might otherwise have been an altogether satisfactory crescendo or diminuendo. The crescendo or diminuendo must, of course, be consummated upon the pure and predominating vowel of the diphthong, the vanishing sound being produced only at the finish of that particular bit of shading—and that quickly, in order to interfere in no way with its accomplishment. This rather involves a question of "changing horses in midstream"—an unwise and dangerous proceeding.

For some inexplicable reason, known only to themselves, most students seem to feel a distinct urge toward closing their jaws as they progress toward the end of a diminuendo. If the vowel sustained in the decrescendo happens to be the pure vowel "AH" or "EH," and the student is an addict to this pernicious habit, then we are very apt to hear "AH-uh" or "EH-uh," combinations which could scarcely be classified as beautiful vowel sounds.

Then, on the other hand, some pupils carelessly allow the jaw to *drop* on a pure "ŌŌ" or "E;" and this is likely to happen on a diminuendo, indeed on any sustained tone requiring these vowels. Under such circumstances "E" and "ŌŌ" develop diphthongal characteristics undreamed of by Mr. Webster or any other authority on our English vernacular. Then, instead of pure vowels, we hear a mongrel "ŌŌ-uh" or "E-uh," neither of which vowel combination appears legitimately in any known singable language.

Of course we all are ready to admit that, from a vocal standpoint, English, on account of its inevitable diphthong, is much more difficult than is Italian, with its pure vowel formations. Many American voice students complain bitterly of the difficulties of singing their native language, and make loud and convincing comparisons in favor of the pure Italian vowel. So far we must agree with them.

But, strange to say, these same students present thoroughly Anglicized and therefore diphthongal renditions of "Caro Mio Ben" and "Ritorno Vincitor." After all, it seems that they must have their diphthongs, regardless of how thoroughly they may

Spinning the Breath

By Lynne Roche

"BREATH" holds the whole secret of tone—speaking of its technical aspect.

"Breath control," that has been made an ogre to the student of singing, needs to be considered as nothing so forbidding.

Inhaling becomes a very simple process, if the singer will but relax thoroughly the muscles of the chest and abdomen and allow them to expand as the breath just "pours" (no drawing about it) down into the lungs with the ease which may be seen in the sleeping child.

The reversed operation is not quite so simple, but far from impossible, and can be accomplished with almost the same ease.

Some old master invented for the proper mode of this the phrase, "spinning the breath." Which is not at all inappropriate; for the stream of outgoing breath must become as tenuous as the fibre the worm derives from the mulberry leaf.

With the breath taken as specified, hold it for but a short second—just long enough to secure the feeling that the respiratory muscles have come to rest and are ready to reverse their motion. Now, with the lips parted the least possible—just enough that there is the feeling that the tip of a well-sharpened pencil might be inserted—allow the breath to "spin out" through this tiny opening, not trying to find how long it will take to exhaust the lungs but how long an ordinary breath can be extended.

Allow a few moments of rest and then repeat the process. Make but a few repetitions of this at one time; but do this two or three times a day; and a noticeable improvement in control of the breath will be soon felt.

despise them in their native tongue. One might think the maintenance of the perfect purity of the vowel stream a problem of sufficient difficulty in itself without unnecessary additions to the already disheartening list of diphthongs.

"Manufactured" Diphthongs

AMONG THESE "manufactured diphthongs," perhaps the most common is that of "(e) AH" which we often hear instead of the pure "AH" vowel in such words as "shall" and "shadow." In order to form the consonant combination "sh," it is necessary that the tongue be near the roof of the mouth, as is also the case in the formation of the "E" vowel. Unless, then, the jaw be dropped quickly for the singing of "AH" an officious "E" may easily be sounded between the "SH" and the following "AH." Thus we often hear "shee-AH-L" for "sh-AHL," and "shee-AH-dow" for "SHAH-DOW."

The same distortion may be easily occur in the pronunciation of "SHEH" as it occurs in the first syllable of the word "shepherd." "EH" is rightly a pure vowel sound; but it ceases to function as such when an officious "E" is allowed to precede it and distort the word into "shee-EHpherd."

This obtrusive "E" may also appear before the main vowel in the words "shout" and "shore;" and then we have "shee-OUt" and "shee-Ore;" also instead of "shawl," we hear "shee-AWL." This alien "E" is most elusive, and can be routed only by the utmost care and perseverance.

Plainly, the task of each and every voice student is to cease wasting his years and energy in bewailing the many difficulties of the English diphthong, and instead set himself to the task of learning to sing it intelligently—even elegantly. He will then come to realize that, after all, English *is* a singable language: he will even enjoy demonstrating the truth of his discovery to his own and his listeners' satisfaction. He may claim the honor—no mean distinction, in truth—of having conquered the English diphthong.

The Schubertian Song

SIR C. HUBERT H. PARRY, Bart., Mus. Doc., who has contributed a higher degree of illuminating musical criticism than any Briton of his time, says regarding the Schubert songs: "Schubert's ways of suggesting the actual have been followed by the composers of songs to the present day."

That is precisely what Schubert did, "suggest the actual." He had a remarkable gift for portraying in tone certain moods which developed human emotions seemingly akin to the thought of the song texts. Others have tried this but very few have succeeded. Löwe, in his marvelous ballade, "Edvard," makes an astonishing picture; and Edward MacDowell, in his "The Sea," also touches the zenith of musical expression. In the present day we have a kind of reflex of the efforts of the modern French masters in creating atmosphere—all too frequently fog. None, however, has ever excelled Schubert in suggesting the *actual.*

Know Your Own Larynx

By A. Telrab

SINGERS may be interested to know that Dame Melba, perhaps the most perfectly trained soprano of our time, believes a certain knowledge of the physiology of the throat essential to successful singing. She contributes a chapter to her biography by Agnes G. Murphy, in which she says:

"One of the first fields for the employment of the beginner's energy is physiology. No student should be content to proceed without gaining a reasonable knowledge of the anatomy of the throat and the sensitive and complicated physical mechanism that produces the singing voice. For myself, I at one time became so completely absorbed in this study that I could practically neither think nor speak of anything else. An understanding of the delicate functions of voice mechanism is a rational and logical plea for perfection in singing, and was always embodied in the methods of the old masters, whose general accuracy has been reduced to a much surer science by some of their present-day followers. Those who know the structure of the larynx and the muscular mechanism of the parts called into action by the production of the voice will find themselves in possession of knowledge essential to correct attack. The application of the air-blast to the vocal cords should be a detail of exact science, not haphazard circumstance."

Perennial "Farewells"

By H. E. Erwin

WITH Melba's recent farewell still fresh in the ears of London, and a rumor already in the air that her "most perfect trill of all musical history" may be heard on an early tour of a company with this fair Australian at its head, the beginning of the "farewell" habit becomes of interest.

Though opera appeared in Florence in the year 1600, when Peri's "Euridice" had its first performance in honor of the marriage of Henry IV of France and Maria di Medici, it was not till 1691 that Margarita L'Epine appeared in London as the first of a train of Italian songsters that were soon almost to monopolize the stages of the operatic world.

In spite of more than plainness of speech and features, of uncouth manners and appearance, her voice was of such beauty that she soon had a loyal public. Then, in 1692 she announced probably the first of "farewell" appearances, which, like the same of many of her more modern emulators, was so successful that she instituted a series of them that continued for several years.

"There will be English opera some day, for there are splendid composers and they are slowly but surely developing an American form. What it will eventually become remains to be seen."—FLORENCE MAGNUS.

ALL MUSICIANS BEGINNERS ADVANCED

who play Cornet, Trumpet, Trombone, French Horn, Alto, Clarinet or Saxophone and are troubled with Pressure, High Tones, Low Tones, Weak Lips, Sluggish Tongue, Clean Staccato, Poor Tone, Jazzing, Transposition or any other troubles, should get our Name Inst'mt. FREE POINTERS Beginner or Advanced

VIRTUOSO MUSIC SCHOOL, Dept. K, BUFFALO, N.Y.

NEW COURSE of SINGING by CORRESPONDENCE

Including Voice Culture, Sight Singing and Musical Knowledge. A thorough, practical course.

Also **Harmony Correspondence Course**

Small monthly payments. Send for Prospectus. State distinctly which course you desire.

ALFRED WOOLER, MUS. DOC.

SUITE A. 171 CLEVELAND AVENUE, BUFFALO, N. Y.



STIEFF

No Finer Piano is Obtainable At Any Price

Endorsed by Schools, Colleges, Conservatories, Institutions and Individuals of highest musical attainment, who recognize in the Stieff, unequalled tone-quality and unquestionable durability.

The oldest Piano-Forte manufactured in America exclusively owned and controlled by the direct descendants of the founder.

For those who desire convenient terms—we have a plan that makes it possible for every home to own a Stieff. Your present piano will be accepted as part payment.

Free Send for This

An 18-color chart, showing the international development of Piano-Forte Composition from 1668 to 1926: also a story of the growth and progress of the world's finest musical instrument—the piano-forte.

Chas. M. Stieff, Inc.

Est. 1842

Stieff Hall Baltimore, Md.

Warerooms in principal cities

You may send me literature regarding STIEFF

Uprights ☐ Players ☐ Grands ☐ Reproducers ☐

Name.....

Address.....

CHICAGO MUSICAL COLLEGE

61st Year

HERBERT WITHERSPOON, President

WINTER TERM NOW OPEN

More than 125 teachers of world-wide reputation. Private lessons only or courses leading to Teachers' Certificates, Graduation and Degrees in Piano, Voice, Violin, Cello, Church Organ, Theatre Organ, Theory, Public School Music, Dramatic Art and Expression, Toe, Ballet, Interpretative and Classical Dancing, School of Opera, all Orchestral Instruments, Chautauqua, Lyceum, Concert and Languages.

85 FREE FELLOWSHIPS

(Two Private Lessons Weekly) awarded to the students who after an open competitive examination, are found to possess the greatest gift for playing or singing.

PROFESSIONAL DEBUTS, ENGAGEMENTS *and* SITUATIONS

Public debuts will be given artist students in Central Theatre, Chicago, when they are ready to commence their public careers. A special bureau established in the College will assist artist students in obtaining professional engagements. Graduates who have qualified as teachers will be assisted in securing situations without charge to teacher or employer.

STUDENT DORMITORIES

Artistic and sumptuous dormitory accommodations for men and women in college building. Piano furnished with each room. Prices reasonable. Make reservations now.

COMPLETE CATALOG ON REQUEST

CARL D. KINSEY, Manager

60 E. Van Buren Street **Chicago**

A Conservatory Pledged to the Highest Artistic Standards

AMERICAN CONSERVATORY

JOHN J. HATTSTAEDT President

Chicago's Foremost School of

MUSIC

Offers modern courses in Piano, Voice, Violin, Organ, Public School Music, Harmony, Composition, Orchestral Instruments, School of Opera, Modern Languages, Dancing, Theatre Organ Playing, etc. Eminent faculty of 120. Master School for Artist-pupils. Superior Normal Training School supplies Teachers for Colleges.

Walton Pyre School of Dramatic Art and Expression, affiliated; Stage Training, Public Speaking, Lyceum Engagements.

Teachers' Certificates, Diplomas, and Degrees. Superior Dormitory accommodations. Unrivaled free advantages.

Thirty free scholarships. Examinations free. Send for application blank. 41st Season. Students may start at any time. Catalog free.

571 KIMBALL HALL, CHICAGO, ILL.

CRAGUN SCHOOL OF MUSIC, Inc.

America's Foremost Band and Orchestra School

J. Beach Cragun, A.B., Mus.B. President

Instruction In All Branches

PIANO—VOICE—THEORY
STRING AND WIND INSTRUMENTS
ORGAN—DANCING—DRAMATIC ART
ENSEMBLE—CONDUCTING

Become a Band or Orchestra Conductor or a Certified Teacher of Cragun Method for Saxophone, Clarinet, Cornet, etc.

Write for Faculty Booklet and Information

1170 E. 63rd ST., CHICAGO, ILL.

COLUMBIA SCHOOL OF MUSIC

Clare Osborne Reed, Director

26th Year

One of America's Finest Institutions Devoted to Education in Music

Fully accredited courses leading to CERTIFICATES, DIPLOMAS *and* DEGREES

By Authority of the State of Illinois

Training in the following departments: Piano, Voice, Violin, Theory, Violoncello, Normal Training, Public School Music, Chorus Singing, Correlated Arts, History of Music, Ensemble, Orchestra, Professional Accompanying, Conducting, Harp, Brass and Wood Wind Instruments. Dramatic Expression, English and Psychology.

Send for complete catalog

COLUMBIA SCHOOL OF MUSIC

Box M, 509 S. Wabash Ave., Chicago

Harrison 5930

THE GUNN SCHOOL OF MUSIC AND DRAMATIC ART

CHICAGO

GLENN DILLARD GUNN, *President*

Announces the Engagement of

MILTON CHARLES

Distinguished Organist

As Head of the Department of Theatre Organ And the Installation of Five Modern Organs by

The Rudolph Wurlitzer Company

For Teaching and Practice Appointments, Address:

Jenne Berhenke, Registrar

FINE ARTS BUILDING

Entrance also 421 South Wabash Ave.

Wabash 2898

COSMOPOLITAN SCHOOL OF MUSIC & DRAMATIC ART

DR. CARVER WILLIAMS—President

Located in Kimball Hall—Chicago's Music Center

Eminent faculty of 60 Artists. Normal training for Teachers. Students' Orchestra, Concerts, Lectures. Diplomas, Degrees and Teachers' Certificates.

Departments—Piano, Voice, Violin, Musical Theory. Composition, Violoncello, Orchestral Instruments, Public School Music, Dramatic Art, etc.

Many Free Advantages and Scholarships Piano and Violin Prizes

For particulars address—Edwin L. Stephen, Mgr.

COSMOPOLITAN SCHOOL OF MUSIC
Box E, 16th Floor Kimball Hall Bldg., Chicago

The Starrett School CONSERVATORY of MUSIC

Franklin Stead, Director

Renowned faculty—Concerts, Recitals. Diplomas and Degrees conferred—Teachers' Certificates

Courses in Piano, Voice, Violin, Organ, Theory, Harmony, Composition, Cello, Opera Study—Dept. of Speech and Dramatic Art and Public School Music. Special Dept. for Children.

All athletics. Horseback riding. Fireproof buildings with ample grounds. Two beautiful dormitories on campus. 43rd year.

For catalogue address the Director,

The Starrett School Conservatory of Music
Box E, 4515 Drexel Blvd., Chicago.

THE DENVER COLLEGE OF MUSIC INC

THE LARGEST IN THE WEST

An Endowed, Non-Profit, Public Institution

Degrees and Diplomas

Excellent Faculty and Educational Facilities

Courses in all branches of theoretical and applied music

"Worthy of the beautiful setting and wonderful climate"

Write for Catalogue E for full information

EDWIN JOHN STRINGHAM, Mus. B., P. D., Dean

10th Ave. and Grant St., Denver, Colorado

NO TEACHER Should despair of finding the exact educational material desired without first writing our service department.

THEODORE PRESSER CO., Philadelphia, Pa.

MILLIKIN CONSERVATORY OF MUSIC

DECATUR, ILLINOIS

Offers thoro training in music. Courses leading to Bachelor of Music Degree, Diploma, and Certificate in Piano, Voice, Violin, Organ, Public School Music Methods and Music Kindergarten Methods.

Bulletin sent free upon request

W. ST. CLARE MINTURN, Director.

DETROIT CONSERVATORY of MUSIC

52nd Year

Francis L. York, M.A., Pres. **Elizabeth Johnson, Vice-Pres.**

Finest Conservatory in the West

Students May Enter at Any Time

Offers to earnest students courses of study based upon the best modern and educational principles. **Departments—Piano, Voice, Violin, Cello, Organ, Theory, Public School Music and Drawing, etc.** Diplomas and Degrees conferred. Many free advantages. Desirable boarding accommodations.

Catalogue Free Upon Application

Address JAMES H. BELL, Secretary, Box 7, 5035 Woodward Ave., Detroit, Mich.



Front View Conservatory Bldg.



Musical Pointers *for* Musical Parents

Conducted by

MARGARET WHEELER ROSS

Only questions of general interest will be answered in this department.

Address all inquiries to Educational Service Department (Parents' Department), The Etude Music Magazine.

Write questions on a separate sheet of paper bearing the full name and address of the sender, of which only the initials will be published.

A MERRY, MUSICAL CHRISTMAS to THE ETUDE mothers and fathers! Let us resolve to make this a truly, musical season in the selection of both our gifts and our recreations for the family.

Ever since the angels sang their heavenly strain on that far-away night in Bethlehem we have associated music with the Christmas season. Many of the finest examples of the choral art have been inspired by the birth of the Babe of Bethlehem; and we should do our part towards making known or keeping alive these splendid compositions. If we cannot participate in their rendition, we can go ourselves, and take our children to church or concert hall, and thus help increase the audiences, and encourage those who spend their time and efforts in preparing these masterpieces for public presentation. As heads of families we must not allow ourselves to become so completely engrossed with the purely material features of the Christmastide that we neglect the artistic and the spiritual phases of this holy week.

The Message of Handel's "Messiah"

THE LIFE of every man, woman and child in America would be richer for the hearing of "The Messiah" at every Christmas season. It is amazing how many children grow to maturity missing this wonderful experience. Therefore let me urge every ETUDE mother to make the effort to get her family to a hearing of this oratorio this season if it is at all possible. If your own town is too small to support an oratorio chorus and soloists sufficiently schooled to produce this glorious masterpiece, then look up the nearest large community where it is to be sung and take your entire family, as a family-present, each to the other, on a little Christmas journey that might be made both as reverential and as sacredly significant as that one of Biblical record. You can give your family nothing that will mean so much to them throughout the entire year.

Spend an afternoon in the music section of your public library and look up the life of Handel and the history of *The Messiah*. Acquaint your family with it; and, if any of the children have reached the technical skill of its leading themes and melodies, let them demonstrate them in the home until they can be recognized. By all means have a copy of this oratorio in the family and know something about it before you hear it; for everybody enjoys music they can anticipate better than that which is absolutely unfamiliar.

THEODORÉ THOMAS long ago said: "Popular music is only another name for familiar music;" and Ben Ames Williams has recently said the same thing, in speaking of the short story: "Immortality is only another word for continued popularity."

Therefore, endeavor to train yourself, and the rest of the family—even father—to listen attentively for the appearance of the leading themes in the concerted parts of both the vocal and the instrumental scores. It is an interesting and educational practice, and like every other occupation develops and grows with us.

You can awaken interest in music in the home by giving musical gifts. The material here is almost unlimited and something might be found for every member of the family, even the one who is the least interested in music. From the choice of a new instrument, where the price is available, on down to less significant gifts it is possible to find something suitable and acceptable for all.

MOST ANY CHILD finds pride in a good-looking music roll and it is an economy because it protects the music from the careless handling of the average boy or girl to and from the lesson period. An older son or daughter would be happy in the possession of a leather bound copy of the Sonatas of one of the Masters, with the name of the receiver-to-be done in lovely gold lettering on the outside. With time this would come to be a real treasure.

For other members of the family, even mother and father, books on musical appreciation, and biographies of the masters would be acceptable and enjoyed. Many of the latter are as fascinating and thrilling as modern romance or fiction. The entire family would get untold information and delight from a standard musical dictionary, and it would be invaluable to the children, if they are taught to use it intelligently and frequently.

The Musical Equipment

IF THE MUSICAL equipment of the home does not include a player-piano or sound-reproducing machine, getting any of these is worth a real sacrifice for stimulation in the subject, and comparison with the work the children are doing. You will never know how much real joy and satisfaction father will get from one of these features until it is in the home.

Arrange a program of seasonal music to accompany or follow the family dinner. Give the little ones horns, bells, whistles, harmonicas, xylophones, toy pianos, anything that in any way carries across the musical idea. You can have a jolly time with a little jazzy orchestra made up from the Christmas toys before you take up your prepared program of more serious and reverential music that carries the Christmas spirit and significance.

By all means, mothers, put on your thinking caps and select an appropriate musical gift for every member of the family. Let us determine to do our part towards making America musical by making this Holiday season the most musical one in our lives.

When the Christmas goodnight is said, let us lie down with the consciousness that this has been, indeed, a Musical, as well as a Merry Christmas!



Know the elation of owning, of playing upon the Wurlitzer Studio Grand. Wurlitzer craftsmen have so artistically blended wondrous tone with decorative beauty in this perfect and suitably small instrument, that only among the larger and much higher priced Wurlitzer pianos can you find its equal.

SEND FOR THIS FREE PORTFOLIO

This handsome portfolio illustrates with numerous appropriate interior views the supreme effectiveness of the Wurlitzer Studio Grand as the predominant feature of modern home decoration. Write for it today.

Grand Piano Factory De Kalb, Ill. **WURLITZER** *Upright Factory N. Tonawanda, N. Y.*

Dealers and Branches Everywhere

Please mention THE ETUDE when addressing our advertisers.

School for the Training of

THEATRE ORGANISTS

Direction: CHARLES H. DEMOREST and HENRY FRANCIS PARKS, Famous Theatre Organists

WINTER TERM NOW

Students have lessons and practice before the Screen provided by the College in its studios. New two, three and four manual Wurlitzer and Moeller theatre organs for lessons and practice, owned and operated by the College.

COURSE OF STUDY

A two-year course. Varied to suit the individual student.

FIRST YEAR

First Term: First working registration, arranging of popular ballads, semi-classic ballads. Themes for feature films.

Second Term: Preparation for news reel playing, arrangement of piano numbers for the organ, waltzes and marches. Characteristic numbers arranged.

Third Term: First studies in adapting orchestrations to the organ, first studies in jazz playing, second or double-touch, playing of song-slides. Comedy film.

Fourth Term: First actual screen work, the news reels, comedy film, classification and construction for feature films, cuing short and long feature film, thorough preparation in adapting music.

SECOND YEAR

First Term: Repertoire, transcriptions of violin and orchestral music, orchestral overtures adapted, first actual screen work in playing the feature film scenics, cartoons, travelogues, etc.

Second Term: Modulation and improvisation for all types of films, memorizing for important situations, dramatic music, such as misteriosos, furiosos, etc. Actual dramatization of all kinds of films, meeting actual conditions of the theatre, improvisation, including waltzes, marches, intermezzos, jazz, melody work.

Third Term: All scenic effects such as storms, falls, thunder, trains, etc. Constant practice before screen.

Fourth Term: Devoted entirely to screen work by those who have followed the complete course, and opportunity will be given to play before invited audience, so that practical experience may be gained fitting the organist for public work.

LENGTH OF COURSE

The time which will be consumed in covering the course will be determined to a large extent upon the ability as organists of those who take it. Students who never have studied organ previously will require two full years to finish the course. Experienced organists may cover it in one year.

NOTE—*Church and concert organists of experience are eligible to enter the Advanced Course.*

STUDENTS MAY BEGIN STUDY AT ANY TIME

COMPLETE FALL-WINTER CATALOG ON REQUEST

CHICAGO MUSICAL COLLEGE

A Conservatory Pledged to the Highest Artistic Standards. Established 1867

60 East Van Buren Street (Chicago Musical College Building) Chicago, Ill. Herbert Witherspoon, President Carl D. Kinsey, Manager

The Cleveland Institute of Music

Offers Complete Courses for Students of all Grades

Four-year course leads to teacher's certificate or diploma.

Two orchestras afford opportunity for ensemble training.

Special courses for teachers and professionals.

The Student Residence is open throughout the winter and summer terms.

Send for catalogue outlining courses and fees

Mrs. Franklyn B. Sanders, Director
2827 Euclid Avenue, Cleveland, Ohio

Cincinnati Conservatory of Music
INCORPORATED

A COMPLETE SCHOOL OF MUSIC

Affiliated with the University of Cincinnati

Pianoforte—Voice Culture—Violin—Organ—All Orchestral Instruments
Public School Music (accredited)—Opera—Drama—Languages—Dancing

Catalogue will be sent on application

IDEAL DORMITORIES ON THE CAMPUS FOR STUDENTS FROM A DISTANCE

BERTHA BAUR, President and Director
Burnet C. Tuthill, General Manager

Highland and Burnet Aves., and Oak St., Cincinnati, Ohio



All branches, advanced study, 35 specialist teachers. Courses lead to Mus B. degree. Cultural and social life of Oberlin College. High School course or equivalent required. Opened Sept. 21st.
Oberlin Conservatory of Music, Oberlin, Ohio

DANA'S MUSICAL INSTITUTE

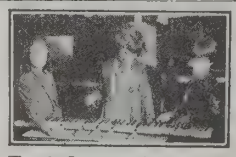
WARREN, OHIO

The Only University of Music in the World

All branches taught on the daily lesson plan : : Special Music Supervisors Course

Catalogue on application to LYNN B. DANA, Pres. Desk E.

DUNNING SYSTEM OF IMPROVED MUSIC STUDY Inc.



Enables You to Teach Systematically, Intelligently, Thoroughly and Interestingly
Practical Normal Training Courses for Teachers Will Be Held
HOLIDAY NORMAL—Bellefontaine, Ohio; other Normals: Bellefontaine, Cincinnati, Columbus, Ohio; Miami, Jacksonville, Orlando, Florida; Chicago, Ill.; Wichita, Kansas

For Information and Booklet, Address
MISS ADDA EDDY
136 W. Sandusky Ave., Bellefontaine, Ohio

Frederic A. Cowles, Director

An Accredited School conferring Degrees. Piano, Organ, Harp, Voice, Violin, Dramatic Art, Orchestral Instruments and Theoretical Subjects taught. Cultural work accredited by Universities. Student and faculty recitals. Three large orchestras. Piano Normal Course. Two and Three Year Public School Music Courses leading to Certificate and Diploma. Practice Teaching in Public Schools. Graduates accepted by State Boards of Education. Dormitories.

Catalog, suggestions, and information from
JOHN L. GRUBER, *Manager*
218 West Broadway, Louisville, Kentucky

Louisville Conservatory of Music
INCORPORATED

VALPARAISO UNIVERSITY

Founded 1873
VALPARAISO, INDIANA

SCHOOL OF MUSIC
"Better Than Ever"

Offers courses in Piano, Voice, Violin, Theory, and Public School Music. Students may attend the Music School and also take the regular work at the University.

WINTER TERM STARTS JANUARY 5TH
Controlled by Lutheran University Association since Sept., 1925. Open to all. For special Bulletin address office of the President, Dept. K.

VALPARAISO UNIVERSITY Valparaiso, Indiana

Lawrence
Conservatory of Music

Appleton, Wisconsin

A Department of Lawrence College

Piano, Voice, Violin, Cello, Organ,

Band Instruments, Public School Music,

Public School Art, Dramatic Art.

Orchestral and Choral Training,

Music Festival, Artist Recitals.



Dormitories Free Catalog on Request

Address, CARL J. WATERMAN, Dean
Appleton, Wisconsin

WILLIS J. CUNNINGHAM
Piano

JOSEPH D. DeNARDO
Harmony, Composition

394 teachers enrolled in Summer Normal Classes of 1926
ASHEVILLE, NORTH CAROLINA

ESTABLISHED 1857

PEABODY CONSERVATORY
BALTIMORE, MD.

HAROLD RANDOLPH, Director

One of the oldest and most noted Music Schools in America.

Atlanta Conservatory of Music

THE FOREMOST SCHOOL OF FINE ARTS IN THE SOUTH

Advantages Equal to Those Found Anywhere.
Students may enter at any time. Send for Catalog. GEO. F. LINDNER, Director

Peachtree and Broad Streets, Atlanta, Georgia

Public School Music Department

(Continued from page 907)

cession should furnish a melody to be harmonized. A bass should be given and harmonized. Both the soprano and the bass should be presented for practice in ear-training. Four-part harmonies should be thrown on the ears of the pupils for ear-training or chord analysis. All of this should be written out by the individual pupils and a figured analysis marked under each bass note.

The pupils should go to the piano and play the material developed and, finally, melodies and basses should be harmonized directly at the keyboard. All of this develops a resourcefulness on the part of the pupils and enables them to hear silently what they have written and to see mentally the chord notation of simple harmonic combinations which they hear or think out in a creative way.

Recapitulation

WE HAVE been considering the possibility of building a single course in music which will fit the needs of the high school pupil who wishes to delve into the cultural side of the art. We find that the plan is feasible if we will use texts which cover the field in a way calculated to interest the beginner. We must also use modern methods which will enliven the study of music history by correlating it with music appreciation.

Harmony must be presented in so far as possible from the art point of view, rather than as "The grammar of music." The course suggested could be presented in two terms or semesters by holding the class four periods a week; but it would be well to devote five periods if possible. In the first term three periods should be given to history and appreciation, and two to harmony. In the second term two periods should be given to history and appreciation and three to harmony.

The following is the first of a series of ten outlines (each covering the work of four weeks) of a combined course in music history, appreciation and harmony to be used with "The Standard History of Music," a supplementary list of records, and "Harmony Book for Beginners." These will be published monthly.

Week	Subject	Chapter	Topic	Page
1	History	1	How Music Began	7—15
"	Appreciation	1	Records of Aboriginal and Primitive People	3
"	Harmony	1 and 2	Material of Music	7—8
2	History	2	Music of the Early Church	16—21
"	Appreciation	2	Records of Gregorian Period	3
"	Harmony	2	Building the Major Scales	9—11
3	History	3	Development of Notation	22—26
"	Appreciation	—	Study and Copying of Old Manuscripts	—
"	Harmony	4	Major Scales—Flat Keys—Signatures	12—15
4	History	4	Troubadours, Minnesingers, Meistersingers	27—32
"	Appreciation	3 and 4	Records of Troubadours, "Prize Song"	4
"	Harmony	5	Intervals	16—18

Letters from Etude Lovers

Mozart as a Remedy

To The Etude.

Mozart's compositions will serve as a remedy for those muscle-bound students whose devotion to modern music has caused them to play in a strained and exaggerated style. Thus will they regain lightness and the ability to play without use of the pedal.

Mozart's music demands exceptionally clean playing and phrasing, the latter often being as subtle as that required for stringed instruments. As it likewise calls for calmness and poise, this music acts as a massage for overworked nerves and muscles. Its very intimacy causes it to be difficult in interpretation. The study of it provokes the student to greater effort and concentration than does modern music which is often interpreted in a frantic, haphazard manner.—W. G. S.

A Lesson in Taste

To The Etude:

"I wish I might play popular music. All my friends do, and it doesn't seem to hurt their playing. Besides, no one likes to hear the classics any more."

Such a statement indicates a crisis in the musical life of the pupil. A lecture by the teacher, no matter how convincing, cannot develop the pupil's appreciation of good music. He must be made to feel for himself the difference between good music and "trash."

When such a problem arises, I use this method: I give him a popular selection as part of the lesson, at the same time assigning a piece of good music for contrast. For this purpose I use a moderately easy piece with strong rhythm and appealing melody, such as the Paderewski "Minuet" or a Brahm's waltz. I find interesting stories connected in some way with it and allow the pupil considerable freedom in interpretation. I try to get him to see it not as so many notes to be played with the correct amount of crescendo and diminuendo, but as a mood that must be expressed.

In the popular piece I insist upon technical accuracy, memorizing and some attempt at expression. I keep the pupil working on it until he discovers for himself that there is nothing in the piece to be expressed. In nearly every case at the end of two or three lessons he sees just how meaningless the popular music is and is more than willing to return to the usual lesson material—Margaret Neal.

PIANO JAZZ
By Note or Ear. With or without music. Short Course. Adult beginners taught by Mail. No teacher required. Self-instruction Course for Advanced Pianists. Learn 259 styles of Bass, 684 Syncopated Effects, Blue Harmony, Oriental, Chime. Movie and Cafe Jazz. Trick Endings, Clever Breaks, Space Fillers, Sax Slurs, Triple Bass, Wicked Harmony, Blue Obligato and 247 other subjects, including Ear Playing. 138 pages of REAL Jazz, 25,000 words. A postal brings our FREE special offer.
Waterman Piano School, 1836 W. Adams St., Los Angeles, Cal.

NEW !!! NEW !!!
MUSIC MASTERY
By E. C. Moore
16 Talks on the Psychology of Music, Study and Practice
Sound sense—Practical from cover to cover. Every student or teacher of music should read this book.
Price: $1.00 Postpaid
E. C. MOORE, Director of High School Music
Green Bay, Wisconsin
"An art book that will make a wonderful gift for that musical friend of yours"
NEW !!! NEW !!!

STANDARD
GRAND AND UPRIGHT
Piano actions
MADE AT CAMBRIDGE, MASS.
SINCE 1888

The Action provides the Life and Beauty of Piano Tone—

And the Standard Piano Action has been the choice of music lovers for 37 years because it is *the highest quality piano action in the world.* Before you select your new piano, let your fingers glide over the keys of one that is "Standard equipped." Notice the more delightful response—the lightness of touch—and the finer, purer tone. Every touch perfectly transmitted from key to string.

Insist upon the Standard Piano Action, made at Cambridge, Mass. You'll find it in all the better makes.

SEND TODAY for our booklet describing what is essential in a good piano.

STANDARD ACTION CO.
C. L. McHUGH, President
Cambridge, Mass.

Have your piano tuned at least twice a year by a competent tuner

The Organist's Etude

Edited for December by Well-Known Specialists

It is the Ambition of THE ETUDE to make this Organ Department "An Organist's Etude Complete in Itself"

The Anthem, Its History and Place in the Service

By Frank L. Sealy, F. A. G. O.

Part II

Paper Read at the Convention of the American Guild of Organists, at Buffalo, New York

"A REVOLUTION in musical taste occurred early in the seventeenth century, which metamorphosed the whole conception of the nature and purpose of music, and the complex ancient art of the medieval church was forgotten under the fascination of the new Italian melody and the vivid rhythm and tone color of the orchestra." During the civil war and under the Commonwealth organs were closed and cathedral churches shut; singers were silent except for Psalm singing. Composers for the church dropped the pen and took up the sword, and it was not until the Restoration that the motet or anthem was sung again.

Through this seething period of religious and political controversy England travailed for 120 years. One king, three queens and many of the bravest, purest and brainiest of her subjects lost their heads on the scaffold, or were burned at the stake. Civil war desolated the land, and the whole country became at times an armed camp. From 1549 to 1661 the Puritans were in power and elaborate church music was forbidden. Cromwell and his followers by no means disliked the music, but they were opposed to any elaborate form of worship, as well for political as religious reasons.

Music by Law

When Charles II. came to the throne in 1660 the practice of church music had been abandoned for at least eleven years. In addition to that, Archbishop Cranmer had in his instructions in 1544 enjoined a more simple mode of counterpoint. Note against note unbroken, notes and no imitations, were the directions. Neither Tallis, Tye nor Byrd, the great men of that time, continued long to use the new method, but they gradually ceased composing for the church, writing many secular glees and madrigals. All these restraints, the hostility of the Puritans to the old style of cathedral music and the turning more and more of the tastes of the people toward secular music had opened the door wide for the change which was to come.

The restored Stuart monarch, Charles II., having lived during his exile at the French court, had acquired French tastes. He soon tired of the grave and solemn ways established by Byrd and others and ordered the composers to add symphonies with instruments to their anthems. He also sent Pelham Humphrey, one of the chapel royal choir, to France to learn the new style. Humphrey, then only 16, went to Paris and studied with Lulli, the great opera composer of the day. He also visited Italy, where he probably met Sarissimi, who was a great master in the new declamatory style. After three years of study and travel he returned and was sworn in as a gentleman of the chapel royal. Humphrey was the first to infuse into the English church music the new light style which was destined to supplant the grand school of the motet. Humphrey was the pioneer in the new declamatory and expressive style.

An English Master

In 1658 was born a greater than Humphrey, Henry Purcell. It is possible that one who has formed his impressions only by reading about him may be disappointed when for the first time his compositions are studied. It should be remembered, however, that Humphrey and Purcell were at the beginning of a new era in church music. The old motet school of writers, which had passed away, represented the quintessence of vocal polyphony—the culmination of centuries of development. Instrumental music was now to have its day and the style of church music was to be greatly influenced and temporarily injured. One essential difference between the old and new style was the accompaniment. In the old music the original method had been to do without instruments. When the accompaniment was added, it generally doubled the voice parts. If there was a distinctly separate part, it was in style like the voice part, a veritable song without words. Instrumental figuration was unknown or in a very crude state of development; but now the experiments of Gabrieli at Florence, Frescobaldi in Rome, Sweelinck at Amsterdam, John Bull in England and many others were bearing fruit.

The old music had been essentially choral, but the anthems by Purcell which are representative of him in the maturity of his powers contain a greater amount of instrumental music than in any period of English church music. Violins were introduced in 1674 and Purcell had the advantage of writing services and anthems with all the variety afforded by choir, soloists and orchestra. In style he foreshadowed Handel, having the same practical sense which led him not to make his church work too elaborately contrapuntal. Some of his anthems seem like solos or duets, with a little chorus work thrown in as an afterthought. One anthem has two pages of solo, six of duet and one page chorus. In another there are seven pages of duet and one chorus. In his writing for solo passages for church he seems to have put aside any intent to make them beautiful.

In his music for the theater and opera Purcell showed an unrivaled power to create fresh and charming melodies; but this is missing in his church work. One of his most characteristic anthems is "O Give Thanks."

Music Declines

After Purcell English music declined. In the anthem the solo or verse period had been developed and composers were gradually beginning to combine full and verse anthems.

After Purcell's death in 1695 no one appeared worthy to carry on the art where he had left off. Two of his contemporaries, John Blow and William Croft, who survived him a few years, produced some noble anthems, and Blow some very creditable instrumental work; but after their death came a long interruption in the constantly upward development, which had been going on since the time of Dunstable in the fifteenth century. Myles B. Foster in his "Anthems and Anthem Composers" somewhat justly calls the eighteenth century period the period of decadence. The standards established by the great masters of the motet age and the brilliant writers of the new school, founded in England by Humphrey and Purcell, were not followed, and toward the end an orgy of arrangements was in fashion. The only anthem composers of note at this time were Boyce, Batishill and Crotch. The last two really should be classed as belonging to a later intermediate period, as well as Thomas Attwood, pupil of Mozart and friend of Mendelssohn.

The work of anthem composers of the nineteenth century is familiar to all. I would like to express the opinion that at the present time justice is scarcely given for the work of Barnby, Goss, Smart, Stainer, Sullivan and a few others. The judgment of the critic does not always agree with that of the public. Frequently time proves that the public is right. May I venture to express the opinion that Barnby's "Beloved, if God So Loved Us," "Drop Down, Ye Heavens," "O Praise the Lord, all Ye His Angels," "Sweet Is Thy Mercy, Lord"; Goss' "O Saviour of the World," "The Wilderness;" Smart's "The Lord is my Strength"; Stainer's "And All the People Saw," "What Are These?" and "I Saw the Lord," and Sullivan's "I Will Mention Thy Loving Kindness" and "O Taste and See" will be alive and affording delight and comfort to thousands of listeners long after the mistaken, short-sighted criticisms of them are buried so deep that the strongest angel on Resurrection morn will not be able to lift them out to bring them to judgment.

Of the House of Wesley

In closing this historical sketch I would like to make special mention of one who bears a name honored by many. Samuel Sebastian Wesley was the son of Samuel Wesley, who by general consent is considered one of the greatest English church composers. He was the grandson of the Rev. Charles Wesley, author of the well-known hymn "Jesus, Lover of My Soul," and grandnephew of John Wesley founder of the Methodist Church. Wesley of all the church composers of the nineteenth cencentury seems to have had the most of genius. Many are disposed to give preference to his larger anthems, "Blessed Be the God and Father" and "The Wilderness," but they are early works written when he was not over twenty-five years old, and do not compare with some of his smaller works written later in life, such as "Wash Me Thoroughly" and "Cast Me Not Away." He had a power of noble, sustained melody very Handelian in style. Walker says: "The grand style of the past, clear echoes of which were sounding in the work of his father, was missing in the work of Sebastian Wesley." Nevertheless, he was a very talented original composer.

Wesley is the last name I shall mention with the exception of Sir George Martin and Charles Villiers Stanford. Martin's anthem "Hail, Gladdening Light," has been sung all around the world, and Stanford has been a favorite composer for many years. —*The Diapason.*

Handel and the Foundlings

By Alfredo Trinchieri

CHRISTMAS of 1926 will break a tender musical tie for many a Londoner, for this is to be the last Yuletide at which ten tiers of fatherless girls in mob caps, bibs and aprons, and boys looking brave in their brass buttons and red waistcoats will perch themselves high on either side of the historic Handel Organ of the high eighteenth century chapel of the Foundling Hospital in Guilford Street, and sing their carols, some of which go back six centuries. The property is sold and the foundlings are to be transferred to a fine new home in broad green fields and under the blue skies of the country. A boon in health and happiness for the youngsters; but, ah, how much of tradition and sentiment is to disappear!

It was to this chapel that Handel gave its organ. "A very fine organ," the Governors of the Hospital boasted in 1750, when they announced that "Mr. Handel will open the said organ, and the sacred oratorio called *Messiah* will be performed under his direction."

Tickets were half a guinea ($2.50), and there was no collection. So successful was the performance that it was repeated again and again "under the direction of the inimitable composer," and "met with universal applause."

Such were the ways of George II's Londoners. Anyway, they seem to have known good music when they heard it. These were the first hearings of Handel's "Messiah;" and from them and his own organ-playing the crotchety "Old Saxon" raised more than ten thousand pounds (fifty thousand dollars) for this hospital.

Furthermore, he gave to the institution a copy of the score of the great oratorio, "reserving to himself only the liberty of performing the same for his own benefit during his life."

The Governors of the Hospital undertook to go to Parliament to obtain the force of law for this benefaction; but they mistook their man.

"De devil!" Handel erupted. "For vat sal de Foundling put mein oratorio in de Parliament?"

However, he stood by his word, and in his will the "Messiah" score went to his pet hospital.

A Firm Foundation

By E. A. Barrell, Jr.

IF ASKED what single department of organ playing is the most important and the most interesting we would say "Pedalling." It is this one feature, indeed, that distinguishes organ playing from piano playing; and the many cinema organists who, having received only pianoforte training, dispense wholly or almost wholly with the pedals, are not organists at all. To them the organ is only a sort of glorified piano. (In complete fairness, however, be it said that presiding over the countless and ever-increasing number of theater organs are many very excellent performers, thoroughly grounded in true organ technic, and often brilliantly original in registrational effects.) Not to employ the pedals, thus, is quite absurd. And besides—one is missing half the *fun!*

When, after weeks and perhaps months of practice on, say, the *St. Anne's Fugue,* something like mastery is attained over the difficulties of the pedalling, and the feet glide noiselessly, rapidly and (nearly) correctly about the pedal-board, there is a real enjoyment and pleasure in the accomplishment. And the hours of practice,

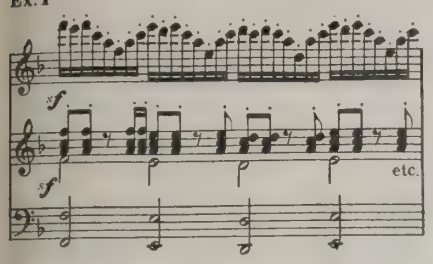
you now recall, were never tedious but rather were actually fun: glorious, exhilarating, entertaining. Pedalling is all rather like a game, you see; a game more amusing a thousandfold than *mah jong*, and a game quite as subtle as bridge, without the added annoyance of a grouchy partner.

An interesting feature of pedal technic—and one which has received too scanty attention from the pedagogues—is double pedalling. Double pedalling, as its name implies, is the employment of both feet simultaneously, and there are two main types thereof.

First, there is the playing of pedal octaves, to build up the sonority and grandeur of the tonal mass. This is the more common, and much the easier, type. It is wonderfully effective, too.

At the return of his theme in the *Toccata* from the *Fifth Symphony*, Widor achieves this sonority:

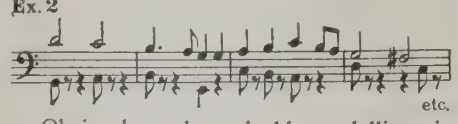
Ex. 1



The other type is the playing of intervals greater or less than an octave. This is truly fascinating; and if sometimes one's temper is badly frayed after a long practice at the double pedalling of the *Allegretto* movement from Guilmant's *7th Sonata*, for instance, the approach of success brings a warm thrill of pleasure, and you are a better man or woman for having mastered these intricacies. For persons with the proverbial "one-track" mind, by the way, double pedalling of this latter type will do wonders and will give a highly awakened and more comprehensive cerebration.

A splendid example of the use of the feet for playing other intervals than the octave is to be found in Guilmant's well-known *Chant Séraphique* from his *Marche Funèbre et Chant Séraphique*. We cite herewith a few pedal measures from this composition:

Ex. 2



Obviously, when double pedalling is going on, the Swell pedal cannot be used. But since the large majority of Swell pedals are cruelly over-used, this is all for the best.

Guilmant often carries the right foot as far as F or G. This demands a good deal of stretching, particularly if one's legs happen not to be very lengthy.

Another interesting feature of pedalling is the trill. In the opening measures of the arrangement of Sibelius's *Finlandia* the pedal trills are beautifully effective and strong. Very few organists possess, however, a good and *steady* pedal trill.

The organ is admittedly "the king of instruments." It seems sometimes, as it roars out in a flood of sonority and eloquence and richness, to be almost linked up with the Divinity. Thus the study of the organ should be fraught with all sincerity, and with keen, persistent effort. And the pedals, especially, must never be neglected. Clever fingers, rushing over the manuals, may build castles and cathedrals and dreams, but without the firm foundation of a sure and unhesitant and flowing pedal support, they will be very silly-looking castles, very unsanctified cathedrals, and very, very empty dreams.

Seventy Strong Organ Blowers

By R. A. di Dio

In a book on "Music and the Anglo-Saxons," Mr. Wackerbath gives this description of a tenth century organ erected at Winchester Cathedral by Bishop Elphege, who died in 951. The account is from the Latin of Wulstan, an English monk who died in 963.

"Such organs as you have built are seen nowhere, fabricated on a double ground. Twice six bellows above are ranged in a row, and fourteen lie below. These, by alternate blasts, supply an immense quantity of wind, and are worked by seventy strong men, laboring with their arms, covered with perspiration, each inciting his companions to drive the wind up with all his strength, that the full-bosomed box may speak with its four hundred pipes, which the hand of the organist governs. Some, when closed he opens, others, when open he closes, as the individual nature of the varied sound requires. Two brethren—religious—of concordant spirit sit at the instrument and each manages his own alphabet. There are, moreover, hidden holes in the forty tongues, and each has ten—pipes—in their due order. Some are conducted hither, others thither, each preserving the proper point (or situtation) for its own note. They strike the seven differences of joyous sounds adding the music of the lyric semitone. Like thunder, the iron tones batter the ear, so that it may receive no sound but that alone. To such an amount does it reverberate, echoing in every direction, that everyone stops his ears; being in no wise able to draw near and hear the sound, which so many combinations produce. The music is heard throughout the town, and the flying fame thereof is gone out over the whole country."

The "seven differences of joyous sounds" produced on this ecclesiastical calliope, are, of course, the seven tones of the diatonic scale in the appropriate ecclesiastical modes; and the "lyric semitone" is doubtless B flat, that being the only accidental permitted in the Greek and Gregorian tones for hundreds of years.

"I Don't Dance"

The Philadelphia *Public Ledger* of June 11, 1845, carried the following bit of ingenuous humor which we give with its quaint diction and punctuation intact:

An exchange tells a good story of an innocent countryman who chanced to be in one of our cities on Sunday, and concluded to go to church. Arrived there, he waited outside for a moment, when, to his profound surprise, the organ struck up, from which he concluded that some sort of "shake down," was about to commence. Just at that moment a gentleman invited him to walk in and take a seat. "Not 'zactly, Mister—I ain't used to no such doin's on Sunday: and besides, *I don't dance;*" and he retired, shocked exceedingly.

"There was never a time when our country possessed so many fine organists as the present, but how many of them have given any thought or study to the matter of selling that which it has been so costly to buy?"—Ralph Kindler.



Jesse French & Sons
REPRODUCING GRAND
"A Name Well Known Since 1875"

An Achievement in Wonderful Music

THE exclamation of all who hear the work of the World's best musicians reproduced in the parlor exactly recorded.

With such an instrument in your home you have nearly all the fine artists of all the World at your beck and call—they will play for you a program of your own choosing and do it as well as tho you had paid $5.00 for your seat for that performance.

The JESSE FRENCH & SONS (Welte Licensee) Reproducing Grand is truly a musical marvel—it is an artistic instrument for the artist—an artistic thing of beauty for the home—an artistic triumph of musical reproduction—electrically operated.

Expression and Reproducing uprights and Grands are available at from $750.00 to $2,750.00.

Write for FREE Catalog and easy payment plan
Your old piano taken in trade

JESSE FRENCH & SONS PIANO CO.
20th and J Avenue NEW CASTLE, INDIANA

AUSTIN ORGANS

THE standing of Austin in the one great city of Philadelphia, is indicated by Austin organs in St. Mark's, St. Luke and Epiphany, St. Clement's, Church of the Saviour, Arch Street Presbyterian, Cathedral SS. Peter and Paul, Girard College, First New Jerusalem Church. All are very large, comprehensive instruments; models of modern construction and beautiful churchly tone.

AUSTIN ORGAN CO.
165 Woodland St. Hartford, Conn.

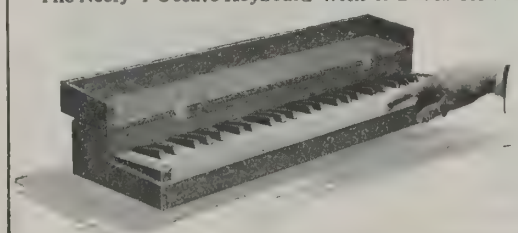
INSTRUCTION IN
THEATRE ORGAN PLAYING
Practice Facilities. Special course for pianists changing to organ.
Advanced pupils have the advantage of lessons before the screen under the same conditions as prevail in any large theatre.
OUR PUPILS SUCCEED WHERE OTHER ORGANISTS FAIL
VERMOND KNAUSS SCHOOL OF THEATRE ORGAN PLAYING
210 North 7th St., Allentown, Pa.



TWENTY YEARS of development has won universal acknowledgment of "ORGOBLO" superiority. Recent improvements have made the
SUPER "ORGOBLO"
Sturdy—Efficient—Quiet
Most of the largest and finest American Organs are blown by ORGOBLOS.
The ORGOBLO has won the highest award in every exposition entered.
Special "ORGOBLO JUNIOR" for Reed and Student Organs.
THE SPENCER TURBINE COMPANY
Organ Power Department
HARTFORD CONNECTICUT

Guilmant Organ School
Dr. William C. Carl
Director
A Distinctive School for Serious Students
FREE SCHOLARSHIPS
Write for Catalog
17 East Eleventh St., N. Y.

AT LAST—FOR ONLY - $15.00
The Neely 4-Octave Keyboard With INDIVIDUAL KEY-ACTION



Standard size keys; standard dip; piano touch. A portable silent keyboard with handle for carrying and a folding music rack inside the case. About the size of a violin case; finely finished; weight, 7 lbs. A real aid to class teaching and the lowest-priced high - quality keyboard available for practice work.
Sent on Approval; Guaranteed for Five (5) Years
FORSE MFG. CO.
700 Long Street, Anderson, Indiana

NEW YORK SCHOOL of MUSIC and ARTS

824 West End Avenue Cor. 100th Street — Ralfe Leech Sterner, Director

New York's Oldest Music School

Many new and wonderful features planned for the coming season by this institution.
Same celebrated faculty headed by Ralfe Leech Sterner, Arthur Friedheim, Paul Stoeving, Frederick Riesberg and other celebrated masters.

Individual Instruction. Entrance at any time.

SEVERAL FREE AND PARTIAL FREE SCHOLARSHIPS OPEN FOR COMPETITION

Dormitories in School Building. A real home for music students.

Many Free Classes and Lectures. Diplomas and Teacher's Certificates. Public Concert every Thursday night. Vocal, Piano, Violin and all Instruments. Public School Music Dept. Dramatic Art, Drawing and Painting, Interior Decoration, Dancing and Languages.

ILLUSTRATED CATALOGUE ON REQUEST

VIRGIL PIANO CONSERVATORY

36th SEASON

137-139 West 72d Street, New York

For Catalog Address Julia Weil, Sec'y — **A. M. VIRGIL, Director**

TWO NEW COURSES

INSTITUTE OF MUSICAL ART

FRANK DAMROSCH, Director
120 Claremont Avenue New York, N. Y.

CRITICAL AND PEDAGOGIC COURSE
for Teachers and Advanced Pianists under CARL FRIEDBERG

NORMAL COURSE FOR TEACHERS
Methods of interrelating all theoretic subjects and correlating them with the study of piano, violin, voice, etc.

TUITION FEES VERY MODERATE. CATALOGUE UPON REQUEST, ADDRESS DEPT. U

VIRGIL SCHOOL OF MUSIC

Founded by the late A. K. VIRGIL

(Originator of the Virgil Method, Inventor of the Virgil Practice Clavier)

Special Courses For Teachers, Players and Earnest Students of All Grades

For all particulars address: THE A. K. VIRGIL CLAVIER CO., or

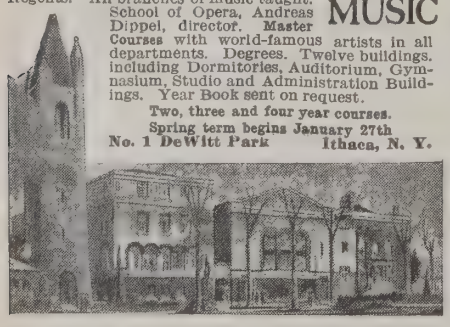
MRS. A. K. VIRGIL, Director

Phone Susquehanna 10485. 510 WEST END AVENUE
NO OTHER ADDRESS NEW YORK

ITHACA CONSERVATORY of MUSIC

Registered with N. Y. State Board of Regents. All branches of music taught. School of Opera, Andreas Dippel, director. Master Courses with world-famous artists in all departments. Degrees. Twelve buildings, including Dormitories, Auditorium, Gymnasium, Studio and Administration Buildings. Year Book sent on request.

Two, three and four year courses.
Spring term begins January 27th
No. 1 DeWitt Park Ithaca, N. Y.



30th YEAR Alviene SCHOOL OF THE THEATRE UNIVERSITY

Summer and Fall
Courses for Acting, Teaching, Directing
DRAMA, OPERA, MUSIC
STAGE DANCING

DIRECTORS
Alan Dale
Wm. A. Brady
Sir John Martin-Harvey
J. J. Shubert
Marguerite Clark

Singing, Fine Arts and Photoplay. Developing personality and poise essential for any vocation in life. Alviene Art Theatre and Student Stock Co. afford appearances while learning. N. Y. debuts and careers stressed. Pupils — Laurette Taylor, Mary Pickford, Eleanor Painter, Annette Kellermann, J. Arnold Daly, Fred and Adele Astaire, Dolly Sisters, Evelyn Law, Mary Nash, Nora Bayes, Taylor Holmes, Lady Ribblesdale, Vivian M. Astor, Gloria Gould-Bishop, and others. Write Study wanted to Secretary, 66 West 85th St. N. Y., ask for catalog 3M

The Courtright System of Musical Kindergarten

Oldest and most practical system. A great opportunity for teachers to specialize in this unlimited field. Write for particulars in correspondence course.

Mrs. Lillian Courtright Card, 116 Edna Ave., Bridgeport, Conn.

VIRGIL PORTABLE KEYBOARD

For Pianists and Piano Students

KEEP UP REPERTOIRE
PERFECT YOUR TECHNIC
STRENGTHEN FINGERS ON THIS INSTRUMENT
KEY ACTION PERFECT
TOUCH LIGHT TO HEAVY

Catalog on request

VIRGIL PIANO SCHOOL CO.
137-139 West 72nd Street New York City



TEMPLE UNIVERSITY School of Music

1521 LOCUST ST. PHILADELPHIA, PA.

Thaddeus Rich, Mus.Doc., Dean
E. F. Ulrich, Assistant Dean

HIGHEST STANDARDS of MUSICAL INSTRUCTION
Degrees, Diplomas, and Teachers' Certificates

NO HIGH SCHOOL EDUCATION REQUIRED except in the College Course of Music.
ALL BRANCHES OF MUSIC—From the Elementary to the Highest Grades—Private Lessons.
—DISTINGUISHED FACULTY—
Orchestral Instruments taught principally by members of the Philadelphia Orchestra
STUDENT RECITALS — OPPORTUNITY FOR ORCHESTRAL PRACTICE.
CLASSES IN THEORY—Lectures on History and Appreciation of Music by PHILIP H. GOEPP, Mus.Doc.
Pupils May Enter at Any Time During the Year.
STUDENT DORMITORIES
Branch Schools Write for Catalog

Zeckwer-Hahn Philadelphia Musical Academy

57 years of continued success in training musicians
Highest Standards of Musical Instruction
For year book, address
Charlton Lewis Murphy, Managing Director
1617 Spruce Street

GRANBERRY PIANO SCHOOL

149 East 61st St., New York, N. Y.

For PIANISTS, ACCOMPANISTS and
TEACHERS
MUSICAL DEVELOPMENT THROUGH SIGHT-TOUCH and HEARING. *Booklet*

College of Fine Arts

Syracuse University
Harold L. Butler, Dean
Syracuse, N. Y.

MUSIC, ART, ARCHITECTURE
900 STUDENTS 42 INSTRUCTORS

Four-year Courses in
Piano, Voice, Organ, Violin, Composition, Public School Music
leading to the Bachelor's degree

Unexcelled advantages for the study of music. Special students may enter at any time. Dormitory with 42 practice pianos reserved for women music students. Five pipe organs.

COMBS Conservatory *of* Music

PHILADELPHIA
FORTY-SECOND YEAR

A SCHOOL OF UNPARALLELED FACILITIES

A School for the Ambitious Amateur and the Professional Musician. Instruction in all branches. Courses in English, Psychology, Modern Languages, Pedagogy and Normal Training. Approved and Accredited Courses in Public School Music. Degrees Conferred.

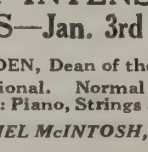
SIX SPACIOUS BUILDINGS
DORMITORIES FOR WOMEN

Send for Illustrated Year Book

Gilbert Raynolds Combs, Director
Offices, Dormitories and Studios
BROAD AND REED STREETS

P.M.I.

SPECIAL TRAINING FOR TEACHERS
PITTSBURGH MUSICAL INSTITUTE, Inc.
PITTSBURGH, PENNA.



Musicianship *Trinity Principle Pedagogy*

SIGHT SINGING { not "Do-re-mi" not "Intervals" not "Numbers"

Special Correspondence Courses for Teachers
Send for Catalog

Constructive Music Book Price $1.25

Address
EFFA ELLIS PERFIELD
121 Madison Avenue (30th Street)
New York City Phone - Ashland 5551

DUNNING SYSTEM of Improved Music Study for Beginners

The Demand for Dunning Teachers Cannot be Supplied—Why?

NORMAL CLASSES AS FOLLOWS:

MRS. CARRE LOUISE DUNNING, *Originator,* 8 West 40th St., New York City.
Mrs. Zella E. Andrews, Leonard Bldg., Spokane, Wash.
Katharine M. Arnold, 93 Madison St., Tiffin, Ohio, Arnold School of Music.
Allie Edward Barcus, 1006 College Ave., Ft. Worth, Texas.
Elizette Reed Barlow, 817 Central Ave., Winter Haven, Florida.
Catherine Gertrude Bird, 658 Collingwood Avenue, Detroit, Mich.
Grace A. Bryant, 201 10th Ave. N., Twin Falls, Idaho.
Mrs. Jean Warren Carrick, 160 East 68th St., Portland, Oregon—Normal Classes.
Dora A. Chase, Carnegie Hall, New York City; Pouch Gallery, 345 Clinton Ave., Brooklyn, N. Y.
Beulah Crowell, 201 Wellston Bldg., 1506 Hodamont Ave., St. Louis, Mo.
Adda C. Eddy, 136 W. Sandusky Ave., Bellefontaine, Ohio—Holiday Normal.
Beatrice S. Eikel, Kidd-Key College, Sherman, Texas.
LaVerne C. Fleetwood, 1344 N. Spaulding Ave., Hollywood Studio: Hollywood Woman's Club, 7078 Hollywood Blvd., Hollywood, Calif.
Ida Gardner, 17 East 6th Street, Tulsa, Okla.
Gladys Marsalis Glenn, 1605 Tyler St., Amarillo, Tex.
Florence Elizabeth Grasle, Lansing Conservatory of Music, Lansing, Mich. Normal Class, January 15, 1927.
Harriet Bacon MacDonald—13434 Detroit Avenue, Cleveland, Ohio.
Mrs. Kate Dell Marden, 61 N. 16th St., Portland, Oregon.
Mrs. Wesley Porter Mason, 6262 Oram Ave., Dallas, Texas.
Robin Ogden, Box 544, Waterbury, Conn.
Mrs. Laud German Phippen, 1536 Holly St., Dallas, Texas. Classes held Dallas, Texas, and Ada, Okla.
Ellie Irving Prince, 4106 Forest Hill Ave., Richmond, Va.
Virginia Ryan, 940 Park Ave., New York City.
Isabel M. Tone, 626 S. Catalina St., Los Angeles, Calif.
Mrs. H. R. Watkins, 124 East 11th St., Oklahoma City, Okla.

INFORMATION AND BOOKLET UPON REQUEST

AMERICAN INSTITUTE of APPLIED MUSIC

METROPOLITAN COLLEGE OF MUSIC 212 West Fifty-Ninth St., New York City

SECOND MID-WINTER INTENSIVE COURSE FOR PIANO TEACHERS—Jan. 3rd to Jan. 28th, 1927

KATE S. CHITTENDEN, Dean of the Faculty

Piano Instruction for Amateur and Professional. Normal Training Course for Piano Teachers. Junior Department: Piano, Strings and Ensemble

For descriptive circulars address: ETHEL McINTOSH, Managing Director

Organ and Choir Questions Answered

By HENRY S. FRY

Former President of the National Association of Organists, Dean of the Pennsylvania Chapter of the A. G. O.

Q. Will you kindly suggest some organ solos suitable for our Church, (Lutheran) Dedication? I will need several numbers.

A. Any organ numbers of a festival and churchly character may be used for Dedication services. One of the great heritages of the Lutheran Church is the Chorale, and compositions based on these Chorales would be very appropriate. We will include some in the list, but many more are available—notably a large number by Bach, and those by Brahms, Karg-Elert and others. The first four mentioned in the list are based on Chorales—

Festival Prelude on "Ein Feste Berg" William Faulkes
Three Chorales (quite lengthy) . César Franck
Sonata No. 6 . . . . Felix Mendelssohn-Bartholdy
Two Chorale Preludes . . . . . Henry S. Fry
March for a Church Festival . . William T. Best
Festival Postlude . . . . . Oscar Schminke
Festivity . . . . . Cyril Jenkins
Jubilate Deo . . . . . Alfred J. Silver
Prelude Heroic . . . . . William Faulkes
Air for "G" String . . . . . Bach-Nevin
Exaltation . . . . . Frank Howard Warner
Thanksgiving . . . . . Clifford Demarest
Hosannah (Chorus Magnus) . Theodore Dubois
In the Twilight (Prayer) . . . . . F. F. Harker
Meditation . . . . . H. C. Banks, Jr.
Pastorale (First Sonata) . Alexander Guilmant

Q. Would you offer some remarks on the pronunciation of the word "wind" in choral singing? I am asking the above question for the following reasons: the conventional way has been to pronounce it to rhyme with hind. At the B. C. Musical Festival three years ago Granville Bantock, the composer, who was an adjudicator scored competitors for this pronunciation and told them to use it in its every day dress to rhyme with sinned. I am sorry not to be able to quote the particular instances—it is just possible that the rhyme of the poetry called for it, but as a member of a choral society, on several occasions since, this ruling of Mr. Bantock's has been quoted as authoritative, and we have been told to use Mr. Bantock's pronunciation; though obviously the poet called for the other. My view of it is that it is not arbitrarily "wind" or "wynde," but must have the pronunciation to fit the poet's idea of meter and rhyme. At our last concert, in the "Song of the Vikings," I think, there was one verse where wind was obviously intended to rhyme with behind, but Mr. Bantock's ruling overawed us.

A. The editor thoroughly agrees with you that the pronunciation should be governed by the poetic content. We, of course, do not know under what conditions Mr. Bantock's ruling was made, and it may have been correct in that instance, but we would not feel obliged nor inclined to be governed by the ruling if the word appeared as a rhyme with kind, mind and so forth.

Q. Could you advise me as to which of the following methods is correct in selection of stops on a two manual organ? One teacher (A) whose method I follow, uses during the course of a service, the Aeoline, Melodia, Stopped Diapason, Dulciana, Flute, Oboe, Pedal Bourdon, Tremolo, Super-octave and the Swell Pedal. Another teacher (B) uses the full organ entirely, all stops, the sub-octaves, super-octaves and the Crescendo Pedal employed at one time. B's method to me is mere noise, and still B has the reputation of getting more volume and being a better organist. Would you advise me to follow A's or B's method?

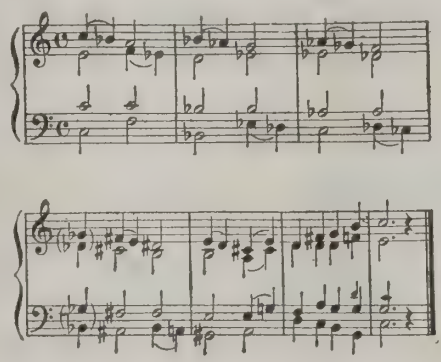
A. If we are to understand that the teachers you mention use the same combinations throughout the entire service, we would not advise your following either "method" exclusively. We would not advise the use of A's combination with the tremolo throughout the service, nor B's Full Organ. Undoubtedly B would get more volume, but that is no indication of good musicianship, and the full organ should be utilized only when necessary to support the voices being used, and when brilliancy and volume are required for organ numbers. A's combination does not require the Great Organ Open Diapason, and we can scarcely imagine hearty congregational singing that would not call for its use frequently for support. Our advice would be—use the tremulant very sparingly in service playing; use full organ only when effective, and vary your combinations to suit the passages being played, and to support the amount of vocal tone being used. We do not know the size of your choir and therefore cannot advise you as to how much organ may be used for accompanying their work, but care should always be taken that the organ does not overpower the singers.

Q. Can you give me any information on theatre organ work? What is the most difficult work in this connection? Is much jazz used or is there an equal amount of classical music used? Do you think that any one who plays pieces such as "Two Larks," by Leschetizky; "Rustle of Spring," by Sinding; "Second Mazurka," by Godard; "Butterfly," by Grieg, and some Chopin, would be able to take up a course and be successful? Would you advise a private teacher or a school of music? As I understand, it takes three years to complete the course at the school. Would it take that length of time with a private teacher? Do you think that a person at the age of twenty-seven, who has been instructed as a church organist, would be too old to undertake that kind of work?

A. It would be difficult to pass on the probability of your success as a theater organist. If you have sufficient technical resources you might be very successful after a course of study in picture-playing. This course may be taken either from a private teacher who is familiar with the requirements or at some school equipped for such work. The age you mention should not bar your being successful. A retentive memory, ability to improvise and modulate, and a keen sense of situations, in addition to technical ability, will be great helps to success. The editor does not feel that it should require three years for the course if you already have had good organ training. Probably both jazz and classical compositions would be found useful.

Q. Can you give me some rules on how to modulate from one key to another. I am a church organist and find this difficult.

A. The proper way, of course, to learn to modulate is to take up the study of Modulation in a systematic way; but, as you probably require information for more immediate use, we will illustrate a rather simple but roundabout way—through the use of the flattened seventh, or leading note. By this method a complete circle of the keys may be made, as in the following diagram:



It will be noticed that when the key of G flat is reached an enharmonic change is made to the key of F sharp. This method is suggested only as a make-shift. Until you have made a study of modulation, we would suggest that you procure a copy of Palmer's "Book of Interludes" which includes many printed modulations. The price of the book is seventy-five cents.

Q. Being a subscriber to THE ETUDE, *and wanting to study in my spare time, I am asking you a few questions. I would like to know the make-up of an organ: the names of stops, the pedals for the feet, what their use is, and so forth. If there is some book to be had on the subject will you kindly name it?*

A. An organ usually contains one, two, three, four or sometimes five keyboards or manuals for the use of the hands, and a pedal board for the use of the feet. In regular organ music a separate staff is printed to be played by the feet. In hymn-tune playing the Bass part may be played by the feet. Organs contain from four or five stops to two hundred and forty-seven (in the largest organ in the world). A two-manual and pedal organ of very small size may include:

GREAT ORGAN

Open Diapason 8 ft. Melodia 8 ft.
Dulciana 8 ft.

SWELL ORGAN

Salicional 8 ft. Flute 4 ft.
Stopped Diapason 8 ft. Oboe 8 ft.

PEDAL ORGAN

Bourdon 16 ft.

COUPLERS

Swell to Great 4 ft. Swell to Swell 16 ft.
Great to Pedal Swell to Swell 4 ft.
Swell to Pedal Great to Great 16 ft.
Swell to Pedal 4 ft. Great to Great 4 ft.
Swell to Great Great Unison off
Swell to Great 16 ft. Swell Unison off
Expression Pedal for Swell Organ
Crescendo Pedal.

We would suggest that you secure a modern edition of "The Organ," by Stainer, which will give you information of the kind you wish.

INTERNATIONAL MUSICAL AND EDUCATIONAL AGENCY
MRS. BABCOCK
OFFERS Teaching Positions, Colleges, Conservatories, Schools. Also Church and Concert Engagements
CARNEGIE HALL, NEW YORK



Joseph Schwarz as Iago, in "Otello", with the Chicago Civic Opera Company.

THE KIMBALL
the Artist's Favorite

WHEN great singers like Joseph Schwarz, who is called "a glory to the lyric stage," express their entire satisfaction in Kimball pianos, it is indeed a worthy tribute to the instrument.

Other illustrious names of earlier days, Patti, the DeReszkes, and many others, have spanned the years with continuous praise of Kimball instruments. And the American home has given the Kimball the place of honor—more are in use today than any other.

There is a new style Kimball exactly suited to your home, whether grand or upright. Catalogues and nearest dealers' names sent on request.

W. W. KIMBALL COMPANY
(*Established 1857*)
Department KE, 306 South Wabash Avenue, CHICAGO, U. S. A.



Faust School of Tuning
STANDARD OF AMERICA ALUMNI OF 2000
Piano Tuning, Pipe and Reed Organ and Player Piano. Year Book Free
27-29 Gainsboro Street
BOSTON, MASS.

Pianologues

The clever pianologue merits a place on every entertainment program. For either stage or home use, we especially recommend the following as *musical readings* or as vocal solos.

DREAMIN' IN DE TWILIGHT . . (Negro)
OLD FAMILY ALBUM . . . . (Humorous)
HATS . . . . . (Humorous)
KEEP A SMILIN' . . . . . (Inspirational)
THE LADIES' AID . . . . . (Humorous)
THE LADY WHO LIVES NEXT DOOR (Humorous)
THE MISSIONARY BARREL . . . (Humorous)
A PERFECT LITTLE LADY (Humorous Juvenile)
SPEAK FOR YOURSELF, JOHN . (Swede Dialect)
STYLE . . . . . (Humorous)
TONY ON DA PHONE . . . . (Italian Dialect)
THE YOUNGEST IN THE FAMILY (Humorous Juvenile)

In full sheet music form—price, postpaid, each 35c. The set of "ETUDE 1927 COLLECTION," $3.50.
Large catalogue of entertainment material on request.

T. S. DENISON & CO.
Dramatic Publishers
623 S. WABASH AVE., DEPT. 73 CHICAGO

Is Your Music MIXED UP?



MUSIFILE
IS THE ANSWER!

The Musifile is the SECTIONAL, Low-Priced Cabinet that will "unscramble" your music.

Send for free catalog and treatise

"HOW TO FILE MUSIC"

Walter B. Simon
Manufacturer
812 Pine Street
St. Louis, U. S. A.

VOCAL FUNDAMENTALS FOR SPEECH AND SONG

An Epoch-Making Work, the Author of Which Has Restored Many Lost Voices—That of Geraldine Farrar Being a Recent Triumph.....*net* $2.50

By ALBERT E. RUFF

We have acquired this valuable epoch-making work. It is not a new "vocal method"—does not compete in any sense with such books as Witherspoon's "Singing," or Graveure's "Super-Diction," or any methods of voice culture. It is a treatise on the vocal muscular system. The author is a specialist in voice preservation and restoration. After forty years of experience with all kinds of voices, both for speech and song, in which his principal researches were always to find the reason for voice breakdown, either through loss or partial loss of voice, after it had, to all appearances, been cultivated by reputable voice teachers, and had been received and acknowledged by public and press as perfect—the author, in this work, gives the exercises with which he has brought back to professional careers, many who had despaired of ever being able to repeat any of their former successes.

The Schirmer Catalogs

In addition to our voluminous Main Catalogs and many Special Catalogs, we publish information about all of our important publications. Anybody seeking the details about any Schirmer publication may have prompt and thorough informative service upon request.

SCHIRMER'S LIBRARY *of* MUSICAL CLASSICS

CONSISTING of more than 1500 volumes, embracing all classifications of music, Piano, Organ, Voice, Violin, 'Cello, Ensemble Music, etc.

Editorially referred to as

"A MONUMENT TO AMERICAN PROGRESS IN MUSICAL ART."

We prize greatly such comment, but to us as publisher it means that and more. Fifty years ago the founder of this business began the building of SCHIRMER'S LIBRARY OF MUSICAL CLASSICS, which to-day continues to grow as originally named. As it still provides the basis on which this business endures, so also does it provide

The Basis for the Musical Education of the Nation

To practically every music school and teacher in the country, it is the foundation of their teaching ideals.

We appreciate the compliment that other prominent publishers pay us, when they bring out in their Editions only those volumes which they find sell in large quantities in SCHIRMER'S LIBRARY OF MUSICAL CLASSICS. As in the past, however, we shall continue to build this Edition not according to its probable saleability but in a manner that will justify the opinion of a prominent music educator who names it

"The Most Comprehensive Edition Known to the Musical World—An American Institution—Trustee of the Classics and Champion of Musical Progress."

In this monumental collection of classical music, there are more than thirty-five thousand compositions, by three hundred and twenty-five composers. In the 1500 volumes so far published there are one hundred and thirty-five thousand pages of music.

If not in stock at Local Dealer's, order direct

3 East 43d St., G. SCHIRMER, Inc., New York

BEETHOVEN : IMPRESSIONS OF CONTEMPORARIES

From Childhood to Death—35 Intimate Views, Filling a Gap in Beethoven Literature—16 Portraits, from 1786 to 1827. Cloth, 8vo, 250 pages. $3.00 net.

A fascinating volume of intimate informal contemporary impressions of the musical Titan, from childhood to death, chronologically arranged.

So planned that the reader feels as though accompanying such famous personages as Mozart, Czerny, Countesses Guicciardi and Brunswick, Goethe, Moscheles, Spohr, Rossini, Weber, Liszt, in their visits to the masters, and sharing their vivid impressions of his personality, his household affairs, the humor, failures, glories, and tragedies of his life.

This book fills a long-felt gap in Beethoven literature, and is very timely in view of the centenary of Beethoven's death, March 26, 1827.

Illustrated with sixteen half-tone portraits—from 1786, when Beethoven was sixteen years old, to 1827, the year of his death. Reproduced from oil-paintings, engravings, crayon drawings, a marble bust, and the life-mask. Revealing the astonishing differences in the artists' conceptions.

To Music Teachers

To teachers located where the services of a music dealer with adequate stock are not available, we offer to send direct, "On Selection," such classifications of materials as they may specify, most carefully selected by clerks specially trained in those particular branches.

Examination privileges cheerfully extended.

Christmas Services and Entertainment Suggestions

A Fine Variety of Services and Entertainment Material for the Christmas Festivities of Young Folk

We have other publications in which you may be interested. Tell us what you want.

Services for Sunday School

Christmas Night! Holy Night! A well-planned service. Singable Christmas Hymns, Responsive Readings and impressive little recitations.

The Christmas Story. The Sweetest Story Ever Told.

A very interesting and melodious service that will please Sunday School members.

Glad Tidings. Words and music by R. M. Stults and others.

A successful service, delightful in every particular and in great demand.

Joy of Christmas. Words and music by R. M. Stults and others.

Joyous music set to bright and appropriate texts, tuneful and catchy, echoing the true Christmas spirit and sure to please.

Christmastide Reverie. A Christmas service for Sunday Schools. Contains all recitations, etc., necessary for an entire service.

With Joyful Song. Complete Christmas service for Sunday Schools. Words and music by R. E. DeReef and others.

A brilliant Song Service, easily learned. Consists of twelve tuneful carols, interspersed with novel and appropriate exercises, recitations and readings.

His Star of Love. Words and music by F. A. Clark. An original Christmas service for Sunday Schools. Bright, tuneful choruses with a number of excellent solos, which may also be sung in unison. Accompaniment for piano or organ.

Star of Promise.—By F. A. Clark. This service will carry the Sunday School through an interesting hour or two at Christmas time, giving melodious and joyful numbers for Sunday Schools to sing, as well as other program material and readings to round out the service.

Price of any of the above services: Single copy, 7 cents; dozen, 80 cents; 50 copies, $3. 25; 100 copies, $6.00, all postpaid

Alleluia. Christmas Service of Praise. Words by Gertrude Knox Willis. Music by Mrs. R. R. Forman.

Will appeal to all those who are looking for a short service to be used in connection with other addresses and carols for a Christmas program for the young. Price, **20 cents** a copy.

Operettas or Musical Plays

The Crosspatch Fairies

By Norwood Dale **Price, 60c**

A Christmas play with music for little folks, giving a brand-new treatment of the holiday spirit.

In Santa Claus Land

By G. M. Rohrer **Price, 50c**

A little Christmas play in one act, admirably adapted for use with Sunday School or day classes.

Santa Claus' Party

By Louis F. Gottschalk **Price, 10c**

Can be produced without scenery and with very simple costumes, although full directions are given for a very eleborate setting. Time of performance, 15 to 20 minutes.

Musical Recitation

(With Piano Accompaniment)

The Night After Christmas

By Frieda Peycke **Price, 35c**

Catalog No. 18366

This is a very clever number for an accomplished reader, or a bright youngster with the assistance of someone at the piano.

Songs for Child Singers

Happy Children

By Wallace Johnson **Price, 30c**

Catalog No. 19571

A joyful little number that may be played or sung by a young performer.

Babies' Night

By M. Greenwald **Price, 30c**

Catalog No. 11796

This is an easy little piano number with three verses of text set to the melody.

Little Skeptic

By G. Spaulding **Price, 30c**

Catalog No. 11949

This is one of Spaulding's melodious little piano solos with cunning text that may be sung by a little boy.

Santa Claus is Here

By F. J. Bayerl **Price, 30c**

Catalog No. 17960

This is a real Christmas song for a young soloist, but it can be made additionally effective by the use of a triangle or bell ad libitum in accordance with the marking.

Toy Symphonies

Toy symphonies are real novelties for the program. They utilize such toy instruments as the cuckoo, rattle, tambourine, castanets, bells, anvil, pop-gun, cricket, slapstick, sand blocks, etc.

Christmas Toy Symphony

By H. D. Hewitt

Price, Piano, Four Hands and All Parts, $1.50

Piano, Four Hands alone, 80c

Can be given with almost any number of instruments.

Christmas Bells

By Arthur Seidel **Price, 50c**

Does not require many performers.

Kitchen Symphony

By H. Kling **Price, $1.00**

Piano With Six Kitchen Utensils

Minuet from Symphony in E flat

By W. A. Mozart (Arr. by J. Schulhoff)

Price, 50c

Piano Solo, Castanets, Tambourine, Triangle, Drum, Cymbals and Bell Chime.

Violin and Piano

Christmas Bells

By M. Greenwald

Catalog No. 17112—First Position

Price, 40c

Christmas Night

By J. Pietrapertosa

Catalog No. 840—Third Position

Price, 60c

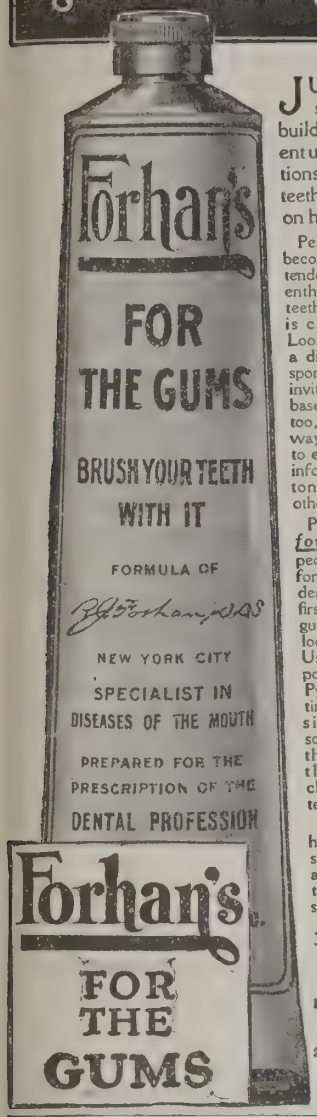
Piano Solo Numbers

These are excellent numbers, mostly for young pianists, and they will fit well in Christmas entertainments and also in piano pupils' recitals conducted by teachers at Christmastide.

Cat. No.		Grade	Pr.
19447	Adeste Fideles, March, *Martin*	2	.30
16192	Around the Xmas Tree, *Crosby*	2	.25
17358	Around the Xmas Tree, *Risher*	1½	.20
2728	Arrival of Santa Claus, *Engelmann*	3	.50
8755	Bells of Christmas...*Karoly*	3	.35
6380	Cathedral Chimes at Xmas Eve .....*Engelmann*	3	.15
11451	Chimes at Christmas, *Greenwald*	3½	.35
19961	Christmas Bells, March, *Wyman*	4	.40
11822	Christmas Day....*Spaulding*	2	.25
17925	Christmas Eve.....*Blake*	2	.25
23105	Christmas Fantasia, *Mueller*	3½	.40
1680	Christmas Morning....*Eyer*	2	.30
19090	Christmas Morning at Home, *Martin*	2	.30
16781	Christmas Suite..*Armstrong*	2½	.70
1681	Coming of Santa Claus, *Eyer*	2	.40
9238	Dreaming of Santa, *Greenwald*	2	.30
9239	Hanging the Stockings, *Greenwald*	2½	.25
9242	Holly and Mistletoe, *Greenwald*	2½	.30
13530	Holy Night, Peaceful Night, *Greenwald*	2	.25
4023	Knight Rupert...*Schumann*	2	.25
23142	O Holy Night.....*Adams*	5	.40
2354	Santa Claus is Coming, *Hiller*	2	.20
1420	Santa Claus March, *Nuernberg*	2	.25
9243	Toys and Candies, *Greenwald*	2	.30
9244	Under the Xmas Tree, *Greenwald*	2	.30
7609	Under the Mistletoe, *Engelmann*	2½	.35
23143	Venite Adoremus...*Barnard*	5	.40
13837	Yuletide Bells.....*Ashford*	2½	.55

THEODORE PRESSER CO., *Music Publishers and Dealers* **1712-1714 Chestnut Street** **PHILADELPHIA, PA.**

The dread Pyorrhea begins with bleeding gums



JUST as the strength of a building is dependent upon its foundations, so are healthy teeth dependent upon healthy gums.

Permit the gums to become inflamed or tender and you weaken the foundation of the teeth. This condition is called Pyorrhea. Loosening of teeth is a direct result. And spongy, receding gums invite painful tooth-base decay. They act, too, as so many doorways for disease germs to enter the system—infecting the joints or tonsils—or causing other ailments.

Pyorrhea attacks *four out of five* people who are over forty. And many under that age, also. Its first symptom is tender gums. So you should look to your gums! Use Forhan's, which positively prevents Pyorrhea if used in time and used consistently. It also scientifically cleans the teeth—keeps them white and clean. Brush your teeth with it.

If gum-shrinkage has already set in, start using Forhan's and consult a dentist immediately for special treatment.

35c and 60c tubes
All Druggists

Formula of
R. J. Forhan, D.D.S.

FORHAN CO.
200 6th Ave., N. Y.

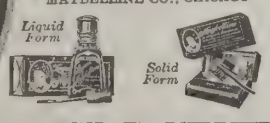
Forhan's, Ltd.
Montreal



Maybelline

DARKENS and BEAUTIFIES EYELASHES and BROWS INSTANTLY, makes them appear *naturally* dark, long and luxuriant. Adds wonderful charm, beauty and expression to any face. Perfectly harmless. Used by millions of lovely women. Solid form or water-proof liquid, BLACK or BROWN, *75c at your dealer's or* direct postpaid.

MAYBELLINE CO., CHICAGO





PARKER'S
HAIR BALSAM
Removes Dandruff—Stops Hair Falling
Restores Color and Beauty to Gray and Faded Hair
60c. and $1.00 at druggists.
Hiscox Chem. Works, Patchogue, N. Y

WANT WORK AT HOME?
Earn $18 to $60 a week RETOUCHING Photos. Men or women. No selling or canvassing. We teach you, guarantee employment and furnish WORKING OUTFIT FREE. Limited offer. Write to-day. ARTCRAFT STUDIOS, Dept. D-3, 3900 Sheridan Road, CHICAGO.

MUSICAL LITERATURE
Ask for "Descriptive Catalog of Musical Literature Works."
THEODORE PRESSER CO. PHILA., PA.

THE INNER BEAUTIES
of 300 masterpieces of music are laid bare in this large volume—"Messages of Music," beautifully bound in red and gold. Non-technical. Solves that question of a suitable
CHRISTMAS GIFT
for your musical friend. In the words of one of our leading metropolitan symphony orchestra conductors, this book is remarkable for its "sensitivity of the inner moods of the works."
Publisher's price, $5.00 (Stratford, Boston). Author's personal offer to readers of THE ETUDE, $3.65. Send in time. Address: Henry Brenner, Drawer B, St. Meinrad, Indiana.

Question and Answer Department

Conducted by

ARTHUR DE GUICHARD



Always Send your full name and address. No Questions will be answered when this has been neglected.

Only your initials or a chosen nom de plume will be printed.

Make your questions short and to the point.

Questions regarding particular pieces, metronomic markings, etc., not likely to be of interest to the greater number of ETUDE readers will not be considered.

Rachmaninoff, Op. 3, No. 2.

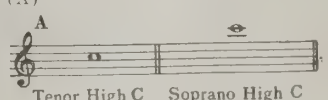
Q. In the Prelude by Rachmaninoff, Op. 3, No. 2, do the half-notes in measures 51, 52 and 53 come on the first beat or a little ahead of it?—MABEL F. D., Selma, Alabama.

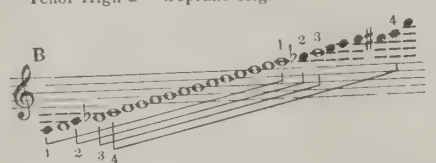
A.—The slightest shade of a fraction before it—so slight, indeed, that the half-note and its chord are played almost simultaneously on the beat.

A Barnum & Bailey Voice!

Q. What is the name of a woman's voice which is sung an octave higher than the alto voice? Many call it a woman's tenor. However, we are taught that a woman cannot carry a tenor voice, this being solely a man's voice.—E. M. M., Plum Branch, South Carolina.

A. Except as an extraordinary freak (one in a million), there is no such thing as a "woman's tenor," or a woman's man-voice. The woman's voice is, by nature, an octave higher than a man's voice; for example, in (A)





while they may look the same on paper when written in the treble, or G clef, the soprano high C sounds an octave higher than the tenor high C (see "A"). For the range of women's voices see "B." 1, Alto or Contralto; 2, Mezzo-Soprano; 3, Dramatic-Soprano; 4, Light, or Coloratura-Soprano. Note well that the black notes are exceptional notes in the voices indicated, save those in No. 4, which most coloratura sopranos possess. The very last black note, C in *altissimo*, is a note which Mozart said he heard, in 1770, sung by Lucrezia Agujari (called "La Bastardella"). Note well, also, that it is the *quality* or *timbre* which determines the kind of voice, *not* the compass.

Question Without Name and Address.

"*X. Y. Z.*"—a teacher—writes a series of three questions, but does not give his name and address, as this department requires. Initials only, or a *nom de plume*, would be used for the answer, but the details are obligatory. Until they are presented the questions are in suspense.

American Music—Dance Music and the Suite—Influence of Certain Composers.

Q. (i) Please state briefly, yet in a complete way, the qualities and defects of present-day American music. (ii) Did the dance form assist to any extent in the development of the Suite? (iii) To what extent was the development of the Suite important, historically? (iv) What did the following composers do to develop the various forms of musical expression: Bach, Beethoven, Chopin, Wagner, Liszt?—LYNNE, Pineapple, Ala.

A. (i) The outstanding quality of American music of today is to be found in the super-excellence of American symphony orchestras, the best of which are second to none in the world. The defects reside in the fact that there is no American music which may be unerringly recognized as distinctively American, in the same way that German, Russian, French and Hungarian schools of composition are recognized. There are several excellent American composers, but their compositions are, for the most part, written in the style of the foreign schools of thought, now one and now another. (ii) The Suite was composed of a series of old folk-dances, principally the *Allemande, Gavotte, Bourrée, Pavan, Sarabande, Minuet, Courante, Chaconne, Gigue* and others. (iii) By degrees the Suite developed into the Sonata form, from which are derived all the most important instrumental compositions, culminating in the Symphony. (iv) Bach raised the art of polyphonic composition to the highest degree of excellence, never since approached by any other composer. Beethoven, in the forty-nine sonatas which he wrote (thirty-two for piano, one for piano, four hands, ten for violin, five for 'cello, one for horn) carried the sonata form to its greatest height of expression, by reason of the variety of sentiment which he gave to his melodies and the remarkable treatment of their harmonic structure, not alone in his sonatas but also in his quartets and symphonies. Chopin, the greatest genius of pianoforte music (both as a composer and as a performer) the world has ever had, was a musician-poet in the most intimate meaning of the term. Wagner revolutionized opera and made it a Music-Drama, inventing the *leit motif* for chief characters and events, making the orchestra illustrate the libretto by imparting greater depth and significance to the poet's words, and requiring that all the operatic facilities and resources (actors, singers, instrumentalists and scenic artists) should be equally employed to interpret the story of the Music-Drama. Liszt created the Symphonic Poem, altered the harmonic minor scale (see his *Rhapsody*, No. 15), introduced the piano recital, excelled as a pianoforte virtuoso, treating the instrument as an orchestra, and opened up a new era in Hungarian music.

Grace-Notes or Ornaments—Couperin, Chopin.

Q. (i) Please tell me how to play "La Bandoline" by François Couperin. Are the sixteenth-notes meant to be the inverted mordent?

Ex. 1



(ii) Is it correct to play the second measure of Prelude, Op. 28, No. 23, Chopin, like this ("B"); and Prelude, No. 8 ("C")

Ex. 2



(iii) In the last, does the F♯ in the bass come together with the A in the treble?—R. N., San Francisco, Cal.

A. (i) The sixteenth-notes are not inverted mordents, the sign for which is ∿ without an upright line through it. Your interpretation would give eight eighth-notes in the measure. Play the mordent with the beat and its note, as follows:

Ex. 3



(ii) Your interpretations of "B" and "C" are correct.

Rheumatic Finger Joints.

Q. I am troubled with rheumatism in my fingers and the joints become very stiff at times, especially noticeable when trying to play a trill or any quick passage. Will appreciate anything you might suggest.—E. M., Denver, Colo.

A. Consult your physician.

Diminished Intervals on a Given Bass.

Q. How can I express correctly on the staff certain diminished intervals on a foundation note which is not to be changed? In the case of the diminished 7th, it seems to me that the ♯ of the signature should first be made ♮ and then the ♭ added to it; also with the diminished 3rds in the ♯ major scales. In the case of the diminished 4ths in the flat scales, I do not know whether one accidental ♭ is sufficient or whether I should use two flats to make my meaning plain. Which is correct?—CAROL A., Oakland, Cal.

A. Use a double-flat (♭♭).



For Christmas Give Fragrance

FRAGRANCE was the first Christmas gift.

Wise men, following the star, brought only their choicest possessions — myrrh and frankincense.

Perhaps that is why fragrance seems so appropriate a gift for Christmas—even so long afterwards and under such different conditions.

But whatever the reason, fragrance and Christmas are inseparable. Myrrh and frankincense are expressed today in many exquisite creations—perfumes just as precious, just as full of meaning.

Among the many fragrant products of Roger & Gallet, Paris, you will always find just the right gift for Christmas—a single bottle of some particular flower extract, a delicately perfumed powder, an artistic compact, or a beautiful box of several fragrant toilette articles.

And always, of course, most acceptable, *Fleurs d'Amour* (Flowers of Love), *Le Jade* (the Precious Perfume), and, new this Christmas, the fragrance of old Italy—*Ausonia*.

Shop early. Your favorite Drug, Department or Specialty store will be glad to show you Roger & Gallet's fragrant gifts.



The Violinist's Etude

Edited by ROBERT BRAINE

It is the Ambition of THE ETUDE to make this Department "A Violinist's Magazine Complete in Itself"

Playing for the Movies

PLAYING for the "movies" has become a definite profession which furnishes steady employment all over the United States for thousands of violinists, as well as those playing other orchestral instruments. Many a young violinist who has had hopes of becoming a famous concert violinist often finds himself in the ranks of those playing in large orchestras in the motion picture theaters of our larger cities.

THE ETUDE receives many letters similar to the following from young musicians who wish to know how to get into such work: "I am writing you in reference to obtaining a position as violinist in some movie orchestra. After one is prepared to fill such a place, is it hard to get a position? What steps are necessary in order to be placed? What compensation should one expect for this work? Is it true that one is usually placed in such a position by some agency?

"I am preparing myself for this work, having studied for several years with good violin teachers."

The Theater Player

THE REQUIREMENTS for this type of work, amount of compensation received, and so forth, vary according to the size of the city, the grade of music played, length of time the musician is expected to play daily and the rank of the theater. In other larger motion picture houses in New York, Chicago, Philadelphia, and other American cities where there are often accommodations for audiences as large as 5,000, music is made a leading feature. Such theaters employ fine orchestras of fifty or more men and the programs often include orchestral selections of the highest character. To get into such orchestras the player must have studied the violin thoroughly and acquired the technic of a finished artist.

In the smaller moving picture houses the requirements are usually not so great but that ordinary theater musicians can meet them. In the smaller cities and towns where orchestras are used at all they consist of but a few pieces; and easy music, as a rule, is played. Some such houses have orchestral music only in the evening, and some only when a special film is being used, or on Sundays and holidays when the prices of admission are higher. Almost all motion picture houses have organs or pianos, or both, for use when there is no orchestra, or between the hours when the orchestra is not playing. Using orchestral music exclusively would mean too lengthy hours for one orchestra and the expense of having two or three orchestras would be too great.

The Unions

IN CITIES and towns where there are unions affiliated with the American Federation of Musicians the rules of the union govern the number of hours the musicians play and the compensation they receive. In theaters where union orchestras are used applicants for positions must join the union before they can be employed.

No average price as to the compensation for this class of work can be given as it varies greatly according to the size of the city, the rank of the theater, grade of music played, hours on duty, and according to whether or not vaudeville is featured in addition to pictures. There are some small towns where as little as $15 to $20 a week is paid for organists, pianists, or violinists. In cities of around 75,000 population, theaters sometimes pay from $35 to $50 per week for pictures and vaudeville (two shows each day). In the best picture houses of the large cities the orchestral players get $50 or more a week for concert work and pictures. The local unions fix their own scales, which vary in different towns and cities.

Get Information First

IF OUR correspondent has any city in mind where he expects to locate, it would be a good idea to write to the secretary of the local union for a union book which gives the scale of prices for all classes of work for that city. All unions publish these books containing rules, by-laws, scale of prices, and such items.

Very few positions in these orchestras are filled by agencies. The theater places the contract for orchestral music with some leader or manager of an orchestra, and it is his duty to engage his players. In the larger cities, at least, if the orchestra leader is in need of musicians, all he has to do is to go to union headquarters where, as a rule, he can get as many as he needs.

In our correspondent's case he had better try to get experience in orchestral work in his home town. If there is a union which controls the theater work, he will be obliged to join it. He should then see the leaders of the motion picture orchestras and ask for work. If there is nothing to do for a violinist in that town, he might visit neighboring towns and see the orchestra leaders about work. An advertisement in one of the orchestral journals might lead to a position, but in this kind of work only positions in very small towns are, as a rule, secured through advertising. In cities and towns of any size there are always sufficient musicians at liberty to fill up the ranks without resorting to agencies or advertising.

Consider The City

OUR CORRESPONDENT will hardly find steady employment in moving picture work in cities much below 100,000 population, that is, in pictures alone. Where vaudeville and pictures are combined, steady position in such theaters are sometimes available in towns between 50,000 and 100,000. In order to get a foothold in theatrical playing, it is often necessary to do substitute playing at first, that is, take the place of the regular man when he cannot play. In this way the newcomer gets valuable experience. The novice should make the acquaintance of as many orchestral players as possible, letting it be known that he is open for engagements as a substitute. In course of time, if the new man is a good violinist, he will find a regular position in some orchestra.

The principal thing is to study faithfully until he becomes a good violinist and sight reader, and to get all the orchestral experience possible. A very large number will not take the pains to learn to do the work thoroughly. Then, when their big chance comes, they fail from lack of ability and experience.

As our correspondent lives near New York, it would be a good idea, if he can afford it, and fails to get work in his home town, to go to that city and study for six months or a year. By mingling with musicians there he would get an idea of what the profession demands and of how to get work.

There is but one way out for the aspirant. He must, by hook or crook, get hold of an experienced professional and from him learn the thousand and one things that are necessary.

Having somehow made the acquaintance of an orchestral man, you should look out for an opening, a job. Perhaps your acquaintance may become the means of getting you started.

The most common way for the beginner to get into the circles he yearns for is by substituting.

A professional violinist occasionally wants a day off, or is unwell. If he wants to keep his job he usually tries on these occasions to send a substitute in his place. And, obviously, it cannot often be an ordinary professional, for such a man will be already engaged. So the deputy is usually someone who is not yet properly in the profession. This is the aspirant's chance, for it will not matter if you are not so fine a player as the man you relieve—it is, in fact, better that you should not be, or he will be chary of employing you. And, as the job will probably last only one night, you have nothing to lose and all to gain—for one night's real show will give you a tremendous amount of experience.

To get a relief job of this kind you must let a professional player know that you are willing to substitute for him; and you must fit yourself for the chance as thoroughly as you can. Notice just the sort of music he plays, how he plays it, whether he sits still or goes for a walk between items, and such other things as occur to you.

Then one day will come your opportunity. Go to your place as if you are quite at ease. Do not, as a second-violin, stride across to the left of the conductor, where the *firsts* sit; and do not ask unnecessary questions or in any way flaunt your ignorance and inexperience.

"Hard Knocks"

You may get some hard knocks, as a "hopeless amateur;" but stick grimly to it and you will emerge at the end of the show, maybe scarred, but certainly happy; for you will have actually started as a professional; and there will be a lot of blunders that you will never make again.

Movie orchestras offer a good field for the beginner; for if a small one be chosen with just one or two other musicians, the novice can take music of his own, which he can be sure of playing well. The members will probably welcome some new stuff.

Many violinists get their first post on board a liner. This is a good plan; for, with the fewer distractions afloat, the young player can put in plenty of practice. He can, too, easily borrow the orchestral parts to try over.

A post on a liner is usually obtained after an *audition*—that is, a test of the applicant's abilities, which consists largely of sight-reading and customarily includes overtures and selections. A thorough acquaintance with dance music is also essential for this sort of work.

Dance music offers a very good opening for the would-be professional, especially in small towns. It is fairly easy to run a little dance orchestra with a few other players of *semi-professional* standard. And this work will give experience and confidence to aim at higher things later on.

There are many branches of the profession which it has not been possible to mention; but the aspiring fiddler may rest assured that, if he pursues his vocation with proper zest, a thrilling, worth-while way of life will lie before him.

"The fun of being an artist is preserving the amateur spirit. Once I am off the stage I cease to be the professional. And, as an amateur, I spent a great part of my spare time, attending concerts, enjoying them with a relish unworthy of one whose business is music!"—SZIGETI.

The Orchestral Profession

2. The Violinist's Début

By Sid G. Hedges

IT IS of no use trying to start in the profession until you are up to the required standard; but it is not easy to decide just when that standard is achieved. The number of years spent in preparation do not afford much guidance, for rates of progress vary so much, and there is no fixed examination such as other professions require to mark out the insufficiently equipped from those properly qualified.

The most satisfactory way of testing one's ability is by sight-reading.

I will be quite definite:—No violinist is fit for the orchestral profession unless he can read Mozart's overture to "Figaro," at sight, taking two beats in a measure, with a metronome set at 152.

Of course, if you happen to be familiar with "Figaro" you cannot measure your sight-reading ability by it, so in that case choose another straightforward overture like "Zampa," "Cosi Fan Tutti," "Don Giovanni," or "Preziosa."

Being sure of one's technical qualification is the first step; but there is a great deal of the *business* of the profession without a knowledge of which one cannot well start.

A conductor may say:

"In at *segno;* cut C to D, and trio; all second times!"

"In at *segno,*" means that you are to begin playing not at the first measure, but at 𝄋

"Cut C to D" implies that the music is divided into lettered portions, and that the part between C and D is to be omitted. The movement marked *trio* is also to be left out.

"All second times," signifies that no repeats are to be taken, so that all first time measures will be omitted.

There is other *business* besides details of this sort.

"When does the orchestral violinist tune up; by what does he tune—who turns over when two players sit at one desk; should music be taken home for practice?"

These and a multitude of similar questions would need a whole ETUDE for their answers; yet the violinist who blunders badly over them is likely to pay for his ignorance by finishing his first engagement on the same night that he begins it. Such lack of knowledge is rarely excused. A conductor, in fact, cannot afford to excuse it; for a defaulting of one player may mean a breakdown or disaster to the whole orchestra.

Organizing a String Quartette

By Edward Roesken

When one thinks of the wealth of melody lying hidden between the covers of the volumes of string quartette music, and of the existence of comparatively few organizations devoting their time to its study, he feels that violinists should be reminded occasionally that they are neglecting one of the greatest possibilities of their instrument. There is a satisfaction to be derived from playing in such a combination, which orchestra playing cannot give; for there is an opportunity for the development of an artistry which will make the ensemble seem like the voice of one instrument and yet permit the individuality of each player to express itself.

Such an organization is, of course, made up of a first and second violin, a viola and violoncello; and the literature available has been enriched by the pens of such composers as Beethoven, Haydn, Mozart, Mendelssohn, Schubert and Dvořák—to name but a few. It ranges from simple airs to works of great difficulty.

Ordinarily, one would think of the violist and violoncellist as the players most difficult to discover and hold; and yet, once found, it will usually be learned that these have already tasted the delights of chamber music and will be the most enthusiastic and faithful. An amateur orchestra which boasts of a violist and a 'cellist needs only the interest of two violinists to form a string quartette. Violinists, however, who love and are competent to play this type of music are few; for the seriousness and leadership required of the first violinist are seldom found in the same person; and second violinists too often fail to discover the beauties of their part and tire of "playing second fiddle."

One who is considering the formation of a string quartette may find the following suggestions of assistance. Violinists of adequate skill may be brought to light by writing a half dozen of the nearest violin instructors, asking if they have pupils who might be interested. It is possible that among these instructors one will be found who will ask to be considered as a candidate. Violists are merely violinists who have learned to play the viola. An experienced violinist can usually master most of the difficulties of the larger instrument and its peculiar clef in a week or two, either by the reading of viola scores or by means of one of the many viola instruction books written expressly for that purpose.

When four are found who appreciate the music written for the string quartette, an enthusiasm usually results which more than repays for the effort made in bringing them together.

The Old Violin Nuisance

A correspondent writes that in order to stem the flood of questions as to whether violins containing the names of famous violin makers are genuine or not, The Etude might publish an extended article giving the characteristics of old violins made by famous makers, together with facsimilies of their labels, and so forth, so that violin owners could themselves judge whether their violins are genuine.

The Etude has exposed the old violin nuisance in almost every number for years, showing the fallacy of anyone who owns an apparently old violin containing a Strad or other label jumping to the conclusion that it is genuine. Regular readers and subscribers of The Etude know the facts on this subject quite well by this time, but there are always hosts of new subscribers, and chance readers who buy a copy or two, and it is these people who write letters to the magazine about their supposed Strads and Guarnerius violins.

Such an article as our correspondent describes would have to be of extended length and would have to be published in every number of the magazine to do much good, and even then there would be thousands of people who would not see it. It is also true that ordinary violin owners could not tell whether their violins were genuine or not no matter how many articles, pictures and facsimilies of labels they had to guide them, for the simple reason that imitators of old violins copy violins and labels *so* closely that the descriptions and pictures of the genuine would seem to fit the appearance of the imitation. It takes years of experience in the actual handling and study of violins to be able to distinguish an artistically made imitation old violin by a master violin maker from a genuine. One must know the goods. It takes an experienced bank teller to judge a well-made counterfeit bank note, and an experienced violin expert to judge violins, except, of course, in the case of crude imitations which anyone can detect.

For this reason people will no doubt write to magazines and music dealers seeking to learn if their apparently old violins are genuine or not as long as the custom prevails of putting counterfeit labels in violins.

Sins of Commission

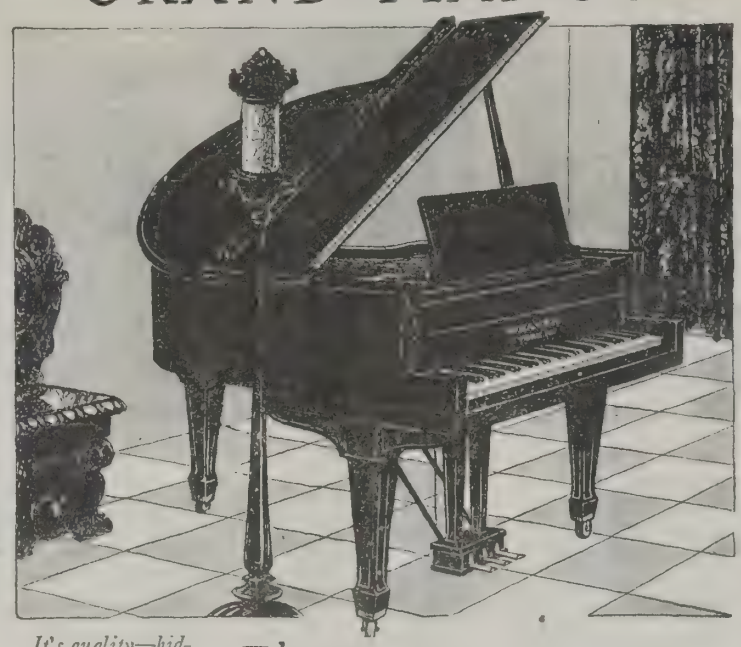
By Elizabeth Lee

The sins of omission may have kept souls out of heaven, but it is usually the sins of commission that keep violinists out of the virtuosi class. Performers who have a series of spectacular feats for exhibition in the way of double-stops, trills, harmonics, and passages of intense feeling should not forget that the playing must be smooth, clear and strong as a whole. One poor note will spoil pages of exquisite rendition. One misdirected chord will distract people's attention for a whole evening.

Mozart, The Violinist

While there is in every mind the picture of Mozart as a pianist, touring Europe as an infant prodigy, performing miraculous feats, he was a finished violinist as well. "You have no idea yourself how well you play the violin," writes his father (Oct. 18, 1777); "if you only do yourself justice, and play with fire, heartiness and spirit, you may become the first violinist in Europe." After the year 1774 Mozart's compositions for the violin became more and more in the "bravura" style, and illustrate clearly his own progress in mastering the technical difficulties of the instrument.

WEAVER
GRAND PIANOS



It's quality—hidden and showing that accounts for its supremacy.

TO the exquisite tone; the marvelously responsive touch and the long life of a Weaver Grand, add perfection as near as it is humanly possible to give—and you've an idea why connoisseurs the world over speak so proudly of their Weavers.

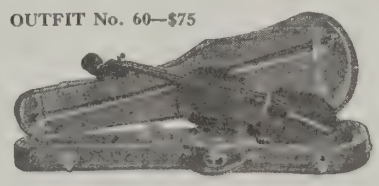
Weaver Piano Co., Inc., York, Pa.

An Ideal Christmas Gift

The Vega Violin Outfit is an ideal Christmas gift. It creates a pride of possession and encourages the beginner to greater attainments. Send him to his teacher fully equipped to make his study one brimming full of happiness.

The beginners' outfit Number Sixty has been selected for its exceptional value. It consists of a Stradivarius model, Style A Vega in imitation of old, finished in rich golden-red, producing a beautiful sweet tone with great carrying power. Case of genuine grain leather, lined with silk plush. E. Nurnberger bow. Equipped with rosin, E string tuner, mute and chin rest.

OUTFIT No. 60—$75



Write for the beautiful free catalog describing the many violins, outfits and accessories.

THE VEGA CO.
159-85 Columbus Ave., Boston, Mass.

REMARKABLE CHRISTMAS GIFT OPPORTUNITIES
Pages 883, 962 and 963 of this issue of THE ETUDE contain announcements of gift values that will interest all seeking gifts for music loving friends.
THEODORE PRESSER CO., 1712-1714 Chestnut Street, PHILADELPHIA, PA.

RARE VIOLINS by famous masters
within the reach of those of modest means

GITTELSON & HOWARD have adopted the policy of specializing in violins by famous but lesser Italian masters, at moderate prices.

Mr. Howard has just returned from abroad with a widely representative collection including Guadagnini, Grancino, Rocca, Ceruti, Testore, Marchi, Costa, Floriani, Pedrinelli, and many other fine examples of the Nineteenth Century.

A complete descriptive catalogue will be mailed on request

GITTELSON & HOWARD
33 WEST EIGHTH STREET NEW YORK

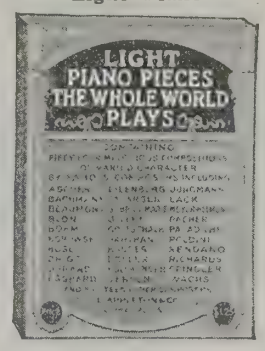
BOOKS IN THE "WHOLE WORLD" SERIES ARE IDEAL XMAS GIFTS

from teacher to pupil, or music-lover to music-lover, because the series is sure to contain just that book which a musical friend would want, and the book itself will contain just those compositions which are most desired. Here is the complete list to select from, each book classified so that you can make your selection readily.

Standard Piano



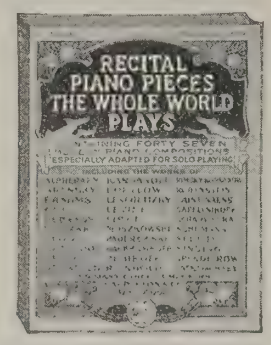
Light Piano



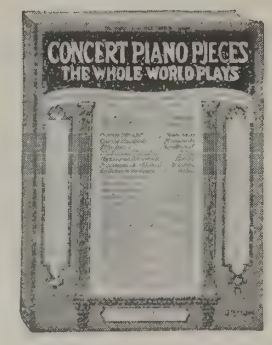
Modern Piano



Recital Piano



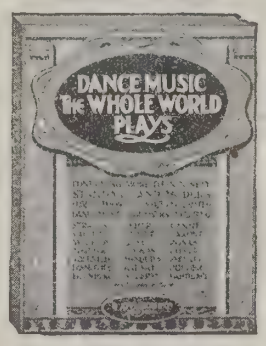
Concert Piano



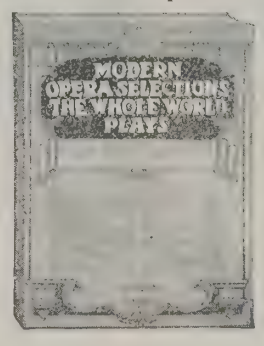
Piano Duets



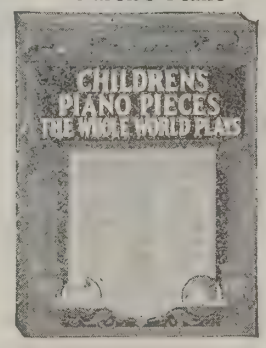
Standard Dance



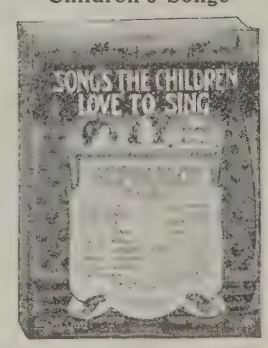
Modern Opera



Children's Piano



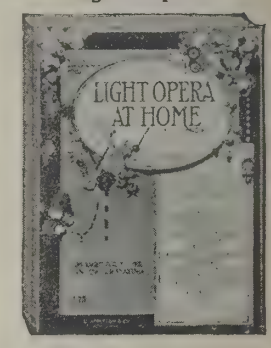
Children's Songs



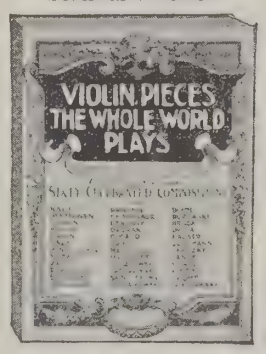
Grand Operas



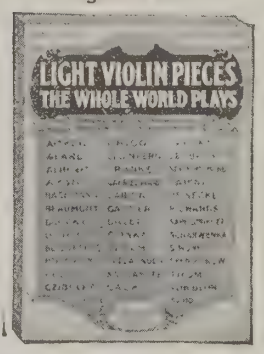
Light Operas



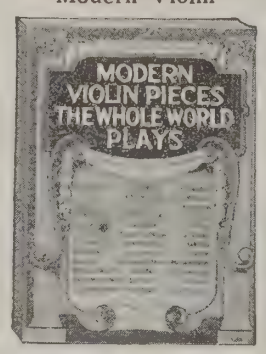
Standard Violin



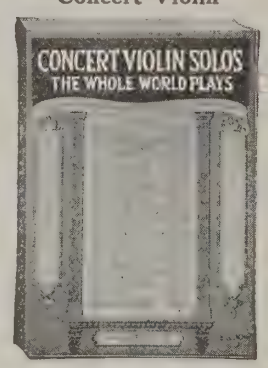
Light Violin



Modern Violin



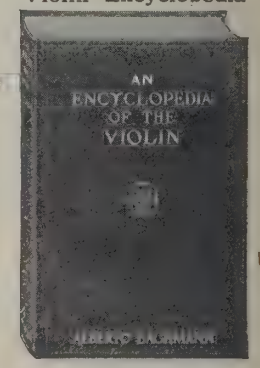
Concert Violin



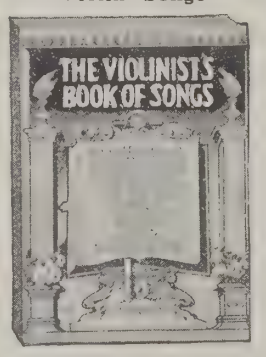
Violin Concertos



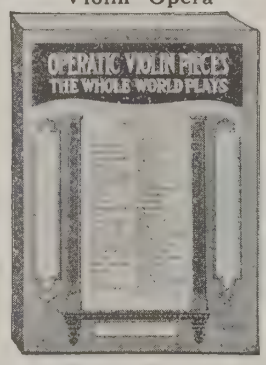
Violin Encyclopedia



Violin Songs



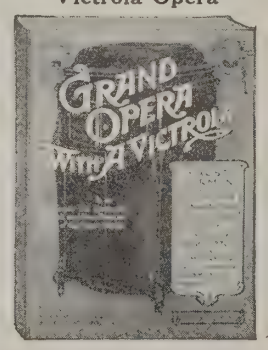
Violin Opera



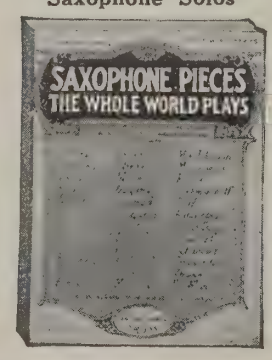
Organ Music



Victrola Opera



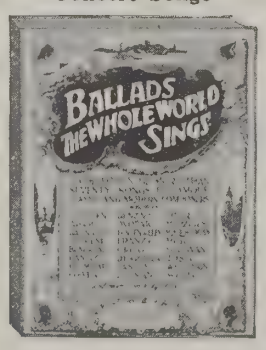
Saxophone Solos



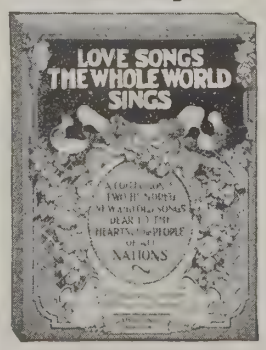
Sacred Music



Concert Songs



Folk Songs





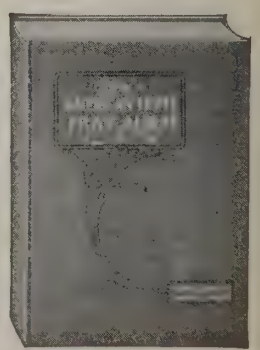
This "Whole World" Catalogue Is Sent Free

to every music lover in the United States (not in Canada) on request. It is an intensely interesting booklet, profusely illustrated, containing the titles, descriptions and complete contents of all the books listed above. Mail us a postcard *to-day* with your name and address, and the catalogue will be sent by return mail.

Home Songs



Universal Album



Every Modern Music Store in the United States Can Supply These Books

D. APPLETON & COMPANY, Publishers :: 35-39 W. 32nd St., New York City

Violin Questions Answered

By MR. BRAINE

Kloz Violin.

S. J. S.—Without seeing your violin, I could only give a guess as to its value, as so much depends on its state of preservation, and whether it is a good specimen of the supposed maker's workmanship. A recent catalog, by a leading firm, lists a Mathias Kloz of 1793, at $350. Possibly your violin is only an imitation, as the Kloz violins have been largely imitated.

Inspiration Plus Perspiration.

E. W. P.—It would be pure guesswork to try to figure out an answer to your hypothetical question as to which of the violin pupils you mention would show the greatest progress after a term of years. The question of talent would probably decide the matter. It often happens, as every violin teacher knows, that a pupil of high mentality and very great talent will make more progress in one year than a pupil of only average talent in two or three years, even though he practices half as much. Of the two boys you mention, the one with the greatest talent would probably come out ahead. If both had equal talent, either might be the winner. However, we should remember Edison's famous saying that "success is five per cent inspiration, and ninety-five per cent perspiration."

Exceptional Progress.

G. C.—Impossible to judge your progress without hearing you play. If you play the compositions you name really well, you have made exceptional progress. At sixteen you had a late start, and, although I hardly think you can achieve a virtuoso technic, you may easily become, with faithful practice, a fair, average violinist. As you live in a small town where you can hear very little music, you had better buy a radio which will put you in touch with music in the large cities near your home.

Washing the Bow.

J. L.—You can wash your violin bow by rubbing the hair in a lather of soap with an old tooth-brush. Then rinse off all the soap with clean water and dry thoroughly. The now hair should then be treated with powdered rosin, and, after being rubbed on the rosin cake, will be ready for use.

Factory Violin?

L. J. B.—While it is difficult for me to pass judgment on a violin I have never seen, I should say that your violin, trade-marked *Paganinni*, with a picture of castle inlayed in mother of pearl on the back, is a factory fiddle of no great value. There are, no doubt, good violin makers and repairers in a city as large as yours. Take it to one of them, and he can give you a definite idea of the value of the violin.

Kloz Imitation?

T. G. B.—The name is Kloz, and his labels read, "Georg Kloz in Mittenvald an der Iser 17—." The Kloz family of violin makers had several branches, and their violins stand high among eighteenth century German violin makers. They cannot be compared to the Cremona makers, of course. If genuine, your violin is valuable. There are many imitations of the Kloz violins.

Label Not a Guide.

W. H. M.—Read the articles on old violins in the March and April numbers of THE ETUDE, and you will see that there is not one chance in a million that yours is genuine. You cannot judge from the label because counterfeit labels closely resemble the original.

Trade-Mark Stamps Imitation.

M. E. K.—Read my articles, in the March and April numbers of THE ETUDE, containing hints on how to detect spurious Cremona violins. You will note that supposed Stradivarius violins stamped "Conservatory" on the back, as yours is, are factory violins of no great value. The Cremona makers did not stamp trade-marks on the back of their violins.

"Hopf" Brand.

A. H.—There is an immense number of violins branded "Hopf," which are usually of the factory type, made in Germany. You will find an extended article on Hopf violins in the August, 1922, number of THE ETUDE, which you can get by sending twenty-five cents to the publisher.

Vuillaume Violin?

A. C.—Vuillaume was one of the most famous violin makers of France, and his violins are valuable. Judging by the label and description of the violin which you send, I should say that it is an imitation Vuillaume. I cannot tell the value of the violin without seeing it.

Pedigreed Cello.

C. F. R.—Your cello is evidently a very interesting old instrument. If you care to go to the expense, you might send it to one of the dealers in old violins who advertise in THE ETUDE. He can possibly tell you who the maker was, and what the instrument is worth.

Violin Study with Piano.

P. L. H.—Instead of harming your piano playing, the study of the violin will be a great benefit to it, if you do not let it take too much time from your piano practice. As your plan is to make the piano your principal instrument and study the violin simply for your own pleasure, not for the profession, your late start at eighteen will not matter. Commencing at that age you can hardly hope to become a professional, but you can learn a good deal, especially since you have had seven years of piano study. 2—Take lessons if you can, but, if you are planning to do without a teacher, you might get "Self Instruction for the Violin," by Albert G. Mitchell.

Late Start on Cello.

F. K.—The age of twenty-four is entirely too late to take up the cello with the idea of making a profession of cello playing. If you wish only to learn a limited amount, that is different. 2—You would require a teacher if you wish to learn correctly. 3—I know of no large magazine devoted exclusively to cello playing. Most of the violin magazines occasionally devote a certain amount of space to the cello. While interest in the cello is increasing, the number of violin students is many times greater than the number of cello students.

Violin Making.

G. H. M.—Practical and inexpensive books on violin making are "Violin Making," by Mayson (Chas. Scribner's Sons, New York), and "The Violin and How to Make It," by a Master of the Instrument (Carl Fischer, New York). On repairing you might get, "Repairing, Adjustment and Restoring of the Violin," by G. Foucher. 2—You can get a German system flute with eight or ten keys for from $15 to $20. Boehm-system flutes are higher in price. 3—Hermann's Violin School, Book 2nd, has a clear explanation of the positions, and good exercises in each position. 4—Music journals of a general character devote more space to piano playing, because the number of piano students greatly outranks those of all other instruments put together.

Market for "Strads."

R. F. H.—THE ETUDE is not in the market for supposed Strads and other Cremona violins. Write to some of the dealers in old violins who advertise in THE ETUDE. If your violin is really genuine and in good condition they can no doubt find you a purchaser.

Effective Solo.

H. J. K.—The *Sohn der Haide*, by Kelar Bela, would prove a very effective solo for the concert where you are to play. If you have enough technic to play half through Kreutzer, you would be able to play it.

Church Solos.

J. K. G.—There are several arrangements of *The Rosary* for violin and piano. The one by Kreisler is very effective. It requires a fairly advanced violinist to do justice to it. 2—For the church services in which you are invited to play a solo, the "Adoration," by Borowski, would prove a good number, or the "Meditation," from Thais, by Massenet, if you are advanced enough to do it justice.

"Rattle" in Violin.

E. H. S.—The finger producing the harmonic lies lightly on the string for the full duration of the note to be produced. 2—Writers of violin books and studies give only the briefest explanations accompanying the exercises because they do not suppose anyone will try to learn the studies without a teacher. You might get Hermann's *Violin School*, Vol. 11, which has a few explanations of how to play harmonics. Your best course would be to take lessons if at all possible. 3—It would be pure guesswork for me to try to locate the "rattle" in your violin without seeing it. It might come from any one of several different causes. Maybe your violin is unglued at some point. Possibly the fingerboard is uneven, or the nut too low. The trouble might come from one of the screws of the E tuner being loose. Then again the chin rest might be touching the tail-piece or rest tightly against the top of the violin. Maybe the wire wrapping of your G string is loose, causing a buzzing sound. You had better send your violin to a good professional violin repairer to be put in good shape. He would at once locate the cause of the "rattle" and remedy it.

Holding the Violin.

R. Q. C.—Authorities differ as to the manner of holding the violin with regard to the jaw, chin, shoulder, and collar bone. Some advocate using a cushion under the coat at the shoulder, and others not. I would advise you to get the little work, *Violin Teaching and Violin Study* by Eugene Gruenberg in which all these different theories are discussed. 2—Practically all American conservatories and colleges of music admit pupils at every stage of advancement from the beginner to the most advanced pupil. The young man of twenty about whom you write should enter at once if he hopes to accomplish much in violin playing. 3—Unless a player has rosin on his fingers, or on the strings (where the fingering is done) the trouble of the fingers sticking to the strings in shifting no doubt comes from the fingers perspiring. The main cause of excessive perspiration is nervousness and one of the best preventatives is to rub the fingers and hand with alcohol just before playing in public. As it is difficult to get pure alcohol since prohibition, ordinary toilet water, which always contains alcohol, may be used.



PROFESSIONAL APPROVAL

The

Premier Aristocrat Small Grand Model

5 feet, 3 inches long. Price, $725, f. o. b. New York

MUSIC teachers and pupils have nationally recognized the intrinsic musical value of this thoroughly dependable small grand.

They have therefore selected it in ever increasing numbers.

It is the Ideal Christmas Gift

Be convinced of Premier Value by ***seeing and hearing*** this instrument at your dealer. If you cannot examine locally, kindly advise and we shall let you know who our nearest representative is.

A copy of the new edition "Magic of Music" will greatly interest you. Send for it ***to-day.***

PREMIER GRAND PIANO CORPORATION

America's Foremost Makers of Baby Grands Exclusively

514-586 WEST 23rd STREET NEW YORK

Manually Played Small Grands, Period and Ornamental Models, Premiera Reproducing Grands and Reproducing Grands (Welte-Mignon Licensee)

AUGUST GEMÜNDER & SONS

Makers of the World Famous

"GEMÜNDER ART" VIOLINS

The Violins With the Soulful Tone

A new illustrated catalog free

REAL AND RARE OLD VIOLINS

Illustrated catalog free

Finest Strings Artistic Repairs

Violins sent for two weeks' trial

Send for our chart and we will fit your individuality

125-127 West 42d Street, New York City

Ask about The "Amplitone"

Read The Violin World, $1.75, with 45 Solos



AXEL CHRISTENSEN

(Famous Vaudeville and Radio Star)

Will Teach You

JAZZ PIANO PLAYING

IN 20 LESSONS

His wonderful system has made thousands of successful pianists since 1903.

There is a "CHRISTENSEN SCHOOL" in nearly every city—see your phone book for local address—or lessons given by mail. **SEND FOR FREE BOOKLET**

GET AXEL'S COMPLETE JAZZ INSTRUCTION BOOK, showing how to "Jazz Up" any tune, with new breaks, fills, bass and chord work, from your local teacher or sent postpaid for $2.

PIANO TEACHERS: If there is no "Christensen School" in your town, this is your golden opportunity—**write quick for lucrative proposition.**

CHRISTENSEN SCHOOLS OF POPULAR MUSIC

Suite 420 20 E. Jackson Blvd., Chicago

MUSICAL THEORY

SHORT LESSONS

By Arthur Olaf Andersen

American Conservatory of Music, Chicago



A highly recommended course by authoritative Musicians for beginners, High School, conservatory and studio.

BOOK I & II each 75c

TEACHER'S MANUAL $1.25

Published by

H. T. FITZSIMONS

509 South Wabash Ave., Dept. T, Chicago

WE PUT THE STRINGS IN STRINGS

HOW TO OVERCOME STRING TROUBLES

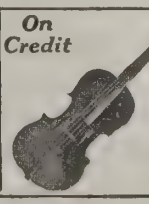
WRITE TO US — **USE Muller & Kaplan STRINGS** — ASK YOUR DEALER

Special $1.00 Offer For $1.00 we will send a sample set of Violin Strings, containing our celebrated "Intuna" E, A and D, and "Nonpareil" pure silver G. Satisfaction guaranteed or money refunded. ONLY ONE SET AT THIS PRICE.

Send for "FIDDLESTRINGS" free

MULLER & KAPLAN 154 E. 85th St. NEW YORK

On Credit



VIOLINS

Deep, Mellow, Soulful

We are makers of high-grade violins, instruments of the finest tonal quality, appreciated by the greatest artists. Easy terms, if desired. Get details today.

GUSTAV V. HENNING

2424 Gaylord St., Denver, Colo.



Vocal Teachers and Singers may receive gratis; artist copies of these famous modern ballads.

"JUST A COTTAGE SMALL" SUNG BY JOHN McCORMACK

"CHERIE, I LOVE YOU"

"MY DESIRE" CHARLES WAKEFIELD CADMAN

"OH MISS HANNAH"

Shall we send copies for High, Low or Medium Voice?

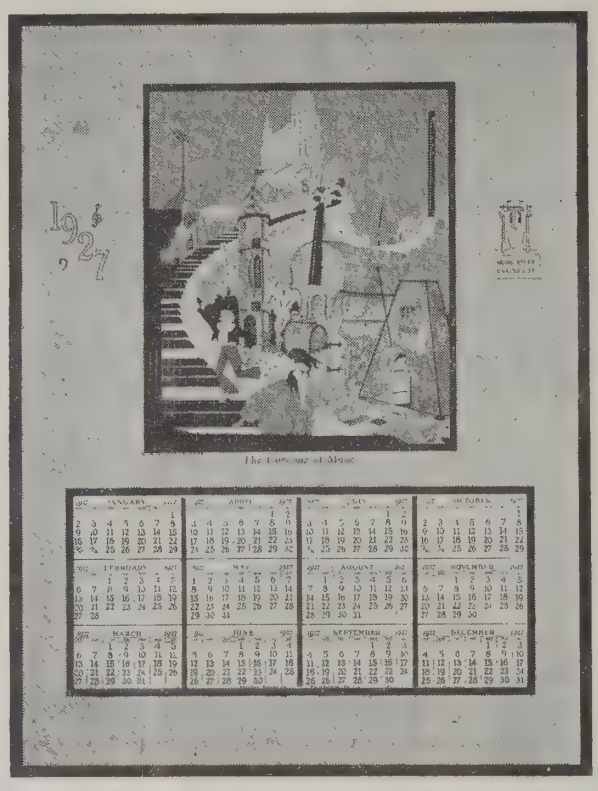
SEND FOR OUR NEW CATALOG OF "WORTHWHILE SONGS"

HARMS, INC. 62 W. 45 ST. N.Y.C.

THE FAIRYLAND OF MUSIC

Our Calendar for 1927

The Little Christmas and New Year Remembrance that Thousands of Teachers never fail to give to all their pupils



Our 1927 Calendar has the most successful cover picture that has ever appeared in THE ETUDE

This beautiful fantasy picture, "The Fairyland of Music" by Francis Sherman Cooke brought literally ten times as many enthusiastic letters from our readers as any other similar work. EVERYBODY wanted it. Hundreds framed it. We have reproduced it in all the vivid and beautiful colors of the original for a calendar decoration as illustrated above. Handsome for the studio or the home (Actual size 10″x13″)

Price 10 Cents Each, $1.00 a Dozen

THEODORE PRESSER CO.

1712-1714 CHESTNUT ST. Established 1883 PHILADELPHIA, PA.

FOR TEACHER AND PUPIL

WINN'S

(FOR PIANO)

How to Play Popular Music.
How to Play Ragtime.
How to Play Jazz and Blues.
How to Play Breaks and Endings.
Piano Technic Made Easy.

How to Rag and Jazz on the Sax.
How to Play Melody on the Uke.
How to Rag and Jazz on the Tenor Banjo.

These up-to-the-minute books are used by hundreds of schools and teachers. They contain all the necessary material for those desiring to play in modern jazz and "hot" style. Descriptive circulars on request.

On Sale at all Music Stores
Mailed on Receipt of Price, 75c each

Winn School of Popular Music
44 W. 34th St. New York

ALBUM OF FAVORITE FIRST POSITION PIECES

FOR VIOLIN AND PIANO

Price, $1.00

A volume of this kind is of great value in the violin world. It gives the beginner on the violin encouragement through the excellent numbers it contains which are melodious and interesting yet at the same time easy to play. There are twenty-two numbers of real worth arranged in progressive order. Teachers here have an ideal volume for instructive purposes and beginning violinists will find it just the volume to possess for their recreation or recital needs.

THEODORE PRESSER CO.,
1712-1714 CHESTNUT ST.,
PHILADELPHIA, PA.

Great Musical Educational Value IN THE ETUDE RADIO HOURS

Second Thursday of Each Month at 8.15
Station WIP, GIMBEL BROTHERS, Philadelphia
Station WGBS, GIMBEL BROTHERS, New York City

Third Tuesday of Each Month at 8 P. M.
Station WLS, SEARS, ROEBUCK FOUNDATION, Chicago
D. A. Clippinger, Director of Chicago Etude Radio Hour

The ETUDE Radio Hour for this year has already included a host of instructive features. Including the artists who have already appeared and those scheduled for December, we have an imposing list which we are presenting alphabetically with the name of each artist, and the Stations and dates.

MAE GRAVES ATKINS
Eminent Soprano and Teacher of Singing
WLS—December

EDGAR A. BARRELL
Composer, Pianist, Organist
WIP—WGBS—October
November, December

LUIGI BOCELLI
Famous Italian Tenor "The Blind Caruso"
WIP—WGBS—November

FREDERIC CARDIN
Most famous of native American Indian Violinists and Composers
WIP—WGBS—October

D. A. CLIPPINGER
Eminent Teacher of Singing and Choral Conductor
WLS—October, November, December

JAMES FRANCIS COOKE
Editor, THE ETUDE
WIP—WGBS—October
November, December

RICHARD CZERWONKY
Violinist-Conductor
WLS—December

WILLIAM M. FELTON
Pianist, Teacher, Composer
WIP—WGBS—October, November, December

ARTHUR HARTMANN
Virtuoso-Violinist and Composer
WIP—WGBS—December

FREDERIC L. HATCH
Composer, Pianist
WIP—WGBS—October, November, December

EDMARD ELLSWORTH HIPSHER
Assistant Editor, THE ETUDE
WIP—WGBS—October
November, December

JULIAN JORDAN
Teacher of Singing, Composer of "The Song That Reached my Heart"
WIP—WGBS—November

MURIEL LA FRANCE
Protege of Mme. Galli-Curci
WIP—WGBS—December

EDGAR NELSON
Conductor, Composer, Teacher Director, Bush Conservatory
WLS—December

FRANTZ PROCHOWSKY
Eminent Vocal Advisor of Galli-Curci and Tito Schipa
WIP—WGBS—October

SILVIO SCIONTI
Celebrated Virtuoso Pianist
WLS—November

PRESTON WARE OREM
Music Critic of THE ETUDE
WIP—WGBS—December

OSCAR SHUMSKY
Nine-year-old Wonder Violinist
WIP—WGBS—November

JULIAN SKINNELL
Concert Pianist
WIP—WGBS—October

REBECCA SMITH
"Adelina Patti, II," Phenominal Child Soprano
WIP—WGBS—November

ELLA SPRAVKA
Concert Singer and Teacher
WLS—December

WALTER SPRY
Eminent Pianist, Teacher and Composer
WLS—October

ELEANOR STARKEY
Coloratura Soprano
WIP—WGBS—October

R. M. STULTS
Composer of "The Sweetest Story Ever Told"
WIP—WGBS—December

EVELYN WEINKE
Soprano and Teacher of Singing
WLS—October

LOUISE HATTSTEDT WINTER
Soprano and Teacher
WLS—November

Members of the large professional staff of "The Etude Music Magazine" as well as numerous contributors frequently address "The Etude" audience in this manner.

THE ETUDE MUSIC MAGAZINE

Published by
THEODORE PRESSER CO. 1712-1714 Chestnut St.
PHILADELPHIA, PA.

Look Inside the Piano for this Trade-Mark

WESSELL, NICKEL & GROSS NEW YORK TRADE MARK

The Sign of the World's Standard Piano Action

Choose This Action For Your Piano!

QUALITY in the *piano action* means quality in the *piano*. For the piano action is the very heart of the instrument! Manufacturers who build worthy pianos are fully aware of the importance of using a fine piano action to match the quality of their instruments. For this reason, leading American makers have used the Wessell, Nickel & Gross piano action for upward of *half a century*.

Because it is the *world's highest-priced piano action*, the Wessell, Nickel & Gross action is naturally found only in the better grade instruments. Music lovers everywhere, realizing the significance of these facts, are insisting upon the Wessell, Nickel & Gross piano action.

WESSELL, NICKEL & GROSS
Established 1874 New York City

When you Buy an Upright, Grand, Player or Reproducing Piano— Insist on the Wessell, Nickel & Gross Piano Action.

Send **20c** STAMPS or COIN

For 2 Full Orchestrations

Boston High School Cadets March ..... *F. Sordillo*
Cannibal Chief, Fiji Dance..... *F. T. McGrath*

Exceptionally attractive numbers, arr. by Hildreth. Parts for all recognized orchestral instrs. inc. saxophones; fully cued—effective for large or small combinations, or solos, trios, etc., with piano acc.

ALSO

Class Instruction in Instrumental Music ..... *Byrn*
Tuning the Clarinet ..... *Bettoney*
School Orchestras and Bands—Pictures and Facts
Popular Talks on Composition ..... *Weidt*
The Photoplay Organist and Pianist ..... *del Castillo*
The Notebook of a Strolling Player ..... *Rackett*
What's Good in New Music ..... *del Castillo*
Inside Facts about the Trumpet ..... *Bach*
The Violinist ..... *Sabin* The Flutist ..... *Powell*
The Saxophonist... *Barroll* The Tenor Banjoist.. *Weidt*
The Clarinetist..... *Toll* The Drummer..... *Stone*

Yes—all the above for 20c postpaid; This is our method of introducing to new friends **Jacobs' Orchestra Monthly,** America's unique democratic music magazine. Invaluable to supervisors, students, professional musicians. *Send 20c (stamps or coin) with this ad to*

Walter Jacobs, Inc., 120 Boylston St., Boston, Mass.

If you prefer 2 band numbers instead of above music check here ☐; if 4 piano numbers, check here ☐.

SIGHT READING *Is not a Gift*

Beginners or advanced pianists can become perfect sight readers

The "Art of Sight Reading,"

in five short lessons tells and teaches you how, corrects your faults and enables you to play accompaniments at sight. The course is absolutely guaranteed to solve your difficulties. Quit struggling. ***Sight reading is easy.*** Make the most of your opportunities. You owe it to yourself and others. **INVESTIGATE**

Danford Hall, 506 Sheridan Ave., Shenandoah, Iowa.



TINDALE
Music Filing Cabinet

Needed by every Musician, Music Student, Library, School and Convent.

Will keep your music orderly, protected from damage, and where you can instantly find it.

Send for list of most popular styles

TINDALE CABINET CO.
Flushing, New York City, N. Y.

RAYNER-DALHEIM & CO.
MUSIC PRINTERS and ENGRAVERS
ANY PUBLISHER OUR REFERENCE
WRITE FOR PRICES
2054 W. LAKE ST. CHICAGO, ILL.



As a means of contributing to the development of interest in opera, for many years Mr. James Francis Cooke, editor of "The Etude," has prepared, gratuitously, program notes for the production given in Philadelphia by The Metropolitan Opera Company of New York. These have been reprinted extensively in programs and periodicals at home and abroad. Believing that our readers may have a desire to be refreshed or informed upon certain aspects of the popular grand operas, these historical and interpretative notes on several of them will be reproduced in "The Etude." The opera stories have been written by Edward Ellsworth Hipsher, assistant editor.

Wagner's "Siegfried"

When Philadelphia was celebrating its Centennial in 1876, Germany was undergoing its greatest musical awakening at the little town of Bayreuth, where, on August 13, 14, 16 and 17, the entire cycle of *Der Ring des Nibelungen* was given for the first time. Part of the cycle had been given previously at Munich, "Das Rheingold" in 1869 and "Die Walküre" in 1870.

This huge undertaking, epic in all its aspects, was commenced by Wagner in 1848. His early enthusiasm, however, only got him as far as the "Death of Siegfried," which he completed in 1849-1850. This in altered form became the "Götterdämmerung." It soon became obvious to the master that a series of music dramas of heroic dimensions was necessary to encompass the prodigious canvas of a great work. Wagner called the work a trilogy, although it really is a tetralogy. He looked upon "Das Rheingold" merely as a kind of prelude or *Vorabend* to the cycle as a whole.

When Wagner announced that he proposed to make operatic material of *The Ring of the Nibelung*, he was greeted with ridicule. Here was stuff which was too lofty and too gigantic for either music or the stage. Wagner answered this by writing dramatic music of a richer and more powerful character than had hitherto been produced. To the Germans it came very near the sacrilege of presenting heaven upon the stage. When the works were presented, however, the reaction was instantaneous. Wagner was hailed as the greatest of modern masters and literally worshipped by his countless admirers.

The first American performance of "Siegfried" was given November 9, 1887, at the Metropolitan Opera House in New York. Anton Seidl conducted and the *Siegfried* was Max Alvary. Emil Fischer, Marianne Brandt and Lilli Lehmann were also in the cast. The success of the work must have been considerable, since eleven performances brought to the box office $37,124.50. The writer recollects attending this first performance, as a child. Fafner made an unforgettable impression. Never had there been a dragon more terrible in all the literature of fairy lore. Here indisputably was one in real life and accompanied by gorgeous music. Alas! the impression was more zoological than musical.

Some critics seem to regard "Siegfried" as the most inspired example of Wagner's employment of the Leit-Motif. The Motive of *Siegfried the Fearless* is so distinctive and inspiriting that it seems singular that the musical pirates have not already stolen it for some bit of Broadway Jazz. Operagoers who are familiar with the "Ring" as a whole, will take delight in divining other motives from other parts of it.

For the most part, a smattering of music adds little to the enjoyment of any performance. In the case of Wagner, however, a familiarity with the motives and enough musical experience to appreciate the consummate skill with which the master has employed them, adds immensely to the pleasure of listening to the performance. There have been many "guides" through the Wagnerian operas, in many different tongues. The writer has never seen any volume quite so good, as an introduction to the "motive" characterization of the "Ring," as the second volume of W. S. B. Mathews, "How to Understand Music." This Yankee musician went to Bayreuth at a time when it was necessary to write very definitely and explicitly on musical subjects if he wished to be understood by the somewhat illiterate general public of his day. As a result, he put into print a most valuable picture of the entire "Ring," painted in words that all can understand and enjoy.

"The Music Dramas of Richard Wagner," by Albert Lavignac, a much more elaborate work, contains a chart indicating the first appearance of each motive in the "Ring."

The Story of "Siegfried"

Act I. A Forest: at one side a cave. *Mime* at his anvil, forges a sword for *Siegfried*. *Siegfried*, in forest dress, enters impetuously, driving a bear which frightens *Mime*. Noticing the dwarf's fear, *Siegfried* drives the bear back into the wood. *Siegfried* demands that *Mime* shall mend the sword which his father broke in his last battle and then returns to the forest. *Wotan* enters, tells *Mime* he is known as the *Wanderer*, inquires about the sword and tells *Mime* that only one who knows no fear will be able to mend it. *Wotan* leaves and *Siegfried* returns. *Mime* tells *Siegfried* how his mother had wished him to learn fear. When *Siegfried* asks what is meant by fear, *Mime* describes the great *Dragon* living near. *Siegfried* asks to be guided thither, but says his sword must first be mended. *Mime* refuses the attempt; *Siegfried* mends the sword and, to try it, strikes the anvil a mighty blow which severs it in twain.

Act II. The Dragon's Cave in the Forest. *Fafner*, better to guard his gold, has changed himself into a dragon and lives in a cave. *Alberich* spies near by, hoping to regain the treasure by killing the hero who slays the dragon. The *Wanderer* warns *Alberich* of *Siegfried's* approach. *Alberich* offers to save the *Dragon's* life in return for the ring but is contemptuously refused. *Alberich* hides as *Siegfried* and *Mime* approach. *Mime* is trying to frighten *Siegfried* by tales of the *Dragon;* but *Siegfried* sits under a tree and, hearing the songs of the birds, wishes he might understand their language. A blast of his horn disturbs *Fafner* and the *Dragon* emits an awful roar. It rushes upon *Siegfried* who jumps aside and buries his sword in its heart. Accidentally tasting the *Dragon's* blood, *Siegfried* is surprised to find that he understands the song of the bird. *Siegfried* enters the cave and, while *Fafner* and *Alberich* argue about possession of the ring, returns with it himself. The bird reveals the intended treachery of *Mime*. *Siegfried*, with the aid of the ring, reads *Mime's* intent to kill him, so he strikes down the dwarf, throws him in the cave and rolls the body of the *Dragon* before the entry. The bird acquaints him with *Brünnhilde's* sleeping place and flies ahead to lead *Siegfried* thither.

Act III. A Wild Region at the Foot of a Rocky Mountain. *Wotan* summons his earth goddess wife, *Erda*, and consults her as to the deliverance of the world through *Siegfried* and *Brünnhilde*, but without satisfaction. Wearied of struggling against fate, *Wotan* renounces his reign, realizing that the era of love must replace the rule of the gods. He attempts to bar *Siegfried's* approach and has his spear shattered by one blow of the sword. As *Siegfried* nears *Brünnhilde* the flames abate. There is a long scene in which love conquers the maiden-goddess and she throws herself in his arms as the curtain falls.

"In England they have a little better musical taste in many ways than they have here. I notice that their radio programs have a much better musical content, and they have actually hired Paderewski for radio recitals. Furthermore, I could give them Bach, Mendelssohn, Haydn; Bach, Mendelssohn, Haydn; Bach, Bach, Bach; and it would be eagerly attended and listened to. Here, you know, we have to play melodies in G's and lullabys in D's and C's, if we want to get the major part of our audiences."—CHARLES COURBOIN.



Encourage Him

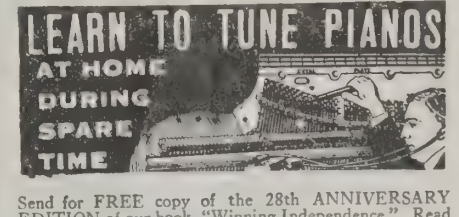
If a Boy shows signs of interest in music, promote that interest. Encourage him. For music will keep him in good company and aid his mental development. We urge starting with a Buescher Saxophone because it is so easy to learn. Lessons given free with each new instrument. Six days' trial. Easy terms. Write for catalog. Leading musicians play the

BUESCHER
True Tone Saxophone

BUESCHER BAND INSTRUMENT CO.
Everything in Band and Orchestra Instruments
1833 Buescher Block Elkhart, Indiana

Clip the Coupon NOW!

BUESCHER BAND INSTRUMENT CO. 337
1833 Buescher Block, Elkhart, Indiana.
Gentlemen: I am interested in instrument checked below:
Saxophone ☐ Cornet ☐ Trombone ☐ Trumpet ☐
Mention any other.....
Name.....
Street Address.....
Town..... State.....



Send for FREE copy of the 28th ANNIVERSARY EDITION of our book, "Winning Independence." Read how students master TUNING with our Tune-A-Phones and WHY our graduates head the profession in all parts of the world. With Bryant's patented devices, tools, charts, and lessons, one learns quickly and easily. Low tuition, easy terms. Diploma granted. MONEY BACK GUARANTY. $10 to $25 a day, exceptional opportunities, and an ideal profession await yon.

BRYANT SCHOOL OF TUNING
72 Bryant Building Augusta, Michigan

Tell your Music Loving Friends about THE ETUDE and ask them to give you the privilege of sending in their subscriptions.
Ask for Catalog of Rewards for subscriptions you send.
THE ETUDE, 1712 Chestnut St., Phila., Pa.



184

"I am a singer.. and until I discovered Luden's, a sore throat always made me worry."

A well-known concert singer wrote us recently, saying:

"My throat became irritated the day before I was booked for a Nebraska concert. Upon arrival I could hardly speak, much less sing. Desperate, I sought a druggist who suggested Luden's. They gave quick relief, soothed my throat and I sang with a clear voice." (*Original letter on file.*)

Hundreds of similar letters are on file from those who must depend on a clear voice and trouble-free throat. It's the *exclusive* menthol blend in Luden's Cough Drops that gives quick, safe relief for nose, throat and chest. In the yellow package—5c—everywhere.

LUDEN'S MENTHOL Cough Drops

Prize Contest

Twenty-Five Prizes Open to All Etude Readers

"WHY EVERY CHILD SHOULD HAVE A MUSICAL TRAINING"

What Can You Say on This Subject?

For years THE ETUDE MUSIC MAGAZINE has devoted a great amount of space to indicating how a musical training is of great value to the child in developing rapid thinking, accuracy, self-discipline, memory, good taste, muscular, mental and nerve co-ordination.

We have brought to our readers' attention the opinions of many of the greatest thinkers of the time, pointing to the fact that the training received in the study of the art, particularly in the study of an instrument (including the voice), has a very great significance in the fields of Religion, Education, Sociology, preparation of the mind for higher accomplishments in Art, Science and Business, in Musical Therapeutics, and other inspirational themes. Now we should like to have an opportunity to print the boiled-down opinions of some of our readers upon the subject at the head of this column.



A One-Hundred Dollar Musical Library

CONDITIONS

The contest closes December 31st, 1926. All manuscripts must be in our office at 5 P. M. on that date.

Anyone may contribute. It is not limited to subscribers to THE ETUDE.

The Essays must be between three and four hundred words in length.

The Essays must be written on one side of the sheets of paper. Kindly write as legibly as possible. When feasible have the Essay typewritten.

Address "THE ETUDE Prize Essay Contest," THE ETUDE MUSIC MAGAZINE, Philadelphia, Pennsylvania.

Be sure to put your name and address at the top of each page of manuscript.

Essays accompanied by return postage will be returned. All others will be destroyed within one month after the closing of the contest.

When the opinion of the Judges is divided between the merits of two approximately excellent manuscripts, neatness of appearance, clearness of expression and punctuation will be taken into consideration.

FIRST PRIZE

A Musical Library, Valued at One Hundred Dollars ($100.00)

Just think what a boon this wonderful library would be in any School or Home!

The following works selected from the publications of the Theodore Presser Company, at the regular retail prices, constitute this prize.

PIANO

Descriptive Analyses of Piano Works, *Edward B. Perry* $2.00
Stories of Standard Teaching Pieces, *Edward B. Perry* 2.00
Great Pianists on Piano Playing, *Jas. F. Cooke*.... 2.25
Basic Principles in Pianoforte Playing, *Josef Lhevinne*..... .60
Principles of Expression in Pianoforte Playing, *A. F. Christiani* 2.50
Piano Playing with Piano Questions Answered, *Josef Hofmann* 2.00
Well Known Piano Solos and How to Play them, *Chas. W. Wilkinson*..... 2.00
Science in Modern Pianoforte Playing, *Mrs. Noah Brandt* 1.00
Master Lessons in Pianoforte Playing, *E. M. Bowman* 1.50
The Embellishments of Music, *L. A. Russell*..... 1.25
The Pedals of the Pianoforte, *Hans Schmitt*..... 1.25
Pianoforte Study, *Alex. McArthur*..... 1.50
How to Play the Piano, *Mark Hambourg*..... 1.50

GENERAL

Grove's Dictionary of Music and Musicians.....$20.00
Old Fogy, His Musical Opinions and Grotesques, *Jas. Huneker* 1.50
Reminiscences of a Musician's Vacation Abroad, *Louis C. Elson*..... 1.00
The First Violin, *J. Fothergill*..... 1.50
Music and Morals, *H. R. Haweis*..... 2.25
Music Study in Germany, *Amy Fay*..... 2.00
Mistakes and Disputed Points in Music and Music Teaching, *Louis C. Elson*..... 1.50
Music and Culture, *Carl Merz*..... 2.25
Choir and Chorus Conducting, *F. W. Wodell*..... 2.00
Piano Tuning, Regulating and Repairing, *J. Cree Fisher* 2.00
The Education of the Music Teacher, *Thos. Tapper*..1.75
What to Play—What to Teach, *Harriette Brower*... 2.00
Business Manual for Music Teachers, *Geo. C. Bender* 1.25
How to Understand Music, in 2 volumes, *W. S. B. Mathews* 4.00
Musical Progress, *Henry T. Finck*..... 2.00
Musical Mosaics, *W. Francis Gates*..... 2.00
Indian Music Lecture, *Carlos Troyer*..... .50

HISTORICAL

Standard History of Music, *Jas. F. Cooke*.....$1.50
Complete History of Music, *W. J. Baltzell*..... 2.25

BIOGRAPHICAL

Secrets of the Success of Great Musicians, *E. Pirani* $2.00
Anecdotes of Great Musicians, *W. Francis Gates*.. 2.00
Music Masters, Old and New, *Jas. F. Cooke*..... 1.25
Life Stories of Great Composers, *R. A. Streatfield*.. 2.25
Celebrated Pianists of the Past and Present, *A. Ehrlich* 2.50
Portrait Biographies:
Gallery of Distinguished Musicians, *A. S. Garbett*. .75
Gallery of Eminent Musicians, *A. S. Garbett*..... .75
Gallery of Musical Celebrities, *A. S. Garbett*..... .75
Great Men and Famous Musicians on the Art of Music, *Jas. F. Cooke*..... 2.25

THEORY

Harmony Book for Beginners, *Preston W. Orem*...$1.25
Theory and Composition of Music, *Preston W. Orem*..1.25
A Treatise on Instrumentation, *E. Prout*..... 1.00
Musical Forms, *Ernest Pauer*..... 1.00
Ear Training, *Arthur E. Heacox*..... 1.00
Primer of Facts About Music, *M. G. Evans*..... .60

VOICE

Great Singers on the Art of Singing, *Jas. F. Cooke*.$2.25
What the Vocal Student Should Know, *Nicholas Douty* 1.00
How to Sing, *Luisa Tetrazzini*..... 2.00

SECOND PRIZE

A Musical Library, Valued at Fifty Dollars ($50.00)

This library may be selected from the foregoing list to the total of Fifty Dollars.

THIRD PRIZE—Twenty-five Dollars Cash. **FOURTH PRIZE—Fifteen Dollars Cash.** **FIFTH PRIZE—Ten Dollars Cash.**

ADDITIONAL PRIZES

For the next ten Essays which, in the opinion of the Judges, deserve recognition a Cash Prize of Five Dollars each will be awarded.

Following this in order will be ten more prizes, each consisting of a subscription to THE ETUDE for one year.

THE ETUDE MUSIC MAGAZINE, Theodore Presser Co., Publishers 1712-1714 Chestnut Street Philadelphia, Pa.

PIANISTS!

3 Self Instructive Books on
THE ART OF MODERN
JAZZ PIANO PLAYING
By ART SHEFTE
THE GREATEST REVELATION ON THIS SUBJECT

Now you can learn to play Popular Music, with all the Fill-In Tricks, Breaks, Blues, etc., as used by leading
RADIO ARTISTS

JAZZ BREAKS—Teaches 150 Jazz Breaks, 50 snappy Novelty Endings, Blues, Fill-In Embellishments, etc. Is worth hundreds of dollars to any pianist, amateur or professional..... **Price, $1.00**

JAZZ BASS—The backbone of Jazz Piano Playing. This book teaches you the various styles of Jazz Bass necessary in professional work in all keys and chords..... **Price, $1.00**

KEYBOARD HARMONY—The simplest and most condensed method ever published on the subject of Keybroad Harmony. So simple a child can understand it ..... **Price, $1.00**

COMPLETE COURSE, $3.00

From your dealer or delivered C. O. D. by mail, if desired. Don't delay. Send for these books today.

SHEFTE PUBLISHING CO. (Not Inc.)
825 Lyon & Healy Bldg., Dept. G,
64 East Jackson Boulevard, Chicago, Ill.

PAY YOUR OWN WAY

in music; Earn $2 to $4 an hour tuning pianos in spare time; or build a clean permanent business of your own anywhere, with regular patrons and steady income from $150 to $400 monthly. No capital needed. Demand for good tuners and player men exceeds supply. We fit you for both, thoroughly and rapidly at home, at small cost. Send for particulars.

THE MACK INSTITUTE
Wabash Sta., EM-7 Pittsburgh, Pa.

Composers, Attention

Manuscripts—Revised at small cost. All work will receive the personal attention of Mr. Eldridge.

Our Copyists will make complete copies for you at reasonable rates. These are expertly made and as easy to read as printed music. Save time and trouble.

ARRANGEMENTS

Accompaniments to songs or instrumental numbers, quartets, etc.

Orchestrations—Everything from Jazz to Symphony scores. Small groups. Theater orchestrations. We will correct and revise your scores.

Band Arrangements—All sorts and sizes. (Send us your instrumentation)

CORRESPONDENCE COURSES

Harmony — Counterpoint — Composition — Orchestration. Most modern methods. These courses will benefit you whether you are a composer or a beginner. Standard accredited work only. Send postal for information.

Composers—Students—Schools—Colleges
Write us of your needs. Our Information Department is free.

ELDRIDGE and CASSEL
"The Composers' Workshop"
68 North 34th Street
Philadelphia

JUDSON ELDRIDGE, Composer-Arranger — H. M. CASSEL, Manager

GREAT STAFF
BY CAROLYN M. BOWEN

A proven success for note placing on the piano keyboard, for children. [A game.]
"It's all in the shape."
Price, 55 cents; postpaid.
PAUL A. SCHMITT MUSIC COMPANY
729 Nicollet Avenue, Minneapolis, Minnesota

WANT WORK AT HOME?

Earn $18 to $60 a week RETOUCHING Photos. Men or women. No selling or canvassing. We teach you, guarantee employment and furnish WORKING OUTFIT FREE. Limited offer. Write to-day. ARTCRAFT STUDIOS, Dept. 82, 3900 Sheridan Road, CHICAGO.

MUSIC PRINTERS

ENGRAVERS AND LITHOGRAPHERS
PRINT ANYTHING IN MUSIC — BY ANY PROCESS
WE PRINT FOR INDIVIDUALS
ESTABLISHED 1876 REFERENCE ANY PUBLISHER
THE OTTO ZIMMERMAN & SON CO., INC.
CINCINNATI OHIO

When Dad is Interested

By Charles Knetzger

"We have a new piano-bench," said little six-year old Gladys," and there is just room enough for us to sit when we play."

"Room for us? Who's us?" inquired her teacher.

"Why, don't you know! It's me and Dad. Every night when I practice he sits next to me and helps me. He says I play fine, and he tells me all the names of the pieces in the book. Sometimes he tries to catch me on the notes, but I know them better than he does."

This child was not aware that she had a wonderful father and that his interest in her music was a constant incentive to improvement. At the tender age of six the child's brain is most impressionable and when conditions are favorable it absorbs music almost as unconsciously as it learns to perform the most ordinary actions of the day. Yet what a hopeless task it is to teach such a young child, if it gets no help and encouragement at home!

"Dad was watching me play last night," said another tiny tot, "and I asked him where C was. He said he didn't know, but I made him learn, all right!"

Many fathers think they have done their duty when they have provided a good instrument for the home. Sometimes they also try to select the best teacher available, one who has a pleasing personality, understands child psychology, and seems to be well qualified to teach young children. It rarely occurs to them, however, to take an active interest in their children's progress. They little think how much the making or marring of the future career of the child rests with them!

To refuse to listen to the children's little pieces when asked, to express dislike for a composition, or to ridicule their childish attempts, is unpardonable. Yet, does it not sometimes happen that parents are guilty of such action, thus causing their children to dread the practice hour or to omit it altogether?

To expect rapid advancement in a young child, except in the case of a prodigy, is folly: for the foundation must be slowly and carefully laid in order that successful progress may be insured.

Even a busy man with no knowledge of music may by appreciation of his children's efforts be to them a source of help and inspiration which will bear a rich fruitage of consolation and enjoyment in future years.

"The Etude" Interest

To The Etude:

Of all magazines with which I am acquainted, I like The Etude best, for it contains subjects which appeal to me.

A few years ago I became interested in the Junior Etude and have since learned to love the entire magazine. As my elder sister plays the violin and the piano, and I, the latter, we have enjoyed many hours in playing and singing from The Etude. The many articles, the various departments, the photographs and the cover designs have been helpful and inspiring to us, and interesting to other members of the family as well.

I especially enjoyed Liszt's interpretations of Chopin's *Preludes*, Op. 28, as compiled by Sidney Silbur, in the March edition of this magazine. The descriptions are very realistic and make the pieces much more interesting.

For instance, in Prelude No. 4 of Op. 28, "A Fit of Suffocation," the heavy breathing in the left hand and complainings in the right hand are very distinct, and in measure twelve one can almost see Chopin turning restlessly in bed. The increasing anguish, the sigh aloud at the *stretto*, the apparent ceasing of the heart-beat at measure twenty-three—a pause—and the chords of sleep; all are brought out clearly.

I shall like these pieces better than formerly because I now know the story back of each one.

Ernestine Buck.

When you attend a concert, do you hear more than a pleasant noise?—Mrs. Harriet Seymour.



Harmonicas Make a Happy Christmas

Everyone delights in receiving a musical instrument that he can *play;* and *anyone* can play a Hohner Harmonica.

By giving harmonicas this Christmas you will not only give happiness to the recipient, but will stimulate his interest in music by giving him an instrument he can play.

Hohner Harmonicas teach accuracy, rhythm and expression—the basis of musical education. As holiday gifts they combine the twofold advantage of all year 'round happiness and a guide to serious musicianship.

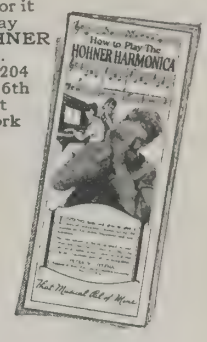
Leading dealers everywhere sell Hohner Harmonicas—50c up.

HOHNER Harmonicas

FREE BOOK OF INSTRUCTION

This interesting and helpful booklet comprises 16 pages of simple instruction illustrated with charts and pictures, and includes six popular musical selections arranged for harmonica and piano. Copies in any quantity will be supplied upon request.

Send for it Today
M. HOHNER Inc.
Dept. 204
114 E. 16th Street
New York



Hohner Harmonicas are endorsed by such prominent group educators as—

Peter W. Dykema, Prof. School Music, Columbia University, New York.
Dorothy Enderis, Ass't Supt., Milwaukee Schools.
W. A. Gore, Supt. Schools, Webster Grove, Mo.
Nellie C. Hudd, Principal, Mozart School, Chicago.
Harry Keeler, Principal, Lindblom High School, Chicago, Illinois.
Edward Randall Maguire, Principal, Junior High School 61, N. Y. C.
W. H. Wheeler, Principal, Alton Community High School, Alton, Illinois.
—AND MANY OTHERS—

ZABEL BROTHERS Co. INC.
MUSIC PRINTERS, ENGRAVERS AND LITHOGRAPHERS
Send for
ITEMIZED PRICE LIST
Write to us about anything in this Line
The Music Supplement of this Magazine is Printed by Us
Fifth St. and Columbia Ave., PHILADELPHA, PA.

SUMMY'S CORNER

The two songs listed below we deem to be more than ordinarily attractive

I LOVE TO TELL THE STORY

Words by Katherine Hankey — **Music by J. DeForest Cline**
High Voice in D — **Low Voice in B Flat**
Price 60 cents

Words of the familiar hymn in spontaneous song setting. It compels attention by reason of the genuine appeal contained in the simple melody, which, unencumbered by modernity, speaks in a truly inspiring way that all may understand. The accompaniment is delicately varied and sympathetic throughout, giving the well balanced support necessary to an expressive rendition.

CRADLE SONG

Words and Music by Lotte Kruse
High Voice in G Flat — **Low Voice in E Flat**
(German and English Text)
Price 30 cents

Simple in rhythm and phrase as a lullaby should be, it does not, however, conceal the musical skill of the writing evidenced in the graceful flowing melody line and carefully thought out and refined accompaniment. The moderate range and simplicity of line and structure determine its utmost desirability for teaching and makes it, for those same reasons, an excellent program number.

(Send for our Complete Vocal Catalog)

CLAYTON F. SUMMY CO., Publishers
429 South Wabash Avenue — Chicago, Ill.

OUR THIRTY-EIGHTH ANNUAL HOLIDAY OFFER IS FILLED WITH GIFT SUGGESTIONS FOR MUSICAL FOLK

SEND A POSTAL FOR A COMPLETE COPY OF THIS OFFER WITH ITS MANY CHRISTMAS BARGAINS

A Few Outstanding Musical Literature Works That Make Ideal Gifts

This History of Music a Great Seller Because It is Enjoyable, Information-Bringing Reading

THE STANDARD HISTORY OF MUSIC



By James Francis Cooke

THERE is a great value in being well informed upon the subject in which you are interested, and musical history is an important subject for the teacher, student and lover of music. James Francis Cooke has created a text-book that has been permanently adopted by thousands of teachers, schools and colleges, because it presents the subject in such a fascinating, well-arranged manner and it is also an enjoyable book for profitable reading by music lovers. Well illustrated with over 150 cuts. This makes a very acceptable gift to music lovers of all ages. Cloth bound.

Holiday Cash Price, $1.10, Postpaid
Regular Price, $1.50

Another Well Received "Gallery"

GALLERY OF EMINENT MUSICIANS

By Arthur Selwyn Garbett

EMINENT MUSICIANS contains sixty-two biographies and portraits and is equal in worth to *Musical Celebrities*. It is hard to give an idea of the contents in naming a few, but some representative listings in the contents are: Bach, Brahms, Chopin, Mendelssohn, Rubinstein, Schumann, Wagner, Mrs. H. H. A. Beach, Mme. F. Bloomfield-Zeisler, Josef Hofmann, Ignace Paderewski, John Philip Sousa, Jenny Lind, N. Paganini and E. Sauer.

Holiday Cash Price, 55c., Postpaid
Regular Price, 75c.

PIANO PLAYING
with
PIANO QUESTIONS ANSWERED

By Josef Hofmann



A Book that will be Highly Prized by Any Serious Student of Music

THIS volume is used as a guide book by many sitting in music editorial chairs. In it are given the answers of one of the greatest of present-day pianists to 250 questions upon vital points in piano playing. In addition to the questions answered there are almost 100 pages of valuable piano information. It is truly a great virtuoso's guide to modern pianoforte playing. Cloth bound.

Holiday Cash Price, $1.45, Postpaid
Regular Price, $2.00

A Very Popular Book Giving Portraits and Biographies of Famed Musicians

GALLERY OF MUSICAL CELEBRITIES

By Arthur Selwyn Garbett

PRESENTS a collection of seventy portrait-biographies of the world's foremost composers, singers, pianists, violinists, organists and teachers who have lived during the last 200 years. One page gives an excellent condensed biography, and on the facing page is a fine portrait. Covers such musical celebrities as Beethoven, Rachmaninoff, Rossini, Schütt, Schytte, Sibelius, Verdi, Dudley Buck, Gounod, Handel, Haydn, MacDowell, Mascagni and others. The book is well produced and is art bound with silk cord.

Holiday Cash Price, 55c., Postpaid
Regular Price, 75c.

A Musical Dictionary that is an Exceedingly Popular Leader

PRONOUNCING DICTIONARY OF MUSICAL TERMS

By H. A. Clarke, Mus. Doc.

DEFINES all the Italian, French, German and English musical terms in a clear, understandable manner, giving pronunciation guidance where necessary upon not only the musical terms, but also on the names of prominent musicians of the last two centuries, whose birth and death dates also are given. A list of the most celebrated operas with the composers' names is another feature of this widely used dictionary. Musical examples are given to illustrate the meaning of various musical expressions and forms. This is a dictionary every teacher and student should possess. Cloth bound.

Holiday Cash Price, 95c., Postpaid
Regular Price, $1.25

GALLERY OF DISTINGUISHED MUSICIANS

By Arthur Selwyn Garbett

CONTAINS a short biography with a portrait of sixty-two distinguished musicians. Auber, Boccherini, Bruckner, Carpentier, Cherubini, Faure, Gabrilowitsch, Mahler, Massenet, Tausig, Suppe, Tosti and numerous others about whom very few know any essential facts are to be found in this collection of biographies. *Distinguished Musicians* and the two preceding volumes *Musical Celebrities* and *Eminent Musicians*, comprise upwards of 200 representative musicians of today and yesterday.

Holiday Cash Price, 55c., Postpaid
Regular Price, 75c.

Most Interesting Biographical Reading for Musicians

LIFE STORIES OF GREAT COMPOSERS

By R. A. Streatfield

AS a book of biographical reference or for "reading up" on the lives of great composers, this will be found ideal. The lives of thirty-five great masters are fully dealt with. Illustrated with full-page portraits. This is one of the most popular of the more substantial biographical works on the market. Cloth bound.

Holiday Cash Price, $1.60, Postpaid
Regular Price, $2.25

WHAT TO PLAY—WHAT TO TEACH

By Harriette Brower

THIS book is an annotated outline of pianoforte material arranged in program form ranging from the first beginnings to the work of the great pianists. Helps teachers in the selection of study material and teaching material, while at the same time furnishes excellent studies in the art of program building.

Holiday Cash Price, $1.45, Postpaid
Regular Price, $2.00

There is Greater Interest When These Stories are Known

STORIES OF STANDARD TEACHING PIECES

By Edw. Baxter Perry

THE information in this captivating book awakens the interest of the piano student. A touch of romance, anecdote and educational information is given to a number of immensely popular teaching pieces from the third to the seventh grades. It is excellent for this book to be placed in the hands of the student and by all means it should be a part of the studio equipment of all teachers. Cloth bound.

Holiday Cash Price, $1.45, Postpaid
Regular Price, $2.00

A Complete and Scholarly Treatise on Musical History

HISTORY OF MUSIC

By W. J. Baltzell

AN extremely good work on musical history giving an accurate and faithful record of the facts essential to a good understanding of the growth of ancient, classical and modern music. Starting with ancient Chinese, Japanese, Hindoo, Babylonian, Egyptian, Hebrew and Greek music, this work progresses through the various schools and also treats with the development of organ, pianoforte, violin and orchestra music. The biographical chapters are excellent. Illustrated. Cloth bound.

Holiday Cash Price, $1.45, Postpaid
Regular Price, $2.00

THEODORE PRESSER CO., PHILA., PA.

Everything in Music Publications—1712-1714 Chestnut Street

Only a Limited Number of Sets Available

GROVE DICTIONARY OF MUSIC AND MUSICIANS

The Encyclopedia of Music—Six Large Volumes—Cloth bound—Illustrated
A Superb Gift for Any Music Lover—Price, $20.00 (Not Prepaid)

DESCRIPTIVE ANALYSES OF PIANO WORKS

By Edw. Baxter Perry

EDWARD BAXTER PERRY has worked out a remarkably helpful poetic, dramatic and historical analysis or description of some of the greatest and best-known piano compositions. An invaluable work for directors of music club programs. Ideal for teachers and students. Cloth bound.

Holiday Cash Price, $1.45, Postpaid
Regular Price, $2.00

MUSICAL PROGRESS

By Henry T. Finck

MORE favorable comment has been given this book in the press than any musical literature work for years. It is an interesting and inspiring book for every music lover, teacher and student to read. Cloth bound.

Holiday Cash Price, $1.45, Postpaid
Regular Price, $2.00

CHOIR AND CHORUS CONDUCTING

By F. W. Wodell

MUSICIANS with little or no experience in these fields will find the guidance of this book indispensable.

Holiday Cash Price, $1.45, Postpaid
Regular Price, $2.00

AN ALBUM OF MUSIC MAKES AN EXCELLENT GIFT FOR THE PIANIST, VIOLINIST, ORGANIST OR SINGER

A FEW SUGGESTIONS SELECTED FROM OUR THIRTY-EIGHTH ANNUAL HOLIDAY OFFER

Copy of Complete Offer Giving Special Christmas Prices on Many Things Sent on Request

Suggestions for Pianists of Average Ability

SCHUBERT ALBUM

24 Franz Schubert Melodies for Piano Solo

ONE'S joy in music has not been as full as it might be if he has not an acquaintance with the glorious flow of melody in Franz Schubert's writings. This album gives a fine selection of them for piano.

Holiday Cash Price, 60 cents, Postpaid
Regular Price, $1.00

REVERIE ALBUM

23 Piano Solos of the Contemplative Type

THE Reveries, Nocturnes and pieces of a similar type are in this album. They are melodious and expressive, and ideal for Sunday use.

Holiday Cash Price, 60 cents, Postpaid
Regular Price, $1.00

ALBUM OF SONG TRANSCRIPTIONS

Famous Melodies, Sacred and Secular, 25 Piano Solos

FINE transcriptions and variations for the piano arranged from Hawaiian, Spanish, Scottish, Irish, Russian and Italian melodies and sacred favorites.

Holiday Cash Price, 60 cents, Postpaid
Regular Price, $1.00

STANDARD BRILLIANT ALBUM

27 Showy, but not Difficult, Piano Solos

THIS album is a great favorite because it gives the average pianist solos that are effective and impressive without too much technical demand.

Holiday Cash Price, 50 cents, Postpaid
Regular Price, 75c.

SCHOOL AND HOME MARCHES

20 Excellent Marches in Various Styles for piano

THE popularity of this collection never seems to wane, perhaps because players of moderate ability get calls for march playing in schools, gymnasiums and lodges.

Holiday Cash Price, 50 cents, Postpaid
Regular Price, 75c.

CONTEMPORARY MARCH ALBUM

30 Piano Solo Marches for Drills, Processions, Etc.

A SUPERB compilation of military, parade and grand march types to meet march and drill demands of all kinds.

Holiday Cash Price, 60 cents, Postpaid
Regular Price, $1.00

STANDARD OPERA ALBUM

GOOD arrangements in piano solo form of immortal melodies from the great operas.

Holiday Cash Price, 50 cents, Postpaid
Regular Price, 75c.

Exceptionally Fine Offerings for Good Pianists

FRENCH ALBUM

Selected Piano Solos by French Composers

ONE of the new offerings this year. 17 immensely satisfying piano solos from the works of Chaminade, Debussy, Dubois, Faure, Godard, d'Indy, Saint-Saëns, Vidor and other French composers.

Holiday Cash Price, 60 cents, Postpaid
Regular Price, $1.00

CELEBRATED LIGHT OVERTURES

100 Pages of Outstandng Favorite Overtures

BE sure to ask for the Piano Solo edition on this as there is also a Piano Four-Hand edition of this same album. These overtures should be in the library of every music enthusiast.

Holiday Cash Price, 60 cents, Postpaid
Regular Price, $1.00

MODERN DRAWING ROOM PIECES

27 Brilliant and Melodious Solos for the Piano

AN album that has long held a place among the best sellers because of the excellence of its contents. It contains 27 brilliant and melodious pieces that are showy in the hands of the average player.

Holiday Cash Price, 75 cents, Postpaid
Regular Price, $1.25

TRANQUIL HOURS

Excellent Material for Sunday Piano Playing

CALM, dignified numbers for church use and for other sacred and stately calls upon the pianist are given in this noteworthy collection.

Holiday Cash Price, 75 cents, Postpaid
Regular Price, $1.25

PROGRAM PIECES

33 Pianoforte Solos of the Recital Level

ALL of these compositions are in grades four and five and every one is attractive.

Holiday Cash Price, 50 cents, Postpaid
Regular Price, 75c.

RACHMANINOFF ALBUM

WE publish a number of albums individually devoted to a certain composer that are in great demand. This one giving nine of Rachmaninoff's best compositions is celebrated.

Holiday Cash Price, 45 cents, Postpaid
Regular Price, 75c.

MANY OTHER FINE PIANO SOLO ALBUMS AND ALSO SOME EXCELLENT PIANO DUET ALBUMS ARE OBTAINABLE AT SPECIAL LOW PRICES WHILE OUR "38TH ANNUAL HOLIDAY OFFER" IS IN EFFECT.

Send Postal for Offer

Gifts for Violinists of all Ages

ALBUM OF FAVORITE FIRST POSITION PIECES

For Violin and Piano

A WONDERFUL volume because it gives so much encouragement to the violin beginner through the 22 melodious and interesting, yet easy to play, violin numbers it contains.

Holiday Cash Price, 60 cents, Postpaid
Regular Price, $1.00

OPERATIC SELECTIONS

MEDIUM grade arrangements of operatic airs that every violinist enjoys playing, arrangements by F. A. Franklin.

Holiday Cash Price, 55 cents, Postpaid
Regular Price, 90c.

SELECTED CLASSICS

NINETEEN great master melodies made available to the violinist of moderate ability, arrangements by F. A. Franklin.

Holiday Cash Price, 55 cents, Postpaid
Regular Price, 90c.

ALBUM OF TRANSCRIPTIONS

For Violin and Piano by Arthur Hartmann

SOME of the best song and piano numbers by leading composers masterly transcribed for the violinist.

Holiday Cash Price, 60 cents, Postpaid
Regular Price, $1.00

STANDARD VIOLINIST

THIRTY-TWO violin pieces with piano accompaniment within the range of the average player.

Holiday Cash Price, 50 cents, Postpaid
Regular Price, 75c.

VIOLINIST'S POPULAR REPERTOIRE

TWENTY-NINE violin and piano compositions of medium difficulty.

Holiday Cash Price, 50 cents, Postpaid
Regular Price, 75c.

GIFTS FOR THE ORGANIST

STANDARD ORGANIST

A VERY comprehensive collection, giving 43 pipe organ pieces.

Holiday Cash Price, 50 cents, Postpaid
Regular Price, 75c.

Organist's Offering for Church, Recital and Motion Picture Playing

A FINE variety of material in a well-bound volume.

Holiday Cash Price, $1.00, Postpaid
Regular Price, $1.50

Organ Repertoire, Cloth, 39 Numbers
Holiday Price, $1.30

Organ Player, Cloth, 33 Numbers
Holiday Price, $1.30

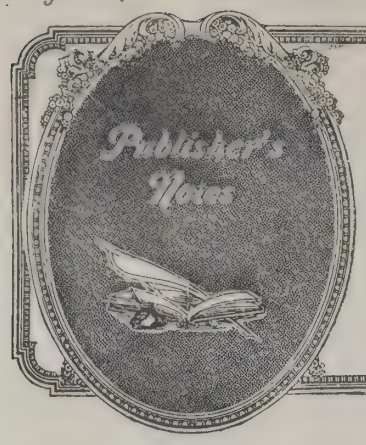
ALBUMS FOR THE SINGER

Send for "Holiday Offer" Giving Special Christmas Prices on a Number of Fine Vocal Albums

THEODORE PRESSER CO., 1712-1714 CHESTNUT STREET PHILADELPHIA, PA.

ESTABLISHED 1883

EVERYTHING IN MUSIC PUBLICATIONS



A DEPARTMENT OF INFORMATION REGARDING

New Music Works

AND OTHER MATTERS OF INTEREST TO MUSIC BUYERS

NEW WORKS

Advance of Publication Offers

December, 1926

Album of Study Pieces in Thirds and Sixths	.30
Beginners' Method for the Saxophone	.40
Beginner's Voice Book—Proschowsky	.60
Beginning With the Pedals of the Piano—Cramm	.30
Brehm's First Steps for Young Piano Beginners	.25
Fifty Easy Melodious Studies for the Pianoforte—Op. 7—Biehl	.30
First Garland of Flowers—Violin and Piano—Weiss	.35
Forty Negro Spirituals—White	.75
Fundamental Studies in Violoncello Technic—Schwartz	.40
H. M. S. Pianofore—Sullivan	.50
Mass, No. 14 in Honor of St. Joseph—Marzo	.35
Master Vocal Exercises—Connell	.40
New Collection of Favorite Songs and Choruses for All Occasions	.10
New Easy Four Hand Album	.35
New First and Third Position Album—Violin and Piano	.50
New Organ Collection	.35
Pianist's Daily Dozen, The—Macklin	.30
Secular Two-Part Song Collection	.20
Seven Last Words of Christ—Cantata—Dubois	.50
Seven Octave Studies—Kullak	.40
Twelve Piano Etudes—Bilbro	.30
Twenty-four Caprices—Violin—Rode	.45
Very First Pieces Played on the Keyboard—Wright	.25
Violin Method for Beginners—Hathaway	.40

Etude Radio Hours

On the second Thursday of every month, over radio stations W.I.P. (Gimbel Brothers, Philadelphia), and W.G.B.S. (Gimbel Brothers, New York), at 8.15 P. M. Eastern Standard Time, there comes to radio listeners everywhere, THE ETUDE Radio Hour.

Likewise, on the third Tuesday of every month, another Radio Hour is presented over Station W.L.S. (Sears-Roebuck Foundation, Chicago).

The purpose of these Radio Hours is not to furnish popular entertainment, but to create a popular interest in music study. In bringing the value of music study to attention, THE ETUDE is pointing out to individuals everywhere the value of seeking personal development in music.

We are mentioning THE ETUDE Radio Hours here in order to direct the attention of them to teachers who as yet have not given them any consideration.

The radio can do much toward creating a wider appreciation for better music, and the publishers of THE ETUDE are highly gratified that such a far-reaching medium is available for the educational programs it can offer. Remember, a greater appreciation for better music enables the teacher to create more interest in music study.

Comments that both teachers and students of music should hear are made upon the text and music contents of the current issue, and invariably some artist or teacher of great reputation assists THE ETUDE Editorial Staff in making the program additionally interesting.

The Chicago program is given under the direction of D. A. Clippinger.

We believe all teachers should equip themselves to hear these ETUDE Radio Hours each month, and, of course, being so equipped, they also have the opportunity to feast upon many of the high-class musical gems offered by the leading broadcasting stations. The radio most certainly is offering the most convenient means by which a teacher or music student can broaden his musical horizon.

Christmas Giving to Teachers, Students and Lovers of Music

The Theodore Presser Co. has been in the field to give service to those in the Musical World for over 43 years, and for the last 37 holiday seasons has offered those desiring to give gifts to music lovers not only a wealth of suggestions, but an opportunity to save money in purchasing any of the suggested gifts.

It is impossible in one issue of THE ETUDE to bring attention to all of these suggestions; therefore, in various advertisements in this issue a comparative few of the excellent things offered at special holiday prices in our 38th Annual Holiday Offer are brought to attention. These, of course, are the outstanding favorites, but those who wish to see the complete offer may have a copy for the asking. Just drop us a postal today asking for a copy of the 38th Annual Holiday Offer and clearly sign your name and address.

In this day, when psychology is so universally appreciated, it is easy for one to appreciate the psychological effect upon the recipient of a gift, when the gift shows that the giver has given thought to it and endeavored to make it personally "fit" the one receiving the remembrance.

Surely, nothing will convey this personal touch and thought to the music lover's mind more than having a gift come along that is of a musical character. The albums of music of all kinds and the interesting literature works on musical subjects in the 38th Annual Holiday Offer of the Theodore Presser Co. offer suggestions for almost every desired expenditure.

How to Get More Pupils

Frequently teachers ask, "How can I get more pupils?" There is no magic method, but judicious publicity work and proper contributions made toward creating an interest in music generally are things that mean much to the teacher. In this issue there is brought to attention THE BEST PLAN WE HAVE EVER SEEN FOR AIDING THE TEACHER TO SECURE PUPILS. See the two pages devoted to it in this issue. They are 885 and 886.

The Pianist's Daily Dozen By Charles B. Macklin

If there is anything that the serious student of piano playing wants to accomplish, it is the perfect muscular control of each finger on both hands. In most of the ordinary muscular use of the hands there tends to be a cramping and binding of the muscles, and this the pianist must overcome. Flexibility, independence of action and immediate response to mental direction can be obtained with the rational exercises for the hands outlined by Mr. Macklin in this book.

Mr. Macklin is too wise a piano pedagog to suggest that these exercises will supplant all of the work that must be done at the keyboard to gain control of the fingers, but it is possible with these exercises to achieve results at the keyboard more readily, making unnecessary some of the technical work otherwise required.

Teachers should know about this work, because there are many times when they will help the pupil to overcome physical obstacles by recommending its use. The advance of publication cash price is 30 cents a copy, postpaid.

Our Beautiful 1927 Calendar

For the first time our readers have virtually selected the picture on the Calendar for this year. It is the lovely "Fairyland of Music," which first appeared on the September ETUDE and brought such an immediate and widespread demand for "copies to frame" that we instantly realized that nothing we could put on the Calendar could possibly please our readers more or make a brighter musical spot on the walls of thousands of homes.

The picture was immediately used and adapted by other firms, who were glad to pay the artist large fees for its use. We have made arrangements with him by which he generously permits us to use this painting at a rate enabling us to sell the Calendar at the same very low "Christmas and New Year's gift" price which we have been giving our patrons for years, 10 cents a copy, $1.00 a dozen.

The picture is in every way the original conception and design of the artist, Mr. Francis Sherman Cooke, who is a son of Mr. James Francis Cooke, for many years Editor of THE ETUDE.

The Beginner's Voice Book By Frantz Proschowsky

It is possible in almost every instance where one wants to study a musical instrument to find a real beginner's book, that is, one that presupposes no previous knowledge of music and carefully outlines a course of instruction beginning with the rudiments of music and then stepping into the most elementary phases of study upon the particular instrument in question, progresses gradually until a performing ability is built upon a good foundation of elementary work, but when one turns to the study of the art of singing the available vocal works are not as satisfying in their introductory work and logical progress.

This, however, will not be so when *The Beginner's Voice Book,* by Frantz Proschowsky, is on the market. Voice teachers and beginning voice students will find this book of great assistance, since it gives not only the necessary introduction, but very practical and helpful exercises in logical order.

Mr. Proschowsky, who is the vocal advisor of Galli-Curci and Tito Schipa, himself has made a series of anatomical drawings for this book which are of great value to the student stepping up to the threshold of voice study.

As one can well imagine, this will be an outstanding contribution to the vocal world, coming from so great a master of voice teaching, and truly it does show his greatness in that he presents so many of the fundamentals of singing in such a clear, concise manner that the student or teacher is sure to obtain good results when using this vocal instruction book.

Although Mr. Proschowsky has clearly defined the path for the student, the pupil will find that a teacher means much in studying by means of this or any other instruction book, but where one is so unfortunate as not to find a voice teacher convenient, nothing could be better used for self-instruction than this new book, for which we are recording advance of publication orders at the special price of 60 cents, postpaid.

Beginner's Method for Saxophone

It has been our privilege to stand among professionals and hear them acclaim the art and superb tone found in the saxophone playing of H. Benne Henton. It is this man, with his complete knowledge of the saxophone, who is personally supervising the preparation of the *Beginner's Saxaphone Method,* that we are to put upon the market.

This will be a practical instruction work that should not be confounded with any of the "freak" short cuts to supposed saxophone playing. This type of work that will appeal to the music teacher, and supervisors desiring to develop saxophone players for school orchestras will find in it just the type of material to carry the beginner along into playing ability. The advance of publication cash price is 40 cents, postpaid.

Mass No. 14 In Honor of St. Joseph Two Parts, Treble Voices By Eduardo Marzo, Op. 203

Mr. Marzo is well known to the musical world, and particularly to those who are interested in the music of the Catholic Church. This new Mass by Chevalier Marzo is most effective, yet is not at all difficult and can be rendered readily after very little rehearsing. It is for two-part, treble voices, and neither part presents any vocal difficulties. As we have explained in previous descriptions of this Mass, it may be sung by a mixed choir of men and boys, the boys singing the soprano part and the men the alto part, although the original intention of this two-part writing was to furnish a Mass that would be suitable for use in Convent Schools or in choirs where male voices either were entirely missing or somewhat lacking. The advance of publication cash price of this Mass is 35 cents, postpaid.

It will not be long before it will be ready to go to those registering advance of publication orders; and, therefore, we suggest prompt action upon the part of those who want a copy of this work when it appears; otherwise, they will find it necessary to pay more than the present low advance of publication price.

Very First Pieces Played on the Keyboard By N. Louise Wright

This is not a first instruction book, but rather, as the title indicates, a group of very first pieces that may be utilized after the young student has been acquainted with the notation and is getting into the reading of study material in the five-finger position. While these little pieces are very easy, nevertheless they are of such a character as to prove practical and helpful. Teachers of little tots will find them easy to fit in with the very early instruction work with children, whether in kindergarten class or in individual instruction. Each of the little pieces of this group have text which, as teachers know, always is an advantage. The advance of publication cash price is 25 cents a copy, postpaid.

Forty Negro Spirituals Compiled and Arranged By Clarence Cameron White

These *Forty Negro Spirituals* will be found to be the best and most correctly presented group of Negro Spirituals. Mr. White knows the Spirituals of his race and has gained his acquaintance with them through sources not open to many. His activities in the National Association of Negro Musicians, of which he is president, are one indication of the soundness of this statement. The name of Clarence Cameron White is known to everyone who knows anything of American musical composition, and this attests the excellence of handling that will be found in the accompaniments of the Spirituals he has selected for this collection. It is a gem for those who want their library to have all the worth-while things in the literature of American music and, of course, all singers should possess it. Advance of publication offer is made at the low price of 75 cents, postpaid.

Twelve Piano Etudes By Mathilde Bilbro

Miss Bilbro has established a well-deserved reputation for ability to write attractive, yet thoroughly practical educational matter for piano study, particularly in the earlier grades. We are soon to have on the market this new teaching work by Miss Bilbro, which furnishes what are virtually twelve first grade study pieces. They are attractive musically, and there is a special technical phase to each. Any teacher not familiar with the teaching works of Miss Bilbro should send in a request for the privilege of having some of them for examination. By all means they should register an advance of publication order for the new *Twelve Piano Etudes* at the special advance offer price of 30 cents, postpaid. Of course, on the new Bilbro book there are no examination or return privileges at this advance offer price.

Advertisement

New Easy Four-Hand Album

Here we are offering at a low advance of publication cash price of 35 cents, the opportunity for teachers to secure a copy of a new and easy four-hand album that we are to issue. This will be the type of work that will hold the young student to an interest in attaining something at the keyboard, and the contents will be generous enough in number to furnish quite a little material that will spread over a good season. Teachers can use a work of this character in seeking out a piano duet very now and then as a relief from close adherence to other prescribed study material. In the main, it is excellent to have something of this character in the pupils' hands for the sight reading and ensemble playing development that comes through recreation duet playing. The young student will feel that he has something worth while ahead of him in this collection, because in its latter pages it points to future accomplishments in the pieces that it presents in a grade of difficulty approaching the third grade. This is reached, of course, in the progressive arrangement of duets through the book, which in the beginning starts with four-hand numbers in the first grade. The special advance of publication price is 35 cents.

Beginning with the Pedals of the Piano By Helen L. Cramm

So many things have been done to make the first piano study work for children as attractive as possible, and this has been because individuals who knew and understood children set about to make first study material pleasing as well as practical. The delightful works of Helen L. Cramm have been outstanding in this connection, and now a new work is to be added to the group of immensely successful books by Miss Cramm.

This work is a decidedly valuable one in that it introduces to the pianist in the making some of the main principles of pedalling. Since the proper use of the pedals adds much to the beauty of pianoforte playing, the wisdom of utilizing a book such as this, which lays a foundation for future pedal work, can be appreciated readily. Advance of publication cash price is 30 cents a copy, postpaid.

Album of Study Pieces in Thirds and Sixths

A paragraph is hardly necessary on this work, since the title is descriptive in itself and the reception given albums previously issued in our series of *Albums of Study Pieces for Special Purposes* indicates that piano teachers are on the lookout for material of this character. The volumes that have been so well received dealt individually with *Trills, Scales, Arpeggios* and *Octaves*. This new collection is similar to the others in that it makes possible the conquering of certain technical devices or combinations through the study of attractive pieces, featuring the phase of technic the album covers. This, of course, proves a safer and more attractive way in which to approach such things than is found in many dry technical works that bore the student. Third grade pupils would be ready for an album of such study pieces as this new one we are to issue covering thirds and sixths. Advance of publication cash price is 30 cents a copy postpaid.

Violin Method for Beginners By Ann Hathaway

Violin teachers should place an advance of publication order for this Violin Method for Beginners, by Ann Hathaway, since they will find in it such a thoroughly practical procedure of study with the use of exceedingly attractive material. It accomplishes what it sets out to do, and that is to get the pupil achieving something in violin playing within a short time, but it does not attempt to progress rapidly into technical demands that should not be expected of a beginner, nor does it cover any more than first position work. Advance of publication orders for this method will be registered at the special price of 40 cents a copy, postpaid.

New Organ Collection

The Theodore Presser Co. has a number of outstanding successful musical collections in a series of reasonably priced albums, utilizing special large plates that make possible the inclusion of a generous number of compositions upon the number of pages that a publisher can afford to place in an album priced at 75 cents. While this series is a fine variety of albums for pianists of various abilities, and there are several choices for singers and violinists, up to the present date it includes only one pipe organ album, *The Standard Organist*. This album is a very popular seller with church and theatre organists, as well as with ambitious organ students, not only because of its reasonable price but because of the excellent and meritorious variety of the material in it. We have been importuned for a number of years to produce another album of this character, but we have bided our time through a desire to make up such an album only when we felt that there was sufficient good material available. The new album is now in preparation, and in order that all those interested in new offerings of pipe organ collections may have an opportunity of becoming acquainted with this collection, we are adhering to our usual practice of offering book publications at a low advance of publication price. The advance of publication price in this instance is 35 cents a copy, postpaid.

Secular Two-Part Song Collection

This might almost be called utility two-part song collection, since it provides material that school supervisors can use for two-part singing and any chorus of treble voices, whether juvenile or amateur, will find in it program numbers and encore novelties. Then again, with so much sight singing ability developed in our schools of today, it is perfectly possible for a song leader to use this with any general group, making possible effects that will not ordinarily be found in general group or community singing. While all numbers are in two-part, none are difficult and all are readily singable, because of the melody that is ever present. Some of the numbers are unusual in the effects readily obtainable and, of course, in the well-balanced variety are some excellent humorous numbers. The special advance of publication cash price is 20 cents a copy, postpaid.

Master Vocal Exercises By Horatio Connell

The Curtis Institute of Music in Philadelphia and the Chautauqua Summer School of Music are two avenues through which the name of Horatio Connell comes to the American musical public today, and, of course, all those who are in more intimate contact with the outstanding individuals in American musical circles know of Mr. Connell's reputation, not only as a voice teacher, but also as an American baritone who has been acclaimed here and abroad for his concert and oratorio work. Out of his wealth of experience and practical study of problems in voice study Mr. Connell has prepared this work which presents a master series of vocal exercises, and the voice teacher who wants to strengthen and modernize the study material that he utilizes should add to his curriculum this very practical book by Horatio Connell. The advance of publication cash price is 40 cents a copy, postpaid.

Fundamental Studies in Violoncello Technic By G. F. Schwartz

The interest in the 'cello is greater than many realize. It is a solo instrument of great possibilities, and in orchestral work it is of outstanding importance. Many are the musicians who are accomplished in other branches of musical endeavor who find the study of the 'cello enjoyable diversion.

It is not an instrument which is within the reach of younger beginners such as the piano, the violin and some of the other instruments; and, therefore, this set of exercises starts in and proceeds in a manner suited to those who already understand all of the general rudiments of music.

These studies are arranged in such step-by-step order and furnish such work for the 'cello student that those faithfully perfecting a performance of them will have acquired a very substantial foundation of technical proficiency upon the 'cello. Teachers of the 'cello will find it a grateful work to utilize, as it is a set of studies that can be used to good effect along with a curriculum of standard 'cello studies of great masters of the instrument.

From the manner in which this paragraph introduces this set of *Fundamental Studies in Violoncello Technic*, the reader can gather that they also are ideal for self-study work. The nominal price of 40 cents a copy is all that is being asked on advance of publication orders.

New First and Third Position Album For Violin and Piano

This is to be one of the types of music collections that have made the Theodore Presser Co. book catalog so successful. By this we mean it is the type of collection that furnishes the player with material for diversion or for use in such public performances as are demanded from many, and at the same time it is also a collection that will prove of value to the teacher who wishes to utilize an album in instruction work. Incidentally, there are many teachers who prefer to give pupils the numbers separately in sheet form, and such teachers will find it very helpful to have an album such as this in their libraries, since they can make reference to it and order the particular numbers as they need them in sheet music form, because each number in this album, as is the case with practically all of the Theodore Presser Co. albums of music, is published in separate sheet music form. This album will cover a generous variety of first and third position pieces for the violin with piano accompaniment. During the period that our editors are deciding on the particular numbers that will be included in this collection out of the possibilities in hand, it is offered in advance of publication at the price of 50 cents, postpaid.

Seven Last Words of Christ Lenten Cantata By Theodore Dubois

This is just a last-minute warning to those who will soon be giving consideration to the music they desire for the Lenten season, since we will withdraw from the advance of publication offer our new edition of Dubois' *Seven Last Words of Christ* on January 1st. Our new edition bears English text that gives the true import of the utterances of Christ in the hours when all prophecies were being fulfilled by his Crucifixion. These English words also have the necessary poetic and dramatic qualities to fit in with the musical setting as effectively as the original Latin. Remember, we will be able to deliver any desired quantities early in January and that the opportunity to secure a single copy at the special advance of publication price of 50 cents will be withdrawn at the end of this month.

Brehm's First Steps for Young Piano Beginners

This instructor was on the market as one of the leading teaching works in the Brehm Brothers' catalog, which catalog was taken over by the Theodore Presser Company. We withheld making a new edition of this instructor until our Editors had time to give it careful attention and make certain that there was a place for it, particularly in view of the fact that it covers a field for which some excellent works already are available. There is such merit to the "Brehm's First Steps" that our Publication Department decided to issue it—adding some material that was felt would be an improvement, and before it is placed on the market orders in advance of publication will be accepted at 25 cents a copy. This is a beginner's book that utilizes the method of giving the first lessons with both hands in treble clef.

(*Continued on page 966*)

Advertisement

The World of Music

(*Continued from page 887*)

The "Amen" has been banished from the close of hymns in the services of St. Augustine's Church, Wembley, England, on the ground that its use is inartistic and often detracts from the climactic close of the hymn. This action was taken by the initiative of the clergy. And yet there are those still alive who will remember when there was bitter resentment of this "innovation" of singing the "Amen." One good rector went even so far as to denounce it as "one of the smartest bits of work of the Devil."

Dr. Ralph Horner, composer and teacher, of Winnipeg, Manitoba, passed away on April 7, 1926. Born at Newport, Monmouthshire, England, April 28, 1848, his education was finished in the Leipsig Conservatory under Plaidy, Moscheles, Reinecke, Papperitz and Richter. Returning to England, he became prominent as teacher and conductor of both orchestra and opera. He came to New York in 1906, and in 1909 removed to Winnipeg to become director of the Imperial Academy of Music and Arts. His compositions for orchestra have been often played.

The American Violin Trade Association held its first convention in New York on June 14-16, the chief interest in this first meeting being the discussions of the promotion of the American-made violin.

The sixth Annual Ashville Festival (North Carolina) was held August 9-16, when the San Carlo Opera Company produced "Carmen," "Madame Butterfly," "Barber of Seville," "Aida," "Lucia di Lammermoor," "La Boheme," "Tales of Hoffman" and "La Forza del Destino."

Miss L. Eugenie Eldridge has completed sixty years of service as organist of the village church of South Chatham, Massachusetts, having begun on the last Sunday of April, 1866.

Honegger's "Judith," with Mary Garden in the title rôle, is announced for its American première during the present season of the Chicago Civic Opera Company.

The Centenary of Beethoven's Death is to be commemorated at Milan by a revival of "Fidelio" at La Scala, and the performance of all the nine Symphonies under the leadership of Toscanini. All the String Quartets also are to be heard.

CONTESTS

A Prize of $1500, for a suitable official song for the Infantry of the American Army, is offered by the *Infantry Journal*. Full particulars may be had by addressing the *Infantry Journal*, Washington, D. C.

A Prize of $1000 is offered by C. C. Birchard of Boston, for the best original cantata suitable for choral presentation; and a similar sum is offered by the National Federation of Music Clubs, for a Symphonic Poem. Both these competitions are under the auspices of the Chautauqua Assembly of New York, and particulars may be had from H. Augustine Smith, Boston University, Boston, Massachusetts.

A Prize of One Thousand Dollars is offered by the National Opera Club, for the female singer with a voice of the most outstanding quality, to be determined in the contest of 1927, conducted by the National Federation of Music Clubs. Particulars from Mr. E. H. Wilcox, National Contest Chairman, Iowa City, Iowa.

Ten Thousand Dollars in Prizes of five thousand, three thousand and two thousand dollars each, are offered by the Musical Fund Society of Philadelphia, for the best chamber music compositions for three to six instruments. The contest closes December 31st, 1927; and particulars may be obtained by addressing the Musical Fund Society, 407 Sansom Street, Philadelphia, Pennsylvania.

A Prize of Three Thousand Dollars is offered by *Musical America* for the best symphonic work by an American composer. The contest closes December 31st, 1926; and particulars may be had by addressing Musical America, 501 Fifth Avenue, New York City.

Prizes Amounting to Three Hundred and Ten Dollars, for the best unpublished anthems are offered by the Lorenz Publishing Company, of Dayton, Ohio, from whom all details may be had on application.

A "National Capitol Official Song" Contest is to be held under the auspices of the National Federation of Music Clubs. It is open to all American writers and composers, and full particulars may be had from Miss Beatrice S. Goodwin, Contest Chairman, 5 West Lenox Street, Chevy Chase, Maryland.

The Etude as a Christmas Gift

No better way to remember a musical friend than with a year's subscription to THE ETUDE. The price is only $2.00, and with each subscription intended as a gift we will send a fine Christmas Gift Card announcing you as the donor. Let your subscription orders come early, which will prevent disappointment on Christmas morning. THE ETUDE coming each month prolongs Christmas cheer over the entire year and is a reminder of your friendliness and thoughtfulness.

THE PRESSER PERSONNEL



Introducing our patrons to the highly trained and experienced Members of our Staff who serve them daily.

Nicholas Mora, Jr.

Back in 1905 a young man by the name of Nicholas Mora, Jr., was given a position in the department caring for the Reserve Stock of Theodore Presser Company's Sheet Music and Octavo Publications, and now we introduce him as manager (since 1911) of that department. In 1905 Mr. Mora was one of the two workers in the Reserve Stock where the large quantities of each publication were kept wrapped in bundles and kept on open shelves. Now Mr. Mora supervises a dozen or more assistants in this department and cares for a stock of music many times the size of the 1905 stock and all the sheet music is in dust proof bins and all the Octavo Music in dust proof cartons. Ceilings, areas and the stock holding fixtures in this Reserve Department gleam like white china and in these well-ordered surroundings there are kept tons and tons of music to meet the demands of teachers and music buyers utilizing the many desirable publications in the Presser catalog.

Mr. Mora also manages a group of employees that feed the new printings of our music to the Reserve Department. This group with the aid of two speedy power folding machines and a power cutter, folded and trimmed around five million sheets of music in the last twelve months. Think of the detail to the correct handling of all this, in supplying the demands of the On Sale Department and Order Department. The zeal with which Mr. Mora has kept his department with all its great amount of detail functioning smoothly and promptly means much to us in the service we render to our great host of friends and patrons located wherever the mails reach.

Twenty-four Caprices For Violin Solo By P. Rode

This announcement is not so much to acquaint our readers with the type of work being offered as to make known to the violin world that we are preparing an excellent new edition of these widely-used caprices for *The Presser Collection*. This is in keeping with our plan of having all the worth-while standard studies and classical collections included in *The Presser Collection* in the most desirable editings. To many violin teachers it would seem incredible that a violin student had attained any degree of proficiency if he had not first gone through the *Kruetzer Studies* and then the *Rode Caprices*. Otto Meyer, whose fine editings of violin teaching works are known to many, is carefully scanning this work and preparing it for our engravers. The advance of publication cash price of the *Twenty-four Caprices for Violin Solo by Rode* is 45 cents a copy, postpaid.

Fifty Easy Melodious Studies for the Pianoforte By A. Biehl, Op. 7

Some teachers regularly use a certain work or combination of works in exactly the same prescribed order for all pupils; others try to fit individually to each pupil the work that they feel will produce the best results; again, others like to change for their own mental relief. All of these conditions explain why there is a sale for so many teaching publications as are on the market, and particularly keep in use many standard works, such as this interesting group of second-grade studies by Biehl. Our new edition will be dressed up in fine fashion in every way and will be put out in *The Presser Collection* form. The advance of publication price is 30 cents per copy, postpaid.

New Collection of Favorite Songs and Choruses For All Occasions

Anyone wanting a general collection of good things for everybody to sing, whether he is a community song leader, a school music supervisor or an assembly music director, should know this book, and the surest way to make its acquaintance is to send in an order in advance of publication with ten cents. This will insure receipt of a copy as soon as it is printed. Weeks of work already have been put in upon it and there are quite a few more weeks of work necessary to the mechanical side of its production. Naturally a book of this character could not be satisfying unless it included many old favorites along with a few good old hymn tunes, but this collection in addition to doing this, has its own individual new special settings of classical melodies and the use of copyright melodies available only to us. In all there will be around 150 numbers, and all printing will be of a size that is easily read; so it can be appreciated what a bargain is being offered in advance of publication at 10 cents. Naturally, when it appears on the market we shall offer it in quantities at a very nominal price.

First Garland of Flowers Favorite Melodies in the First Position For Violin By Julius Weiss, Op. 38

It is hard to tell just how early "impetuous youth" begins, but teachers of children find it existing from the very first points of instruction. The youngster who is just learning to hold a pencil immediately wants to write a long letter to somebody, and so it is in music study. The little student has an inward desire to play a piece before he posseses the necessary technical equipment. The First Garland of Flowers long has been the standby of many violin teachers in giving the young pupils melodious pieces to play in the early stages of violin study. There is a piano part so that the little student is further delighted with an accompaniment to these little pieces, which are all in the first position. This standard work is undergoing a careful scrutiny at the hands of our Editors and all necessary editing and revisions will be made before we place it on the market as a new addition to the *Presser Collection of Standard Studies and Classical Collections;* 35 cents is the price at which advance of publication orders are being accepted.

H. M. S. Pinafore Comic Opera By Gilbert and Sullivan

Despite the many excellent comic operas for amateur production that have come from such writers as May Hewes Dodge and John Wilson Dodge, R. M. Stults, Paul Bliss and others in recent years, amateur organizations never seem to tire of the Gilbert and Sullivan Comic Operas. Perhaps it may be that there are more amateur organizations that causes a continued sale for the Gilbert and Sullivan works in addition to the great sale of later works by some of the writers we have mentioned above, but in all events there is an ever-present demand, and to meet this with a modern, well-printed edition we are adding *H. M. S. Pinafore* to our catalog. This comic opera, with its delightful humor and its sparkling and melodious music, is well deserving of being offered to the musical world in a good new edition such as we are preparing. For those who want to become acquainted with this work or the fine new edition that we are making, there is presented the opportunity of ordering a copy in advance of publication at the special price of 50 cents a copy, postpaid.

Seven Octave Studies—School of Octave Playing—Part 2 By Theo. Kullak

This is to be a fine new edition of Kullak's well-known Seven Octave Studies which forms the second part of this composer's *School of Octave Playing*. As we have said in advertising *The Presser Collection* in its newest and finest form, "Nothing is better than the best." Piano teachers may rest assured that this new edition of these "Seven Octave Studies" will be superb in every way. The editors not only compare works of this character with the originals, but also with all existing revisions and editings on the market, in order to make certain that everything practical and worth-while will appear in *The Presser Collection* edition, but they also carefully consider every section to ascertain if any possible new editings or revisions will be helpful. These Octave Studies are not easy, by any means, being designed more for the advanced student who has attained quite a degree of proficiency, yet should have daily drill in accuracy and speed in octave playing. The advance of publication price of this new edition is 40 cents a copy, postpaid.

Advance of Publication Offers Withdrawn

We have two works that cease to be subject to the advance of publication offer, beginning with December 1st. One of these is the *Dozen Songs for Saxophones*, by Clay Smith. This is a fine collection of saxophone numbers and will satisfy those who want to render saxophone solos with any member of the saxophone family or who want to do duet work with any two members of the saxophone family, in either case with or without piano accompaniment. There are three saxophone volumes, one containing a solo and second saxophone part for C melody saxophone. Another volume covers the E-flat alto saxophone in the same way, and another covers the B-flat tenor saxophone similarly.

If it is desired to play duets with two C melody saxophones, then it is necessary to buy only one volume. If it is desired to play a duet with the C melody saxophone and B-flat tenor saxophone, then two volumes are bought. This illustrates how parts are interchangeable. The saxophone volumes are 50 cents each and the piano accompaniment 75 cents.

The other work being withdrawn this month is that presenting the *Three Dances for Piano—Four Hands, by Cyril Scott.* These are extremely interesting piano numbers, and they will interest concert pianists as well as teachers of advancing students. Then, of course, the many proficient pianists who indulge in piano duet playing for the pure love of it should have these distinctive numbers. Price, $1.25.

Have You A Good Binder For Your 1926 Etudes?

There is nothing like having your copies for the year conveniently arranged so that you can place your hand on any one you desire. THE ETUDE is worth many times the small subscription price of $2.00. You can bind all twelve copies for convenient reference in a fine silk buckram binder stamped in gold. It opens flat, making ready access to any number and keeps your copies fresh, neat and clean for all time. The retail price of the binder is $2.25, and an excellent value for the money.

Send us your renewal now for the coming year—add to your remittance of $2.00, $1.25, the actual cost of the binder, and for this sum total, $3.25, we will take pleasure in mailing one to you. You can start a permanent musical library which will be a source of constant pleasure to you in the future.

Remember, $2.00 covers your renewal, $1.25 the manufacturing cost of the binder, $3.25 in all, and you will have made a mighty good and profitable investment.

Beware of Fraud Subscription Agents

The annual crop of complaints is now coming in from almost every section of the country where good money has been paid to a swindler. We cannot be responsible for dishonest canvassers claiming to represent us. Pay no money to anyone not personally known to you. Beware of the so-called ex-service man, the "bright-faced boy" getting votes so that he can work his way through college or similar fake stories. Any honest canvasser will be glad to have you send the money direct if you are not convinced as to his responsibility. We in turn will give him credit for the subscription. It is imperative that this warning be heeded.

THE PRESSER PERSONNEL



Introducing our patrons to the highly trained and experienced Members of our Staff who serve them daily.

Mr. Charles S. Sangston

Mr. Charles S. Sangston is in charge of the Stock Rooms housing the Reserve Stock of all the Theodore Presser Co. Book Publications. Mr. Sangston came with us in 1912, joining our Shipping Department force. Eight months away to war formed the only interruption in his years as a Presser Co. employee. He went from our Shipping Department into our Order Department in 1920. He now ably oversees the workings of the Presser Book Reserve Stock. It is this department that stocks the editions of Presser Book Publications as they come in from the binderies and then feeds them to the Order Department in quantities sufficient to cover the requirements of that department for a short period. In Mr. Sangston's department will be found many of the best selling collections and teaching publications on the market, the stock of some individual publications, because of their great sale, being so large as to occupy individually more cubic feet of space than found in the largest room of the average house.

Mr. Sangston and his assistants must pass on to the Publishing Department correct "in and out" records which permit the printing and binding of new editions before stocks are depleted.

Dealers throughout the country make the main stock replenishing season the summer months and during this season our Book Reserve Dept. is filled with extra workers and case after case of our book publications are packed in this department for shipping to dealers everywhere.

Let The Etude Do Your Christmas Shopping

The following is a partial list of fine rewards given entirely free for new subscriptions to ETUDE MUSIC MAGAZINE. Select the one you desire and you will be mightily pleased with your choice. All gifts or rewards are standard merchandise and will be appreciated as holiday gifts:

Park Rodger's Jiffy Cuff Buttons—Specially designed for soft cuffs, gold filled; one new subscription.

Pair of Chased Cuff Pins—Sterling silver; one new subscription.

Ladies' Memorandum Purse—Brown or grain leather with memorandum pad and pencil, hung on silk cord; one new subscription.

Lingerie Pins—Gold front, substantial and serviceable; two new subscriptions.

Gentlemen's Bill Fold—Genuine sheep skin, size 4¼ x 3¾ inches; only two new subscriptions.

Cigarette Case—Black pin grain leather, carries package of twenty cigarettes; only two new subscriptions.

Ash Tray and Match Holder—Heavily nickel-plated, with colored glass liner, every smoker needs one; only two new subscriptions.

Effanbee Doll—Says "Mama" like a real baby, will not wear out; cunningly wrapped in blanket; only three new subscriptions.

Cigarette Container—Made of hammered brass, beautifully finished. Keeps cigarettes moist and in good condition; any smoker would be delighted with one. Only three new subscriptions.

1926-1927 Magazine Catalog Just Out

The best magazines clubbed with ETUDE at very substantial savings. A post card will bring you a copy.

Educational Study Notes

(Continued from page 941)

[arch for a Church Festival, by Ernest A. Dicks.

Mr. Dicks, a member, we believe, either of the nerican Guild of Organists in this country or the Royal College of Organists in England, s written much notable organ music. This *rch* has a fine dignified theme, carefully developed. Note the strong dominant cadence st before the restatement of this theme. Play .s number majestically (*maestoso*) or else it ll lose much of its character. The pedal figure, to be distinct, should be

tyed ♩ ♪ not ♩. ♪.

stance of the curious distortion of a word om its original significance.

Andantino really means "slightly slower than *idante;*" but the received meaning is "slightly ster than *andante;*" and hence you must gov- n your playing accordingly. This word is an In this section note the excellence of the de- ending Pedal scales. Make them staccato! w few organists have a good pedal staccato, is ll known. Where the direction "In Oboe" given, the left hand commences a fine coun- point—which, unfortunately, is quickly andoned.

reamland, by Henry Tolhurst.

Dreamland must be performed *molto legato.* Mr. Tolhurst's series of keys is very felici- is: A Major, A Minor, C Major, E Major, and A Major. As you can see, these are all closely related to each other.

The first six notes are the motive.

A very lovely melody, suited either to teaching or recital.

Rose of Love, by Lily Strickland.

A sketch of Miss Strickland appeared in these columns recently.

This song is typical of her style and its excellences, and will stand or fall according to the singer's capacity for *espressivo* singing.

The sections marked sustained (sostenuto) must be so sung.

And the Angel Said, by Frances Pitts Grant.

And the Angel Said strikes us as being one of the very best Christmas songs we have seen for a long time. Its themes are sturdy and well-contrasted, and there is plenty of rhythmic variety. This song builds to a fine climax in the broad-flowing 12/8 section. Make a ritard on the words "Christ the Lord."

This wonderfully poetic Biblical text has seldom had such a worthy musical counterpart. The composer seems to have caught up the whole spirit of the words into her excellent music.

Snowflakes, by Thurlow Lieurance.

One of Mr. Lieurance's finest inspirations, beautifully descriptive.

Take it at a leisurely tempo, with a slight drag on the first notes of the theme.

Musical Books Reviewed

Musical Theory: Short Lessons By Arthur af Andersen. Books I and II. Bound in th and published by H. T. FitzSimons. ok I, 48 pages; Book II, 47 pages. Price, enty-five cents a copy.

In these diminutive volumes Mr. Andersen, American composer and pedagogue of re- te, sets forth lucidly and without elabora- n the elements of musical theory from the eliest matters of staff, cleffs, and notation the formal treatment of the dominant enth chord and its inversions, and the sic principles of song composition. The dience of school students for whom these oks are primarily intended should, we nk, gain a very clear idea of musical fun- mentals from the writer's handling of his oject.

Mr. Andersen, during his student days in ance, was apparently lucky enough to ch some of the admirable habits of French ought and reasoning: clarity, directness, ic unassailable; and the present volumes ibit these qualities pretty much through- t. The lessons are short and to the point; y seem ideally adapted to the amount of de the school student can allot to musical ory each week.

The matter of Intervals is especially well plained.

We see no reason, by the way, why the thor should make substitutions (and such msy ones) for the commonly-accepted ns indicating Sixth Chords and Six-four ords. Naturally, one must be original— t symbols which have served for so many tures have survived because they were fittest, and we are old-fashioned enough hate to see them displaced.

Singing. By Herbert Witherspoon. Cloth nd; one hundred and twenty-six pages. blished by G. Schirmer, Inc. Price, $2.00.

The science of Astronomy, whose phenom- occur in the detachment of a million miles' tance, is as clear-cut as an iceberg. The ence of Anatomy, the materials of which we hear and feel every minute of our lives, erflows with superstitions. These threaten engulf, among others, the ghost-ridden ger.

This book does one thing and does it well. frees the voice from its enthralment to re physique, making it, not a means of de- oping nasal, throat and lung passages, nor device for directing the breath into forty- l channels, but a free, untrammeled ex- ssion as natural as the child's first cry and it as fully in command of every organ it oses to employ.

Yet it is no new thing for a book of singing say, "Let the voice alone." This book is gled out because, having said it, it goes on tell how such a command may be carried through technic, diet, care of the and ht-thinking. Particularly elucidating and ertaining is the chapter on exploded fads l fancies in the teaching of singing.

Outspoken Essays on Music. By Camille int-Saëns. Authorized translation by Fred thwell. Cloth bound; with musical illus- tions. One hundred and eighty-six pages. blished by Kegan Paul, Trench, Trubner & Ltd., and E. P. Dutton & Co. Price, $2.00.

That a true musician is first a truly great son cannot be doubted. That he can talk the architecture of New York or of the in- ligence of animals with keen insight and npathy is a matter of some wonder. But en he is Camille Saint-Saëns and actually ites a book containing comments on these as ll as other topics pertinent to music lovers, simply get the book and read it.

But when we run through the pages first it dizzying to observe the captions and read ay sentences here and there. American lroads, the metronome, appogiatura, Helen of Troy, the Operetta, Roosevelt, lions in captivity, false masterpieces, Chopin annotating the *F Major Ballade*, ants, Sarasate, Liszt—it is impossible to name all the nooks and crevices into which this genius thrusts the fingers of his wit.

Through every page drifts the warm breath of kindliness and the tang of a human interest. These are not discourses of a brain-weary composer sickened by a too-deep draught at the Pierian Spring, but an Apollo daily sipping of ambrosia and imbuing himself forthwith with the spirit of a playwright, archeologist, diplomat, mathematician, architect, litterateur, and poet.

On the Trail of Negro Folk-Songs. By Dorothy Scarborough. Two hundred and eighty-nine pages: cloth bound. Illustrated with musical notations. Published by Harvard University Press. Price, $3.5

While trim, systematic whitefolk have been dovetailing their new theories of composition into old ideas of sense and rhythm, the negro has been singing the joys of his religion, the pleasures of dancing and eating "shortenin' bread" and the sorrows of the boll-weevil, of "Old King Buzzard" and "Ca'n."

Here they are all given—tunes that we thought were our own peculiar possession, "The Monkey's Wedding" and "The Frog That Would A'Wooing Go," for instance, with many another that we instantly make ours. A great work, indeed, it is to save for the world, grown suddenly too solemn and too old, scraps of melody from nurserydays and from the open paths and broad blueskies of childhood.

American Composers (Revised Edition). By Hughes and Elson. Cloth bound; 582 pages; illustrated. Published by The Page Company (Boston), at $3.00 per copy.

"American Composers," by Rupert Hughes, first appeared in 1900. To this have been added by Arthur Elson due mention of composers who have come into notice since that time and the recent accomplishments of the older writers. The authors, both of whom stand among our most valuable critics of matters musical, have brought within one volume a complete, concise and pleasantly readable narrative of the men and women who have made American music respected, and along with this have given a clear vision of the qualities of their creations.

The pages are enlivened by both portraits of the composers and liberal quotations (sometimes *fac simile* reproduction of the manuscript) from their works.

Missa Festiva, by Nicola A. Montani. Paper bound; 62 pages. Published by J. Fischer & Brother. Vocal score. Price $1.00.

This "Festival Mass," by N. Montani, the Director of the Palestrina Choir, is lofty in conception, highly musicianly and, withal, very excellent liturgical music. The Gregorian background, which lends the air of impersonality that is supremely necessary to this type of composition, is skillfully employed; and where a hand less sure would have achieved only false effects, Mr. Montani adapts and molds his material with felicity and understanding.

The contrapuntal texture of this mass is finely woven throughout. Canonical imitation and other fugal devices are introduced with great ease and naturalness.

The theme of the *Kyrie* (appearing in augmented form at the end of the chant) is not so interesting as most of the other themes in this work; but it is adequate and its syncopations are effective. And the pedal point at the end of the *Kyrie* is remarkably fine and well-handled.

The "Et ex Patre natum" theme (in the *Credo*) seems to us the most striking one in the mass; the *Gloria* and the *Sanctus*, the most successful sections.

Professional Directory

EASTERN

ALBERT CARL. VIOLIN INSTRUCTION 139 West 97th Street New York City Telephone 1620 Riverside

BECKER GUSTAVE L. Pianist, Composer, Pedagogue 610 Steinway Hall. New York City (Method combines the Artistic and Scientific)

COMBS Broad St. Conservatory of Music Gilbert Reynolds Combs, Director 1327-31 S. Broad St. Philadelphia, Pa.

DUNNING SYSTEM. Improved Music Study for beginners. Normal Training Classes Carre Louise Dunning, 8 W. 40th, N.Y.

GUICHARD ARTHUR de—SINGING, [from Rudiments to Professional Excellence] MUSICOLOGIST, LECTURER, 176 Huntington Ave., Boston, Mass.

HAWTHORNE Piano School Leschetizky Method Potsdam, N. Y.

LOWER JOHN P., Musical Director, Band and Orchestra. 217 South 52nd Street, Philadelphia, Pa.

MOULTON Mrs. M. B. Piano Instruction Studio—Sternberg School 30 S. 21st St. Philadelphia

NEW YORK School of Music and Arts Ralfe Leech Sterner, Director 150 Riverside Drive, cor. 87th St.

PIANO AND SIGHT-READING TAUGHT Mme. M. Martin, Leschetizky Exponent, 712 West End Ave., New York, N. Y. Telephone Riverside 0192

RIESBERG PIANO F. W. Piano Instruction based on personal instruction by Reinecke, Scharwenka & Liszt. N. Y. School of Music and Arts, Tel. Cal. 10091 River 824 West End Ave., cor. 100th St., New York, N. Y.

VEON CHARLES *Correspondence Instruction, Musical Theory, Harmony, Melody Writing, Counterpoint and Musical Form.* Tuition for each course is Twenty Dollars, payable one-half in advance—STATE NORMAL SCHOOL, California, Penna.

VIRGIL MRS. A. M. Piano School and Conservatory 189 West 72nd St., New York

VIRGIL Mrs. A. K. SCHOOL OF MUSIC 510 West End Ave. New York

WILLGOOSE FRANK Violin and Theoretical Subjects 915 Carnegie Hall, New York City

SOUTHERN

CONVERSE COLLEGE School of Music, W. C. Mayfarth, Dean Spartanburg, S. C.

SHENANDOAH COLLEGE AND CONSERVATORY OF MUSIC. Rates reasonable. Catalog free. In the heart of the Shenandoah Valley. Dayton, Virginia

WESTERN

AMERICAN CONSERVATORY 70 Instructors Piano, Voice, Organ, Violin, etc. Kimball Hall Chicago

BOYD ANNA TOMLINSON Forty Lessons on Hand Development Materials and books for children's classes, etc. Summer session for teachers and students June 21 to July 31. 700 Lyon and Healy Bldg, Chicago, Ills 6937 34th St., Berwyn, Ill.

CHICAGO Musical College. 60th year. Leading School in America. Piano, Vocal, Violin, Organ, Theory, P. S. M. 60 E. Van Buren St., Chicago.

CINCINNATI Conservatory of Music ESTABLISHED 1867. Highland Ave. and Oak St. Cincinnati, Ohio

DETROIT CONSERVATORY OF MUSIC 1000 Students. 50 Teachers 1013 Woodward Ave., Detroit, Mich.

KNOX Conservatory of Music Galesburg, Illinois Catalog free. Wm. F. Bentley, Director

Give a Musical Friend

THE MOST APPRECIATED CHRISTMAS GIFT

A Year's Subscription to

THE ETUDE MUSIC MAGAZINE

Only $2.00

FOR 12 SPLENDID NUMBERS



SPREAD YOUR GOOD WISHES AND HOLIDAY CHEER OVER THE ENTIRE YEAR

A fine three-color gift card bearing your name will be sent to arrive on Christmas morning, subscription to begin with any issue requested. Where a name is already on the list, the gift subscription can begin when the present subscription expires.

YOU CANNOT GIVE MORE VALUE FOR SO LITTLE MONEY

SEND ORDERS EARLY to avoid holiday rush. By doing this you will save time and disappointment.

YOU CAN SAVE MONEY BY SENDING MORE THAN ONE SUBSCRIPTION

Two Subscriptions..remit for each..$1.85 Five Subscriptions..remit for each..$1.70
Three Subscriptions, remit for each..$1.75 Seven Subscriptions, remit for each..$1.65
Ten Subscriptions....remit for each....$1.60

ETUDE MUSIC MAGAZINE
Theodore Presser Co., Publishers
1712-1714 Chestnut Street - - Philadelphia, Pa.
Price, $2.00 Yearly. Add Canadian Postage, 25c; Foreign, 72c

ARE YOU SAVING FOR FUTURE STUDY AT SOME LEADING SCHOOL OR COLLEGE OF MUSIC? You can hasten the goal of your ambitions by seeking out all nearby homes where there are music lovers and interest them in a subscription to THE ETUDE. Write the circlution department as to how you can become an authorized ETUDE agent and earn money securing subscriptions in your spare time.



JUNIOR ETUDE



CONDUCTED BY ELIZABETH A. GEST

Christmas Gifts

By Marion Benson Matthews

"What shall I give to Miss Marie?"
Cried Anne. "It must be fine—
No music teacher in the world
Is quite so nice as mine!"

"Dear Anne, if I were Miss Marie,"
Said Grandma, with a smile,
"Your promise to work faithfully
Would seem the gift worth while.

'To practice hard, and not neglect
The scales and finger work,
To make believe you do not hear
When pleasures tempt to shirk."

"Ah, yes, if I were Miss Marie,
I'd ask no better gift," said she.

Anniversaries

Anniversaries of the following musicians are celebrated this month (December). Perhaps some of you can honor their days by playing some of their compositions at your December Club meetings. You might also look up interesting details in their biographies.

December fifth, WOLFGANG AMADEUS MOZART died in Vienna, 1791.

December eighth, JEAN SIBELIUS was born in Finland, 1865.

December tenth, CÉSAR FRANCK was born in Liege, Belgium, 1822.

December eleventh, HECTOR BERLIOZ was born in France, 1803.

December sixteenth, LUDWIG VAN BEETHOVEN was born in Bonn, Germany, 1770.

December sixteenth, CAMILLE SAINT-SAËNS died in Algiers, 1921.

December eighteenth, CARL MARIA VON WEBER was born in Germany, 1786.

December eighteenth, EDWARD MACDOWELL was born in New York, 1861.

Letter Box

DEAR JUNIOR ETUDE:

I have been taking THE ETUDE regularly since September, 1924 and it has helped me a great deal with a general knowledge of music.

Do you often hear from readers in South Africa?

In Cape Town music plays quite an important part in our lives, and our greatest musical asset is a symphony orchestra which, though small as compared with other orchestras of its kind, is a very fine one, and I believe I am correct in saying that it is the best in South Africa.

An annual occurrence of much interest to the little musical world of Cape Town is the Eisteddfod, when hundreds of people of all ages come together at the City Hall for about three weeks to compete in various branches of music, dancing, elocution and singing. These competitions always attract many people, which goes to prove how fond of music the Cape Town people are.

With all best wishes for THE ETUDE's success, I am,

Your friend,
KATHLEEN STOLLER (Age 16),
"Wembley," Upper Orange St.,
Cape Town,
South Africa.

Elsa's Christmas Gift

By Gertrude Greenhalgh Walker

IT WAS during the social hour of the Etuder's Club that the girls began to make plans for the Christmas recital and to talk about their promised rewards.

"My Daddy," said Rose, "has promised me a wrist watch for Christmas if I memorize my piece and play it without a mistake at the recital."

"And my Auntie has promised me a week at the shore, if I play better than ever before," broke in Beth.

"Well, I'm not saying much at home," said Bob; "but, believe me, I'm working for that bicycle in Perkin's window. I'll get it, too, Mother says, if I practice an hour and a half every day without being reminded and get a good report at each lesson."

And so it went on through the group, each one relating what bait was luring them on to practice. All but Elsa, who sat listening and listening, with wide-open eyes as the promised gifts were mentioned.

"What is your gift to be, Elsa?" asked Rose.

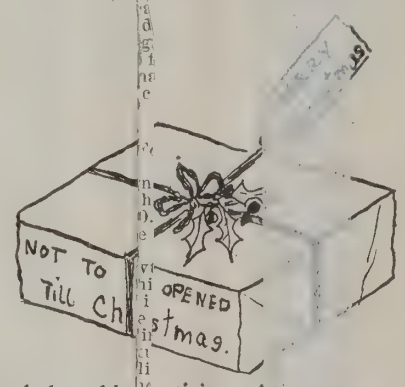
A tear came into Elsa's eye; but Miss Brown, the teacher, spoke up and said, "Oh, Rose, that is a secret between Elsa and me." Miss Brown knew that it was a financial effort for Elsa to take lessons and did not see just why one should have a present for practicing, anyway.

When the meeting was over Miss Brown asked Elsa if she had ever read Lowell's "Vision of Sir Launfal." Elsa had not, so Miss Brown lent it to her, and underlined a certain passage about giving and receiving.

Next lesson Elsa came with radiant face. "I'm doing it! I'm doing it!" she exclaimed.

"Well, we will keep our secret until the Christmas recital," said Miss Brown.

At last the day came. Rose played beautifully; and her father gave her the dearest little wrist watch. Bob played well and



had done his practicing without being reminded; so he got his bicycle. All the others won their own rewards for Christmas.

But Elsa played beautifully—better than any of the others—but said nothing about getting any present for it.

"Where is your gift, Elsa? You and Miss Brown were so secretive about it at the meeting," asked Rose.

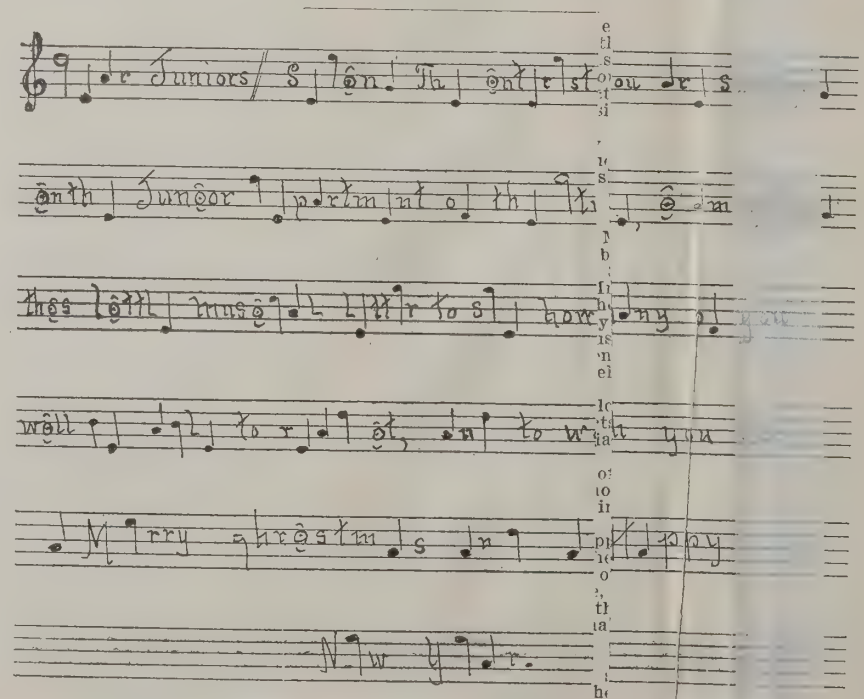
Elsa smiled and holding her head up proudly, said, "I did not receive, I *gave* instead." chorused the girls.

"You *gave* my music. You see Mother is very ill and every day I helped her by practicing my very best to get better and joy into my music. Music putting ice very best tonic she could said it was, because I appreciated have had taking lessons, she shared my privilege."

music with nodded approval, and quoted

Miss Brown ssed to give than to receive." "It is more Elsa to quote the verse Then she sion" that was her inspiration from the, happily,

and Elsa e give but what we share,
"Not what without the giver is bare."
For the



CHRISTMAS GREETINGS TO THE JUNIORS FROM P. S. MORRISON

"The Junior Etude" from the Federation of Music Clubs

A Letter to Junior Etude Readers

NATIONAL OFFICERS OF THE ETUDE:

MY DEAR time I have wanted to greet you and tell how much I enjoy reading your page every month. There is one part of it that interests me most, the Junior Etude, of course. As I read it I ask myself, "Do these Club clubs belong to the National Federation of Music Clubs? Then I look in my files and always the answer is—"Yes." I think is one reason why this Junior page is literally interesting. It breathes the spirit of the Federation whose work is to encourage the building of the Temple of Music in America.

Now you are sure that many of you know that the work to be accomplished by the Junior Clubs during the world year; but I am going to review the Clubs so that you may be reminded of this work and be inspired all over again to do your part.

THE CHILDRENS' CRUSADE, to preserve the Log Cabin Studio and last resting place of Edward MacDowell, is to be one of our great achievements this year. On the opening day of the Junior Luncheon at which time we shall be a glorious accomplishment will be made. In order to have this accurate, our Crusade must begin *at once* and we will reach our goal and will stand fulfill our mission on *February* 's birthday. Our Crusade will collect the money *first*, in the following way:

1. Its member of a Federated Club will give 5 cents.
2. Each member of a Federated Club will ask 2 children to give 5 cents.
3. Each member of a Federated Club will ask 5 children to give 1 cent each.

If you have not received your directions send to me for them. Address 1 and Later Ave., Merchantville, N. J. Westra also conducting a National Crusade.

We Music Memory Puzzle contest. word have received the Bulletin and trust hope are preparing for the final contest that will be held on Junior Day at the Biennial which April, 1927, at Chicago.

Plans, of course, planning to send delegates.

You the Biennial where we hope to have the largest Junior rally in our history. It is a thrilling experience to attend a convention of many clubs from many States, all different together telling each other of their gatherings and ideals. It is good to compare works and to see that others are working as we are encouraging as we are.

There is much to tell you which cannot be told in this letter, concerning program, study work, and other activities. Our Junior extensions form a mighty army whose work is refined and whose vision is the making of a musical America.

JULIA E. WILLIAMS,
Director Junior Dept., N. F. M. C.,
121 Westminster Avenue,
Merchantville, N. J.

P.S.—While the above letter is written especially to members of the National Federation of Music Clubs, there are lots of other Music Club members who do not belong to the Federation but who will be interested in the work this anyway, and learning about the activities.

JUNIOR ETUDE—Continued

Junior Etude Contest

THE JUNIOR ETUDE will award three tty prizes each month for the best and test original stories or essays and an- ers to puzzles.

Subject for story or essay this month— Pleasant Musical Experience." Must tain not over one hundred and fifty rds. Any boy or girl under fifteen rs of age may compete whether a sub- iber or not.

All contributions must bear name, age, d address of sender written plainly, and st be received at the JUNIOR ETUDE fice, 1712 Chestnut St., Philadelphia, Pa., fore the tenth of December. Names of ze winners and their contributions will published in the issue for March.

Put your name and age on upper left nd corner of paper, and address on per right hand corner of paper. If your ntribution takes more than one piece of per do this on each piece.

Do not use typewriters.

Competitors who do not comply with L of the above conditions will not be nsidered.

(Unfortunately, there was a slight mis- e in last month's announcement. The sult of the November contest will appear usual in February and not this month.)

PATRIOTIC MUSIC
(Prize Winner)

A year ago I went to a sham battle given the National Guardsmen of our State. I ll never forget my emotions as I stood, ex- d, on a side row.

Amid the deafening reports of the guns and illery, the band played loudly but with pression, "The Star Spangled Banner." I lly felt brave enough to carry "Old Glory" ough the hottest fire in No Man's Land.

'oming home, I solved the problem that had n troubling both my parents and me; my ation in life would be that of the saint of battlefield: a nurse.

Now, doesn't that just show what can be e by patriotic music?

JEANNE F. MURPHY (Age 14),
New Jersey.

PATRIOTIC MUSIC
(Prize Winner)

Woodrow Wilson once said, "There is no tter way to express patriotism than through sic." Statesmen and governments have g recognized the value of music in strength- ing the love of the people for their country. arly every nation has a National anthem. thing stirs our patriotism so much as to ar or sing "The Star Spangled Banner." hat exultation we feel in knowing that our g yet waves over this land, valiant in war d virtuous in peace! The French and Eng- h also have their beautiful patriotic songs. a Marseillaise," the fiery battle-song of the ench; the stately hymns, Britain's "God ve the King" and our "America;" the tri- phant "Star Spangled Banner"—all tighten e bonds of love and devotion that bind us our country.

RALPH FORTNA (Age 14),
Nebraska.

PATRIOTIC MUSIC
(Prize Winner)

Patriotic music is music that is adopted some country to be its national anthem. is kind of music may be written in singing ne or march time, and whenever it is sung or yed it is highly respected by the citizens which it is dedicated. Each country has own patriotic music, such as, for the ited States, "America," and for Ireland, Wearing of the Green," for England, "God ve the King."

Patriotic music may be used to express character of a country, as in the song merica," "Sweet land of liberty," and in he Star Spangled Banner," "The land of e free and the home of the brave."

HERMON PAXTON (Age 13),
Oklahoma.

EAR JUNIOR ETUDE:

We do not have any music clubs in our town; fact, my mind is rather vague as to what ey are. I would like very much to have me of the JUNIOR readers write me and ex- ain music clubs to me, and how to start one.

From your friend,
ANNIE B. GARDNER (Age 16),
Box 218, Hobart, Oklahoma.

N. B.—In this case the JUNIOR ETUDE gives ie personal address of the writer of the ove letter so that some of the older JUN- OR readers who have had club experience can nswer privately and give advice. And any tter sent directly to the column would be ood, too, as then others could profit by the lvice.

Puzzle Corner

DIAGONAL PUZZLE

THE first letter of number one, the second of number two, the third of number three, and so on, will spell the name of a famous composer. Your answers must include the words as well as the diagonal.

No. 1. Where Beethoven was born.
No. 2. The science of numbers.
No. 3. An opera by Verdi.
No. 4. The greatest composer of contrapuntal music.
No. 5. A famous Moorish castle in Spain.
No. 6. A band of instrumental players.

Answer to July Puzzle

1. Caruso.
2. McCormack.
3. Heifetz.
4. Paderewski.
5. Gluck.
6. Homer.
7. Kreisler.
8. Melba.
9. Galli-Curci.
10. Elman.

Prize Winners for July Puzzle

Anna Marie Staple (Age 14), Ohio.
Robert Rimes (Age 13), Massachusetts.
Mildred Jackson (Age 13), California.

Honorable Mention for July Puzzle

Ionia Martin, Helene V. Winter, Murdock McDuffie, Freda Rosner, Nancy Helen Webster, Grace Lowenhaupt, Ralph Fortna, Doris Francis Ledbetter, Violet Chauklin, Helen Erickson, Margaret Montgomery, Helen Moss, Alberta Roberts, Frances McMurtrie, Marie Louise Maxon, Annabell Crane, Bettina Hunter, Helen Kizler.

Honorable Mention for July Essay

Lucyle M. Southworth, Evelyn Anthol, Ruth E. Matthis, Eleanor Frantz, Louise Okim, Anise Doup, Florence Oddy, Helen Lewike, Margaret E. Zur-Linden, Arlette Blum, Martha Reber, Miriam Gold, Ruth Sawyer, Evelyn Barker, Grace C. Kelley, Evelyn Becker, Elizabeth Albee Adams, Violette Mestlin, Theodore Smith, Freda Rosner, Mae Deibler, Mildred Gauss, Marguerite Boles, Mary Merrill, Martha Bell Leitheart, Genevieve Reising, Marsaline Smith, Virginia Gassman, Cornelia Jean Lewis, Miriam Glazier, Dorothy Dole, Virginia Hess, Sophie Weinstein, John Karvonen, Sam Castronovo, Ruth Snyder, Evelyn Whelden, Mary Louise Branch, Esther V. Reburn, Ruth Woodward, Jessie Park, Catherine Reber, Gladys Noeppel, Mary Charmian Stuart, Miriam Wilson, Winifred Keene, Beatrice Maxine Irwin, Albert Leatheman.

Question Box

DEAR JUNIOR ETUDE:

I have taken lessons a half year and my teacher says I have talent, but I have no piano and must practice where I can. I could practice for hours if I had a piano. I can play *Minuet in G, Trauimerei* and *Menuet á l'Antique*, by Paderewski. Do you think I have made good progress for a half year? Does it do any harm to play jazz for amusement?

D. G. (Age 15).

Ans.—Although a stamp was enclosed and a private reply requested to the above letter, no address was given.

It is impossible to say, without hearing a person play, whether or not they have made good progress; for after all, it is *how* one plays and not *what* one plays that really counts.

Playing jazz may be harmful, but there is no reason why it should be if one keeps good rhythm, is relaxed and does not "bang."

And D. G. deserves credit for doing hard work under such handicaps. Many Juniors have fine pianos in their homes and yet do not work!

Club Corner

DEAR JUNIOR ETUDE:

As president of our little Music Club I thought I would write to you. We meet once a week and study the lives and music of the great composers. Some of the members give musical selections while others read stories and letters from the JUNIOR ETUDE.

Sometimes our teacher entertains our mothers; then she gives a short talk on music, while we give a short program. Sometimes we have a little party. We have a pupils' recital twice a year.

From your friend,
MARIE BOLES (Age 12),
Montana.

N. B.—Notice the change of the closing date of your contest this month. From now on you will receive your ETUDES earlier and consequently the contests will close earlier.

SPECIAL NOTICES AND ANNOUNCEMENTS

PERSONAL FOR SALE or WANTED
Rate 10c per word

FOR SALE—Violin business of good reputation in Western educational centre. Box C. I. K., care of ETUDE.

FOR SALE—Library of Advanced Music, Violin Solos, Concertos, Duos, Trios, Quartettes, etc. History, Dictionaries. Phipps Studio, 1014 Belmont Ave., Chicago, Ill.

FOR SALE—Rare Old Violin, Dragon Head. Nicolaus Amatus Cremonien. Write B. C. Housel, 60 Depot St., Ashtabula, Ohio.

FOR SALE—Low Pitch C Flute and Piccolo. Penzel Mueller make. For particulars write Mrs. Emma Shields, 11 West 4th St., Williamsport, Pa.

WHY ADAM SINNED—Would like to obtain a copy of this song, frequently used as pianologue. Address, R. R., care of ETUDE.

ANNOUNCEMENTS
Rate 20c per word

CORRESPONDENCE HARMONY—Simple practical. Music composed, send poem. Dr. Wooler, 171 Cleveland Ave., Buffalo, N. Y.

START BUSINESS YOURSELF as piano technician. $150 to $500 a month. No capital needed. Demand for skilled men exceeds supply. We train you at home at small cost. Write, Mack Institute, Wabash Station, EM-7, Pittsburgh, Pa.

MUSIC COMPOSED to your words—Melodies Harmonized—Manuscripts corrected and prepared for publication. R. M. Stults, composer "Sweetest Story Ever Told" and 600 other works, Ridley Park, Pa.

MUSIC COMPOSED; manuscripts revised. Band and Orchestra arranging. Complete and guaranteed instruction in Harmony by mail. J. Rode Jacobson, 2323 N. Calif. Ave., Chicago Ill.

PAPERS on musical subjects prepared for club use. Programs arranged. George A. Brown, Lansdowne, Pa.

"BARTERED BRIDE"—Celebrated march from the famous opera "Bartered Bride." Piano. 40 cents. Emerick & White, 16 Fordham Sta., New York, N. Y.

FOLLOW VICTOR HERBERT'S ADVICE: LEARN HARMONY AND COUNTERPOINT—Harold Sanford, associated for 18 years with the late Victor Herbert, is now conducting a mail course in Harmony and Counterpoint, using the Goetschius System. Send for descriptive circular to Harold Sanford, 172 West 77th Street, New York, N. Y.

YOUR NAME AND ADDRESS printed on gummed labels, attractive blue ink with border. Stick them on your sheet music, books, manuscripts, other property. Prevent loss, confusion. They stick on paper, cloth, glass, wood, anything. 125 for $1.00, 300 for $2.00. Write plainly. The Print Shop, Drawer K, Faith, South Dakota.

VIOLIN, CELLO AND PIANO TRIOS—"Reflection" is new and satisfactory number for your programs, particularly suitable for church or special occasions. Order from your dealer or direct from author. C. O. D. $1.00, subject to five days' approval and refund if returned within week after receiving music. Elizabeth Chapman, 5507 Winthrop Avenue, Chicago, Ills.

"KEY TO ULTRA-MODERN HARMONY"—Write for particulars. Edmund C. Barton, 53 Chestnut St., Claremont, N. H.

The Choir Master

Each Month Under This Heading We Shall Give a List of Anthems, Solos and Voluntaries Appropriate for Morning and Evening Services Throughout the Year.

Opposite "a" are anthems of moderate difficulty, opposite "b" those of a simple type.

Any of the works named may be had for examination. Our retail prices are always reasonable and the discounts the best obtainable.

SUNDAY MORNING, February 6th

PRELUDE
Cantilena .....*Salome-Orem*
ANTHEM
(*a*) I Will Extol Thee.....*Coerne*
(*b*) Jesus, Thou Art Standing .....*Combs*
OFFERTORY
The Soul's Longing (Alto Solo) .....*Protheroe*
POSTLUDE
Processional March .....*Kinder*

SUNDAY EVENING, February 6th

PRELUDE
Cradle Song .....*Spinney*
ANTHEM
(*a*) Send Out Thy Light.....*Gounod*
(*b*) The Day is Past and Over .....*Gillette*
OFFERTORY
We Thank Thee, O Father (Duet for B. and T.) .....*Wooler*
POSTLUDE
Duke Street .....*Hatton-Whiting*

SUNDAY MORNING, February 13th

PRELUDE
Chorus of Angels.....*Clark*
ANTHEM
(*a*) I Will Mention the Loving-kindnesses .....*Sullivan*
(*b*) Jesus Calls Us.....*Cummings*
OFFERTORY
Still, Still with Thee (Tenor Solo) .....*Baines*
POSTLUDE
Jubilant March .....*Grey*

SUNDAY EVENING, February 13th

PRELUDE
The Lost Chord.....*Sullivan-Lemare*
ANTHEM
(*a*) Holiest, Breathe an Evening Blessing .....*Martin*
(*b*) Thou Art My God.....*Campbell*
OFFERTORY
His Almighty Hand (Soprano Solo) .....*Hamblen*
POSTLUDE
March of the Flowers.....*Harker*

SUNDAY MORNING, February 20th

PRELUDE
Hymn of the Nuns.....*Wely*
ANTHEM
(*a*) Ye Shall Dwell in the Land .....*Stainer*
(*b*) Blessed are the Sons of God .....*Campbell*
OFFERTORY
Some Morning, Oh Some Morning (Baritone Solo) .....*Forman*
POSTLUDE
March in G.....*Smart*

SUNDAY EVENING, February 20th

PRELUDE
Canzona .....*Harris*
ANTHEM
(*a*) Still, Still with Thee...*Federlein*
(*b*) Father in Heaven (from the Largo) .....*Handel*
OFFERTORY
Eternal Light (Alto Solo) *Buzzi-Peccia*
POSTLUDE
March of the Priests....*Mendelssohn*

SUNDAY MORNING, February 27th

PRELUDE
Andante Cantabile .....*Widor*
ANTHEM
(*a*) Oh for a Closer Walk with God .....*Foster*
(*b*) Rejoice in the Lord.....*Calkin*
OFFERTORY
Lead Thou Me On (Soprano Solo) .....*Stults*
POSTLUDE
Petite Marche .....*Dubois-Rogers*

SUNDAY EVENING, February 27th

PRELUDE
Heimweh .....*Shelley*
ANTHEM
(*a*) As Pants the Hart.....*Spohr*
(*b*) The Sun Shall be no More Thy Light .....*Woodward*
OFFERTORY
I Heard the Voice of Jesus Say (Duet, Alto and Baritone) .....*Rathbun*
POSTLUDE
Centenary March .....*Lacey*



Concise Index of THE ETUDE for 1926

(Only a few Leading Articles are given. The Musical Index is complete.)

[In order to save space the titles of many of the leading articles have been somewhat c... ed.—EDITOR'S NOTE.]



LITERARY ARTICLES

A

		Month	Page
Anthems, English	*Browne*	May	386
Anthem, History	*Sealy*	Nov.	860

B

BACHAUS. "Sonata Pathetique"		Oct.	735
Bach "Inventions"	*Gordon*	June	425
Band and Orchestra Department		Each	Issue
Band, The School	*Maddy*	June	423
Baton, History	*Pierce*	Mar.	237
BAUER. Chopin, Significance		Feb.	99
Beethoven's Literary Education	*Hull*	Aug.	560
BERGER. Nervousness		Apr.	260
BERGER. Queer Notations		Oct.	729
BIART. "Fifth Symphony"		Sept.	645
BIART. Liszt's "Les Preludes"		May	349
BIART. Mendelssohn's Barcarolle in A-minor		Mar.	189
Bizet, Art of	*Kralik*	Sept.	639
BOROWSKI. Chopin, Character Study		Feb.	101
BOROWSKI. Chopin's Last Years		Mar.	182
BOROWSKI. Handel, Character Study		Dec.	899
BOROWSKI. Schubert, Character Study		Nov.	803
BRANDT. Practical Fingering		Jan.	21
Breathing, Fundamentals	*Bogert*	June	461
BURMEISTER, R. Liszt's E-major Polonaise		Dec.	911

C

Child, Teach to Listen	*Smith*	May	338
Children, Teach Composition	*Bailey*	Mar.	184
Chopin Chronology		Feb.	106
Chopin and Form	*Cripps*	May	339
Chopin, Lesson with		Sept.	638
Chopin Preludes, by Liszt	*Silber*	Mar.	179
CHRISTIANI. Changing the Tempo		May	343
CHRISTIANI. Chopin, Nocturne, Op. 15, No. 3		Feb.	112
Class Lessons	*Feine*	Feb.	98
Concerts, Opera in Europe	*Ohlinger*	May	337
COOKE. Great Men and Music		July	491
CORDER. Beethoven Sonatas. May 333. June			417
CORDER. Beethoven Sonatas. July 489, Sept.			641
CORDER. Beethoven Sonatas. Nov. 817, Dec.			897

D

DOHNANYI. Hungary's Love of Music		Apr.	253
Dots and Their Touches	*Moore*	June	416
Drum Major	*Cragun*	Oct.	731
Drum Major	*Cragun*	Nov.	821

E

Ear Training, Listening	*Ashton*	July	498
Educational Notes	*Barrell*	Each	Issue
ELSON, LOUIS C. Memorial		Sept.	640
English Dipthong	*G. Grove*	Dec.	942
"Erl King" Interpretation	*Hartman*	May	380

F

FINCK. Golden Age of Music		Dec.	901
Finger Development	*Kursteiner*	Mar.	175
Finger Forms	*Fischer*	Apr.	270
Finger, When Fourth	*Venuto*	Nov.	816
First Lessons on Keyboard	*James*	Feb.	104
FLESCH. Violinist's Opportunities		Apr.	267
FOOTE. Details, Neglected		Nov.	811
FOOTE. Expressive Playing		Mar.	183
FREY. Chopin, E-minor Prelude		Feb.	109
FRIEDMAN. "Quo Vadis Piano?"		Nov.	807

G

GALLOWAY. Lure of Gypsy Music		Apr.	259
GRAINGER. Study and Practice		Jan.	23

H

HAMPOURG. Liszt's "Liebestraum"		Apr.	269
HAMPOURG. Marche Militaire		Nov.	823
HAMPOURG. Music and Morocco		Aug.	563
HANSEN. Playing Double Notes		June	413
HARRIS. Piano Duet Playing		Mar.	178
HARRIS. Temper in Teaching		Apr.	262
Heart with Art	*Brower*	Mar.	177
HENDERSON. Inspirations of Composers		Mar.	181

I

Imitation in Composition	*S. M. C.*	Apr.	258
Instruments of Yesteryear	*Stengel*	Sept.	642
Ireland, Its Music	*Quinlan*	Mar.	185

J

JOHNS. Fascinating Journeys		July 493, Oct.	725
JOHNS. Liszt Recollections		Apr.	265
Junior Etude	*E. A. Gest*	Each	Issue

K

KROEGER. Defense of Etudes		July	488
KROEGER. Heller Etudes		Apr.	268

L

LACHMUND. Hand Culture		Oct.	727
LACHMUND. Hand Culture		Nov.	809
LANDOWSKA. Chopin, Interpretation		Feb.	107
Legato, True	*Barron*	June	422
LEONARD. To Improve My Playing		May	341
LEONARD. To Raise My Standard		Sept.	637
LEVITSKI. Music of the Antipodes		Sept.	635
LIEBLING. Practical Teaching Points		June	415

M

MACKLIN. Pianists' Daily Dozen		Dec.	903
MANSFIELD. Transcriptions for Piano		Aug.	567
MARKS. Making Etudes Count		June	421
Master Operas. "Jenufa"		Apr.	303
Master Operas. "Siegfried"		Dec.	959
MATZENAUER. Musical Education First		Apr.	261
Meaning in Playing, Put	*Moos*	July	571
Melodeon	*Cooke*	June	412
Memorizing Hints	*Helm*	Nov.	818
Memorize, How to	*Hilton*	May	346
MENDELSOHN. Musical Fundamentals		Aug.	561
MERO. Hungary. Land of Melody		Apr.	257
MONJESKI. Would I Give up Music?		Mar.	173
Movie Organist	*Weller*	July	538
Music That Endures	*Elson*	Oct.	717
Musical Scrap Book	*Garbett*	Jan.	26

O

Oboe, The	*Dickie*	Sept.	647
Orchestral Scores, Reading	*A. Montagu-Nathan*	Dec.	909
Organists' Etude. Carl		Feb.	148
Organists' Etude. Harris		Sept.	686
Organists' Etude. Nevin		Jan.	66
Organ Crescendo	*Hackett*	July	538
Organ Practice on Piano	*Harris*	Oct.	772
Organ Questions Answered	*H. S. Fry*	Each	Issue
Organ Recital Playing	*Hamilton*	June	464
ORNSTEIN, LEO. Modernism in Today's Study		Jan.	17
ORNSTEIN, MRS. Reading Music Rapidly		Nov.	815

P

PADEREWSKI. Chopin, Appreciation		Feb.	95
Parents, Pointers for		Began with	Sept.
PATTERSON. Musician's Library		Oct.	810
PATTERSON. The Student's Measure		Mar.	178
Pedal, Magnifying	*Eisenberg*	Sept.	643
PERRY. Management of Orchestra		Feb.	154
Piano, Care of	*Czukor*	Jan.	27
Piano, Tuning	*Halling*	Apr.	270
PIRANI. Kullak's Teaching Octaves		Dec.	895
PIRANI. Technic Away from Keyboard		May	335
Pitch, Absolute	*Harris*	Oct.	721
Pointers for Parents	*M. W. Ross*	Each	Issue
PRESSER, THEODORE. Appreciations		Jan.	19
Presser, Theodore, the Man	*W. R. Tilford*	Jan.	15
Public School Music	*Lindsay*	Each	Issue

Q

Questions and Answers	*De Guichard*	Each	Issue

R

Reader, Slow	*Erb*	Apr.	258
Reading, To Improve	*Stutsman*	Oct.	720
Reading Music, Psychology	*Stetson*	Apr.	255
Reading Treble and Bass Notes	*Pleasants*	Apr.	260
Recital Programs	*Huston*	June	426
Rhythm, Study of	*Felicitas*	May	338
Rhythm and Rubato	*Brower*	Nov.	805
Rhythmical Riddles	*Fairchild*	Oct.	719
Romanticism in Music	*Westerby*	July	497
ROSENTHAL. Chopin's Genius		Feb.	105

S

SAENGER. Marvel of Voice		Oct.	723
SAINT-SAENS. Portrait of Chopin		Feb.	108
SAMUEL, HAROLD. Art of Clarity		Dec.	891
Saxophone Family		Oct.	730
Scale Mastery	*Pierce*	June	414
Scale Study		May	336
Scales Worth While	*Corver*	Mar.	174
SCHELLING. Chopin Pilgrimage		Feb.	97
SCHMITZ CATECHISM. Brahms		June	418
SCHMITZ CATECHISM. Chopin		Mar.	182
SCHMITZ CATECHISM. Gounod		Sept.	636
SCHMITZ CATECHISM. MacDowell		Oct.	728
SCHMITZ CATECHISM. Weber			
Schubert's Life in Anecdote	*Tilford*	Nov.	813
Schubert's Daily Habits		Nov.	824
SCOTT. Don't for "Buds"		Oct.	715
Self-Help in Study	*Kountz*	July	499
SHAKESPEARE. Tartini and Singing		Feb.	142
SINGERS' ETUDE. Barragan		Jan.	60
SINGERS' ETUDE. Clippinger		Mar.	220
SINGERS' ETUDE. Henley		July	532
SINGERS' ETUDE. Douty		Nov.	854
SINGERS' ETUDE. Rogers		Sept.	680
SINGERS' ETUDE. Chopin's Preludes, Liszt		Mar.	179
Singing, Tone and Word	*Mayhew*	Apr.	300
Skriabin's Art	*Lavoie-Herz*	May	345
SMITH. Education of Average Student		July	495
Spinning the Breath	*L. Roche*	Dec.	942
STOJOWSKI. Chopin, Military Polonaise		Feb.	110
STRAVINSKY. Progress in Music		Aug.	559
Stretching Exercises	*A. R. Schwartz*	Dec.	906
SZUMOWSKA-ADAMOWSKI. Chopin's Art		Feb.	100

T

Teachers' Round Table	*Hamilton*	Jan.	25
TIBBETT. Everything for Success		June	411
TIDEBOHL, ELLEN VON. A Musical Voyage		Dec.	905
TILFORD. Chopin Episodes		Feb.	103
Transposition, First Steps	*S. M. C.*	May	344
Tributes to Theodore Presser		Jan.	9
Two Against Three	*Hilton*	June	420

V

VAN VYKE. Why World Needs Music		July	487
Violin, Positions	*Hedges*	Oct.	779
Violin, Is It Genuine?		Mar.	232
Violin, Repairing	*Rindlisbacher*	Apr.	312
Violin, Tremor		May	392
Violin, Rehairing Bow		Aug.	617
Violin Teacher		Nov.	866
Violin, Vibrato	*Bendix*	Oct.	778
Violinists' Etude	*Braine*	Each	Issue
Vowel's the Thing	*Tamme*	Aug.	604

W

WAINWRIGHT. When Begin Singing		Feb.	142
WILLIAMS. Adult Beginner		June	419
WILLIAMS. Teaching Major and Minor Scales		Jan.	11
WILLIAMS. Grand Staff, Teaching the		Dec.	893
WISTER. America's Musical Art		Jan.	13
Words Made Understood	*Venuto*	May	383
World of Music		Each	Issue

MUSIC

PIANO

Adair. *Song of the Pines*		Mar.	212
Adair. *Vesper Hymn*		May	371
Arensky. *Valse from "Suite, Op. 15"*		Jan.	48
Bach. *Sarabande*		Jan.	33
Bartlett. *Grande Polka de Concert*		Aug.	578
Beethoven. *Allegretto from 7th Symphony*		Oct.	743
Beethoven. *Andante from 5th Symphony*		Sept.	652
Beethoven. *Sonata Pathetique, 1st Movement*		Oct.	738
Beethoven-Burmeister. *Menuet from String Trio in Eb*		Aug.	594
Benson. *Among the Flowers*		Aug.	592
Benson. *Fairies' Jubilee*		Oct.	758
Bernard. *Could I Forget?*			
Berwald. *Alpine Waltz*			
Berwald. *Dance of the Medicin*			
Berwald. *Torch Dance*			
Bixby. *Heyday!*			
Bixby. *Quips and Quirks*			
Blake. *Abraham Lincoln*			
Blake. *Andrew Jackson*			
Bliss. *Sunbeams and Roses*			
Bolzoni. *Minuet*			
Borowski. *Chant Du Soir*			
Chopin. *Mazurka, Op. 7, No. 1*			
Chopin. *Nocturne, Op. 15, No. 3*			
Chopin. *Polonaise, Op. 40, No. 1*			
Chopin. *Prelude, Op. 28, No. 4*			
Cooke. *Keltic Dance*			
Cui. *Orientale*			
Dallam. *An Indian Fan*			
Dallam. *The Bazaar*			
Dutton. *Marching Song*			
Du Val. *Danse Hongroise*			
Dvořák. *Largo from "New World Symphony"*			
Eggeling. *Melodie*			
Eggeling. *Mountain Zephi*			
Eville. *Funeral March of a Marionette*			
Ewing. *Flying Rings*			
Ewing. *Ogre Dance*			
Ewing. *Queen of the Roses*			
Ewing. *Silver Dreams*			
Felton. *Mirthful Moments*			
Fibich. *Poem*			
Foote. *Cuckoo*			
Frysinger. *Frolic of the Goblins*			
Galuppi. *Gigue from Sonata in D*			
Garland. *Ay-Ay-Ay.* (Arr.)			
Grey. *Chanson d' Amour*			
Grey. *The Quest of Pierrot*			
Grey. *Valse des Fleurs*			
Grey. *Valse Elize*			
Grey. *Yellow Roses*			
Grieg. *Puck*			
Hamer. *Pleading*			
Handel. *Celebrated Largo*			
Hartmann. *Joyous Moment*			
Haydn. *Andante from "Surprise"*			
Himmelreich. *Sextet from "Lucia"*			
Hofmann. *Sister's Dolly*			
Holmes. *A Stately Measure*			
Holmes. *March of the Nobles*			
Howard. *Fairies and Elves*			
Huerter. *Joys of Spring*			
Huerter. *'Neath Shady Trees*			
Järnefelt. *Berceuse*			
Johnson. *Let's Go!*			
Johnson. *Love's Melody*			
Johnson. *Village Chapel*			
Keats. *Fading Rose*			
Keats. *'Rickshaw Boy*			
Kern. *Hungarian Sketch*			
Kern. *The Sun-Dial*			
Koelling. *Hungary*			
Kountz. *Floretta*			
Krentzlin. *Grand Valse Brillante*			
Krentzlin. *In Jolly Mood*			
Krentzlin. *Romance "Left Hand"*			
Kroeger. *The Balloon Man*			
Lawson. *Warbler's Message*			
Lemare. *Andantino in D-flat*			
Leschetizky. *Consolation*			
Lieurance. *To a Ghost Flower*			
Liszt. *Love Dreams, No. 3*			
Liszt. *Second Polonaise*			
Martin. *A Merry Lilt*			
Marzo. *Neapolitan-Saltarello*			
McDonald. *The Darkie's Dream*			
McGrath. *Boat Ride*			
Mendelssohn. *Venetian Boat-Song*			
Morrison. *Scottish Blues*			
Moter. *Gavotte Moderne*			
Mozart. *Minuet from Symphony Minor*			
Naumann. *Lullaby*			
Newton. *Sailor's Dance*			
Norris. *Long, Long Ago*			
Oehmler. *Sunset Musings*			
Offenbach-Garland. *Barcarolle*			
Paldi. *Danse Rococo*			
Parlow. *Hallowe'en*			
Pitcher. *Daisy Reverie*			
Potter. *Scherzetto*			
Preston. *By the Gypsy Camp*			
Preston. *Elves' Midnight Pa*			
Preston. *In Camp*			
Preston. *March of the Class*			
Preston. *The Sleighride*			
Preyer. *Hindoo Dance*			
Preyer. *Song of the Cello*			
Rachmaninoff. *Valse in A*			
Renk. *Hayride Party*			
Renk. *Hickory Sticks*			
Renk. *On Horseback*			
Renk. *Perfume of Roses*			
Risher. *The Clown*			
Roberts. *Pride of the Company*			
Roberts. *Smiles and Tears*			
Rogers. *Chinatown*			
Rogers. *Morris Dance*			
Rogers. *Musical Carnival*			
Rolfe. *Fireflies*			
Rolfe. *Memories*			
Saint-Juste. *Une Pensee Roman*			
Saint-Saëns. *My Heart at Thy S*			
Scarmolin. *Goldenrod*			
Schmeidler. *Satanella*			
Schubert. *Andante from Symp*			
Schubert. *Menuetto in A Mino*			
Schubert. *Menuetto in B Mino*			
Schubert. *Military March*			
Schuett. *Berceuse-Valse*		Jan.	
Scott. *At the Donnybrook Fair*		Mar.	
Scriabine. *Prelude*		May	
Sibelius. *Valse Triste*		July	
Simon. *Jack in the Box*		Jan.	
Terry. *Gypsy Dance*		Jan.	
Vodorinski. *Reverie Dramatique*		Mar.	
Ward. *Aquarelle*		Jan.	
Ward. *Evening on the Lake*		Oct.	
Ward. *Marche Humoresque*		Mar.	
Williams. *Butterfly Dance*		Sept.	
Williams. *Summer Dawn*		July	
Williams. *Yuletide*		Dec.	
Wright. *Irish Reel*		Oct.	
Wright. *Circling 'Round*		May	
Wright. *Gavotte Rustique*		July	
Wright. *Sleigh Bells*		Feb.	

FOUR HANDS

Blanco. *Patter Without Chatter*		Nov.	
Chopin. *Funeral March*		Feb.	
Cooke. *Sea Gardens*		Sept.	
Cramm. *Dutch Dolls' Dance*		Dec.	
Eggeling. *Triumphal March*		Feb.	
Engelmann. *Grande Valse Caprice*		Aug.	
Friml. *Valse Christine*		June	
Geibel. *Marine Corps Reserves*		Sept.	
Hewitt. *Gay Katydids' March*		May	
Ippolitow-Iwanow. *Procession of the Sirdar*		May	
Krentzlin. *Polonaise Joyeuse*		Jan.	
Liszt. *Galop Chromat que*		Oct.	
Liszt. *Poetic Fragment from "Les Preludes"*		Apr.	
Liszt. *Rakoczy March*		Apr.	
Noelck. *Scene de la Csarda*		Dec.	
Rolfe. *Silver Clouds*		Mar.	
Schubert. *Polonaise, Op. 61, No. 1*		Mar.	
Schumann. *Valse*		Jan	
Scott. *Three Dances for Four Hands (I)*		July	
Scott. *Three Dances for Four Hands (III)*		Oct.	
Spence. *Marche Militaire*		Mar.	
Voorhies. *Frolicking March*		July	
Wagner. *Bridal Chorus*		June	

VOCAL

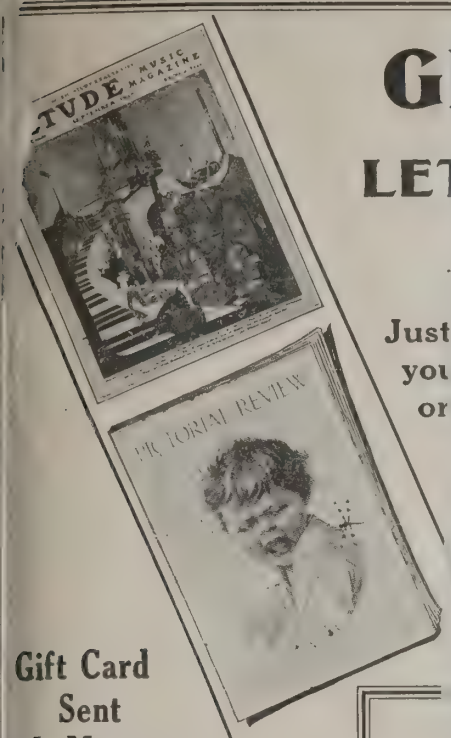
Bach-Buzzi-Peccia. *The Return of Love*		Aug.	
Banks. *Your Smile*		June	
Beach. *The Moon-Path*		June	
Cadman. *I Have a Secret*		Sept.	
Cadman. *In the Garden of Sahara*		Jan.	
Coverley. *A Garden of Dream Birds*		Mar.	
Coverley. *Land of My Heart's Desire*		Oct.	
Day. *If Love Were What the Rose Is*		Aug.	
Eville. *Every Morning Early*		Apr.	
Fergus. *The Lord Is My Shepherd* (Recitation)		July	
Forman. *Some Morning, Oh, Some Morning*		June	
Foster. *Chains*		Mar.	
Galloway. *Life*		Feb.	
Gest. *I'm Not Weary Yet (Arr.)*		Mar.	
Grant. *And the Angel Said*		Dec.	
Grey. *The Roses in the Garden*		Apr.	
Hamblen. *Love's Perfect Song*		July	
Hopkinson. *My Days Have Been So Wondrous Free*		July	
Hyatt. *Savior, Breathe an Evening Blessing*		Nov.	
Lieurance. *She Stands There Smiling*		May	
Lieurance. *Snowflakes*		Dec.	
Massenet. *Elegy*		Apr.	
Nevin. *Roses Are Calling*		Sept.	
Nicholas. *God Cares*		Oct.	
Pease. *Family Traits*		May	
Quinlan. *April in Killarney*		Mar.	
Reed. *Remember*		Oct.	
Rohrer. *I Miss You*		Feb.	
Schubert. *Who Is Sylvia?*		Nov.	
Shenk. *O Love That Wilt Not Let Me Go*		Jan.	
Stewart. *Singing in the Rain*		Aug.	
Stoughton. *Through Dreamland's Golden Hours*		Jan.	
Strickland. *Driftin'*		Feb.	
Strickland. *Rose of Love*		Dec.	
Strickland. *Rose of Sevilla*		Nov.	
Stults. *Lead Thou Me On*		Sept.	
White. *Honey Chile*		July	
Wooler. *Now the Day Is Over*		May	

VIOLIN AND PIANO

Braine. *Turkey in the Straw (Arr.)*		Sept.	
Cadman-Hartmann. *Just a Little Waltz*		July	
Drdla. *Love Song*		Aug.	
Drigo. *Bohemian Love*		Feb.	
Drigo. *Elegy*		Oct.	
Franklin. *Keeping Step*		June	
Haesche. *An Old Air*		June	
Heins. *Serenade*		Mar.	
Kountz. *Sleepy Hollow Tune*		Jan.	
Noelck. *Mazurka*		Apr.	
Retting. *Cradle Song*		Sept.	
Tolhurst. *Dreamland*		Dec.	
Williams. *Singing Waters*		May	
Yost. *Holiday*		July	

ORGAN

Armstrong. *Fanfare Triumphal*		July	
Berwald. *Meditation*		Jan.	
Dicks. *March for a Church Festival*		Dec.	
Harris. *Minuetto Pomposo*		May	
Hopkins. *Summer Twilight*		Oct.	
Hosmer. *Easter Joy*		Apr.	
Hosmer. *Postlude in D Minor*		Nov.	
Kern. *Festival March*		Sept.	
Lacey. *Prayer and Cradle Song*		Aug.	
Lemare. *Andantino in D Flat*		June	
Rogers. *Pastorale*		July	
Sheppard. *Allegro con Moto*		Feb.	
Strang. *In the Afterglow*		Mar.	

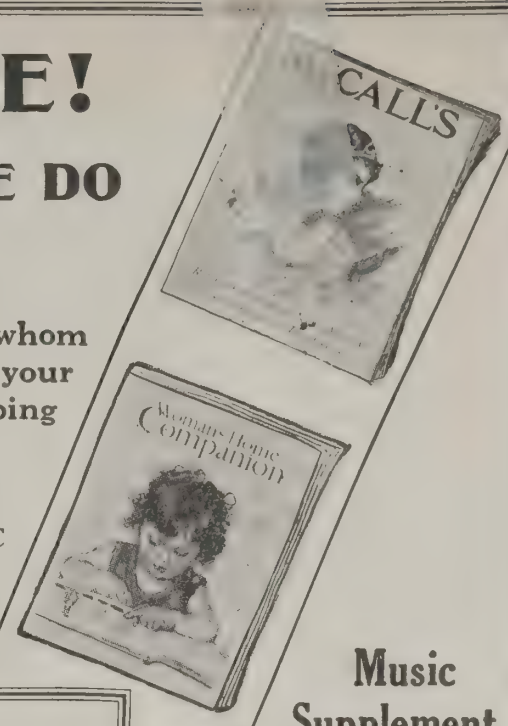


GIFT TIME IS HERE!

LET ETUDE MUSIC MAGAZINE DO YOUR CHRISTMAS SHOPPING

Just sit at your desk at home. List your friends whom you wish to remember with THE ETUDE.—Mail your order to us and Presto! Your Christmas shopping for 1926 is done

Splendid combinations which include ETUDE MUSIC MAGAZINE at decidedly money-saving prices are shown on this page. No gift will be more warmly received than a good music magazine combined with good fiction.



Gift Card Sent with Magazine

No gift more acceptable to a musical friend than a year's subscription for "Etude Music Magazine." It comes once a month regularly, renewing your thoughtfulness and good wishes for the holiday season and throughout the year. A bright, crisp, cheery gift card bearing your name is sent to the recipient—no fuss, no worry, no time lost in shopping. Simply enclose a two dollar bill and we will see that your card arrives on Christmas morning.

DO NOT DELAY! The Holiday season is here.

Music Supplement

In addition to the many enticingly interesting and exceedingly practical articles, such as instructive paragraphs, anecdotes, history, biography, music news and special departments which have made the ETUDE MUSIC MAGAZINE world famous, each issue contains from 18 to 20 pieces of new and selected music—over 200 selections in a year's subscription which, if purchased separately, would cost not less than $60.00. You cannot make a better musical investment with a two dollar bill.

SUBSCRIPTIONS MAY BEGIN ON ANY FUTURE DATE DESIGNATED

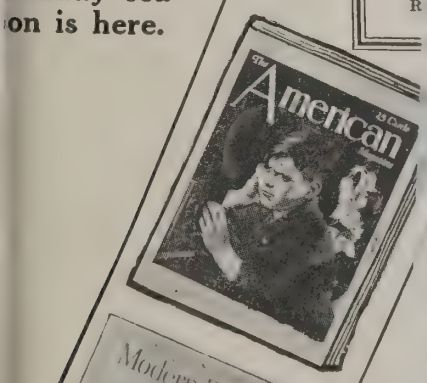
Note These Specials and Order Today

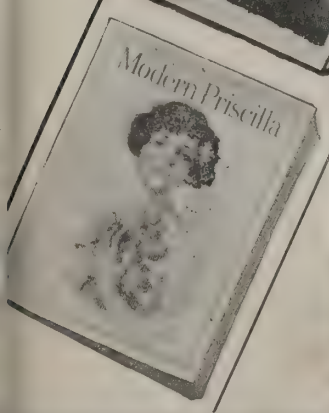
ETUDE	MAGAZINE (One Full Year)	$2.00
With	REVIEW (Regular Price $1.50)	2.85
With	Regular Price $1.00)	2.35
With	HOME COMPANION (Regular Price $1.00)	2.75
With	PRISCILLA (Regular Price $2.00)	3.40
With	HERALD (Regular Price $2.00)	3.00
With	MAN (Regular Price $3.00)	4.50

Special Attractive Combinations at Substantial Savings!

ETUDE WOMAN'S PICTO	MAGAZINE.....$2.00 COMPANION.... 1.00 W ..... 1.50 Regular price $4.50	All **$3.85** Save 65c
ETUDE McCALL WOMA	MAGAZINE.....$2.00 ..... 1.00 COMPANION.... 1.00 Regular price $4.00	All **$3.35** Save 65c
ETUDE CHRIS PICTO	MAGAZINE.....$2.00 D ..... 2.00 W ..... 1.50 Regular price $5.50	All **$4.70** Save 80c
ETUDE WOMA FARM	GAZINE.....$2.00 OMPANION.... 1.00 ..... .25 Regular price $3.25	All **$3.00** Save 25c
ETUDE PICTO YOUT	GAZINE.....$2.00 W ..... 1.50 ION ..... 2.00 Regular price $5.50	All **$4.70** Save 80c
ETUDE PEOP	GAZINE.....$2.00 JOURNAL ..... .50 Regular price $2.50	Both **$2.25** Save 25c
ETUDE PATH	GAZINE.....$2.00 Issues)..... 1.00 Regular price $3.00	Both **$2.35** Save 65c
ETUDE AMER	GAZINE.....$2.00 ZINE ..... 2.50 Regular price $4.50	Both **$4.25** Save 25c
ETUDE FASH	AGAZINE.....$2.00 RESS ..... 3.00 Regular price $5.00	Both **$4.25** Save 75c
ETUDE MUSIC MAGAZINE McCALL'S MODERN PRISCILLA	.....$2.00 ..... 1.00 ..... 2.00 Regular price $5.00	All **$4.05** Save 95c
ETUDE MUSIC MAGAZINE McCALL'S YOUTH'S COMPANION	.....$2.00 ..... 1.00 ..... 2.00 Regular price $5.00	All **$4.25** Save 75c
ETUDE MUSIC MAGAZINE MODERN PRISCILLA CHRISTIAN HERALD	.....$2.00 ..... 2.00 ..... 2.00 Regular price $6.00	All **$4.75** Save $1.25
ETUDE MUSIC MAGAZINE WOMAN'S HOME COMPANION AMERICAN MAGAZINE	.....$2.00 ..... 1.00 ..... 2.50 Regular price $5.50	All **$4.75** Save 75c
ETUDE MUSIC MAGAZINE MODERN PRISCILLA PICTORIAL REVIEW	.....$2.00 ..... 2.00 ..... 1.50 Regular price $5.50	All **$4.50** Save $1.00
ETUDE MUSIC MAGAZINE AMERICAN BOY	.....$2.00 ..... 2.00 Regular price $4.00	Both **$3.00** Save $1.00
ETUDE MUSIC MAGAZINE COLLIER'S NATIONAL WEEKLY	.....$2.00 ..... 2.00 Regular price $4.00	Both **$3.50** Save 50c
ETUDE MUSIC MAGAZINE YOUTH'S COMPANION (52 issues)	.....$2.00 ..... 2.00 Regular price $4.00	Both **$3.50** Save 50c
ETUDE MUSIC MAGAZINE GOLDEN BOOK	.....$2.00 ..... 3.00 Regular price $5.00	Both **$4.75** Save 25c

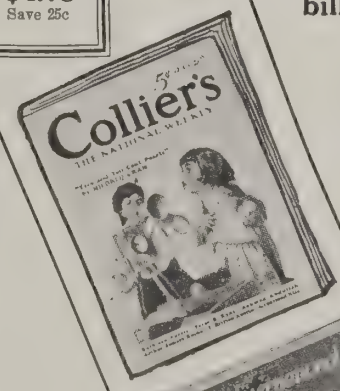
Above Prices Do Not Include Canadian or Foreign Postage

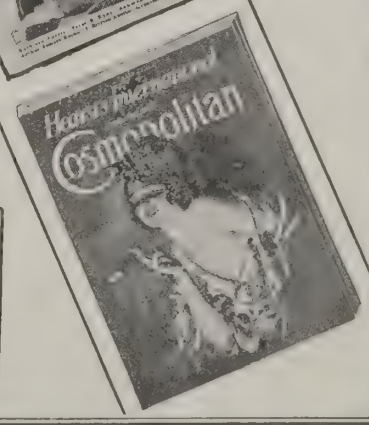




The Magazines listed below may be added to any of the above clubs at the prices quoted:

Saturday Evening Post	$2.00
Ladies' Home Journal	1.00
Country Gentleman (3 years)	1.00





For Everyone Interested in Music

ETUDE MUSIC MAGAZINE

Price $2.00 a Year

Add Canadian Postage, 25c—Foreign, 72c

THEODORE PRESSER CO., Publishers
1712-14 Chestnut Street, Philadelphia, Pa.

Musicians, Attention!

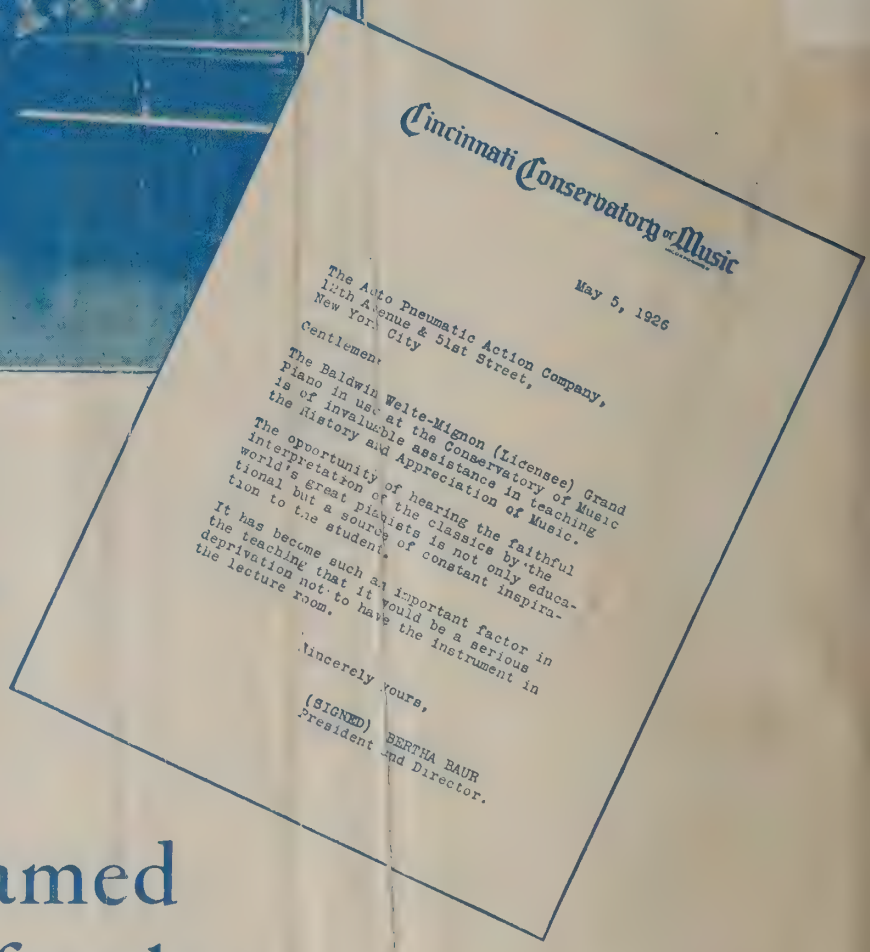
Take subscriptions for ETUDE and add to your income. Send postcard for particulars.





Miss Etelka Evans teaching her class in the history and appreciation of music in the

Cincinnati Conservatory of Music
INCORPORATED



Cincinnati Conservatory of Music

May 5, 1926

The Auto Pneumatic Action Company,
12th Avenue & 51st Street,
New York City

Gentlemen:

The Baldwin Welte-Mignon (Licensee) Grand Piano in use at the Conservatory of Music is of invaluable assistance in teaching the History and Appreciation of Music.

The opportunity of hearing the faithful interpretation of the classics by the world's great pianists is not only educational but a source of constant inspiration to the student.

It has become such an important factor in the teaching that it would be a serious deprivation not to have the instrument in the lecture room.

Sincerely yours,

(SIGNED) BERTHA BAUR
President and Director.

Bringing world-famed pianists to your faculty

Suppose that you could engage Paderewski, De Pachman, or Gieseking to play before your class in musical appreciation. Imagine the benefit to your musical history students from hearing the greatest works played by masters of the piano.

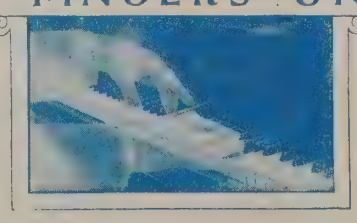
The Welte-Mignon Licensee Reproducing Piano is invaluable in such instruction. For its faithful portrayal of tone, technique, and feeling sets the highest standards before the students. And the range of available selections permits a careful study of the outstanding classics.

Let us send you complete information regarding this modern method of musical instruction.

THE AUTO PNEUMATIC ACTION CO.
W. C. Heaton, President
653 West 51st Street New York

Welte-Mignon
LICENSEE
REPRODUCING PIANO

THE MASTER'S FINGERS ON YOUR PIANO



BOUND BY
I-NM

UNIVERSITY OF ILLINOIS-URBANA
3 0112 054697294